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Bibliographie der Filmmusik: Ergänzungen II (2014–2020)

Zusammengestellt von Hans J. Wulff und Ludger Kaczmarek

Mit der folgenden Bibliographie stellen wir unseren Leser_innen die zweite Fortschreibung der „Bibliographie der Filmmusik“ vor, die wir 2008 in *Medienwissenschaft: Berichte und Papiere* (87, 2008; Ergänzung I: 157, 2014) begründet haben. Sowohl dieser synoptische Überblick wie auch diverse Bibliographien und Filmographien zu Spezialproblemen der Filmmusikforschung zeigen, wie zentral das Feld inzwischen als Teildisziplin der Musikwissenschaft, am Rande der Medienwissenschaft, mit Übergängen in ein eigenes Feld der *Sound Studies* geworden ist. Eine ganze Reihe themenbezogener wissenschaftlicher Zeitschriften erscheint inzwischen weltweit, Tagungen und Themenbände zur Film- und weiter zur „Medienmusik“ haben geradezu exponentiell zugenommen. Es deutet sich an, dass die in der Praxis von Kunst, Unterhaltung und Spiel längst zusammengewachsenen Sinnesmodalitäten auch in der akademischen Reflexion endlich die Beachtung als multimodale und synthetische Kunstform finden, die sie verdienen – in der Aufnahme eines Disziplinengrenzen übergreifenden Projekts.

Die Menge der Untersuchungen nachzuhalten, ist aufwendig und erfordert enormen Recherche-Aufwand. Wir bitten darum alle Nutzer_innen, uns auf Übersehenes hinzuweisen, uns auf je eigene Beiträge aufmerksam zu machen und uns spezielle bibliographische Sammlungen zur Verfügung zu stellen. Es ist geplant, das bibliographische Projekt der „Bibliographie der Filmmusik“ fortzuschreiben, weil es – auch aufgrund der multidisziplinären Beiträge – zunehmend schwieriger wird, das Feld in seiner ganzen Breite zu dokumentieren.

In das Verzeichnis sind Hinweise von Franz Obermeier, Jürg Stenzl, Wolfgang Thiel und Peter Wegele eingegangen.

– A –

Abend, Janine: *Rezeption von Filmmusik: Eine empirische Untersuchung anhand der Filme „Der Pianist“ und „Vitus“ unter besonderer Berücksichtigung der musikalischen Symbolik*. Diss. Hamburg: Universität Hamburg 2015, VIII, 426, (1) S.; [URL].

Zusammenfassung: Innerhalb der bisherigen Filmmusikforschung liegt der Fokus allzu oft allein auf der Filmmusik selbst. Das Erfassen einer filmischen Aussage sowie von Bedeutungsgehalten und Wirkungen der eingesetzten Musik erfolgt dabei aber immer durch den Rezipienten, der das Wahrgenommene in Beziehung zu eigenen Erfahrungen und Erwartungen setzt. Ziel der vorliegenden Untersuchung war es deshalb, tatsächliche Wahrnehmungsweisen der Zuschauer in einem möglichst natürlichen Rezeptionskontext zu erforschen. Anhand der Filmbeispiele *Der Pianist* (2002) von Roman Polański und *Vitus* (2006) von Fredi M. Murer wurde in einer qualitativen Studie ermittelt, inwiefern der Zuschauer insbesondere für den Handlungsverlauf besonders bedeutsame Filmmusik wahrnimmt sowie die darin zu verortenden Bedeutungszusammenhänge erkennt und mit dem Geschehen im Bild verknüpft. Dazu wurden zwei Stichproben von Zuschauern in verschiedenen Altersgruppen (jüngere und ältere Erwachsene) sowie eine kleine Expertengruppe herangezogen, um zudem zu untersuchen, in welchem Maße sich durch unterschiedliche spezifische Eigenschaften, Erfahrungen und Vorwissen Auswirkungen auf das Erkennen musikalischer Bedeutungen ergeben. Die Expertenbefragungen dienten dabei einerseits dazu, die Ergebnisse einer filmischen und musikalischen Filmanalyse hinsichtlich der Frage zu validieren, was bzw. wie rezipiert werden könnte. Andererseits lieferten sie einen ergänzenden Vergleich mit den zwei Zuschauergruppen bei der Beantwortung der Frage, was bzw. wie tatsächlich rezipiert wird. Alle Probanden wurden direkt nach der jeweiligen Filmrezeption mittels Leitfadeninterviews zu ihrer filmmusikalischen Wahrnehmung befragt. Ihre Aussagen wurden sodann mittels

qualitativer Inhaltsanalyse untersucht und verglichen. Betrachtet man die Erkenntnisse, welche sich aus den Vergleichen der Rezeptionsanalysen ergeben, so wird deutlich, dass bei der Rezeption dieser beiden Filme die extradiegetische Musik im Allgemeinen von Personen ohne ausgeprägte filmische oder musikalische Vorbildung recht unbewusst wahrgenommen wird. Je mehr die musikalische Ebene aber ihre Entsprechung auch in der Handlung selbst wiederfindet, desto eher ist auch bei ihnen ein Bewusstsein über die mittels Musik transportierten Bedeutungsgehalte gegeben. Grundsätzlich sind alle Befragten dazu in der Lage, sich weitergehende Gedanken darüber zu machen, welche wesentlichen Botschaften durch die diegetisch eingesetzte Musik zum Ausdruck kommen oder auch, wie diese Musik im Film eingesetzt ist. Für ein tiefgreifenderes Verständnis ist es allerdings von entscheidender Bedeutung, ob ein Zuschauer nachhaltige filmische oder musikalische Prägungen in den Rezeptionsprozess einbringt, um somit über eine Charakterisierung der Musik hinaus auch in der Musik liegende Symbolik und Bedeutungszusammenhänge aufzugreifen. Die mit steigendem Lebensalter gesammelten Kenntnisse und Erfahrungen führen dabei nicht durchgängig zu Unterschieden im Erkennen musikalischer Bedeutungen, dürften aber einen nicht zu unterschätzenden Einfluss besitzen. Weiterhin zeigt sich unabhängig von den durch die Rezipienten eingebrachten Erfahrungen, dass auch die Struktur und Verwendung der musikalischen Ebene im Film selbst dafür verantwortlich ist, in welcher Weise die Bedeutungen wahrgenommen werden: Transportiert der Film seine Botschaften, wie es bei *Vitus* der Fall ist, eher im gesamtfilmischen Kontext und setzt die verwendete Musik in Beziehung zu einer über den gesamten Film verlaufenden Entwicklung, so haben die überaus Film- oder Musik-erfahrenen nicht unbedingt einen Vorsprung, wenn es um die angemessene Interpretation der filmmusikalischen Bedeutung eines eingesetzten Musikstücks geht. *Der Pianist* stellt hingegen ein Beispiel für einen Film dar, in dem sich die Bedeutung der Filmmusik oftmals aus ihrer Verwendung in der jeweiligen Szene ergibt; gerade bei solcher filmmusikalischer Verwendung sind bestehende filmische oder musikalische Erfahrungen überaus nützlich, um tiefergehende Einsichten zu erlan-

gen. Je eher die Bedeutsamkeit eines eingesetzten Musikstücks durch ihre Verbindung zum gesamten Handlungsverlauf geprägt ist, desto eher ist auch die entsprechende Interpretation ohne direktes Erkennen des Werks, d. h. rein über dessen Charakter und somit im Sinne eines Anklangs, möglich.

Abhervé, Séverine / Binh, N[guyen] T[rong] / Moure, José (sous la dir. de): *Musiques de films: nouveaux enjeux. Rencontre sensible entre deux arts*. Bruxelles: Les Impressions Nouvelles 2014, 203 S. (Caméras subjectives.)

La musique au cinéma semble en pleine phase de mutation, et les questions qu'elle soulève passionnent autant les cinéphiles que les mélomanes: doit-on préférer les partitions originales ou les musiques préexistantes ? des chansons pour commenter l'action ou des scores pour se fondre dans les images ? comment a évolué la musique filmée, qu'en est-il de ses succès et de ses impasses, de ses conventions et de ses audaces ? Pour y répondre, cet ouvrage a convoqué des spécialistes internationaux. Chercheurs infatigables, mais aussi amateurs passionnés, ils ouvrent de nouvelles perspectives en interrogeant les œuvres elles-mêmes, anciennes ou récentes, pour qu'elles révèlent leurs secrets et leurs trésors. Du cinéma populaire américain et de l'industrie bollywoodienne, jusqu'aux exemples plus cinéphiliques de Leos Carax ou de Pedro Almodóvar, du rock à la musique dite minimaliste, en passant par les œuvres fondatrices de Nino Rota ou d'Elvis Presley, ce panorama se veut à la fois éclectique et subjectif, tout en faisant profondément avancer la réflexion sur le sujet. Ces recherches sont complétées par une fructueuse discussion où interviennent des professionnels français, sur l'évolution actuelle de la musique pour l'écran.

Inhaltsverzeichnis: [\[URL\]](#).

Achmetšin, Ilmir Azatovič: *Muzykal'nyj minimalizm v sovremennom amerikanskom nezavisimom kinematografe* [Ахметшин, Ильмир Азатович: *Музыкальный минимализм в современном американском независимом кинематографе*]. [M.A.-Arbeit], Sankt-Peterburg: Sankt-Peterburgskij Gosudarstvennyj Universitet, Magisterskaja programma «Muzykal'naja

kritika» 2018, 97 S. (Master's Studies.); [\[URL\]](#).

„Musikalischer Minimalismus in der zeitgenössischen amerikanischen Independent-Kinematographie.“

In kyrill. Schrift. – The dissertation explores the manifestations of minimalism in music in several examples of independent American films (*A Serious Man* [USA 2009, Directors: Ethan Coen, Joel Coen] and *The Ward* [USA 2010, John Carpenter]). The dissertation shows the ways of usage of the music in the film and the problem of correspondence of minimalist aesthetics to the basic concepts of the films in question.

Inhaltsübersicht: Einführung / 3. – 1. Musikalischer Minimalismus im Kino / 18. – 2. American Independent Cinematography / 40. – 3. Musikalischer Minimalismus in Filmen. – Fazit / 67 – Referenzliste / 70 – Anhänge / 71.

Ackermann, Zeno: Rocking the culture industry/performing breakdown. Pink Floyd's *The Wall* and the termination of the postwar era. In: *Popular Music and Society* 35,1, 2012, S. 1–23.

The article offers a contextual interpretation of Pink Floyd's *The Wall*. It proceeds from the hypothesis that, as a multi-media artifice consisting of album, live shows, and music film, *The Wall* constitutes a significant monument situated at the historical turning-point when the postwar era dissolved into a new ideological alignment. Blending the two themes of rock history and remembrance of the Second World War, *The Wall* proposes an interpretation of mass/popular culture which is surprisingly close to Adorno's and Horkheimer's theses on the "culture industry." The article explores this remarkable – and (determinedly?) self-defeating – conceptual concurrence of a mass-cultural product with the tenets of critical theory.

Aguilera, Christian: *John Williams: sinfonías de un nuevo mundo*. Madrid: T&B Editores, 2018, 325 S.

Considerado de manera unánime uno de los más importantes compositores de la Historia del cine, John Towner Williams se mantiene en activo cuando cumple en 2018 su 60 ani-

versario en el mundo del Séptimo Arte. Asociado a algunas de las películas más populares del cine contemporáneo (la saga de *Star Wars*, las tres primeras producciones de la saga *Harry Potter*, *El coloso en llamas*, *Tiburón*, *Superman*, *Encuentros en la Tercera Fase* y un largo etcétera), Williams representa con 51 nominaciones al Oscar (5 de los cuales ha resultado vencedor) la persona viva que ostenta semejante récord y el segundo de toda la Historia de los premios otorgados por la Academia de las Artes y de las Ciencias Cinematográficas de los Estados Unidos. Christian Aguilera, autor de monografías sobre las obras de Jerry Goldsmith y Bernard Herrmann completa su particular trilogía sobre los Grandes Compositores de Música de Cine con la escritura de un libro, el más completo en lengua castellana, llamado a ser de referencia para todos aquellos entusiastas del músico neoyorquino adscrito, de manera especial, al cine de Steven Spielberg en casi una treintena de largometrajes.

Álamo [Caballero], Lamberto del: *El cine y su música: secretos y claves*. Madrid: Ediciones Rialp 2020, 234 S.

Cualquier escena romántica parece incompleta sin una tierna melodía de violín. La amenazadora presencia de unos indios no resulta tan peligrosa sin la percusión de unos inquietantes tambores. Los metales hablarán de sentimientos heroicos, y el saxofón, tal vez, de sensualidad. Crear un ambiente a partir de la música no siempre resulta fácil. Pero quien lo logre será capaz de acompañar a la imagen de una manera sublime y estremecer al espectador en su butaca, hasta hacerle temblar, reír o llorar. Valorar una partitura cinematográfica exige unos conocimientos mínimos de música y de cine, que permitan relacionar con acierto imagen y sonido.

Albright, Daniel: *Panaesthetics: On the Unity and Diversity of the Arts*. New Haven/London: Yale University Press 2014, xi, 321 S. (Anthony Hecht Lectures in the Humanities.).

U.a. auch zu Musik im Film.

Rev. (Stuart-Smith, Mark): From “Mousike” to Synaesthesia: New Interdisciplinary Agendas in Music and Visual Culture. In: *Art History*

39,1, Febr. 2016, S. 173–181.

Alfieri, Gabe C.: From “Trivial Little Comedy” to “legitimate Magic”: Music and the Making of *The Glass Menagerie*. In: *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America* 35,2, 2017, S. 143–171.

The Glass Menagerie was Tennessee Williams’s first success, both commercial and critical, and remains one of the most frequently revived of all American plays. For its original production, Williams himself recruited master theater composer Paul Bowles to write an original score that helped turn “a trivial little comedy of domestic tribulation” into the “legitimate magic” that earned it a Drama Critics’ Circle Award and established it firmly among the great plays of the postwar period. An examination of Bowles’s *Menagerie* score adds new depth to our understanding of one of the most storied premieres in American theater history, of the play itself, and of the extent to which music aided Williams’s progressive vision for “a new, plastic theater” influenced by techniques and aesthetics of the cinema.

Alhuter, Barbara: *Narration durch Filmmusik im Mainstream-Film*. Diss. Wien: Universität Wien 2012, 193 S..

Die vorliegende Arbeit widmet sich der Thematik der Narration durch Musik im Mainstream-Film, wobei die Fähigkeiten von Musik im Zusammenhang mit der Dramaturgie anhand von acht Analysen exemplarisch dargelegt werden. Ziel ist es zu zeigen, wie mannigfaltig nicht nur die Kompositionsstile und -mittel der Scores sein können – und wie groß parallel dazu der Pluralismus an Möglichkeiten der Filmkomponisten ist –, sondern auch die Funktionen der Musik im Film sind. Ihrer gern als passiv oder auch als rein illustrierend bezeichneten Manier wird eine aktive, das Geschehen beeinflussende Rolle gegenübergestellt. Filmmusik ist keine homogene Gattung und hängt von vielerlei Faktoren ab, die weit über die filmwirtschaftlichen Entwicklungen hinausgehen. Da sie auch an soziokulturelle und politische Veränderungen gekoppelt ist, werden zum einen die historischen Wurzeln

von Filmkompositionen erörtert und die Werke zum anderen in ihrem Kontext präsentiert. Durch diese Einbettung und durch die Chronologie der Filmbeispiele – jeder Film steht als die erfolgreichste oder eine der erfolgreichsten Mainstream-Literaturverfilmungen exemplarisch für ein Jahrzehnt des Tonfilms – wird ersichtlich, weshalb sich die Komponisten für die jeweilige Kompositions-techniken entschieden haben, inwiefern sie beispielsweise hinsichtlich der Narration auf die filmische Dramaturgie einwirken mussten und welche Lösungen sie für etwaige fehlerhafte Stellen fanden, um die filmische Logik aufrecht zu erhalten.

Alunno, Marco: The discourse about film music in Colombia: A bibliographical approach. In: *Revista Musical Chilena* 70,225, 2016, S. 73–95.

The motivation to explore the hidden heritage of literature on film music in Colombia, originated from the absence of literature on Latin American film music written by scholars from Europe and the United States, who have traditionally dealt with film music. Since an early period attempts to speak discursively about film music in Colombia appear in articles published in magazines and journals dedicated to cinema, music, art and cultural topics in general. These writings are often addressed to general audiences. Nevertheless there are also a few writings intended for specialized readers. The present article is based on archival research and presents a snapshot of the existing literature about film music in Colombia as a starting point for future studies. (Vorlage)

Alvim, Luíza Beatriz Amorim Melo: Análise schenkeriana de ornamentações de trechos de Beethoven em dois filmes de Jean-Luc Godard. In: *Anais do SIMPOM* 3,3, 2015, S. 682–694.

Neste trabalho, fazemos uma análise schenkeriana de trechos de música de Ludwig van Beethoven presentes em dois filmes de Jean-Luc Godard: *Made in USA* (1966) e *Uma mulher casada* (1964). Godard se vale da repetição de trechos da Sonata op.14 n.1 e do Quarteto de cordas op.59 n.3 do compositor em cada um dos filmes respectivamente e essa característica pode ser observada também nos

níveis mais superficiais da redução schenkeriana desses trechos. Pankhurst (2008) e Salzer (1952), em suas análises a partir de Schenker, já ressaltavam o papel da „repetição escondida” para a unidade de uma determinada obra. Observamos que, em ambos os filmes, a música transmite significações que não estão explícitas e que podem ser reveladas pela análise schenkeriana. Em *Made in USA*, observa-se a presença fundamental da repetição, não tão evidente num filme com tantas reviravoltas, enquanto, em *Uma mulher casada*, é a música que mais imprime a fatalidade e o caráter trágico no filme.

Alvim, Luíza Beatriz Amorim Melo: A Música de Villa-Lobos nos filmes de Glauber Rocha dos anos 60: Alegoria da pátria e retalho de colcha tropicalista. In: *Significação: Revista de cultura audiovisual* 42,44, 2015, S. 100–119.

Über die Filme *Deus e o diabo na terra do sol* und *Terra em transe* von Rocha (1964 und 1967) mit der Musik von Heitor Villa-Lobos.

Anderson, Lauren: Beyond Figures of the Audience: Towards a Cultural Understanding of the Film Music Audience. In: *Music, Sound, and the Moving Image* 10,1, 2016, S. 25–51.

Jeff Smith’s and Anahid Kassabian’s models of film music perception and comprehension are the two most detailed accounts (1998 and 2001, respectively). Since publication well over a decade ago, their frameworks have been widely cited but rarely interrogated. Both models hinge on the idea that ‘knowing’ music can determine an audience member’s response (to both music and film). This article critiques Smith’s and Kassabian’s theories: my exploratory audience research suggests that audiences’ modes of relating to film soundtracks are much more complex than simply ‘knowing’ or ‘not knowing’ the music (Anderson, 2011; 2012). A fuller understanding of the role of popular music in film for audiences needs to take into account tastes, vernacular categorisations, senses of identity, and memory (both related to the self, and to the text at hand).

Andrés Bailón, Sergio de (ed.): *Estudios sobre la influencia de la canción popular en el proceso de creación de música incidental*. Salamanca: Ediciones Universidad Salamanca 2016, 365 S. (Música viva. 1.).

Inhaltsverzeichnis: Introducción / 9. – PRIMERA PARTE: CINE, TELEVISIÓN Y CANCIÓN POPULAR EN ESPAÑA / 11: – Virginia Sánchez Rodríguez: Aperturismo musical español: músicas urbanas y músicas tradicionales en el cine del franquismo / 13 – Sofía López Hernández: La obra cinematográfica de Augusto Algueró Dasca. Catalogación de su obra / 53 – Judith Helvia García Martín: La música tradicional en las producciones televisivas españolas y su recepción a través del *streaming* / 123 – Vicente J. Ruiz Antón: Presencia de las músicas españolas de tradición popular en la serie documental *Esta es mi tierra*, de José Nieto / 137 – INTERMEDIO 195: – Ignacio Brasa Gutiérrez: Un tango para piano en los arrabales de New Bedford, Massachusetts. Empleo de música popular en el acompañamiento de una película muda para la modificación e importación de significado / 197 – SEGUNDA PARTE: CANCIÓN POPULAR Y MÚSICA INCIDENTAL EN EL ÁMBITO INTERNACIONAL / 211: – Sergio de Andrés Bailón: Kurt Schindler presenta a Claude Debussy. Elementos de música oriental y otras afinidades culturales de la *Belle Époque* en *Le Martyre de Saint Sébastien* / 213 – Matilde Olarte Martínez: La música aplicada (o incidental) escrita por Kurt Schindler para teatros de Manhattan en las primeras décadas del siglo xx / 237 – Sergio de Andrés Bailón: La cita musical en las comedias políticas de Gershwin / 281 – Juan Carlos Montoya Rubio: Clásicos populares gracias al cine. La banda sonora como agente generador de significados musicales / 321 – Marco Bellano: *I fratelli dinamite* di Nino Pagot (1949) e l'idea di «bello» in música / 335.

Antheil, George: On the Hollywood Front. In: *Modern Music* 15, 1937, S. 48–51.

Ashby, Arved: *Popular Music and the New Auteur: Visionary Filmmakers After MTV*. New York: Oxford University Press 2013, 217 S.

MTV utterly changed the movies. Since music

television arrived some 30 years ago, music videos have introduced filmmakers to a new creative vocabulary: speeds of events changed, and performance and mood came to dominate over traditional narrative storytelling. Popular Music and the New Auteur charts the impact of music videos on seven visionary directors: Martin Scorsese, Sofia Coppola, David Lynch, Wong Kar-Wai, the Coen brothers, Quentin Tarantino, and Wes Anderson. These filmmakers demonstrate a fresh kind of cinematic musicality by writing against pop songs rather than against script, and allowing popular music a determining role in narrative, imagery, and style. Featuring important new theoretical work by some of the most provocative writers in the area today, Popular Music and the New Auteur will be required reading for all who study film music and sound. It will be particularly relevant for readers in popular music studies, and its intervention in the ongoing debate on auteurism will make it necessary reading in film studies.

Askerfjord, Christer: *The American Film Musical Genre Today: A New Breed or Just More of the Same? The Development of the American Film Musical 2000–2013*. BA Thesis, Kalmar/Växjö: Linnéuniversitetet, Institutionen för film och litteratur (IFL) 2014, 31 S.; [URL].

Abstract: Since the introduction of synchronized sound at the end of the 1920s the film musical has had a special place in American film. But even with that special place the interest in the film musical has varied a lot during the 20th century. From the high interest during the “Golden Age” in the 1930s, 1940s, and 1950s, through low interest in the following decades and then renewed interest in musicals with the animated film musicals from Disney in the 1990s. But what has happened after the millennium? Has there been any development in the American film musical genre or is it just more of the same? This thesis tries to answer the question by analyzing three successful film musicals from the period 2001–2013, *Moulin Rouge!* (Baz Luhrmann, 2001), *The Phantom of the Opera* (Joel Schumacher, 2004), and *Les Misérables* (Tom Hooper, 2012) and comparing them to classical traditional musicals. According to this thesis there is a split answer, some areas of the

classical American film musical have developed while other areas still remains the same.

Asper, Helmut G.: Wenn die Musik der Filme Nahrung ist. Klassische Musik im Exilfilm. In: *Kulturelle Räume und ästhetische Universalität*. München: Edition Text + Kritik 2008, S. 149–166 (Musik und Musiker im Exil. 26.).

Atkinson, Simon: Interpretation and musical signification in acousmatic listening. In: *Organised Sound* 12,2, 2007, S. 113–122.

Audissino, Emilio: John Williams, Star Wars and the Canonization of Hollywood Film Music. In: Pietro Bianchi, Giulio Bursi, & Simone Venturini (a cura di): *Il Canone Cinematografico. / The Film Canon*. Udine: Forum 2011, S. 273–278.

Audissino, Emilio: Williams, The Boston Pops Orchestra and Film Music in Concert. In: Claudia D'Alonzo, Ken Slock, and Philippe Dubois (éds.): *Cinéma, critique des images*. Udine: Campanotto 2012, S. 230–235.

Audissino, Emilio: The Aesthetic Cost of Marketing. The Economical Motivation of Pop Songs in Films. In: Catherine Naugrette (éd.): *Pratiques et esthétiques: Le coût et la gratuité*. 3. Paris: L'Harmattan 2013, S. 41–46.

Audissino, Emilio: Hollywood Film Music and Ethnic Diversity. In: Carlos E. Cortés (ed.): *Multicultural America: A Multimedia Encyclopedia*. Thousand Oaks, Cal.: Sage 2013, S. 1101–1103.

Audissino, Emilio: Film music and multimedia: An immersive experience and a throwback to the past. In: Institut für Immersive Medien (Hrsg.): *Klänge, Musik, Soundscapes*. Marburg: Schüren 2014, S. 46–56 (Jahrbuch Immersiver Medien 2014).

Multimedia events are part of contemporary society. Music, theatre, and visual arts have been increasingly collaborating with each other to offer aesthetic experiences that are as

immersive and multisensorial as possible. Film music has also entered the multimedia arena. Indeed, a very successful type of concert presentation of the film-music repertoire is the multimedia form: a live orchestra plays to projected film clips. This multimedia presentations of film music should be of interest not only to music scholars – film music has undeniably become a favourite repertoire to fuel concert programmes, and multimedia presentations are the most fitting form to present film music. Multimedia presentations should also be of interest to film scholars, as multimedia presentations are a revival of past film-viewing experiences that can be traced back to the silent era. The case study here is John Williams's conductorship of the Boston Pops Orchestra, which has been seminal not only because it brought more film music into concert programmes, but also highly influential for its experiments with the multimedia presentations.

Audissino, Emilio: Golden Age 2.0: John Williams and the Revival of the Symphonic Film Score. In: Sebastian Stoppe (ed.): *Film in Concert, Film Scores and their Relation to Classical Concert Music*. Glücksstadt: VWH Verlag 2014, S. 109–124.

Audissino, Emilio: *John Williams's Film Music: "Jaws," "Star Wars," "Raiders of the Lost Ark," and the Return of the Classical Hollywood Music Style*. Madison, Wisc.: University of Wisconsin Press 2014, xxvi, 317 S. (Wisconsin Film Studies.).

Beginning with an overview of music from Hollywood's Golden Age (1933–58), Emilio Audissino traces the turning points of Williams's career and articulates how he revived the classical Hollywood musical style. This book charts each landmark of this musical restoration, with special attention to the scores for *Jaws* and *Star Wars*, Williams's work as conductor of the Boston Pops Orchestra, and a full film/music analysis of *Raiders of the Lost Ark*. The result is a precise, enlightening definition of Williams's "neo-classicism" and a grounded demonstration of his lasting importance, for both his compositions and his historical role in restoring part of the Hollywood tradition. (Verlag)

Rev. (Halfyard, Janet K) in: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 231–236.

Audissino, Emilio: Film Music and Multimedia. An Immersive Experience and a Throwback to the Past. In: *Jahrbuch immersiver Medien* [4], 2014, S. 46–56.

Audissino, Emilio: Overruling a Romantic Prejudice. Forms and Formats of Film Music in Concert Programs. In: Sebastian Stoppe (ed.): *Film in Concert, Film Scores and their Relation to Classical Concert Music*. Glücksstadt: VWH Verlag 2014, S. 25–44.

Audissino, Emilio: Gottfried Huppertz's Metropolis: The Acme of 'Cinema Music.' In: *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*. Ed. by K. J. Donnelly & Ann-Kristin Wallengren. Basingstoke/New York: Palgrave Macmillan 2016, S. 45–63.

Audissino, Emilio: A Gestalt Approach to the Analysis of Music in Films. In: *Musicology Research* 2, Spring 2017, S. 69–88.

Audissino, Emilio: *Film/Music Analysis: A Film Studies Approach*. Basingstoke/New York: Palgrave Macmillan 2017, xiii, 245 S. (Palgrave Studies in Audio-Visual Culture.).

This book offers an approach to film music in which music and visuals are seen as equal players in the game. The field of *Film-Music Studies* has been increasingly dominated by musicologists and this book brings the discipline back squarely into the domain of Film Studies. Blending Neoformalism with Gestalt Psychology and Leonard B. Meyer's musicology, this study treats music as a cinematic element and offers scholars and students of both music and film a set of tools to help them analyse the wide ranging impact that music has in films.

Darin: The Not-so-fantastical Gap Between Music Studies and Film Studies (17–43).

Audissino, Emilio (ed.): *John Williams: Music for Films, Television, and the Concert Stage*. Turnhout: Brepols 2018, xxiv, 440 S. (Contemporary Composers. 1.).

This volume is a large exploration of the many sides of Williams's output. Once mostly considered a commercial composer and a mere rewriter of previous composers' styles, only recently Williams' music has begun to be taken seriously, and scholars from the music and the film departments have begun to produce research. The present volume seeks to build upon, complement and review what has been written so far on Williams. It is a large exploration of the many sides of Williams's output, aimed at showing the range of his production (not merely focussing on film music) and at analysing the depth of his dramaturgic and compositional skills with selected case studies. To accomplish this exploration, a large team of international scholars has been assembled from all around the world. The contributors come from film, media and music departments – to provide a variety of disciplinary perspectives on Williams's work.

Darin: Introduction: John Williams, composer / Emilio Audissino – John Williams and the musical landscapes: film, television, jazz, and concert halls. A new symphonism for a new Hollywood: the musical language of John Williams's film scores / Mervyn Cooke; John Williams: television composer / Paula Musegades; "Catch as catch can": jazz, John Williams, & popular music allusion / Ryan Patrick Jones; No sharks, no stars, just idiomatic scoring and sounding engagement: John Williams as a 'classical' composer / Emile Wennekes; John Williams's film music in the concert halls / Sebastian Stoppe – The Williams touch: style and musical dramaturgy. The use of variation in John Williams's film music themes / Mark Richards; The themes of Star wars: catalogue and commentary / Frank Lehman; Star scores: orchestration and the sound of John Williams's film music / Ian Sapiro; Orchestration transformation: examining differences in the instrumental and thematic colour palettes of the Star wars trilogies / Nicholas Kmet; The villain's march topic in John Williams's film music / Joakim Tillman; Musical dramaturgy and stylistic changes in John Williams's Harry Potter trilogy / Jamie Lynn

Webster – Case studies. Sounding an Irish childhood: John Williams's score for *Angela's Ashes* / Laura Anderson; John Williams and sound design: shaping the audiovisual world of *E.T.: The Extra-terrestrial* / Chloé Huvet; Today I'm hearing with new ears: John Williams's use of audiovisual incongruence to convey character perspective in Munich and Spielberg's historical films / David Ireland; John Williams and the musical avant-garde: the score for *War of the Worlds* / Irena Paulus; Out of darkness: John Williams's Violin concerto / Tom Schneller; Happily never after: Williams's musical exploration of the 'controversial' ending to *A.I.: Artificial Intelligence* / Stefan Swanson – The performer's viewpoint. John Williams seen from the podium: an interview with maestro Keith Lockhart / Emilio Audissino, Frank Lehman; John Williams seen from the piano: an interview with maestro Simone Pedroni / Maurizio Caschetto.

Rev. (Sebastian Reinhard Richter) in: *Medienwissenschaft: Rezensionen*, 4, 2019, S. 384–385.

Avila, Jacqueline: *Cinesonidos: Film Music and National Identity during Mexico's Época de Oro*. New York: Oxford University Press 2019, xii, 274 S. (Oxford Music/Media Series.).

Avila looks at the ways that Mexican cinema and its music during the silent and early sound periods continuously reshaped the contested, fluctuating space of Mexican identity, functioning both as a sign and symptom of social and political change.

Inhalt: Introduction: Listening to the Época de oro – The prostitute and the cinematic cabaret: Musicalizing the "fallen woman" and Mexico City's nightlife – The salon, the stage, and Porfirian nostalgia – The sounds of indigenismo: Cultural integration and musical exoticism in *Janitzio* (1935) and *Mariá Candelaria* (1944) – The singing charro in the comedia ranchera: Music, machismo, and the invention of a tradition – The strains of the revolution: Musicalizing the soldadera in the revolutionary melodrama – Epilogue: After the Época de oro.

– B –

Bakels, Jan-Hendrik: *Audiovisuelle Rhythmen: Filmmusik, Bewegungskomposition und die dynamische Affizierung des Zuschauers*. Berlin/Boston: de Gruyter 2016 [2017], viii, 291 S. (Cinpoetics, 3.).

The book explores the relationship of movement and music in film to study the aesthetic principles of audience affect. It begins by a reconstructive analysis and theoretical reflection on the rhythmicity of films – and goes on to show the extent to which the rhythmic dimension of audiovisual images offers access to intersubjective strategies to induce affect in the movie theater.

Bañagale, Ryan Raul: *Selling Success: Visual Media and Rhapsody in Blue*. In seinem: *Arranging Gershwin: "Rhapsody in Blue" and the Creation of American Icon*. New York: Oxford University Press 2014, S. 148–173.

Bandur, Markus: *De El burlador de Sevilla a Don Giovanni: Presentación de la mentira, el engaño y la seducción en el teatro, la ópera y la ópera filmada*. In: *Studi Ispanici* 2006 (Pisa/Rom 2006), S. 89–102.

[Von *El burlador de Sevilla* zu *Don Giovanni*: Zur Darstellung von Lüge, Betrug und Verführung in Drama, Oper und Film].

Bandur, Markus: *Frühe Kinomusik im städtischen Raum*. In: *Populäre Musik in der urbanen Klanglandschaft: Kulturgeschichtliche Perspektiven*. Hrsg. v. Tobias Widmaier u. Nils Grosch. Münster/New York: Waxmann 2014, S. 155–168 (Populäre Kultur und Musik. 13.).

Bandur, Markus: *Mit Weber im Kino. 1: Begleitmusik zum Stummfilm*. In: *Weberiana: Mitteilungen der Internationalen Carl-Maria-von-Weber-Gesellschaft* 25, 2015, S. 33–48.

Die Opern Webers und insbesondere die Ou-

vertüren gehörten mit zum Kernbestand der Musikbegleitung beim Stummfilm, sei es in Europa, sei es in den USA. Zwar lässt sich über die usuelle Praxis der Stummfilmbegleitung kaum eine Aussage hinsichtlich der Verwendung von Kompositionen Webers treffen; die Handbücher und Arbeitsmaterialien der Kinomusiker belegen allerdings die feste Verankerung insbesondere der dramatischen Werke im Rahmen der Musikbegleitung, so dass Gleiches auch für die alltäglichen und weniger durchorganisierten Verfahren der spontanen Begleitung von Stummfilmen anzunehmen ist. Inwieweit nun wiederum diese Neukontextualisierung der Werke Webers auf die Rezeption der Musik in Konzert und Oper im Verlauf des 20. Jahrhunderts zurückwirkt(e), kann nur vermutet werden, es steht jedoch außer Frage, dass in der Frühzeit des Kinos breite Schichten der Gesellschaft das Opern- und Konzertrepertoire (und damit auch Webers Musik) erstmals in Verbindung mit dem Stummfilm kennenlernten. (Autor)

Bandur, Markus: Mit Weber im Kino. 2: Der Soundtrack des Tonfilms. In: *Weberiana: Mitteilungen der Internationalen Carl-Maria-von-Weber-Gesellschaft* 26, 2016, S. 51–56.

Die Verwendung präexistenter Musik findet mehrheitlich in der filmischen Realität Anwendung, während die umfangreichere Musik zum Film überwiegend neu komponiert ist. Auch Werke Webers sind in dieser Art in Soundtracks von Spielfilmen seit Beginn der Tonfilmära bis in die Gegenwart verwendet worden. Zieht man von den etwa 50 nachgewiesenen Tonfilmen, in denen Kompositionen von Weber verwendet werden, die Opernverfilmungen und sogenannte Biopics, d.h. Filme zum Leben des Komponisten, sowie die Musikdokumentarfilme und TV-Serien ab, so bleiben ca. 20 Filme übrig, in denen Werke Webers entweder als *On screen music* oder *Off screen music* fungieren. Ein cursorischer und chronologischer Durchgang durch diese Filme aus der Zeit von 1931 bis 2015 zeigt, dass sich diese „Zweckentfremdung“ zugleich als Rezeptionsgeschichte lesen lässt, als eine Spiegelung des Stellenwerts, den bestimmte Werke Webers in der breiten Öffentlichkeit hatten und haben. Dies gilt insbesondere für ihren Einsatz als *On screen music*, da hier die Erkennbarkeit der jeweiligen Werke voraus-

gesetzt werden muss, damit ihre Verwendung den intendierten Zweck der Personen- und Situationscharakterisierung erfüllen kann. (Autor)

Bang, Derrick: *Crime and Spy Jazz on Screen since 1971: A History and Discography*. Foreword by Pat Irwin. Jefferson, NC: McFarland 2020, ix, 263 S.

Abstract: Henry Mancini's *Peter Gunn* theme. Lalo Schifrin's *Mission: Impossible* theme. Isaac Hayes' theme from *Shaft*. These iconic melodies have remained a part of the pop culture landscape since their debuts during an era when movie studios and TV production companies employed full orchestral ensembles to provide a jazz backdrop for the suspenseful adventures of secret agents, private detectives, cops, spies and heist-minded criminals. Hundreds of additional films and television shows made from the mid-1950s and beyond have been propelled by similarly swinging title themes and underscores, many of which have (undeservedly) faded into obscurity. This meticulously researched book begins with Hayes' game-changing music for *Shaft*, and honors the careers of traditional jazz composers who-as the 1970s gave way to the '80s and beyond-resolutely battled against the pernicious influx of synth, jukebox scores and a growing corporate disinterest in lavish ensembles. Fans frustrated by the lack of attention paid to jazz soundtrack composers-including Mort Stevens, Laurie Johnson, Mike Post, Earle Hagen, David Shire, Elmer Bernstein and many, many others-will find solace in these pages (along with all the information needed to enhance one's music library). But this is only half the story; the saga's origins are discussed in this book's companion volume, *Crime and Action Jazz on Screen: 1950–1970*.

Banter, H[arald] / Brandhorst, J[ürgen] / Braun, M[ichael] [u.a.]: *Franz Grothe*. München: Allitera Verlag 2019, 163 S. (Komponisten in Bayern: Dokumente musikalischen Schaffens im 20. und 21. Jahrhundert. 64.).

Darin u.a.: Michael Braun: Franz Grothe als Filmkomponist in der Zeit des Nationalsozialismus (73–92). – Roland Mörchen: »Das gro-

ße Ganze«: Franz Grothes Filmschaffen nach 1945 (93–102). – Kay Westermann: *Das Wirtshaus im Spessart* (103–116).

Barden, Steve: *Writing Production Music for TV: The Road to Success*. Anaheim Hills: Centerstream 2018, 294 S.

Barham, Jeremy: Cultural Archives and Transcending Diegetics: Mahler's Music as 'Overscore'. In: *Music and the Moving Image* 3,1, 2010, S. 22–47.

Barnett, Daniel: *Movement as Meaning in Experimental Cinema: The Musical Poetry of Motion Pictures Revisited*. London: Bloomsbury Publishing 2019, 324 S.

Inhalt: Foreword: Where does this Book Belong?; – Preface: Arriving at the Scene; – Introduction: Two Pictures of a Rose in the Dark. – Part I: *Modes of Perception and Modes of Expression:* – 1. First ideas in a new medium: the cinematic suspension of disbelief; – 2. One description of how the mind may move toward understandings; – 3. New paradigms and new expressions; – 4. Theories of meaning-media, messages, and how the mind moves; – 5. The relevance of the mechanism-lessons to carry forward from an already obsolete medium; – 6. Frames versus shots, surface versus window; – 7. What the surface of the screen can tell us about language; – 8. Language integrates our perceptions as surely as the nervous system integrates our sense data–hallucination or meta-data?; – 9. Letting the mind surround an idea: an introduction to Wittgenstein; – 10. Ascertaining understanding: what one language must evoke, another may stipulate (and vice versa); 11. – Dynamic and static theories of meaning; 12. Color, types of reference, and the inveterate narrative; – 13. The polyvalence of the picture; – 14. Meaning and mutual experience-kinds of reference re-described; – 15. What has art got to do with it?; – 16. A whole new way of reading-the surface of the screen and the modulation of self-consciousness; – 17. The anteroom of meaning and our conception of space; – 18. Meaning and mental habits; – 19. Assumed and earned meaning; – 20. The spectrum of

shared reference; – 21. The story sequence and the montage-prologue; – 22. When the editor learns about meaning; – 23. Montage and metaphor; – 24. The imitation of perception. – Part II: *Dynamic and Syntactic Universals:* – 25. Nonverbal universals; – 26. The polyvalence of the picture and the omnivalence of the movie; – 27. The description of omnivalence as a floating target; – 28. Dynamic universals: beginning, middle, and end-a prologue; – 29. Language and the momentum of the body; – 30. Syntactic universals: interval, context, and repetition; Interval; Context; Repetition; – 31. The synergy of symmetry; – 32. Sidebar-another parallel model and another speculative future; – 33. Formal references in music and cinema; – 34. The developmental leap-keeping the referent a mystery; – 35. Resemblance and resonance; – 36. The subliminal pull of the flicker; – 37. Aural and visual cadence; – 38. The frame of the experience; – 39. Resonance among frames; – 40. Ancient history– the medium as the model; – 41. Illustration, induction, and repetition; – 42. The material and the medium; – 43. Sonics and seamlessness; – 44. The private language machine and the evolution of a medium; – 45. Illusions and ontological linchpins; – 46. Delimiting an audience; – 47. Summarizing the singular window en route to the panoramic view. – Part III: *Considering Description: Tropes, Tunes, and Moving Pictures:* – 48. The world of description; – 49. Recapitulation and prospectus.

Baroni, Maurizio [ed.]: *Ennio Morricone: Master of the Soundtrack*. Texts by Germano Barban; contributions by Dario Argento [et al.]. English translation: Sylvia Adrian Notini. Hamburg/Berkely, CA: Gingko Press 2019, 361 S.

Ital. Orig. u.d.T.: Baroni, Maurizio (a cura di): *Morricone*. Testi di Germano Barban; interventi di Dario Argento [et al.]. Milano: Lazy Dog 2019, 361 S.

Inhalt: Maurizio Baroni: You Never Forget Your First Love / 6 – Germano Barban: The Soundtrack of a Lifetime / 7 – Dario Argento: I Started with Morricone / 8 – John Carpenter: Love of a Fan / 8 – John Boorman: "What you like, John?" / 9 – Liliana Cavani: The Music that Completes the Movie / 10 – Roberto

Faenza: When It's the Music that Makes the Movie / 10 – Giuseppe Tornatore: The Historical Role of Album Covers / 11 – Giuliano Montaldo: Ennio Taught Me to Give Space to Music / 12 – Quentin Tarantino: In conversation with Maurizio Baroni: The Best Ending / 14 – Carlo Verdone: "What About the Musician?" / 16 – Guido Lombardo; Ennio and Titanus: An Extraordinary Relationship! / 17 – Daniele Furlati: The Sound of Strings / 17 – Picola Piovani: Maestros Aren't Born, They're Made / 18 – Mauro Maur: An Inhabitant of Other Marvelous and Diverse Universes / 19 – Edda Dell'Orso: The Lady Sings the West / 20 – Gino Paoli: The Talent of the Person Who Sings Off-Key / 20 – Giancarlo Giannini: Music: Universal Language / 21 – Lisa Gastoni: Just Get It Done! / 22 – Franco Nero: "Vamos a matar Franco Nero": Ennio and I / 22 – Christopher Frayling: The Morricone Affair / 23 – Germano Barban, Maurizio Baroni: About This Book / 30. – Key / 31: 1961–1969 / 44 – 1970–1979 / 136 – 1980–1989 / 238 – 1990–1999 / 290 – 2000–2016 / 332 – List of illustrations for EP/45rpm/LP records and CDs / 363. – Mit Notenbeispielen.

Barron, Lee: What if Zarathustra had not spoken? Alex North's counterfactual soundtrack to >2001: A Space Odyssey<. In: *New Review of Film and Television Studies* 9 (2011) 1, S. 84–94.

Über die nicht verwendete Filmmusik von North zum Film von Stanley Kubrick (1968).

Bartel, Frank / Kock, Ingo (Hrsg.): *Tonkunst: Filmkunst und Sound Design*. Der Studiengang Ton der Hochschule für Film und Fernsehen „Konrad Wolf“ Potsdam-Babelsberg auf dem Weg vom Fachschulstudiengang zum Kunsthochschulstudiengang. Berlin: Vistas 2006, 308 S. (Edition Kunst und Medien. 1.).

Inhalt: Frank Bartel: Filmtone – Die Bedeutung des Tones beim Film / 7. – Peter Sebastian: Geräusche als Musik – Musik aus Geräuschen: Die klangliche Emanzipation des Geräusches im Spielfilm / 13. – Noemi Hampel: Die Möglichkeiten des Einsatzes von Stille im Film / 57. – Eike Hosenfeld: Übertragung von Erkenntnissen der Musik- und Sinnespsychologie auf die Wirkungsweise von Filmmusik / 87. – Klaus Barn: Medialität und

Momentform / 157. – Sandra Bittner: Elektroakustische Musik – Die Nachhaltigkeit von Entwicklungstendenzen elektroakustischer Instrumente und Realisationsverfahren der Neuen Musik seit 1950 / 201. – Katrin Moll: Die Entwicklung der Toningenieursausbildung an der HFF im Spannungsfeld von Technik & Kunst und Theorie & Praxis / 245. – Schlusswort / 307.

Bartkowiak, Mathew J. / Kiuchi, Yuya: *The Music of Counterculture Cinema: A Critical Study of 1960s and 1970s Soundtracks*. Jefferson, NC: McFarland 2015, viii, 207 S.

Films produced in late 1960s and early 1970s America continue to frame our understanding of the counterculture era. A study of contemporary film soundtracks reveals a great deal of complexity. The coinciding struggles to define collective and individual identities based on race, class, gender and generation is well documented in the music of counterculture cinema.

Inhalt: 1. Framing Utopia: *Monterey Pop* and the heart of the counterculture – 2. Creating the downfall: *Gimme Shelter* and the "end" of the counterculture – 3. Searching for the real times, baby: *Head* and the unmaking of the Monkees – 4. Love in counterculture films: music's diplomatic role in *Harold and Maude* – 5. Space is the place: *Barbarella* and hearing the future – 6. Did the soundtrack also blow it?: using rock to capture counterculture generational identity – 7. Setting the escapist scene with music: sex and comedy in an exotic world – 8. Generational genocide: selling youth rebellion in Roger Corman's *Gas-s-s* – 9. African American artists in Hollywood: Isaac Hayes' contribution to *Shaft* – 10. I'm watching it for its music: *Deep Throat* and its soundtrack – 11. Challenging normativity and pushing boundaries: *Midnight Cowboy* and cultural resistance – 12. Ambiguous meaning of music: combining technology and music in the dystopian world of *A Clockwork Orange* – 13. Understanding country ways: a talk with Country Joe McDonald about counterculture film – 14. Bringing the 1960s to life: an interview with director Robert Greenwald.

Barton, Ruth / Trezise, Simon (eds.): *Music and Sound in Silent Film: From the Nickelodeon to The Artist*. London/New York: Routledge 2019, xi, 214 S. (Routledge Music and Screen Media Series.).

Inhalt: Allison Wentz, James Buhler: 'Better Music at Smaller Cost': Selling Mechanical Instruments to American Motion Picture Houses in the 1910s / 25. – Kendra Preston Leonard: Cue Sheets, Musical Suggestions, and Performance Practices for Hollywood Films, 1908–1927 / 45. – Malcolm Cook: Sing Them Again: Audience Singing in Silent Film / 61. – Denis London: 'Players Must Be of a Good Class': Women and Concert Musicians in Irish Picture Houses, 1910–1920 / 79. – Laraine Porter: Music, Gender, and the Feminisation of British Silent Cinema, 1909–1929 / 93. – Gillian B. Anderson: Music's Role in the Development of the 'Mute' Feature Film: *Ben Hur* and *Wings* / 111. – Fiona Ford: Edmund Meisel's Score to *Der heilige Berg* (1926): Prefiguring Hollywood's 'Golden Age' Narrative-Scoring Practices in Live Performance / 124. – Simon Trizio: Synchronisation and Scoring: Contemporary Reworkings. Carl Davis Interview / 149. – Ed Hughes: Scenes from *Ozu* / 160. – Emilio Audissino: Rediscovering a Film, Revisiting a Film, Damaging a Film: A Musical Comparison of Three DVD Editions of *Nosferatu* / 174. – Nicholas Brown: Electroacoustic Composition and Silent Film / 187. – James Wierzbicki: The 'Silent' Film in *Modern Times* / 198.

Basirico, Benoît: *La musique de film: Compositeurs et réalisateurs au travail*. Préface de Thierry Jousse; propos recueillis par Benoît Basirico. Paris: Hémisphères éditions 2018, 256 S. (Ciné cinéma. 4.).

Inhalt: Introduction; 1. Le choix du compositeur; 2. La nécessité d'une musique dans un film; 3. Intervenir sur le scénario ou les images; 4. Un compositeur au service du réalisateur; 5. Indications musicales du réalisateur (définir un langage commun); 6. Références et musiques temporaires; 7. Implication du réalisateur; 8. Œuvre personnelle ou simple commande; 9. Thèmes et mélodies; 10 Être un «caméléon»; 11. Soutien ou contraste; 12. Correspondances avec le récit;

13. Musiques préexistante et originale; 14. L'Emplacement des musiques; 15. Le Son et le Mixage; 16. Composition et Instrumentation; 17. Orchestration et Interprétation; Conclusion. – Bibliographie; Présentation des compositeurs interviewés. – Index des compositeurs; Index des réalisateurs; Index des films.

Bastié, Daniel: *Georges Delerue: la musique au service de l'image*. Mariembourg: Éd. Grand Angle 2014, 134 S.

Inhalt: Premiers films – Alors que la radio-phonie entrait dans tous les foyers – Philippe de Broca, une collaboration naissante – Philippe de Broca: deux triomphes au Box-office – de Broca: années 70 et 80 – de Broca: autres films sans Delerue – de Broca et ses films après le décès de Delerue – François Truffaut, le frère d'armes – Henri Colpi – Russell, Clayton et Zinnemann – La télévision, vivier créatif – La musique de concert – Les années 60 – Les années 70 – Les années 80 – Les années 90 – Sources bibliographiques.

Batchelor, Jennifer: From 'Aida' to 'Zauberflöte': Jennifer Batchelor considers the opera film. In: *Screen* 25,3, 1984, S. 26–39.

Battenberg, Hermann: Dramaturgische und ideologische Funktionen der Musik in der Fernsehserie *Bonanza*. In: Rudolf Stephan (Hrsg.): *Schulfach Musik*. Mainz: Schott 1976, S. 106–116 (Veröffentlichungen des Instituts für Neue Musik und Musikerziehung Darmstadt. 16.).

Baumgartner, Michael: J.S. Bach, Jean-Luc Godard, and the reimagining of the immaculate conception in "Hail Mary". In: *Bach* 50,2, 2019, S. 175–219.

In his 1985 film *Je vous salue, Marie* (*Hail Mary*), Jean-Luc Godard integrated preexisting music by J. S. Bach. The choice is a surprise, as Godard hardly ever used the music of the German baroque master in his sixty-year film career. Since this use of Bach marks a singular instance in Godard's oeuvre, the objective of this essay is to explore the process

of Godard's cinematic reappropriation of Bach's music and how the music infuses the filmic narrative with a Lutheran message. *Je vous salue, Marie* is an intimate, modern-day adaptation of the story of Mary, from the Annunciation to Christ's birth. Mary is a basketball-playing high school student and Joseph a taxi driver in contemporary Geneva. In *Je vous salue, Marie*, Godard examines the inexplicable idea of conception without corporeal contact in a contemporary world that has lost its unchallenged acceptance of incomprehensible occurrences. The mystical and intangible aura of the film is evoked through numerous short musical fragments, excerpted from the best-known highlights of Bach's oeuvre. Godard exploits the nineteenth- and twentieth-century notion of Bach as both the quintessential composer of sacred music and the unrivaled master of the most sublime of all late baroque music. The use of Bach's music allows us to interpret, on the one hand, Mary in a Catholic theological understanding as an enigmatic, mysterious, and transcendental figure and, on the other hand, Christ through Luther's concept of the *theologia crucis*. Godard integrates Bach's music into *Je vous salue, Marie* in a thoughtful and profound manner. He seeks to reinterpret Mary's immaculate conception, her biblical role, and her relationship to her son within a critical contemplation of the historical, religious, and social foundations of Western society. (Vorlage)

Baumgartner, Michael / Boczkowska, Ewelina (eds.): *Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the Second World War*. New York/ London: Routledge 2020, 314 S.

Part I: Collective Memory and (Trans-)Nation – 1. A Fanfare Floating Beneath Sea Level: Music as a Sonic Lieu de Memoire of Dutch Cultural Identity on Film / Emile Wennekes / 2. Which People's Music? Witnessing the Popular in the Musicscape of Giuseppe De Santis's *Riso amaro* (1949, *Bitter Rice*) / Maurizio Corbella / 3. Phantoms of Italian Opera-Cultural Memory in Italian and (West) German Films / Roger Hillman / 4. *A Bridge Too Far?* Music in the British War Film, 1945–80 / Mervyn Cooke. – *Part II: Trauma and Survival* – 5. Hidden in Plain View: The Music of Holocaust Survival in Poland's First Post-war Feature

Film / Barbara Milewski / 6. Empathy, Ethics, and Film Music: Alfred Schnittke and Larisa Shepit'ko's *Voskhozhdenie* (1977, *The Ascent*) / Maria Cizmic / 7. Fugue States: Music, Memory, and Trauma in Alain Resnais's Early 1960s Films / Michael Baumgartner and Orlene Denice McMahon / 8. Re-Sounding Trauma: Sonic Flashbacks in the Films of Jan Troell / Alexis Luko – *Part III: Nostalgia, and the Impossible Returns Home* – 9. Decomposing Heroism: Rolf Wilhelm's Music for *Radetzky-marsch* (1965) / Janina Muller, Tobias Plebuch / 10. The Music of Sacrificial Acts: Displacement, Redemption, Beethoven and Verdi in Andrei Tarkovsky's *Nostalghia* (1983) / Tobias Pontara / 11. "Chopin Meant Everything to Us Then": Chopin Nostalgia in Polish Cinema, 1944–91 / Ewelina Boczkowska / 12. Returning Home: Critical Nostalgia and French Cinematic Illusion in the Post-war Musical Films of Rene Clair and Jean Renoir / Hannah Lewis.

Beaster-Jones, Jayson: *Bollywood Sounds: The Cosmopolitan Mediations of Hindi Film Song*. Oxford/New York: Oxford University Press 2015, xx, 240 S.

Inhalt: Bollywood sounds – Film songs at the end of the colonial era and the emergence of filmi style – "But my heart is still Indian": film songs of the early post-colonial era – The language and lyrics of Hindi films – Songs in the key of the angry young man and the cabaret woman – Liberalization, family films, and the rise of Bollywood – Film songs in the era of the multiplex and YouTube – Concluding thoughts on the art and commerce of Hindi film songs.

Beaster-Jones, Jayson / Sarrazin, Natalie: *Music in Contemporary Indian Film: Memory, Voice, Identity*. London: Routledge 2017, xi, 212 S.

Provides a rich and detailed look into the unique dimensions of music in Indian film. Music is at the center of Indian cinema, and India's film music industry has a far-reaching impact on popular, folk, and classical music across the subcontinent and the South Asian diaspora. In twelve essays written by an international array of scholars, this book explores

the social, cultural, and musical aspects of the industry, including both the traditional center of “Bollywood” and regional film-making. Concentrating on films and songs created in contemporary, post-liberalization India, this book will appeal to classes in film studies, media studies, and world music, as well as all fans of Indian films.

Inhalt: Part I: Hindi Hegemony: 1. 1942 -A Love Story: R.D. Burman’s Posthumous “Comeback” at the End of Old Bollywood (Gregory D. Booth). – 2. Antakshari in Maine Pyar Kiya: Intertextual Pleasures and Musical Medleys at the Dawn of a New Era in Hindi Cinema (Peter Kvetko). – 3. From Vamp to Queen: The Remixed Sound of the Bollywood Scene (Ajay Gehlawat). – 4. Authorizing Gesture: Mirchi Music Awards and the Re-calibration of Songs and Stardom (Monika Mehta). – 5. Tensions of Musical Re-animation from Bollywood to Indian Idol (Anaar Desai-Stephens). – 6. Magic, Destruction, and Redemption in the Soundtracks of Aashiqui 2, RockStar, Rock On!! (Natalie Sarrazin). – *Part II: Regions and Identities:* 7. Violence, Reconciliation, and Memory: A.R. Rahman’s “Bombay Theme” (Jayson Beaster-Jones). – 8. Iconic Voices in Post-Millennium Tamil Cinema (Amanda Weidman). – 9. Folk Drums and Tribal Girls: Sounding the Himalayas in Indian Film (Stefan Fiol). – 10. Film Frontiers: Imagining Rajasthan in Contemporary Bollywood Film (Shalini Ayyagari). – 11. Evolution of a Ritual Musical Genre: The Adaptation of Qawwali in Contemporary Hindi Film (Irfan Zuberi and Natalie Sarrazin). – 12. Music, Sound, Noise: Interposition of the Local and the Global in Anurag Kashyap’s Gangs of Wasseypur (Madhuja Mukherjee).

Beatriz Alvim, Luíza: Revolucionários, ditadura e ruínas ao som de Villa-Lobos. In: *Sig-nificação: Revista de cultura audiovisual* 45,50, 2018,S. 123–142.

Über Musik von Heitor Villa-Lobos als Filmmusik in 4 Brasil. Filmen von 1964 bis 1970: *Deus e o diabo na terra do sol* (Glauber Rocha, 1964), *O desafio* (Paulo César Saraceni, 1965), *Terra em transe* (Glauber Rocha, 1967) und *Os herdeiros* (Carlos Diegues, 1970).

Beck, Jay: *Designing Sound: Audiovisual Aesthetics in 1970s American Cinema*. New Brunswick, N.J.: Rutgers University Press 2016, x, 263 S. (Techniques of the Moving Image.).

Inhalt: 1. Introduction: The State of the Art – 2. The British Invasion – 3. TV and Documentary’s Influence on Sound Aesthetics – 4. New Voices and Personal Sound Aesthetics, 1970–1971 – 5. Francis Ford Coppola: American Zoetrope and Collective Filmmaking – 6. Robert Altman’s Collaborative Sound Work – 7. Martin Scorsese’s Dialectical Sound – 8. The Sound of Music: Dolby Stereo and Music in the New American Cinema – 9. The Sound of Spectacle: Dolby Stereo and the New Classicism – 10. The Sound of Storytelling: Dolby Stereo and the Art of Sound Design.

Beck, Jay / Grajeda, Tony (eds.): *Lowering the Boom: Critical Studies in Film Sound*. Urbana/Chicago, Ill.: University of Illinois Press 2008, x, 342 S.

Inhalt: Introduction: The future of film sound studies / Jay Beck and Tony Grajeda – The phenomenology of film sound: Robert Bresson’s *A Man Escaped* / John Belton – The proxemics of the mediated voice / Arnt Maasø – Almost silent: the interplay of sound and silence in contemporary cinema and television / Paul Théberge – The sounds of “silence”: dolby stereo, sound design, and *The Silence of the Lambs* / Jay Beck – Sonic imagination, or, film sound as a discursive construct in Czech culture of the transitional period / Petr Szczepanik – Sounds of the city: Alfred Newman’s “street scene” and urban modernity / Matthew Malsky – Film and the Wagnerian aspiration: thoughts on sound design and the history of the senses / James Lastra – Asynchronous documentary: Buñuel’s *Land without Bread* / Barry Mauer – “We’ll make a Paderewski of you yet!” Acoustic reflections in *The 5,000 Fingers of Dr. T* / Nancy Newman – Paul Sharit’s cinematics of sound / Melissa Ragona – “Every beautiful sound also creates an equally beautiful picture”: color music and Walt Disney’s *Fantasia* / Clark Farmer – “A question of the ear”: listening to *Touch of Evil* / Tony Grajeda – “Sound sacrifices”: the post modern melodramas of World War II / Debra White-Stanley – Real fantasies: Connie Stevens, Silencio, and other sonic phenomena in

Mulholland Drive / Robert Miklitsch – Selling spectacular sound: dolby and the unheard history of technical trademarks / Paul Grainge – (S)lip-sync: punk rock narrative film and postmodern musical performance / David Laderman – Critical hearing and the lessons of Abbas Kiarostami's *Close-up* / David T. Johnson – Rethinking point of audition in *The Cell* / Anahid Kassabian.

Becker, Rüdiger: *Circusmusik in Deutschland: Von den Anfängen bis zur Gegenwart*. München: Allitera Verlag 2014, 437 S. (Musik, Kontexte, Perspektiven. 5.).

Zuerst: Diss. Köln: Universität zu Köln 2008.
Darin: 3.5.1.2. Filmmusik (S. 371–381).

Beer-Gabel, J. C. / Hundley, Jessica (eds.): *Beyond the Beyond: Music from the Films of David Lynch*. Original photography by David Black. Los Angeles: Hat & Beard Press 2016, 186 S. + 1 CD.

Inhalt: Interview with David Lynch / 15. – Interview with Angelo Badalamenti / 31. – Interview with Bob Roth / 39. – The Music of David Lynch: The Theatre at The Ace Hotel, April 1, 2015 (Photography by David Black) / 48. – Jessica Hundley: Pop Reinterpreted / 65. – Noel Murray: Subverting the Classic Score / 75. – Keith Phipps: Industrial Soundscapes / 85. – Kim Morgan: The Extended Refrain / 97. – Interview with Dean Hurley / 161.

Beiche, Michael: Musik und Film im deutschen Musikjournalismus der 1920er Jahre. In: *Archiv für Musikwissenschaft* 63,2, 2006, S. 94–119.

In 1928, when silent movies were undergoing the final throws of replacement by the talkies, questions relating to film music were “still initially being formulated.” This sceptical point of view, voiced by Hans Mersmann, paradigmatically represents the views of many other contemporary music journalists, musicologists, and composers. In this study, Paul Hindemith's contribution to the Chamber Music Festival in Baden-Baden in 1928 (“Zu unserer Vorführung ‘Film und Musik’“) forms the backdrop for the systematic exami-

nation of other texts that appeared in *Die Musik*, *Melos*, and *Musikblätter des Anbruch* up until ca. 1930. Misgivings about silent movies' inadequacies with respect to music as mere illustration or with respect to the lack of synchronization between sound and picture proved no longer relevant with the establishment of talking movies. Decisive, however, is the continuing demand for original film music, which in its components and structure was expected to adequately fulfil the needs of the newly developed medium.

Beimdieke, Sara: „Der große Reiz des Kamera-Mediums“: Ernst Kreneks Fernsehoper „Ausgerechnet und verspielt“. Siegen: universi – Universitätsverlag Siegen 2017, 399 S. (Si! Kollektion Musikwissenschaft. 2.).

Zuerst: Diss. Siegen: Universität Siegen 2014.
Inhaltsverzeichnis: [URL].

Beinroth, Carolin: *Musik im frühen deutschen Stummfilmkino: Eine Untersuchung der zeitgenössischen Rezeption in ausgewählten Fachzeitschriften der Jahre 1907–1925*. Marburg: Tectum 2019, 203 S. (Systematische Musikwissenschaft und Musikkulturen der Gegenwart. 6.).

Filmfachzeitschriften wie der *Kinematograph* und die *LichtBildBühne* stellten bereits ab 1907 – und somit deutlich vor der Musikfachpresse – ein wichtiges Medium für den Austausch von Ideen, Gedanken und Erfahrungen für Kinomusiker dar. Neben Erläuterungen zu den verschiedenen musikalischen Begleitungsmethoden, von Improvisation bis hin zur Originalkomposition, wurden hier auch die alltäglichen Belange der Kapellmeister und Musiker diskutiert. Zu einer Zeit, in der die Filmindustrie noch wenig Interesse an der musikalischen Untermalung des bewegten Bildes zeigte, unterstützte die Filmfachpresse ihre Leser bereits durch praktische Ratschläge und Illustrationsvorschläge in beispielsweise speziellen Filmmusikführern, Werbung für Instrumente und Notensammlungen sowie Stellenanzeigen und bietet damit zugleich Einblicke in die zeitgenössischen musikalischen Aufführungspraktiken und deren Rezeption in den ersten Jahren des Mediums Film. Zudem wird der Einfluss der Filmfachzeitschriften auf eine Standardisierung von Filmmusik deut-

lich.

Rez. (Eunice Martins) in: *Filmblatt* 24, 2019/20, S. 137–239.

Beirens, Maarten: Quotation as a Structural Element in Music by Michael Nyman. In: *Tempo* 61, Oct. 2007, S. 25–38.

Belge, Boris: *Klingende Sowjetmoderne: Eine Musik- und Gesellschaftsgeschichte des Spätsozialismus*. Köln/Weimar/Wien: Böhlau 2018, 312 S. (Beiträge zur Geschichte Osteuropas. 50.).

Zuerst: Diss. Tübingen: Universität Tübingen 2016.

Darin u.a.: 5. Vergleiche und Verflechtungen: Die Musik und ihre Nachbarkünste / 215; – 5.1 Vergleiche: Literatur, Kunst, Film und Musik; – 5.2 Verflechtungen: Musik in Literatur, Kunst und Film; – 5.3 Fazit: Distanzierte Nähe. Die Künste, Kulturpolitik und die Moskauer Trojka.

Bell, David A.: *Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring*. Los Angeles: Silman-James 1994, xi, 112 S.

Ratgeber.

Bellano, Marco: The Silent Maestro: Giacomo Puccini and the *Allgemeines Handbuch der Film-Musik*. In: *Kieler Beiträge zur Filmmusikforschung* 11, 2014, S. 106–127; [URL].

Abstract: The article studies the use of Giacomo Puccini's creations in one of the most complete and complex catalogues of music for silent films: the *Allgemeines Handbuch der Filmmusik* (1927), by Giuseppe Becce, Hans Erdmann and Ludwig Brav. The presence of Puccini in this compilation consists of 86 fragments from 6 operas: *Gianni Schicchi*, *La Fanciulla del West*, *Manon Lescaut*, *Suor Angelica*, *Il Tabarro* and *Le Villi*. The fragments are extracted from instrumental "fantasies" by Emile Tavan, Gaetano Luporini and Adolphe Gauwin. The excerpts are classified by an elaborated system based on a series of verbal "labels" referring to emotions or situations, which are ordered in a hierarchical scale.

However, the hierarchy seems to present some intrinsic contradictions, as the "labels" with the higher rank appear to be slightly different between the main index and the actual catalogue. It's nonetheless possible to infer a tripartite hierarchy, based on the concepts of "Dramatic", "Lyric" and generic "Situation" (Dramatische, Lyrische and Incidenza). A throughout analysis of the puccinian selection reveals that most of the fragments appear in the "Lyric" section. Moreover, the greatest part of them are joined with labels referring to positive emotions ("Love", "Luck", "Joy and Peace", "Hymn" etc.). Puccini's music tends to be completely separated from its original context and meaning. Becce seems to have been guided by the mere "acoustic" feeling of the fragments to assign them their respective places. In this selection, Puccini's operas like *Il Tabarro* or *Suor Angelica* are depicted as overall bright works, incline to fantasy, melancholy and occasional gaiety. It's possible to explain this apparently unacceptable interpretation of Becce with a quotation from the first volume of the *Allgemeines Handbuch*: «The best film music is the one that cannot be listened to alone.» Becce, Erdmann and Brav were already aware of one of the main principles that modern film composers use in their work: the music has to depend on the moving images, and these images have to be completed by music. If Puccini's music would have been catalogued in strict respect to its original finalities, it would have resulted in being inappropriate for cinema performances: it would have recalled memories and sensations that would likely have given a wrong sense to a film sequence. That kind of logic is perhaps the same that made Becce avoid to use excerpts from operas such as *La Bohème*, *Tosca* and *Madame Butterfly*: their melodies may have been too well-known to be effectively "disguised" through a clever work of classification. Puccini's music, in the *Allgemeines Handbuch der Filmmusik*, contributed to the consolidation and to the explication of an important aesthetic tendency in early film music. However, it managed to do such a thing by losing its dramatic sense and its verses. In the cinema hall Puccini became a silent maestro, who gave a life and a future to flickering shadows on a luminous screen.

Bellano, Marco: *Václav Trojan: Music Composition in Czech Animated Films*. Boca Raton: CRC Press 2019, xxvii, 180 S. (Focus Animation Series./A Focal Press Book.).

Belton, John: Awkward Transitions: Hitchcock's *Blackmail* and the Dynamics of Early Film Sound. In: *Musical Quarterly* 83,2, 1999, S. 227–246.

Beltrame, Giancarlo / Pavesi, Fausto (a cura di): *Musica in cinema in 201 film: Filmare il ritmo, la melodia e l'armonia*. Colognola ai Colli: Demetra 1999, 141 S. (Atlanti di cinema.).

Cantare, ballare e sognare al ritmo di film e melodie indimenticabili, sulle note di opere, operette, balletti, film-rivista, musical e concerti. Storie e sentimenti narrati da passi di danza e musiche classiche, leggere, jazz, blues e rock. Raccontare con le sette note in 201 film, ritmati da schede tecniche, trame, valutazioni, curiosità e armoniosamente accompagnati da oltre 130 locandine originali.

Bennett, Alexis: Music with a British Accent: Underscoring in British Films of the 1930s. In: *Dandelion* 4,1, 2013, [URL].

A number of notions prevail about the music composed for British films in the 1930s. One is that underscoring (a term that has now developed a specific meaning: the non-diegetic musical accompaniment of dialogue) was kept to an absolute minimum; further, within this apparent restriction, the closely synchronized recitative-style of underscoring so prevalent in Hollywood was very unusual in films produced in the United Kingdom. In this article I will be examining such received perceptions of film music culture in Britain, with particular reference to the music composed for London Films Productions, the company founded by Alexander Korda in 1932.

Berchmans, Tony: *A música do filme: Tudo o que você gostaria de saber sobre a música de cinema*. [4. Aufl., rev. u. erw.] Prefácio de Rubens Ewald Filho. São Paulo: Escrituras Editora 2012, 205 S.

Behandelt werden u.a. die Filmmusikkompo-

nisten Max Steiner, Bernard Herrmann, Elmer Bernstein, Ennio Morricone, Jerry Goldsmith, John Williams, John Barry, Thomas Newman und Hans Zimmer.

Berg, Charles M.: The Human Voice and the Silent Cinema. In: *Journal of Popular Film* 4,2, 1975, S. 165–177.

Bernhart, Walter / Urrows, David Francis (eds.): *Music, Narrative and the Moving Image: Varieties of Plurimedial Interrelations*. Leiden/Boston: Brill Rodopi 2019, xii, 254 S. (Word and Music Studies. 17.).

Inhalt: Film music: reflections on functions. Music's body and the moving image / Lawrence Kramer – Disturbing Silences and Open Narratives: Musical Gaps in Fictional and Documentary Moving Images / Saskia Jaszoltowski – Traditional and Non-traditional Uses of Film Music, and Musical Metalepsis in *The Truman Show* / Werner Wolf – Homer and the Springfield Orchestra Bus: Four Test Cases for Any Future challenge to the Diegetic/Non-diegetic model / Jordan Carmalt Stokes – Film Music: Significant Intermedial Cases. Operatic Plurimediality in Italian Silent Cinema: Nino Oxilia and Pietro Mascagni's *Rapsodia satanica* (1915) / Bernhard Kuhn – Humanized Documentary, "Light" Verse, and Music Made to Fit: g.p.o. film Unit/Auden/Britten's *Night Mail* (1936) / Walter Bernhart – An Incarnation of Memory: Song as Absence in Claude Lanzmann's *Shoah* / Ruth Jacobs – Accumulating Schubert: Music and Narrative in Nuri Bilge Ceylan's *Winter Sleep* / Heidi Hart – Mise en scene, Mozart, and a Borrowed Chorale: Learned Style and Identity in Pawlikowski's *Ida* / Christopher Booth – Intermedial Varieties. Shadow Images Moving to Music: *La tentation de Saint Antoine in Montmartre* / Peter Dayan – 'The Big Turnaround in the Middle': On the Silent Movie and the Film Music Interlude in Alban Berg's Opera *Lulu* / Marion Recknagel – All the pieces matter: On complex TV music / Frieder von Ammon – The Music Videos of Alternative Rock Band They Might Be Giants: Prolegomena for a Theory of Nonsense across Media / Emily Petermann – Remediations. Thrilling Opera: Conflicts of the Mind and the Media in Kasper

Holten's *Juan* / Axel Englund – Novel, Woodcuts, Film, Music: Pondering over the Title of Gara Garayev's Symphony Engravings "Don Quixote" / Alla Bayramova – Film as Opera: Three Perspectives on *Still Life* and *Brief Encounter* / Michael Halliwell – On the Intertextual Docks, or, Whatever Happened to Shanghai Lil? / David Francis Urrows.

Betzwieser, Thomas: Filmmusik vs. Kunstlied: Ravel, Ibert, Schaljapin und G. W. Pabsts ›Don Quichotte‹ (1933). In: *Archiv für Musikwissenschaft* 64 (2007) 2, S. 156–177.

Über die Musik im Film von Georg Wilhelm Pabst (1885–1967).

Biancorosso, Giorgio: Film, Music, and the Redemption of the Mundane. In: Chris Washburne / Maiken Derno (eds.): *Bad Music: The Music We Love to Hate*. New York/London: Routledge 2004, S. 190–211.

Biancorosso, Giorgio: *Situated Listening: The Sound of Absorption in Classical Cinema*. New York/Oxford: Oxford University Press 2016, xi, 246 S.

Screenwriters and film directors have long been fascinated by the challenges of representing the listening experience on screen. While music has played a central role in film narrative since the conception of moving pictures, the representation of music listening has remained a special occurrence. In *Situated Listening: The Sound of Absorption in Classical Cinema*, author Giorgio Biancorosso argues for a redefinition of the music listener as represented in film. Rather than construct the listener as a reverential concertgoer, music analyst, or gallery dweller, this book instead shows how films offer a new way of thinking about listening as distributed experience, an activity made public and shareable across vast cultural spaces rather than an insular motion. It shows how cinema functions as not only a reservoir of established modes of listening, but also an agent in the development of new listening practices. As Biancorosso argues, many films have perpetuated a long-existing paradox of music as a means of silencing. Consider an aggressive score overlaying bat-

tle scenes or a romantic scene conveying unspoken intimacy. In the place of conversational exchange exists a veil of sound in the form of music, and Situated Listening explains why this function influences both the course of interpretation and empathy experienced by film spectators. By focusing on cinematic, physical, and emotional scenery surrounding a character, viewers can recognize aspects of their own lives, developing a deeper empathy for each fictional character through real and shared listening practices.

Inhalt: The character-as-vector. Music, off stage – The listener in the picture – The radio broadcast as anamorphic spot – The spectator as situated listener – Heterological silence. Epiphanies – Love at first sight.

Bick, Sally: *Of Mice and Men*: Copland, Hollywood, and American Musical Modernism. In: *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America* 23,4, 2005, S. 426–472.

Bick, Sally: *Unsettled Scores: Politics, Hollywood, and the Film Music of Aaron Copland and Hanns Eisler*. Urbana/Chicago/Springfield: University of Illinois Press 2019, xiii, 232 S. (Music in American life.).

Sally Bick's dual study of Copland and Eisler pairs interpretations of their writings on film composing with a close examination of their first Hollywood projects: Copland's music for *Of Mice and Men* and Eisler's score for *Hangmen Also Die!* Bick illuminates the different ways the composers treated a film score as means of expressing their political ideas on society, capitalism, and the human condition. She also delves into Copland's and Eisler's often conflicted attempts to adapt their music to fit Hollywood's commercial demands, an enterprise that took place even as they wrote hostile critiques of the film industry.

Biddle, Ian D.: Music, sound, and affect in Yiddish-language Holocaust cinema: The post-traumatic community in Natan Gross's *Unzere Kinder* (1948). In: *Music and the Moving Image* 11,3, 2018, S. 40–59.

This article explores some of the makeshift

musical strategies used in Natan Gross's Yiddish-language feature film *Unzere kinder* (Poland, 1948) to tell the stories of a group of Jewish children orphaned during the Holocaust. The article explores the notion of "post-traumatic" cinema through an analysis of the film's soundtrack. (Vorlage)

Biella, Federico / Privitera, Massimo: *Quando cantavano le colt: Enciclopedia cine-musicale del western all'italiana*. Monza: Casa musicale Eco 2017, 499 S.

Bespricht u.a. die Arbeiten der ital. Filmmusikkomponisten Alessandro Alessandroni, Luis Enriquez Bacalov, Franco Bixio, Stelvio Cipriani, Maurizio De Angelis, Franco De Gemini, Edda e Giacomo Dell'Orso, Francesco De Masi, Pino Donaggio, Nico Fidenco, Fabio Frizzi, Stefano Mainetti, Franco Micalizzi, Ennio Morricone, Nora Orlandi, Vince Tempera und Piero Umiliani.

Biesen, Sheri Chinen: *Music in the Shadows: Noir Musical Films*. Baltimore, Md.: Johns Hopkins University Press 2014, xii, 210 S.

Inhalt: Preludes to the noir musical – Blues in the night: the noir musical on the brink of World War II – Smoky melodies: jazz noir musical drama – Le rouge et le noir: from *The Red Shoes* to *A Star Is Born* – Dark musical melodrama: from *Young at Heart* to *West Side Story* – The legacy of the noir musical.

Binh, N[guyen] T[rong] / Moure, José / Sojcher, Frédéric: *Cinéma et musique accords par-faits: dialogues avec des compositeurs et des cinéastes*. Bruxelles: Les Impressions Nouvelles 2014, 202 S. (Caméras subjectives.)

Il y a des scènes de films que nous connaissons par cœur, et des musiques de cinéma que nous pouvons fredonner instantanément. Cette conjonction paraît évidente au spectateur. Mais ce que l'on ignore, et qui sera révélé dans cet ouvrage à travers une série d'entretiens passionnants avec des cinéastes et des compositeurs, ce sont les hasards miraculeux ou les conflits intenses, le travail acharné ou les élans d'inspiration qui ont présidé à d'inoubliables morceaux d'anthologie. – L'idée de ce livre, c'est aussi de montrer que la même

complicité peut s'instaurer entre les cinéastes et les compositeurs de tous les types de cinéma, des *Aventures de Rabbi Jacob* mises en musique par Vladimir Cosma aux œuvres exigeantes d'Atom Egoyan et Claire Denis en passant par les succès planétaires des musiques d'Ennio Morricone.

Inhalt: I. Musiciens de cinéma à l'œuvre: 1. Ennio Morricone: Dépasser les conditionnements du cinéma – 2. Vladimir Cosma: Une expression art total – 3. Carter Burwell: Dire quelque chose que vous ne savez pas encore – 4. Alberto Iglesias: Un langage musical différent pour chaque film. – II. Réalisateurs et compositeurs en duo: 5. Jean-Paul Rappeneau – Jean-Claude Petit: On confie les clefs de la maison à un autre artiste – 6. Benoit Jacquot et Bruno Coulais: On n'écrit jamais que la musique du metteur en scène – 7. Atom Egoyan et Mychael Danna: La musique raconte une histoire. – III. Cinéastes en solistes: 8. Claire Denis: La musique ne peut être que d'accord avec le film – 9. Stephen Frears: À bas le réalisateur !

Binns, Alexander: Desiring the diegesis: music and self-seduction in the films of Wong Kar Wai. In: *CineMusic? Constructing the Film Score*. Ed. by David Cooper. Newcastle: Cambridge Scholars Publishing 2008, S. 127–140.

Examines Hong Kong art cinema, especially the work of film director Wong Kar-Wai, as a means of illustrating a use of music in film that puts a strain on the distinctions between diegetic music and its authoritative other, the non-diegetic, which have played a crucial role in developing a critical approach to film music. The discussion focuses on two films from the mid-1990s: *Chungking Express* and *Fallen Angels*.

Birkett, Danielle: *Adapting "The Wizard of Oz": Musical Versions from Baum to MGM and Beyond*. New York: Oxford University Press 2019, 258 S.

Bloch-Robin, Marianne: *Carlos Saura: paroles et musique au cinéma*. Villeneuve-d'Ascq: Presses universitaires du Septentrion 2018, 336 S. (Arts du spectacle: Images et sons.)

À partir de l'œuvre cinématographique du réalisateur espagnol Carlos Saura, cet ouvrage s'intéresse aux rôles narratifs et esthétiques de la musique vocale dans les films de fictions. Les fonctions de la musique vocale (paroles et musique) au sein du film sont analysées sous différents aspects: ordre, temps et espace du récit, caractérisation des personnages, révélation de leurs points de vue et de celui de l'énonciateur filmique. La notion de resémantisation est au cœur des analyses proposées car l'interrelation constante entre paroles, musiques et les autres matières sonores et visuelles produit toujours un glissement sémantique de la chanson qui influence elle-même la compréhension des autres éléments filmiques. L'œuvre polysémique du cinéaste espagnol, très grand mélomane et maître de l'« œuvre ouverte », permet de mettre en évidence ces rôles de la chanson, car la musique vocale se prête parfaitement à une révélation détournée du sens, caractéristique chez l'auteur de *Cria Cuervos*.

Boczkowska, Ewelina: "Chopin meant everything to us then": Chopin nostalgia in Polish cinema, 1944–91. In: *Music, Collective Memory, Trauma, and Nostalgia in European Cinema After the Second World War*. New York: Routledge 2020, S. 253–275.

This chapter traces the shifting meanings of Chopin's music in Polish biopics, documentaries, and experimental films. Chopin's historical status was reinvented repeatedly by Polish filmmakers during periods of political instability in Poland: by the end of Second World War (1944–1945), at the height of the Stalinist period (1949–1952), and after the transition to democracy (1990–1991). Chopin served different cultural ends in these films: as an emblem of societal trauma, as an epitome of social progress, and later, as a symptom of collective melancholia. Each reconfiguration, this chapter argues, was rooted in nostalgia of a nation struggling to rebuild itself after the war and communism. With these evolutionary threads, a largely unexplored cultural history of Chopin's music during the German occupation, the Stalinist period, and the early 1990s, Poland can be traced. (Vorlage)

Bogdahn, Gerrit: Neue Welten, neue Klänge. Zum Konzept einer „Neuen Filmmusik“ am Beispiel von Jerry Goldsmiths Musik zu *Logan's Run* (1976). In: *Seiltanz: Zeitschrift für aktuelle Musik* 17, 2018, S. 4–13.

Bohlman, Philip V. / Bohlmann, Andrea F.: (Un)Covering Hanns Eisler's Hollywood Songbook. In: *Danish Yearbook of Musicology* 35, 2007, S. 13–29.

Bohn, James Matthew: *Music in Disney's Animated Features: "Snow White and the Seven Dwarfs" to "The Jungle Book"*. Foreword by Jeff Kurtti. Jackson: University Press of Mississippi 2017, xviii, 294 S.

Inhalt: Introduction / 3 – 1. Mickey's / 9 – 2. The Silly Symphonies / 29 – 3. *Snow White and the Seven Dwarfs* / 56 – 4. *Pinocchio* / 79 – 5. *Dumbo* and *Bambi* / 94 – 6. *Cinderella* / 117 – 7. *Alice in Wonderland* and *Peter Pan* / 138 – 8. Disney Animated Features, 1955–1961 / 157 – 9. *The Sword in the Stone* and *The Jungle Book* / 175 – Appendix / 203 – Notes / 241 – Bibliography / 267 – Index / 281. – Mit Notenbeispielen.

Bolivar, Valerie J. / Cohen, Annabel J. / Fentress, John C.: Semantic and Formal Congruency in Music Motion Pictures: Effects on the Interpretation of Visual Action. In: *Psychomusicology* [= Special vol. on film music] 13,1–2, 1994, S. 28–59.

Bombola, Gina: From *There's Magic in Music* to *The Hard-Boiled Canary*: Promoting "Good Music" in Prewar Musical Films. In: *Journal of the Society for American Music* 12,2, 2018, S. 151–178.

In 1941, Paramount released *There's Magic in Music*, a film about a soprano who sings opera in burlesque and wins a scholarship to attend Interlochen. The movie's utopian view of art music, however, caused difficulties for the studio in regard to marketing, leading to a studio-wide debate over the film's title. Archival documents position *There's Magic in Music* as a valuable case study for investigating the transitional period of musical film

production between the Great Depression and the onset of World War II, particularly with respect to operatic musicals. Just prior to the United States' entry into the war, Hollywood moved away from the escapist fantasy of 1930s cinema toward the realism that would mark the 1940s. To reboot fading interest in musicals, studios toyed with the formula of the backstage musical to focus more on dramatic narratives and star power. *There's Magic in Music* thus serves as a lens through which we might examine changes both in musical film production and in notions of "good music" at the eve of World War II.

Bombola, Gina: Searching for a fresh point of view: Aaron Copland, identity, and *The Heiress* (1949). In: *The Journal of Musicology* 35,3 2018, S. 368–396.

In the early 1940s Aaron Copland cultivated an identity as an authority on film composition through public lectures, interviews, and his own film scores. Championing film music's potential as a serious art form, Copland sought to show Hollywood that film composers could branch out from the romantic and post-romantic aesthetics that infused contemporary soundtracks and write in a more modern, even American, style. During the 1940s the film industry was already embracing an abundance of new production styles, techniques, and genres that fostered innovation in the development of cinematic musical codes. When Copland returned to Hollywood in 1948 to score William Wyler's psychological melodrama "The Heiress" (1949), he chose to take on a set of new challenges. Copland attempted to discover a new idiom for love music, on the one hand, and began to use leitmotifs as a structural device, on the other. Copland's experience with "The Heiress" opens a space in which to reassess his opinions about appropriate film-scoring techniques as well as his public endorsement of film composition. His perspectives on film composition – as demonstrated in his writings, correspondence, and film scores as well as in interviews and reviews of his film music – reveal a tension between the composer's artistic sensibilities and his attitude toward the commercialism of film music. Indeed he maintained a more ambivalent attitude toward cinematic composition than he publi-

cally professed. Understood in this context, Copland's scoring decisions in *The Heiress* reflect a turn away from the Americana of "Rodeo" (1942) and "Appalachian Spring" (1944) and the Russian-themed score of "The North Star" (1943), as he sought to refashion his identity as a composer in the post-war years.

Booth, Gregory D./ Shope, Bradley (eds.): *More than Bollywood: Studies in Indian Popular Music*. New York/Oxford: Oxford University Press 2014, xvi, 358 S.

Darin u.a.: Gregory D. Booth and Bradley Shope: Introduction—Popular Music in India / 2. – PART ONE: *Perspectives on Film Song:* – 1. Gregory D. Booth: A Moment of Historical Conjunction in Mumbai: Playback Singers, Music Directors, and Arrangers and the Creation of Hindi Song (1948–1952) / 21. – 2. Natalie Sarrazin: Global Masala: Digital Identities and Aesthetic Trajectories in Post-Liberalized Indian Film Music / 38. – 3. Joseph Getter: Kollywood Goes Global: New Sounds and Contexts for Tamil Film Music in the 21st Century / 60. – 4. Kaley Mason: On Nightingales and Moonlight: Songcrafting Femininity in Malluwood / 75. – PART TWO: *Audio Cultures, Music Videos, and Film Music:* – 5. Jayson Beaster-Jones: Film Song and Its Other: Stylistic Mediation and the Hindi Film Song Genre / 97. – 7. Anjali Gera Roy: Filming the Bhangra Music Video / 142. – 8. Peter Kvetko: Mimesis and Authenticity: The Case of *Thanda Thanda Pani* and Questions of Versioning in North Indian Popular Music / 260. – PART THREE: *Live Music, Performance Cultures, and Re-mediation:* – 10. Bradley Shope: Latin American Music in Moving Pictures and Jazzy Cabarets in Mumbai, 1930s to 1950s / 201. – 15. Paul D. Greene: Bollywood in the Era of Film song Avatars: DJing, Remixing, and Change in the Film Music Industry of North India / 300. – References / 321 – Films, Videos, and Music Cited / 335 – Index / 343.

Borelli, Melissa Blanco (ed.): *The Oxford Handbook of Dance and the Popular Screen*. Oxford/New York: Oxford University Press 2014, x, 476 S. (Oxford Handbooks in Music.).

... sets the agenda for the study of dance in

popular moving images – films, television shows, commercials, music videos, and YouTube – and offers new ways to understand the multi-layered meanings of the dancing body by engaging with methodologies from critical dance studies, performance studies, and film/media analysis.

Inhalt: Melissa Blanco Borelli: Introduction: Dance on Screen / 1. – Clare Parfitt-Brown: An Australian in Paris: Techno-Choreographic Bohemianism in Moulin Rouge! / 21. – Mary Simonson: A Different Kind of Ballet: Rereading Dorothy Arzner's Dance, Girl, Dance / 41. – Harlig, Alexandra: Dance on the Popular Screen / 57. – Ariel Osterweis: Disciplining Black Swan, Animalizing Ambition / 68. – Mary Fogarty: Gene Kelly: The Original, Updated / 83. – Susie Trenka: Appreciation, Appropriation, Assimilation: Stormy Weather and the Hollywood History of Black Dance / 98. – Thomas F. DeFrantz: Hip-Hop in Hollywood: Encounter, Community, Resistance / 113. – Colleen Dunagan / Roxane Fenton: *Dirty Dancing*: Dance, Class, and Race in the Pursuit of Womanhood / 135. – Cindy Garcia: Displace and Be Queen: Gender and Interculturalism in *Dirty Dancing*: Havana Nights (2004) / 155. – Inna Arzumanova: It's Sort of "Members Only": Transgression and Body Politics in *Save the Last Dance* / 166. – Raquel L. Munroe: "The White Girl in the Middle": The Performativity of Race, Class, and Gender in *Step Up 2: The Streets* / 182. – Batiste, Stephanie L.: Affect-ive Moves: Space, Violence, and the Body in Rize's *Krump Dancing* / 199. – Melissa Blanco Borelli: A Taste of Honey: Choreographing Mulatta in the Hollywood Dance Film / 225. – Derek A. Burrill: "He's Doing His Superman Thing Again": Moving Bodies in *The Matrix* / 240. – Takiyah Nur Amin: Girl Power, Real Politics: Dis/Respectability, Post-Raciality, and the Politics of Inclusion / 255. – Chih-Chieh Liu: Denaturalizing Coco's "Sexy" Hips: Contradictions and Reversals of the Dancing Body of a Chinese American Superstar in Mandarin Pop / 268. – Philippa Thomas: Single Ladies, Plural: Racism, Scandal, and "Authenticity" within the Multiplication and Circulation of Online Dance Discourses / 289. – Laura Robinson: The Dance Factor: Hip-Hop, Spectacle, and Reality Television / 304. – Alexis A. Weisbrod: Defining Dance, Creating Commodity: The Rhetoric of So You Think You Can

Dance / 320. – Kathaleen Boche: Hatchets and Hairbrushes: Dance, Gender, and Improvisational Ingenuity in Cold War Western Musicals / 337. – Victor Fowler / Tom Phillips: Some Dance Scenes from Cuban Cinema, 1959–2012 / 351. – Rosemary Candelario: "Shine Your Light on the World": The Utopian Bodies of Dave Chappelle's *Block Party* / 365. – Amita Nijhawan: Of Snake Dances, Overseas Brides, and Miss World Pageants: Frolicking through Gurinder Chadha's *Bride and Prejudice* / 378. – Harmony Bench: Monstrous Belonging: Performing "Thriller" after 9/11 / 393. – Karyn T.D. Recollet: Dancing "between the Break Beats": Contemporary Indigenous Thought and Cultural Expression through Hip-Hop / 412. – Melissa Blanco Borelli, Derek A. Burrill: Dancing with Myself: Dance Central, Choreography, and Embodiment / 429. – Sherrill Dodds: Values in Motion: Reflections on Popular Screen Dance / 445.

Borgelt, Hans: Der ideale Musikfilm und seine bisherigen Erscheinungsformen. In: *Theater der Zeit*, 7, 1951, S. 36–40.

Borodin, Boris B[orisič]: «Zatravlennoe fortepiano» i «velikij nemoj» [Бородину, Борис Б[орисович]: «Затравленное фортепиано» и «великий немой»]. In: *Nauka televidenija / The Art and Science of Television* 16,2, 2020, S. 161–187; [URL].

"The Racked Pianoforte" and "The Great Silent Cinema."

In kyrill. Schrift. – *Abstract:* The article considers the activities of pianists accompanying silent cinema. They can be equally related to the history of cinema, the history of music, and piano performance. Musical accompaniment was an important additional means of influencing the viewers and a variable component of the historical film show. This practice is a thing of the past now, along with silent cinema, and attempts to revive it in modern conditions are a mere reconstruction. The author suggests that it was not the invention of technical capabilities for synchronizing sound and images that determined the aesthetic boundary between the silent and sound era; it was the renunciation of pianists as direct musical accompaniment of the films, the removal of the "human factor". The most authentic

materials for studying the activities of illustrator pianists are interviews and archival filming of musicians who had actual experience in silent film scoring. Of the printed sources, photoplay music-sheet music collections for tappers are very informative. There could be one or many authors to such collections. The article analyzes the photoplay music by John Stepan Zamecnik and Ernő Rapée. The conclusion is that the plays included in one-author collections are distinguished by the simplicity of form, genre definiteness, and recurrence of musical language. By contrast, compiled collections including works from different eras composed by different authors, systematized by themes, are stylistically diverse. Using pieces from photoplay music collections, as well as from popular classical melodies and contemporary dance music, illustrators compiled their “soundtracks”, linking them by composed or improvised parts. As time passed by, “taper culture” revealed its patterns, which later became the basis of cinema music in the sound era and was clearly manifested in the work of Shostakovich. The author draws several parallels between the recommendations of the photoplay music compilers and the artistic practices of filmmakers of the second half of the twentieth century. Speaking about the revival of silent film illustrators as a profession in the modern cultural space, the author emphasizes that piano helps to preserve the artistic integrity of silent pictures for modern viewers. This activity of pianists is interpreted as one of the branches of historically informed performance. The article offers examples of similar specific art projects. In conclusion, it is emphasized that modern cinema, by the way it preserves and reproduces reality, has become a totally technical art. In mass cinema, recordings of live symphony orchestras are being replaced by less expensive computer phonograms. The author sees this as the next aesthetic boundary beyond which the cinema will enter its digital age.

Borum, Jeremy: *Guerrilla Film Scoring: Practical Advice from Hollywood Composers*. Lanham, Mad.: Rowman & Littlefield Publishers 2015, xx, 250 S.

In this book, Jeremy Borum provides valuable guidance on how to make a good film score

both quickly and inexpensively. Featuring insights from 20 professional composers, this handbook encompasses the entire film scoring process including education, preparation, writing and recording a score, editing, mixing and mastering, finding work, career development, and sample contracts.

Bottomore, Stephen: *An International Survey of Sound Effects in Early Cinema*. In: *Film History* 11,4, 1999, S. 485–498.

Bovi, Michele: *Cinebox vs. Scopitone: Songs to See. / Canzoni da guardare*. Edizione italiana e inglese. Milano: Arcana 2013, 197 S.

Ausstellungskatalog. Zuerst 2011. – The first music videos in color, the true ancestors of modern day video clips. They were implemented in Italy during the late fifties and marketed from 1961 onwards, exactly fifty years ago, in symbiosis with the inspired birth of the revolutionary Cinebox which introduced the new concept of push button keyboard selection of one music video at a time. The Cinebox provoked fierce international competition between Italy and France. Artistic creative commercial battles were fought in Europe and later in the United States. The competitive commercial war, spanned a decade in which many internationally famous artists, producers and film directors of the nineteen sixties were at loggerheads. Among these, were Claude Lelouch, Francis Ford Coppola, Robert Altman, the Italian film director Vito Molinari, the Italian TV director Enzo Trapani, and many large influential Italian industries such as Ottico Meccanica Italiana, Innocenti, Lepetit-Ledoga, the Beretta Group, the Microstampa and Cinestabilimento Donato. In conclusion, all the excitement aroused the interest of the mafia and consequently that of Robert Kennedy, who as chairman of the Federal Grand Jury, spearheaded the fight against the mafia.

Michele Bovi, a journalist and author, has diligently gathered all the historical facts pertaining to these events and the birth of the Cinebox. He has extensively interviewed the protagonists, participants and witnesses of this fascinating history and of the artistic and commercial rivalry between the Italian Cinebox and its French counterpart, the Scopitone.

tone. In this book, besides the story and testimonials, it lists all the short films and music videos filmed throughout the world and captures the reader's interest with documentation and original photos taken on the film sets, that binds together in this book, a snapshot of many famous artists of that era with its unrepeatably artistic creativity with the legendary and innovative Italian invention, the Cinebox.

Bowman, Durrell: *Dark Mirrors and Dead Ringers: Music for Suspense Films about Twins. Intersections: Canadian Journal of Music* 27,1, 2006, S. 54–74.

Bozynski, Michelle Carole: *Music in Canadian Visual Narrative: Musical Collaborations in Five Films of Atom Egoyan and Patricia Rozema*. Ph.D. thesis, University of Toronto, Musicology, 2004, 401 S.

The goal of this project is to promote an awareness of some important recent contributors to Canadian film music, and draw attention to the collaborative process between composers and filmmakers in Canada. My investigation of film music through a multi-contextual framework engages the larger question of how music adds layers of meaning to film. Music is an agent of narrativity in film, and the case studies benefit our understanding of Canadian film music's potential to inform the multiple narratives through which it passes. This project examines the work of two Canadian independent feature filmmakers, Atom Egoyan and Patricia Rozema, and the film composers – Mychael Danna, and Lesley Barber and Mark Korven, respectively – with whom they have collaborated since their emergence in the 1980s. Their works serve as case studies for an understanding of the ways film music can engage visual narrative and how the convergence of music and story can inform broader and Canadian considerations. In the first chapter, I discuss film as social text and as personal and cultural expression within a context of national cultural policies. I consider how music, in its ability to mediate and interpret film, and as the product of creative interactivity, becomes a site through which individual and national identities can be negotiated. In a national and social

sense, I investigate some of the ways music can be "heard" differently when we acknowledge its particular social, cultural and ideological contexts – within and outside the film. In the spirit of the multidisciplinary approach necessitated by the subject matter, this project brings together interpretive strategies informed by cultural and anthropological studies, film music theory, postmodernism and gender theory, among others. Using cultural studies and ethnographic methods as the backbone for examination of the music's "extrafilmic" contexts, while applying detailed musical analyses in consideration of music's "extrafilmic" roles, the second and third chapters provide layered and multi-variable discussions of the music and music makers of five Canadian films. Egoyan's films, *Family Viewing* (1987) and *Exotica* (1994), and Rozema's films, *I've Heard the Mermaids Singing* (1987), *White Room* (1991), and *When Night is Falling* (1995) fuel the discussion.

Brackett, David: *Banjoes, Biopics, and Compilation Scores: The Movies Go Country*. In: *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America* 19,3, 2001, S. 247–290.

Braun, Angelika / Christa M. Heilmann: *Identität und Imitation. Konstruktion von Emotionen im synchronisierten Film*. In: *Das Phänomen Stimme: Imitation und Identität*. Hrsg. v. Thomas Kopfermann. [5. Internationale Stuttgarter Stimmtage. / Hellmut K. Geissner zum 80. Geburtstag.] St. Ingbert: Röhrig 2004, S. 111–122.

Braun, Michael: *Franz Grothe als Filmkomponist in der Zeit des Nationalsozialismus*. In: Banter, H[arald] / Brandhorst, J[ürgen] / Braun, M[ichael] [u.a.]: *Franz Grothe*. München: Allitera Verlag 2019, S. 73–92 (Komponisten in Bayern: Dokumente musikalischen Schaffens im 20. und 21. Jahrhundert. 64.).

Bregman, Albert S.: *Scene Analysis: Hearing in Complex Environments*. In: *Thinking in Sound: The Cognitive Psychology of Human Audition*. Ed. by S. McAdams & E. Bigand. Oxford: Ox-

ford University Press 1993, S. 10–36.

Bribitzer-Stull, Matthew: *Understanding the Leitmotif: From Wagner to Hollywood Film Music*. Cambridge/New York: Cambridge University Press 2015, xxiv, 331 S.

The musical leitmotif, having reached a point of particular forcefulness in the music of Richard Wagner, has remained a popular compositional device up to the present day. In this book, Matthew Bribitzer-Stull explores the background and development of the leitmotif, from Wagner to the Hollywood adaptations of *The Lord of the Rings* and the *Harry Potter* series. Analyzing both concert music and film music, Bribitzer-Stull explains what the leitmotif is and establishes it as the union of two aspects: the thematic and the associative. He goes on to show that Wagner's Ring cycle provides a leitmotivic paradigm, a model from which we can learn to better understand the leitmotif across style periods. Arguing for a renewed interest in the artistic merit of the leitmotif, Bribitzer-Stull reveals how uniting meaning, memory, and emotion in music can lead to a richer listening experience and a better understanding of dramatic music's enduring appeal.

Bridges, Rose: *Yoko Kanno's "Cowboy Bebop" Soundtrack*. New York, NY/London/Oxford/New Delhi/Sydney: Bloomsbury Academic 2017, 134 S.

Zur Musik in der TV-Animationsserie *Cowboy Bebop* (Japan 1998–99).

Brooks, Rosetta: Seeing with Our Ears: Music for TV. In: *The Arts for Television*. [Katalog zur gleichnamigen Ausstellung.] Ed. by Kathy Rae Huffman & Dorine Mignot. Amsterdam: Stedelijk Museum 1987, S. 66–82.

Brosius, Hans-Bernd / Kepplinger, Hans Mathias: Der Einfluss von Musik auf die Wahrnehmung und Interpretation einer symbolisierten Filmhandlung. In: *Rundfunk und Fernsehen* 39,4, 1991, S. 487–505.

Brown, Julie: Listening to Ravel, Watching *Un Cœur en Hiver*: Cinematic Subjectivity and the Music-Film. In: *Twentieth Century Music* 1,2, 2004, S. 253–275.

Brown, Julie, / Davidson, Annette (eds.): *The Sounds of the Silents in Britain*. New York: Oxford University Press 2013, xiv, 334 S.

Inhalt: Overture / Julie Brown, Annette Davison – Professional lecturing in Early British Film shows / Joe Kember – “Now, where were we?” ideal and actual early cinema lecturing practices in Britain, Germany and the United States / Judith Buchanan – Eric Williams: speaking to pictures / Stephen Bottomore – Sounding Scottish: sound practices and silent cinema in Scotland / Trevor Griffiths – “Suitable music”: accompaniment practice in early London screen exhibition from R.W. Paul to the Picture Palaces / Ian Christie – The art of not “playing to pictures” in British cinemas, 1906–1914 / Jon Burrows – “The efforts of the wretched pianist”: learning to play to the pictures in Britain, 1911–1913 / Andrew Higson – The reception of British exhibition practices in moving picture world, 1907–1914 / James Buhler – Selsior dancing films, 1912–1917 / Stephen Bottomore – Song of performance in the early sound shorts British pathé / Derek B. Scott – Framing the atmospheric film prologue in Britain, 1919–1926 / Julie Brown – Animating the audience: singalong films in Britain in the 1920s / Malcolm Cook – Workers' rights and performing rights: cinema music and musicians prior to synchronized sound / Annette Davison – Sound at the film society / John Riley – Edmund Meisel's “visual sound” in *The crimson circle* (1929): the case of the vanishing part-talkie / Fiona Ford.

Brown, Kristi A.: The Troll Among Us. In: *Changing Tunes: The Use of Pre-existing Music in Film*. Ed. by Phil Powrie & Robynn Stilwell. Aldershot: Ashgate 2006, 74–87.

Nachdr. London: Routledge 2017.

Brown, Nicholas G.: Electroacoustic composition and silent film. In: *Music and Sound in Silent Film: From the Nickelodeon to “The Artist”*. Ed. by Simon Trezise & Ruth Barton.

London: Routledge 2019, S. 187–197.

Brown, Richard H.: Breaking the Sound Barrier: Transparency and Cinematic Space in *Works of Calder* (1950) and *Jackson Pollock 51'*. In: *Contemporary Music Review* 33,5–6, 2014, S. 512–538.

In the early 1950s John Cage and Morton Feldman were commissioned to score documentary films on two significant American artists: Cage for the Herbert Matter documentary on sculptor Alexander Calder, and Feldman for the Hans Namuth and Paul Falkenberg documentary on Abstract Expressionist painter Jackson Pollock. Both artists saw these commissions as opportunities to formalize connections between their compositional approaches to sound and the visual approach to space, kinetic movement, and ground revealed in the time-based poetics of the moving image. Examination of archival documents from these film commissions, including original scores and correspondence, reveals numerous parallels between the New York schools of music and visual arts. Both films predate the radical shift in Cagean aesthetics by only a year, and the commissions provided a self-conscious examination of the artistic 'intermedia' connections between auditory and visual approaches to a work of art.

Brown, Richard H.: *Through the Looking Glass: John Cage and Avant-garde Film*. New York: Oxford University Press 2019, x, 240 S.

Inhalt: Introduction: Audiovisu(al)ity(ology) / 1. – The Spirit Inside Each Object: Oskar Fischinger, Sound Phonography, and the "Inner Eye" / 15. – *Dreams That Money Can Buy*: Trance, Myth, and Expression, 1941–1948 / 49. – Losing the Ground: Chance, Transparency, and Cinematic Space, 1948–1958 / 91. – "Cinema Delimina": Post-Cagean Aesthetics, Medium Specificity, and Expanded Cinemap / 139. – Conclusion: "Through the Looking Glass": Poetics and Chance in John Cage's *One* / 173.

Brown, Royal S.: Film Music: *The Good, the Bad, and the Ugly*. In: *Cineaste* 21,1–2, 1995, S. 62–67.

Brown, Royal S.: Eine neue musikalische Form schaffen. Bernard Herrmann und der Hollywood-Filmscore. In: Regina Schlagnitweit / Gottfried Schlemmer [Hrsg.]: *Film und Musik*. Wien: Synema 2001, S. 85–98.

Brown-Montesano, Kristi: Pathétique noir. Beethoven and the man who wasn't there. In: *Beethoven Forum* 10,2, 2003, S. 139–161.

Brown-Montesano, Kristi: Terminal Bach. Technology, media, and the "Goldberg variations" in postwar American culture. In: *Bach. The Journal of the Riemenschneider Bach Institute, Baldwin-Wallace College* 50,1, 2019, S. 81–117.

The curious link between Bach's music and psychopaths in English-language film can be traced back to at least *Dr. Jekyll and Mr. Hyde* (1931) and *The Black Cat* (1934), but this cinematic trope regained horror credibility in the late twentieth century with Dr. Hannibal Lecter in *The Silence of the Lambs* (1991). Lecter's creator, author Thomas Harris, gave his cannibalistic serial killer preternatural intelligence and a taste for fine culture, including the keyboard works of Bach, most notably the Goldberg Variations. Scholars and fans alike have investigated almost every aspect of Lecter's persona, including his musical preferences, yet a broader question arises: how exactly did we get to Lecter's Bach? What cultural factors – musical and otherwise – might have influenced Harris to fix on Bach, Gould, and the Goldberg Variations specifically for his supervillain? This investigation considers significant events of the postwar period that likely played a role in the evolution of the Lecterian Bach: (1) the modernist turn in Bach reception, performance practice, and recording in the United States between 1945 and 1968, especially as evidenced in the sensational albums of Glenn Gould and Wendy Carlos; (2) the twentieth-century cinematic association between Bach's music and destructive drives, particularly as redefined from the early 1970s via the use of Variation 25 in *Slaughterhouse-Five* (1972) and *The Terminal Man* (1974); and (3) the postwar boom in computer science and the significance of Bach's music to related discourses such as the development of artificial intelligence. All of

these threads intersect with a phenomenon of modern, industrialized American culture that Mark Seltzer describes in his *Serial Killers: Death and Life in America's Wound Culture* (1998) as "techno-primitive." The life process and machine process are integrated "such that the call of the wild represents not the antidote to machine culture but its realization." As a superhuman genius who kills like a machine, Lecter undeniably represents the techno-primitive. Yet, his cultured intellectualism (including his love of Bach's music) taps into postwar popular understanding of the composer's work as the highest expression of musical logic, ideally suited to the technological age. (Vorlage)

Brügge, Joachim / Grosch, Nils (Hrsg.): *Singin' in the Rain: Kulturgeschichte eines Hollywood-Musical-Klassikers*. Münster/New York: Waxmann 2014, 173 S. (Populäre Kultur und Musik. 12.).

Inhalt: Nils Grosch, Jonas Menze: Anmerkungen zur musikalischen Dramaturgie und Struktur von *Singin' in the Rain* / 11. – Olaf Jubin: *Singin' in the Rain* als Klassiker des amerikanischen Filmmusicals / 27. – Frederic Döhl: »From Arthur Freed Down«: Über den Produzenten als Teil kooperativer Autorschaft im amerikanischen Musical am Beispiel der »Arthur Freed Unit« / 57. – Ivana Dragila: Das Hollywood-Musical. Umriss seiner Geschichte 1900–1950 / 77. – Wolfgang Jansen: *Singin' in the Rain* auf der Bühne. Zur internationalen Rezeption des Musicals / 91. – Renaud Lagabrielle: Ein Pariser in Hollywood. Intermediale Bezüge und reflexive Praxis in *Etoile sans lumiere* und *Singin' in the Rain* / 103. – Claudia Jeschke: Gene Kelly – Choreographing Ballet(s). Eine (eurozentrische) Spurensuche in *An American in Paris* (1951), *Singin' in the Rain* (1952), *Imitation to the Dance* (1952/56) / 119. – Ralph J. Poole: »I can't make love to a bush!« Lina Lamont und die Austreibung weiblicher Komik in *Singin' in the Rain* / 133. – Joachim Brügge: Dramaturgische und formale Aspekte zu ausgesuchten Songs zu *Singin' in the Rain* / 157.

Bryngelsson, Peter: *Filmmusik: det komponerade miraklet*. Under medverkan av Joakim Tillman. [Möklinta:] Gidlunds förlag 2015, 244

S.

Zur Geschichte der Filmmusik. Mit einem Register der erwähnten Filme und TV-Serien. – *Inhaltsverzeichnis:* [URL].

Buhler, James: *Star Wars, Music and Myth*. In: *Music and Cinema*. Ed. by James Buhler, Caryl Flinn & David Neumeyer. Hanover, NH: Wesleyan University Press 2000, S. 33–57.

Buhler, James: Analytical and Interpretive Approaches to Film Music (II): Interpreting Interactions of Music and Film. In: *Film Music: An Anthology of Critical Essays*. Ed. by Kevin J. Donnelly. Edinburgh: Edinburgh University Press 2001, S. 39–61.

Buhler, James: Enchantments of *The Lord of the Rings*: Soundtrack, Myth, Language, and Modernity. In: *From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings*. Ed. by Murray Pomerance & Ernest Mathijs. Amsterdam: Editions Rodopi 2006, S. 231–248

Buhler, James: Music and the Adult Ideal in *A Nightmare on Elm Street*. In: *Music in the Horror Film: Listening to Fear*. Ed. by Neil Lerner. New York: Routledge, 2009, S. 168–186.

Buhler, James: Wagnerian Motives. Narrative Integration and the Development of Silent Film Accompaniment, 1908–1913. In: *Wagner and Cinema*. Ed. by Sander L. Gilman & Jeongwon Joe. Bloomington: Indiana University Press 2010, S. 27–45.

Buhler, James: 'Everybody Sing': Family and Social Harmony in the Hollywood Musical. In: *A Family Affair: Cinema Calls Home*. Ed. by Murray Pomerance. London: Wallflower Press 2008, S. 29–44.

Buhler, James: *Theories of the Soundtrack*. New York: Oxford University Press 2019, xlv, 318 S. (The Oxford Music/Media Series).

This book summarizes and critiques major theories of the soundtrack from roughly 1929

until today. Rather than providing an exhaustive historical survey, it sketches out the range of theoretical approaches that have been applied to the soundtrack since the commercial introduction of the sound film. The basic theoretical framework of each approach is presented, taking into account the explicit and implicit claims about the soundtrack and its relation to other theories. The organization is both chronological and topical, the former in that the chapters move steadily from early film theory through models of the classical system to more recent critical theories; the latter in that the chapters highlight central issues for each generation: the problem of film itself, then of image and sound, of adequate analytical-descriptive models, and finally of critical-interpretative models.

Buhler, James / Lewis, Hannah (eds.): *Voicing the Cinema: Film Music and the Integrated Soundtrack*. Urbana, Ill.: University of Illinois Press 2020 x, 309 S.

The collection is divided into four sections. The first explores historical approaches to technology in the silent film, French cinema during the transition era, the films of the so-called New Hollywood, and the post-production sound business. The second investigates the practice of the singing voice in diverse repertoires such as Bergman's films, Eighties teen films, and girls' voices in *Brave* and *Frozen*. The third considers the auteuristic voice of the soundtrack in works by Kurosawa, Weir, and others. A last section on narrative and vococentrism moves from *The Martian* and horror film to the importance of background music and the state of the soundtrack at the end of vococentrism.

Inhalt: James Buhler & Hannah Lewis: Introduction. Voices in, of, and on the Cinema (1). – 1. Apprehending Human Voice in the "Silent Cinema" / Julie Brown (17). – 2. Silencing and Sounding the Voice in Transition-Era French Cinema / Hannah Lewis (34). – 3. FM Radio and the New Hollywood Soundtrack / Julie Hubbert (54). – 4. Pinewood's *Fiddler Fans* Goldwyn's Folly: London's Battle for Postproduction Sound Business / Katherine Quanz (73). – 5. Vococentrism and Sound in Ingmar Bergman's *The Magic Flute* / Marcia J. Citron (91). 6. Breaking into Soundtrack in

1980s Teen Films / Cari McDonnell (108). – 7. Girls' Voices, Boys' Stories, and Self-Determination in Animated Films since 2012 / Robynn J. Stilwell (127). – 8. The Trouble with On-screen Orchestrators: Progeny and Compositional Crisis in the *Four Daughters* Film / Nathan Platte (151). – 9. Some Thoughts on Genre, the Vococentric Cinema, and "Stella by Starlight" / David Neumeyer (171). – 10. Listening to Soundscapes in Kurosawa's *Dersu Uzala* (1975) / Brooke McCorkle (190). – 11. Peter Weir and the Piano Concerto / Erik Heine (207). – 12. Monocentrism, or Soundtracks in Space: Rediscovering *Forbidden Planet's* Multi-Speaker Release / Eric Dienstfrey (229). – 13. Sound and the Comic/Horror Romance Film: Formula, Affect, and Inflection / Janet Staiger (245). – 14. Once More into the Breach: Interrogating Ben Winters's Nondiegetic Fallacy / Jeff Smith (260). – 15. The End(s) of Vococentrism / James Buhler (278).

Buhler, James / Neumeyer, David: Analytical and Interpretive Approaches to Film Music (I): Analyzing the Music. In: *Film Music: An Anthology of Critical Essays*. Ed. by Kevin J. Donnelly. Edinburgh: Edinburgh University Press 2001, S. 16–38.

Buhler, James / Neumeyer, David: Music – Sound – Narrative: Analyzing *Casablanca*. In: *Interdisciplinary Studies in Musicology* 5. Ed. by Maciej Jablonski & Michael Klein. Poznan: Rhythmos 2005, S. 277–291.

Buhler, James / Neumeyer, David: Composing for the Films, Modern Soundtrack Theory, and the Difficult Case of *A Scandal in Paris*. In: *Eisler-Studien* 3, 2008, S. 123–141.

Buhler, James / Neumeyer, David: Music and the ontology of the sound film: the classical Hollywood system. In: *The Oxford Handbook of Film Music Studies*. Oxford/New York: Oxford University Press 2014, S. 17–43.

Bullerjahn, Claudia: Carmen – eine Projektionsfläche. Vergleichende Untersuchung von ausgewählten Verfilmungen. In: Bullerjahn,

Claudia / Löffler, Wolfgang (Hrsg.): *Musikermythen – Alltagstheorien, Legenden und Medieninszenierungen*. Hildesheim / Zürich / New York: Olms 2004, S. 313–351 (Musik – Kultur – Wissenschaft. 2.).

Bullerjahn, Claudia: Ein begriffliches Babylon. Von den Schwierigkeiten einer einheitlichen Filmmusiknomenklatur. In: *Academia.edu* [2016], [URL].

Bullerjahn, Claudia: Facing the Past as Well as the Future: Music and Sound in Hitchcock's Early British Sound Films. In: *Reassessing the Hitchcock Touch: Industry, Collaboration, and Filmmaking*. Ed. by Wieland Schwanebeck. Cham, Switzerland: Palgrave Macmillan 2018, S. 21–40.

Bullerjahn, Claudia: *Grundlagen der Wirkung von Filmmusik*. 4., unv. Aufl. Augsburg: Wißner-Verlag 2019, 362 S. (Forum Musikpädagogik. 43./Wißner-Lehrbuch. 5.).

Inhaltsüberblick: 1. Einleitung / 11. – 2. Kategorisierung von akustischen Ereignissen im Film / 19. – 3. Beziehungen zwischen Filmmusik und Bildinhalten / 31. – 4. Beschreibung und Kategorisierung der Funktionen von Filmmusik / 53. – 5. Filmmusiktechniken / 75. – 6. Physiologische Grundlagen der audiovisuellen Wahrnehmung / 101. – 7. Entwurf eines übergreifenden Modells zur Wirkung von Filmmusik / 123. – 8. Wirkungen von Filmmusik / 157. – 9. Zusammenfassung und Schlußbetrachtung / 297. – 10. Summary and conclusion / 303. – 11. Literaturverzeichnis / 309. – 12.3 Filmverzeichnis / 335. – 13. Register / 337. – 13.1 Sachregister / 337. – 13.2 Personenregister / 356.

Bullerjahn, Claudia / Güldenring, Markus: An empirical investigation of effects of film music using qualitative content analysis. In: *Psychomusicology: A Journal of Research in Music Cognition* 13,1–2, 1994, S. 99–118.

This study investigated the effects of film music by using both standardized methods (rating scales) and qualitative research methods. An experimental film of about 10 min duration

was created to resemble part of a real feature film with various interpretations. Three professional film music composers produced music soundtracks for the film in the style of a thriller, a melodrama and one other version. For the study, five versions were selected differing in style, orchestration, use of motifs, and the place and length of the music in relation to the film. Using both rating scales and open-ended questions, over 400 subjects provided information about the relationships between the characters and about the history and outcome of the events depicted by the film excerpt. Results indicated that film music polarizes the emotional atmosphere and influences the understanding of the plot.

Burke, Patrick Lawrence: Rock, race, and radicalism in the 1960s: the Rolling Stones, black power, and Godard's *One plus One*. In: *The Journal of Musicological Research* 29,4, 2010, S. 275–294.

Jean-Luc Godard's 1968 film *One Plus One* is of musicological significance because, unlike most music scholars, Godard directly confronts racial issues in 1960s rock. By juxtaposing studio footage of the Rolling Stones with staged tableaux of black militants, Godard both highlights white appropriation of black music and suggests that any cultural expression that seems transparently authentic is actually constructed rhetorically. "One Plus One" undermines the romantic notion of the 'rock revolution' that continues to inform popular accounts of 1960s rock, suggesting instead that rock was part of a complex and often contradictory political culture. (Vorlage)

Bushard, Anthony: *Leonard Bernstein's "On the Waterfront": A Film Score Guide*. Lanham, Md.: Scarecrow 2013, xviii, 214 S. (Scarecrow Film Score Guides. 14.).

Inhaltsübersicht: Leonard Bernstein's musical and dramatic background to 1954 – Leonard Bernstein's compositional method in *On the waterfront* – The film and its context I – The film and its context II – Analysis of the score.

Butler, David: The days do not end: Film music, time and Bernard Herrmann. In: *Film Studies* 9,1, 2006, S. 51–63.

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Calabretto, Roberto: La musica per film al Convegno Internazionale dei Centri Sperimentali di Musica Elettronica di Firenze del 1968: alcuni segnali provenienti dall'Est. In: *Musica/Tecnologia* 9, 2015, S. 157-180.

The International Conference of the Experimental Centres of Electronic Music was held in Florence from 9 to 14 July 1968, during the XXXI Maggio Musicale Fiorentino, thanks to Pietro Grossi's effort. Many musicians and researchers attended, coming from different European nations. Among them were Ivan Stadtrucker (Bratislava Television Experimental Studio), who illustrated the use of electronic musical devices in film practice, and Evgenij A. Murzin (Moscow Studio), who presented the ANS synthesizer – a device made by 720 oscillators that covered a range of seven octaves and that was used also by Andrej Tarkovskij in *Solaris*. The essay deals with these two presentations relating them to the universe of European film music in the second half of the 20th century.

Calabretto, Roberto (a cura di): *Musica per film: riflessioni storico-teoriche*. Numero monografico dal Seminario della Fondazione Ugo e Olga Levi "La storia musicale e la musica per film" (Venezia, Palazzo Giustinian Lolin, 15-16 marzo 2013). Venezia: Fondazione Ugo e Olga Levi / Bologna: Il Mulino 2016, S. 509–755 [= 247 S.] (Musica e storia. XVII/3, 2009 [Nov 2016]).

Inhalt: A Sergio Miceli (509–510). – Roberto Calabretto: Appunti per una possibile teoria della musica per film (511–566). – Gianni Rondolino: La musica cinematografica: teoria e storia (567–578). – Irene Comisso: L' "Allgemeines Handbuch der Film-Musik" di Erdmann-Becce-Brav e il dibattito teorico-estetico nella pubblicistica del primo Novecento

(579–598). – Peter Moormann: Music and sound as counterpoint? Aesthetic discussions about film music in Germany triggered by the advent of sound film in the late 1920s (599–606). – Umberto Fasolato: Balázs e la problematica attesa del film sonoro del futuro (607–622). – Sergio Miceli: Da Kurt London (1936) a Theodor W. Adorno (1947): due miti da ridimensionare (623–636). – Giovanni De Mezzo: Teoria e prassi negli scritti cinematografici di Vittorio Galmetti (637–678). – Marco Targa: La prassi della compilazione musicale nel cinema muto italiano (679–700). – Günter Krenn: "From the silver rose to the silver screen." Richard Strauss' Filmmusik für den österreichischen Stummfilm "Der Rosenkavalier" (1926) (701–720). – Marco Cosci: Alle origini del modernismo. Questioni e dibattiti intorno alla "nuova musica" di Hollywood (721–738). – Anna Katharina Windisch: Pressing the Trade Press. Sources for Silent Film Music Research in the American Trade Magazine Moving Picture World (739–755).

Callella, Michele: Jazz, Sex und Filmmusik. Musik und Gender in Hollywoods Filmdramen der 1950er Jahre. In: *Musiktheorie: Zeitschrift für Musikwissenschaft* 27,3, 2012, S. 247–265.

The famous sequence depicting the sexually allusive reconciliation of Stanley and Stella in Elia Kazan's *A Streetcar Named Desire* (1951) was heavily censored before the film was released. The motion picture production code forced the producers to remove also Alex North's jazz-inflected cue, which was replaced by a "symphonic" one. This article tries to reconstruct the musical and social discourse of jazz music which lies behind this singular case of musical censorship. A cultural and musical analysis of film scores until the early 1960s shows the importance of jazz-inflected music as a powerful instrument for the construction of sexual female behaviour in Hollywood films. The frequent use of jazz-inflected musical topoi as a sign of promiscuity and prostitution in these movies shows only apparently a change of mentality and reveals actually the same discursive background of the censorship of North's score in 1951.

Callaghan, Andrew: Realism and the “inaudible” score for *Spotlight*. In: *Context: A Journal of Music Research* 42, 2017, S. 53–66.

Reality poses a problem for film composers. For decades, filmmakers in Hollywood have leaned towards an avoidance of non-diegetic music in films that seek a realistic aesthetic. The post-millennial examples of this phenomenon are perhaps most recognisable in the found footage genre, which includes such films as *Quarantine* and *Cloverfield*. However, there have been a number of film productions in the last ten years that bear many hallmarks of illusory realism yet include the use of musical scores. It appears that this contradiction of realist aims with practices that include non-diegetic music results in film scores that feature distinctive designs and occasionally compromise the scope of their functions. One of the most recent of these films is *Spotlight*, a docudrama directed by Tom McCarthy and co-written with Josh Singer. This film’s relationship with truth and realism can be described in terms of its subject, social position and craft. The score was written by Howard Shore. Having previously worked on productions by David Cronenberg and the *The Lord of the Rings* franchise, Shore is not widely known for creating scores that go unnoticed. Nevertheless, the score for *Spotlight* contains many features that make it a textbook case of unobtrusiveness, drawing on old traditions of Hollywood while adding a number of new features. These features can also be observed in other recently produced film scores, representing a style that is frequently employed by significant composers working on serious dramatic settings.

Callaway, Kutter: *Scoring Transcendence: Contemporary Film Music as Religious Experience*. Waco, Texas: Baylor University Press 2013, x, 253 S.

By engaging scores from the last decade of popular cinema, Callaway reveals how a musically aware approach to film can yield novel insights into the presence and activity of God in contemporary culture. And, through conversations with these films and their filmmakers, viewers can gain a new understanding of how God may be speaking to modern society through film and its transcendent melodies.

Campanella, Andrea (a cura di): *Piero Umiliani: in parole e musica*. Milano: Haze / Auditorium 2014, 125 S. (Rumori. 33.).

Essays und Interviews zum italienischen Komponisten Piero Umiliani (1926–2001); [Filmographie: [URL](#)].

Piero Umiliani era un grande musicista, tra i padri del moderno jazz italiano. Era un compositore di musiche per il cinema: oltre a “I soliti ignoti”, ne ha firmate altre 150 almeno. Piero Umiliani ha scritto “mah-nà mah-nà”, sigla del Muppet Show, e “Il valzer della toppa”, col testo di Pasolini. Ha scritto anche sigle televisive per 90° minuto, la Domenica Sportiva, La Corrida... Piero Umiliani era un artista di talento, ma anche un artigiano interessato all’elettronica e alle nuove tecnologie. È stato il pioniere della cocktail generation e della lounge music. Di quelli come lui si dice che “erano avanti”, “erano geniali”, “precorrevano i tempi”. Piero Umiliani era così... Le musiche di Piero Umiliani le conosciamo tutti. Questo libro racconta anche il resto. Con interventi e testimonianze di Franco D’Andrea, Paolo Fresu, Enrico Intra, Dino Piana, Enrico Pieranunzi... (Verlag)

Carayol, Cécile / Castanet, Pierre Albert / Pistone, Pascal (sous la dir. de): *Le fantastique dans les musiques des XXe et XXIe siècles: musiques actuelles, musique contemporaine et musique de film*. Préface d’Hervé Lacombe; postface de François Rahier. Sampzon: Éditions Delatour France, 2017, 390 S. (Pensée musicale.).

Darin u.a.: Cécile Carayol, Pierre Albert Castanet, Pascal Pistone, Antoine Santamaria / 9: Introduction: Fantastique, fantastique, fantastique... – Entre expérience mystique et technique: du fantastique musical comme moyen de compréhension d’une époque – Du Fantastique dans la musique contemporaine: retour vers le futur et au-delà – Musique du cinéma fantastique: requiem pour une humanité en décomposition – Musiques actuelles et fantastique,... est-ce bien sérieux ? – Les fleurs du fantastique dans les musiques des XXe et XXIe siècles. – Résumés des articles et biographies des auteurs / 26. – Emmanuelle Bobee: Expressions sonores et musicales du fantastique dans les films de David Lynch / 45. – Hubert Bolduc-Cloutier: Suggérer le rêve en

musique: la technique du « son à l'envers » dans *Rapt* (1934) [aka *The Kidnapping*; dt. *Frauenraub*, Schweiz/Frankreich 1934, Dimitri Kirsanoff] / 62. – Nicolas Planchar: *The Phantom Carriage*: les spectres cinématographiques de KTL [*Körkarlen*; dt. *Der Fuhrmann des Todes*, Schweden 1921, Victor Sjöström] / 109. – Cécile Carayol: La Figure du vampire: codes récurrents dans la musique symphonique de film de la *Hammer* à *Twilight* (New Moon) / 145. – Chloé Huvet: *Ouvrir la neuvième porte*: musique et sorcellerie dans le film de Roman Polanski (1999) [*The Ninth Gate*; dt. *Die neun Pforten*, Frankreich/Espagne 1999, Roman Polanski] / 204. – Gilles Mene-galdo: La musique au service de l'effet fantastique dans le cinéma hollywoodien: de *Frankenstein* (James Whale, 1931) à *The Shining* (Stanley Kubrick, 1980) / 222. – Pascal Piston: Les principes harmoniques du cinéma fantastique / 233. – Jérôme Michot: Aux frontières du fantastique et de l'illusion dans les films hollywoodiens contemporains: « ce dont on ne peut parler... », faut-il le taire ou l'écouter? / 304. – Jérôme Rossi: Le fantastique musical dans la série *Real Humans*: un dispositif électroacoustique pour une « musique cassée » [*Äkta människor*, TV-Serie, Schweden 2012–2014] / 315.

Carayol, Cécile / Rossi, Jérôme (sous la dir. de): *Musiques de séries télévisées*. Préface de Jean-Pierre Esquenazi. Rennes: Presses universitaires de Rennes 2015, 275 S (Le spectaculaire.).

Longtemps considérée comme un avatar esthétique dégradé et moralement simpliste de la fiction cinématographique, la série télévisée s'est pourtant peu à peu autonomisée au sein des études culturelles jusqu'à devenir un objet digne des recherches universitaires, tant pour la manière dont elle met en scène les phénomènes sociaux que pour la diversité des codes et des stratégies narratives qu'elle mobilise. Mors que la musique de film constitue dorénavant un important champ d'investigation en France, on ne peut en dire autant en ce qui concerne son étude dans le cadre de la télévision. Mépris ? Condescendance? Absence de spécialistes ? Les équipements audiovisuels domestiques – télévision et projecteur numériques, son 5.1, lecteur Blu-ray – ont pourtant largement contribué à re-

donner aux musiques de séries une part importante dans l'expérience du spectateur. – En se fondant sur un corpus varié de séries américaines et françaises – de *Twilight Zone* (1959) aux *Revenants* (2012) – le présent ouvrage s'attache à étudier ces musiques sous les angles successifs de la spécificité de la musique de série – singularités esthétiques et mémoire spectatorielle –, des rapports des partitions de séries avec celles proposées par le cinéma, et de la possibilité de compositions hybrides mélangeant les genres.

Inhalt: Jean-Pierre Esquenazi: Préface / 7. – Jérôme Rossi et Cécile Carayol: Introduction / 9 – 1. *Spécificités d'une musique de série: singularités esthétiques et mémoire spectatorielle*: – Julie Mansion-Vaquie: *The X-Files*: une série et son tube / 21. – Anaïs Le Fèvre-Berthelot: Voix de chœur/voix du cœur: musique et paroles dans *Ally McBeal* / 35. – Sarah Hatchuel: *Lost* ou la musique retrouvée / 53. – Ariane Hudelet: La texture musicale de *Treme* / 71 – 2. *Série vs cinéma: correspondances et réinventions des codes*: – Cécile Carayol: Correspondances musicales série – cinéma: Bernard Herrmann et les reflets fantastiques de *Twilight Zone* / 91. – Clara Brenier: Convergences et divergences de la démarche compositionnelle d'Antoine Duhamel dans *Belphégor* et *Pierrot le Fou* / 109. – Chloé Huvet: *The Tudors* de Trevor Morris: l'importation du « style Media Ventures » dans une série télévisée? / 119. – Cécile Carayol: *True Blood* de Nathan Barr: réappropriation de la figure musicale du vampire du cinéma à la série / 139 – 3. *La musique de séries: vers une hybridation des genres*: – Philippe Gonin: Serge Gainsbourg et la télévision dans les années 1960: l'expérience *Marie-Mathématique* / 163. – Mathieu Pierre: Des liens étroits entre narration et musique dans *Buffy the Vampire Slayer* de Joss Whedon / 183. – Florent Fayard: It's in the frakkin' ship! La réflexivité musicale au service du récit dans *Battlestar Galactica* / 201. – Jérôme Rossi: Musique et temporalité dans la série *Pigalle la nuit* / 219. – Jérôme Michot: Analyse comparative des représentations musicales de la mort dans les génériques de séries télévisées (*Six Feet Under*, *Dexter*, *The Walking Dead* et *Les Revenants*) / 237.

Cardinal, Serge: *Profondeurs de l'écoute de la musicalité du cinéma*. Strasbourg: Presses uni-

versitaires de Strasbourg 2018, 244 S. (Formes Cinématographiques.).

Que peut-on gagner à faire de John Wayne un ornithologue ? Que peut-on découvrir dans le chant élégiaque des vaqueiros du Sertão qui concernerait le cinéma ? Quelle peut être la motivation d'un chercheur faisant du comique phono-musico-visuel de Jerry Lewis l'efficace reprise de la théorie critique pratiquée par T. W. Adorno ? Et qui, à l'exception de Stanley Cavell peut-être, peut prendre au sérieux la proposition suivante : par sa puissance propre d'articulation de la musique et de l'espace filmique, Gene Kelly pose le double problème du scepticisme cognitif et éthique ? Qui encore peut découvrir dans les utopies musicales de l'art radiophonique les lieux d'une réflexion sur l'expérience esthétique, éthique et politique au cinéma ? Que veut-il celui qui attend de l'analyse d'un film qu'elle tire des leçons de l'interprétation musicale et devienne épellation mimétique ? – En mobilisant tour à tour un film d'Howard Hawks, un documentaire de Marilia Rocha, le corps de Jerry Lewis, *Brigadoon* de Vincente Minelli, le paysage sonore de la radio, la musique dans *Mauvais sang* de Leos Carax, enfin *La mort de Molière* de Robert Wilson, Serge Cardinal élabore le concept de musicalité du cinéma.

Carroll, Brendan G.: Filmmusik als Kunstform. Korngolds Musik zu ›A Midsummer Night's Dream‹. In: *Österreichische Musikzeitschrift (ÖMZ)* 62 (2007) 7, S. 15–25.

Über den Film (1935) von William Dieterle (1893–1972) und Max Reinhardt (1873–1943) mit der Musik von Erich Wolfgang Korngold (1897–1957).

Caston, Emily: Not Another Article on the Author! God and Auteurs in Moving Image Analysis: Last Call for a Long Overdue Paradigm Shift. In: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 145–161.

Many scholars in popular music and film studies accept the limitations of current film

theories of authorship in relation to music video. This article moves the debate forward through a case study of the work of acclaimed music video director, Jamie Thraves. It focuses on three examples of his work: Jake Bugg's 'Two Fingers' (2012), Coldplay's 'The Scientist' (2002), and Radiohead's 'Just' (1995). Evidence of Thraves's close collaboration with the musicians in the scripting, shooting, and editing of each of these videos is used to investigate authorship in both domains of music and film production. The central argument of the analysis is about the conflicting expectations of power and control participants hold in the production process. These are based on a collision between historically distinct production cultures and intellectual property regimes. The article contributes to ongoing debates in the UK about moral rights, value, labour, and intellectual property in moving image production and argues that a paradigm shift for analysing creative production in music video is long overdue.

Čehovin, Martin Björkman / Ditlevsen, Christoffer Moe: *Den dramatiska kraften i filmmusik: Filmmusikens dramatiska vikt i modern media*. Kandidatarbete i Medieteknik [M.A.-Arbete], Karlshamn/Karlskrona: Blekinge Tekniska Högskola, Institutionen för teknik och estetik 2014, 32, (1) S.; [URL].

Abstract: When and why is music implemented to a specific scene in a film? With informational resources and theories from established media-abstractionists like Michel Chion, Oliver Sacks and Johnny Wingstedt, we're on a hunt for the ultimate answer. With well proven analytic methods we break down critically acclaimed movies in search of how music has characterized them. The outcome of the analyses has been put together to identify their common dramatic core. In the discussion we state that there are many tools available when one wishes to accentuate the expressionistic and emotional effects of a piece, and why one would use these pieces for film. The reason being that of wishing to emphasize a message or feeling show in picture, or induce a feeling of something not visible on screen. The results were then used for the framework which we work within when producing sound and music material for *Emil*. (2014), a modern, darker interpretation of

Emil i Lönneberga (1971).

Chattopadhyay, Budhaditya: *The Auditory Setting: Environmental Sounds in Film and Media Arts*. Edinburgh: Edinburgh University Press 2020, 208 S.

The Auditory Setting introduces and investigates how narrative and a sense of place are constructed in film and media arts through the reproduction and mediation of site-specific environmental sounds, or ‘ambience.’ Although this sonic backdrop acts as the acoustically mediated space where a story or event can take place, there has been little academic study of sound’s undervalued role in cinematic setting and production. Drawing on theories of narrative, diegesis, mimesis and presence, and following a varied number of relevant audio-visual works, this book is a ground-breaking exploration of human agency in mediating environmental sounds and the nature of the sonic experience in the Anthropocene.

Inhalt: Part I: *Introduction*. – 1. The first sound and the curiosity – 2. The auditory context and signification – 3. Key concepts and definitions – 4. Approach and method – Part II: *Sonic trajectories*. – 5. Monaural soundtracks and recording (sonic) reality – 6. Stereo sound and the expanded space – 7. Digital surround sound and the mimetic site – Part III: *On location and other stories*. – 8. Land, field, meadow – 9. Forest, jungle – 10. Village, rural environment – 11. Indoors – 12. Riverbank, beach, island – 13. Street, public squares, urban neighbourhood – 14. Public transport – 15. Airport – 16. Underwater, outer space. – Part IV: *Critical listening*. – 17. Mapping the aesthetic choices in sound production – 18. Auditory presence and better practice – 19. The God of small sounds – 20. Emerging trends and future directions.

Chion, Michel: *La musique au cinéma*. 2e éd. revue et augm., Paris: Fayard 2019, 535 S. (Les chemins de la musique.).

Le titre de l’ouvrage le dit: une musique dans un film ne s’y dissout pas, mais elle en est modifiée tout en le modifiant. C’est dans le film même qu’il faut l’étudier. Ce retour aux œuvres, à leur vision et à leur écoute – à leur

« audio-vision » – fait apparaître, loin des professions de foi abstraites, la richesse des scènes, des effets, des situations. Le cinéma est, étymologiquement, ce mouvement que le mouvement de la musique tantôt entraîne et soutient, et tantôt immobilise et charme. Depuis la première édition de cette somme, le quart de siècle écoulé a vu apparaître de nouvelles formules de présence de la musique au cinéma et de nouveaux auteurs ; l’intérêt pour le thème n’a cessé de croître, en même temps que l’accès aux œuvres musicales et cinématographiques – par câble, tablettes, « baladeurs » internet, vidéo à la demande – s’est diversifié. Cette nouvelle édition de *La Musique au cinéma*, refondue et complétée, en tient compte et en montre l’impact dans les films eux-mêmes. Elle propose aussi une chronologie réactualisée, se concentrant notamment sur soixante films marquants parmi des milliers. Une ronde internationale de noms et de films, de chansons et de danses, d’images et de sons tourbillonne dans ces pages, du cinéma expérimental aux films-opéras, de Claude Debussy au Kasai Allstars du Congo, en passant par Ennio Morricone, Arvo Pärt et Hans Zimmer, de Bernard Herrmann à Michel Legrand, du Chanteur de jazz à Birdman, de Jean-Luc Godard à Jia Zhangke, et de Nino Rota à Federico Fellini. Compositeur de musique concrète, réalisateur de films et d’œuvres audiovisuelles, cofondateur de l’association Acoulogia qui se consacre à des formations, Michel Chion a publié une trentaine d’essais, dont plusieurs sur le son et le langage au cinéma, et, chez Fayard, sur l’œuvre de Pierre Henry, la symphonie romantique et la musique à programme. La première édition de cet ouvrage a reçu en 1995 le Prix du Syndicat français de la Critique de cinéma.

Chrysostomu [Chrysostomou], Panos: *Soundtrack: Synenteuxeis me dēmiurgus tēs musikēs tōn eikonōn* [Χρυσοστόμου, Πάνος: *Soundtrack: Συνεντεύξεις με δημιουργούς της μουσικής των εικόνων*]. Papagu: Ekdoseis Philntisi 2019, 301 S. (Musike.).

In griech. Schrift. – *Inhalt:* Trevor Jones / 21 – Alan Menken / 33 – James Newton Howard / 45 – Γιάννος Αιόλου [Giannos Aioulou = Giannis Aioulou = Jannos Eolou] / 55 – Hans Zimmer / 73 – Michael Kamen / 85 – Νίκος Κυπουργός [Nikos Kypourgos] / 99 – Nicola

Piovani / 117 – Alexandre Desplat / 127 – Μίκης Θεοδωράκης [Mikis Theodorakis] / 141 – Elliot Goldenthal / 155 – Νίκος Μαμαγκάκης [Níkos Mamankákis] / 165 – Philip Glass / 183 – Goran Bregovic / 195 – Παναγιώτης Καλαντζόπουλος [Panagiotis Kalantzopoulos] / 205 – Yann Tiersen / 217 – Δημήτρης Παπαδημητρίου [Dimitris Papadimitriou] / 227 – Gabriel Yared / 243 – David Arnold / 257 – Mychael Danna / 265 – Wim Mertens / 277 – Ευανθία Ρεμπούτσικα [Evanthia Reboutsika] / 289.

Chua, Daniel K. L.: Listening to the Self: *The Shawshank Redemption* and the Technology of Music. In: *19th Century Music* 34,3, 2010/11, S. 341–355.

Cizmic, Maria: Empathy and Tintinnabuli Music in Film. In: Dolp, Laura (ed.): *Arvo Pärt's White Light: Media, Culture, Politics*. Cambridge/New York: Cambridge University Press 2017, S. 20–46.

„Tintinnabuli“ ist die Bezeichnung für einen Kompositionsstil des estnischen Komponisten Arvo Pärt.

Claydon, E. Anna: Film music, musicology and semiotics: Analysing *The Draughtsman's Contract*. In: *Journal of British Cinema and Television* 8,1, 2011, S. 62–80.

Clifton, Kevin: “We all go a little mad sometimes. Haven't you?” Musical empathy in Hitchcock's *Psycho*. In: *Music Analysis* 37,1, 2018, S. 47–67.

This essay explores a web of cognised and embodied empathies that emerge while watching Hitchcock's *Psycho*, focusing on the role of musical empathy as it relates to Marion Crane's story. Drawing on work on empathetic music in film music studies, I explore how the actors, the characters, the musical score and the filmic audience are drawn together by a 'sigh' figure, a symbolic gesture that unifies the soundtrack.

Coady, Christopher: Shotgun Weddings and Bohemian Dreams: Jazz, Family Values and

Storytelling in Australian Film. In: *Jazz Research Journal* 8,1–2, 2015, S. 144–162.

Recent research on jazz presence in Australian film has demonstrated how the genre was once used to enhance narratives about both the threats and the perceived benefits of impending modernisation during the 1920s and 1930s. This article charts out the way in which the musical trope of the bluesy solo horn – established in American and Australian film noir productions of the 1970s and 1980s – was used in contrast to conjure a sense of nostalgia in Australian films produced during the early 1990s. Despite pivoting a period of 60 years, analysis undertaken in this article of Gillian Armstrong's *The Last Days of Chez Nous* (1992) and Paul Harmon's *Shotgun Wedding* (1993) reveals the continued deployment of jazz sounds to rhetorical ends within Australian films bent on exploring competing societal visions. In turn, its identification of a shift from the sound of jazz in general as a marker of the modern to the sound of the bluesy solo horn as a nostalgic trope reinforces the need to read the semiotics of jazz presence in Australian film against particular historical frames.

Cochran, Alfred W.: Leith Stevens and the Jazz Film Score: *The Wild One* and *Private Hell* 36. In: *Jazz Research Papers* 10, 1990, S. 24–31.

Cockshott, Gerald: *Incidental Music in the Sound Film*. London: British Film Institute 1946, 8 S.

Rev. (Lawrence Morton): “Rule, Britannia!”. In: *Hollywood Quarterly* 3,2, Winter 1947–1948, S. 211–214.

Code, David J.: Don Juan in Nadsat: Kubrick's Music for *A Clockwork Orange*. In: *Journal of the Royal Musical Association* 139,2, 2014, S. 339–386.

Code, David J.: Real Feelings: Music as Path to Philosophy in *2001: A Space Odyssey*. In: *Twentieth-Century Music* 7,2, 2010, S. 195–217.

Coleman, Lindsay / Tillman, Joakim (eds.): *Contemporary Film Music: Investigating Cinema Narratives and Composition*. London: Palgrave Macmillan 2017, xvi, 272 S.

The purpose of this book, through its very creation, is to strengthen the dialogue between practitioner and theorist. To that end, a film academic, a composer, and a composer/musicologist have collaborated as editors on this book, which is in turn comprised of interviews with composers alongside complementary chapters that focus on a particular feature of the composer's approach or style, written by a musicologist or film academic who specializes in that particular element of the composer's output. In the interview portions of this book, eight major film composers discuss their work from the early 1980s to the present day. The focus is on the practical considerations of film composition, the relationship each composer has with the moving image, technical considerations, personal motivations in composing, the relationships composers have with their directors, and their own creative processes. *Contemporary Film Music* also explores the contemporary influence of electronic music, issues surrounding the mixing of soundtracks, music theory, and the evolution of composers' musical voices.

Inhalt: Introduction (1–15, Coleman, Lindsay / Joakim Tillman). – A.R. Rahman Interview (17–25, Coleman, Lindsay). – The 'Alternate Space' of A.R. Rahman's Film Music (27–55, Wilcox, Felicity). – Zbigniew Preisner Interview (57–62, Godsall, Jonathan). – Music by Zbigniew Preisner? Fictional Composers and Compositions in the Kieslowski Collaborations (63–86). – Carter Burwell Interview (87–96, Coleman, Lindsay). – Burwell and Space: Inner, Outer, Environmental and Acoustical (97–118, Waggoner, Andrew). – Rachel Portman Interview (119–124, Coleman, Lindsay). – Eero Tarasti and the Narratological Construction of Rachel Portman's *Emma* (125–138, Coleman, Lindsay). – Dario Marianelli Interview (139–153, Coleman, Lindsay). – Solo Instruments and Internal Focalization in Dario Marianelli's *Pride & Prejudice* and *Atonement* (155–186, Tillman, Joakim). – Mychael Danna Interview (187–193, Coleman, Lindsay). – Michael Danna: Music as Metaphor (195–219, Golub, Peter / Katy Jarzabowski). – John Williams and Contemporary Film Music (221–

236, Audissino, Emilio). – Musical Syntax in John Williams's Film Music Themes (237–262, Zacharopoulos, Konstantinos).

Collombin, Jean-Blaise: *Ennio Morricone: perspective d'une œuvre*. Paris: L'Harmattan 2016, 212 S. (Univers musical.).

« Cinq cents films sinon rien », ainsi pourrait se résumer la riche carrière du maître italien de la musique de cinéma. Par-delà les cinquante années de cet étonnant parcours s'est profilée peu à peu l'une des plus fascinantes créations artistiques du monde contemporain. Souvent imitées, jamais égalées, les compositions du maestro se veulent surtout une formidable leçon d'art humaniste traversant les épreuves du temps avec brio. Cet ouvrage constitue un panorama clair et précis de l'œuvre du compositeur.

Inhaltsübersicht: I. Le cinéma de genre / 17. – II. Le cinéma de l'esprit / 85. – III. Derrière le cinéma / 141. – Conclusion / 203. – Bibliographie / 207.

Combs, C. Scott: *The Jazz Singer or the corpse. Al Jolson, diegetic music, and the moment of death*. In: *Music and the Moving Image* 5,3, 2012, S. 46–55.

Online. – This article looks at Alan Crosland's *The Jazz Singer* (1929), the first talking film to employ recorded sound for a death scene, in order to determine how it compensates for the absence of a visible depiction of death. Diegetic music places the terminal sign of death further outside the screen body and closer to the body of the spectator. (Vorlage)

Conway, Kelley: *Popular Songs in Renoir's Films of the 1930s*. In: Phillips, Alastair / Vincendeau, Ginette (eds.): *A Companion to Jean Renoir*. Oxford: Blackwell 2013, S. 199–218.

This chapter focuses on Jean Renoir's *La Chienne* (1931), *Le Crime de Monsieur Lange* (1936), and *La Bête humaine* (1938), films made within a seven-year period and during an era of relative stability in terms of French filmmaking norms – after the coming of sound, but well before the thematic, material, and ideological constraints imposed by the

German occupation. Thematically, the films have much in common. Each film is a realist drama that tells a story about people of modest means and each film culminates in a murder. Despite these similarities, the films employ music in diverse ways, reflecting Renoir's ongoing interest in soundtrack experimentation. Although Renoir's use of external, or nondiegetic, music certainly deserves attention, I shall focus on his use of diegetic music in an effort to demonstrate Renoir's multiple approaches to the use of popular songs in his 1930s films.

Conway, Kelley: Demy et au-delà: Expérimentation esthétique dans les film musicaux français récents. In: *La chanson dans le film français et francophone depuis la Nouvelle Vague*. Ed. par Renaud Lagabrielle & Timo Obergöker. Würzburg: Königshausen & Neumann 2016, S. 23–36.

Cook, James / Kolassa, Alexander / Whittaker, Adam (eds.): *Recomposing the Past: Representations of Early Music on Stage and Screen*. London/New York: Routledge 2018, xii, 259 S. (Ashgate Screen Music Series.).

Inhalt: Representing Renaissance Rome: beyond anachronism in Showtime's *The Borgias* (2011) / James Cook. – Baroque à la Hitchcock: the music of *Dangerous Liaisons* (1988) / Mervyn Cooke. – "Frame not my lute": the musical Tudor Court on the big screen / Daniela Fountain. – It ain't over 'til King Arthur sings: English dramatick opera on the modern stage / Katherina Lindekens. – Musical divisions of the sacred and secular in *The Hunchback of Notre Dame* / Adam Whittaker. – Celtic music and Hollywood cinema: representation, stereotype, and affect / Simon Nugent. – David Munrow's "Turkish nightclub piece" / Edward Breen. – Little harmonic labyrinths: baroque musical style on the Nintendo Entertainment System / William Gibbons. – Presentness and the past in contemporary British opera / Alexander Kolassa. – Angels in the archive: animating the past in *Written on Skin* / Maria Ryan. – Werner Herzog and the filmic dark arts: myth, truth, music, and the life of Carlo Gesualdo (1566–1613) / Philip Weller. – Medievalism, music, and agency in *The Wicker Man* (1973) / Lisa

Colton. – Music in fantasy pasts: neomedievalism and *Game of Thrones* / James Cook, Alexander Kolassa and Adam Whittaker.

Rev. (Binns, Alexander) in: *Music & Letters* 100,1, 2019, S. 165–168.

Cooke, Mervyn / Ford, Fiona (eds.): *The Cambridge Companion to Film Music*. Cambridge: Cambridge University Press 2016, xxi, 411 S. (Cambridge Companions to Music.).

This wide-ranging and thought-provoking collection of specially-commissioned essays provides a uniquely comprehensive overview of the many and various ways in which music functions in film soundtracks. Citing examples from a variety of historical periods, genres and film industries – including those of the USA, UK, France, Italy, India and Japan – the book's contributors are all leading scholars and practitioners in the field. They engage, sometimes provocatively, with numerous stimulating aspects of the history, theory and practice of film music in a series of lively discussions which will appeal as much to newcomers to this fascinating subject as to seasoned film music aficionados. Innovative research and fresh interpretative perspectives are offered alongside practice-based accounts of the film composer's distinctive art, with examples cited from genres as contrasting as animation, the screen musical, film noir, Hollywood melodrama, the pop music and jazz film, documentary, period drama, horror, science fiction and the Western.

Inhalt: Part one: Making film music. Evolving practices for film music and sound, 1925–1935 / James Buhler and Hannah Lewis – "Pictures that talk and sing": sound history and technology / David Cooper – The composer and the studio: Korngold and Warner Bros. / Ben Winters – Can't buy me love?: economic imperatives and artistic achievements in the British pop-music film / Stephen Glynn – "A film's first audience": the composer's role in film and television / George Fenton in conversation with Mervyn Cooke. – *Part two: Approaching film music.* Film-music theory / Guido Heldt – Studying film scores: working in archives and with living composers / Kate Daubney – Returning to *Casablanca* / Peter Franklin – Parental guidance advised?: mash-ups and mating penguins in *Happy Feet* /

Fiona Ford – Materializing film music / Miguel Mera. – *Part three: Genre and idiom. Film noir and music* / David Butler – Another other history of jazz in the movies / Krin Gabbard – Horror and science fiction / Stan Link – The Western / Robynn J. Stilwell – The music of screen musicals / Caryl Flinn – “Britannia–The Musical”: scores, songs and soundtracks in British animation / Paul Wells. – *Part four: Music in world cinemas. Leone, Morricone and the Italian way to Revisionist Westerns* / Sergio Miceli – Music, noise and silence in the late cinema of Jean-Luc Godard / Danae Stefanou – Hans Werner Henze and *The Lost Honour of Katharina Blum* / Annette Davison – Tōru Takemitsu’s collaborations with Masahiro Shinoda: the music for *Pale Flower*, *Samurai Spy* and *Ballad of Orin* / Timothy Koozin – Welcome to Kollywood: Tamil film music and popular culture in South India / Mekala Padmanabhan. Rev. (Godsall, Jonathan) in: *Popular Music: A Yearbook* 37,2, 2018, S. 323–326.

Cooper, David / Sapiro, Ian / Anderson Barbata, Laura: *The Screen Music of Trevor Jones: Technology, Process, Production*. London/New York: Routledge 2020, xvii, 246 S. (Ashgate Screen Music Series.).

Corbella, Maurizio: Which people’s music? Witnessing the popular in the musicscape of Giuseppe De Santis’s *Riso amaro* (1949, *Bitter Rice*). In: *Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the Second World War*. Ed. by Michael Baumgartner & Ewelina Boczkowska. New York: Routledge 2020, S. 45–69.

Focusing on Giuseppe De Santis’s *Riso amaro* (1949), this chapter investigates Italian neorealism as an archive of mediatized musical memory with special reference to the multifaceted subject of popular music during the immediate post-war years in Italy. The musical texture of *Riso amaro* can thus be characterized by the neorealist duality between diegetic musical numbers and a non-diegetic film score. The diegetic music is dialectically layered by juxtaposing field-recorded folk tunes of the female paddy workers – mondine – with American-influenced boogie-woogie.

From a narrative perspective, the folk chants act as a manifestation of the mondine’s collective identity while the erotically charged boogie-woogie dance scenes convey the main character’s embodied urge for self-determination and her illusive and tragic attempt to escape her socioeconomic condition. Finally, Goffredo Petrassi’s revisiting of folk and jazz tunes in his symphonic score can be seen as an attempt to rehabilitate the popular music register within a modernist framework – a response to the rhetorical overuse of folklore and to the censorship of jazz during the fascist era. This chapter examines the interactions and clashes of these musical layers by highlighting *Riso amaro*’s multi-authorial and even contradictory musical testimony. (Vorlage)

Coulter, John: Electroacoustic Music with Moving Images: The Art of Media Pairing. In: *Organised Sound* 15,1, 2010, S. 26–34.

Composers working with sounds and moving images are immediately confronted with a paradox. On one hand, audiovisual materials appear to offer the possibility of complementing one another – of forming a highly effective means of communicating artistic ideas – and on the other, they appear to carry the risk of detracting from one another – of deforming the musical language that he or she has worked so hard to create. Durk Talsma and Max Mathews succinctly state the opposing principles. ‘Many behavioural studies have provided evidence for the hypothesis that integrating visual and auditory stimuli serves the purpose of enhancing perceptual clarity ... These results suggest that communication between the visual and auditory brain areas is a highly effective and relatively automatic process’. This article seeks to transcend this paradox through the identification of audiovisual materials that function in different ways. Examples of creative work are offered to illustrate more general points of ‘language’, a model for classifying media pairs is put forward, and practical methods of audiovisual composition are proposed. The narrow findings of the study offer a vocabulary for discussing the functionality of audiovisual materials, detailed methods of media pairing, and techniques of parametric alignment, while the wider findings extend to associated domains

such as live electronic music, and hyper-instrument design.

Covach, John R.: The Rutles and the Use of Specific Models in Musical Satire. In: *Indiana Theory Review* 11, 1990, S. 119–144.

Creekmur, Corey K. / Mokdad, Linda Y. (eds.): *The International Film Musical*. Edinburgh: Edinburgh University Press / Boston, MA: Credo Reference 2012, xiii, 274 S.

Inhalt: Pt. I: *Europe*. Britain / John Mundy – France / Kelley Conway – Germany / Antje Ascheid – Portugal / Lisa Shaw – Spain / Inmaculada Sánchez Alarcón – Italy / Alex Marlow-Mann – Greece / Lydia Papadimitriou – Soviet Union / Richard Taylor – Pt. II: *Latin America*. Mexico / Ana M. López – Brazil / João Luis Vieira – Pt. III: *Asia*. Japan / Aaron Gerow – China / Emilie Yueh-yu Yeh – India / Michael Lawrence – Pt. IV: *The Middle East*. Egypt / Linda Y. Mokdad – Turkey / Nezhir Erdoğan – Pt. V: *Hollywood and the world*. The post-modern transnational film musical / Björn Norðfjörð – *Coda: the musical as international genre: reading notes* / Rick Altman.

– D –

Dagle, Joan / Kalinak, Kathryn: The Representation of Race and Sexuality: Visual and Musical Construction in *Gone With the Wind*. In: *PostScript* 13,2, Winter/Spring 1994, S. 14–27.

Dapena, Gerard: Rumbas, tangos, boleros and cuplés: Performing and crossing musical borders in ›Una cubana en España‹ (1951). In: *Studies in Hispanic cinemas* 7 (2010) 1, S. 9–21.

Über den Film von Luis Bayón Herrera.

Darby, William: Musical Links in *Young Mr. Lincoln*, *My Darling Clementine*, and *The Man Who Shot Liberty Valance*. In: *Cinema Journal* 31,1, 1991, S. 22–36.

Daub, Adrian / Kronengold, Charles: *The James Bond Songs: Pop Anthems of Late Capitalism*. New York/Oxford: Oxford University Press 2015, viii, 242 S.

Inhalt: Introduction: James Bond and the End(s) of the Pop Song / 1; – 1. “At Skyfall”: The Bond Song, Repression, and Repetition / 27; – 2. “A Golden Girl Knows”: The Ballads of James Bond / 47; – 3. “You Only Live Twice”: James Bond and (His) Age / 75; – 4. “When You’ve Got a Job to Do”: The 70s / 91; – 5. “Were an All Time High”: James Bond, Pop, and the Endless 1970s / 115; – 6. Looking the Part: James Bond’s New Wave Years / 139; – 7. “Your Life Is a Story I’ve Already Written”: The Gay Panic Years / 165; – 8. “Close My Body Now”: Bond’s Traumas and the Compulsion to Repeat / 185; – Coda: James Bond Will Return In ... / 213.

Däwes, Birgit: Sound Tracks to the Frontier: Gender, Difference and Music in the American Road Movie. In: *Dichotomies: Gender and Music*. Ed. by Beate Neumeier. Heidelberg: Winter 2009, S. 321–340 (*American Studies*. 181.).

De Coninck, Marc: *The Music of Laurel & Hardy: Music and Songs in the Films of the World’s Most Beloved Comedians*. Foreword by MERHO. [Blaricum:] EZbook.nl 2019, 177 S-

Inhalt: Foreword 5 – Introduction 7 – Stan Laurel 12 – Oliver Hardy 17 – Hal Roach 21 – T. Marvin Hatley and Leroy Shield 27 – The Music of Laurel & Hardy 32 – Call Of The Cuckoo 37 – Should Married Men Go Home? 39 – Unaccustomed As We Are 42 – Night Owls 44 – Blotto 46 – Brats 48 – Below Zero 50 – The Laurel-Hardy Murder Case 52 – Another Fine Mess 54 – Pardon Us 56 – Be Big 60 – Chickens Come Home 62 – Laughing Gravy 65 – Our Wife 67 – Come Clean 69 – Beau Hunks 72 – The Music Box 74 – The Chimp 77 – Pack Up Your Troubles 80 – Scram! 85 – Fra Diavolo 88 – Me And My Pal 91 – Busy Bodies 93 – Sons Of The Desert 95 – Oliver The Eighth 99 – Them Thar Hills 101 – Babes In Toyland 103 – The Live Ghost 107 – Tit For Tat 109 – Bonnie Scotland 111 – The Bohemian Girl 114 – Our Relations 120 – Way Out West 124 – Pick A Star 129 – Swiss Miss

131 – A Chump At Oxford 134 – The Flying Deuces 138 – Saps At Sea 141 – Great Guns 144 – Air Raid Wardens 147 – Jitterbugs 150 – The Dancing Masters 154 – The Big Noise 158 – Nothing But Trouble 162 – The Bullfighters 165 – Atoll K 170 – Sons Of The Desert 174 – Sources.

Decker, Todd: Filmmaker as DJ: Martin Scorsese's Compiled Score for *Casino* (1995). In: *The Journal of Musicology* 34,2, 2017, S. 281–317.

Decker, Todd R.: *Hymns for the Fallen: Combat Movie Music and Sound after Vietnam*. Oakland, Cal.: University of California Press [2017], 304 S.

Rez. (Wedel, Michael): *Medienwissenschaft: Rezensionen*, 1, 2018, S. 77–78.

Decobert, Lydie: *La corde musicale d'Alfred Hitchcock*. Paris: L'Harmattan 2015, 214 S. (Cinéma(s)).

Musique et crime ne se dissocient pas dans le cinéma hitchcockien. La musique joue un rôle déterminant dans la narration: elle déclenche le soupçon, trahit un meurtrier, place une héroïne en danger de mort, révèle un repaire de bandits ou attise la furie d'oiseaux ravageurs. Comment „la corde musicale“ d'Alfred Hitchcock se manifeste-t-elle ? La musique mise en scène scande la montée de la tension, dynamise les images, découpe les séquences. Les lèches décochées par l'archer musicien font vibrer les images en traversant l'écran et le cœur du spectateur. Musique et crime ne se dissocient pas dans le cinéma hitchcockien. La musique joue un rôle déterminant dans la narration: elle déclenche le soupçon, trahit un meurtrier, place une héroïne en danger de mort, révèle un repaire de bandits ou attise la furie d'oiseaux ravageurs. Elle se fait aussi métaphore de l'innocence ou incarnation de l'inini. Comment «la corde musicale» d'Alfred Hitchcock se manifeste-t-elle ? La musique mise en scène scande la montée de la tension, dynamise les images, découpe les séquences; elle inspire des processus de développement. La «mesure» placée à la clé... de l'énigme permet-elle de «déchiffrer» un ilm comme on déchiffre une partition ? Est-ce parce que la musique imprègne les images qu'elle leur confère

une forme qui échappe à la représentation?

Demory, Pamela: *Hedwig* queers Hollywood romance. In: *The Journal of Popular Culture* 49,2, 2016, S. 271–288.

Über das Musical *Hedwig and the Angry Inch* (1999) und den gleichnamigen Film von John Cameron Mitchell mit der Musik von Stephen Trask (2001).

D'Errico, Michael: Worlds of Sound: Indie Games, Proceduralism, and the Aesthetics of Emergence. In: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: “Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique”. Guest ed.: James Tobias), S. 191–206.

In the first decades of the twenty-first century, 'indie' became a widespread descriptor for a gaming culture comprising developers, players, and distributors interested in creating an alternative to what was seen as a glutted, uninspired, and corporatised game market. While the indie movement is often argued to have facilitated a new, 'DIY' mentality in the design and practice of games and interactive media, the aesthetics and technical practices behind the culture share strong affinities to computational forms of art and music throughout the late twentieth century. This essay aligns the aesthetics and creative practices of indie game designers with traditions of 'generative' art and music from the late twentieth century. In doing so, I outline a broader musical turn that has occurred within gaming culture—one in which sound becomes a primary mechanic in the shaping of 'procedural' and generative aesthetics at the heart of various forms of digital art. Ultimately, I provide not only an account of the ways in which sound and musical design have helped to characterise the ludic interests of the indie game movement in the first decades of the twenty-first century, but also a theoretical model adequate to understand the relationship between interactive systems, musical and sonic meaning, and user experience both in games and digital platforms more broadly.

d'Escriván, Julio: Electronic music and the moving image. In: *The Cambridge Companion to Electronic Music*. Ed. by Nick Collins & Julio d'Escriván. Cambridge: Cambridge University Press 2007, S. 156–170.

d'Escriván, Julio: Sound Art (?) on/in Film. In: *Organised Sound* 14,1, 2009, S. 65–73.

d'Escriván, Julio: Live Cinema? A composer's thoughts about a musical new media approach to the performing of audiovisuals. In: *Seminário Música Ciência Tecnologia*, 4, 2012, S. 17–24.

Desrichard, Yves: Mauricio Dupuis. Jerry Goldsmith: music scoring for American movies. In: *Mise au Point*, 7, 2015, [URL].

Pour beaucoup de réalisateurs, pour beaucoup d'autres compositeurs, Jerry Goldsmith et John Williams furent à n'en pas douter les compositeurs de musiques de films les plus originaux des années 70 et 80 dans le cinéma américain. Le second est mondialement connu par sa collaboration avec Steven Spielberg, dont il a signé la musique de tous les films de cinéma, à l'exception du premier, *Duel*, et d'un épisode de *The Twilight Zone*.

Deutsche Schostakowitsch-Gesellschaft (Hg.): *Schostakowitsch-Aspekte: Analysen und Studien*. Berlin: Kuhn 2014, IX, 389 S. (Studia slavica musicologica. 54. / Schostakowitsch-Studien. 10.).

Darin: b) Die Filmmusik: – Ekkehard Ochs: Die Musik Schostakowitschs zum Film „Allein“ [*Odna*, Sowjetunion 1931, Grigorij Kozincev] / 97. – Friedbert Streller: Schostakowitsch und die Anfänge sowjetischer Filmkunst / 111. – Olga Dombrowskaja: Die vokale Filmmusik Schostakowitschs. Einige Aspekte / 129. – Wladimir Gurewitsch: Mit Musik und ohne Musik – die Verhältnisse zwischen Gesamtzeit und Musik in Filmen mit der Musik Schostakowitschs / 139. – Olga Dombrowskaja: Die Musik Schostakowitschs in den Filmen der Fabrik des exzentrischen Schauspielers (FES) und Kosinzews / 149. – Gottfried Eberle: „Lauf der Zeit – Ruf des Todes“. Schostakowitschs Musik zu Kosinzews Film „King Lear“

[*Korol Lir*, Sowjetunion 1970] / 171. – Dorothea Redepenning: Die Musik Schostakowitschs zum Film *Der Fall von Berlin – Paderne Berlina* [Sowjetunion 1950, Micheil Tschiaureli] / 185.

Díaz Yerro, Gonzalo: *El análisis de la música cinematográfica como modelo para la propia creación musical en el entorno audiovisual*. Tesis doctoral, Las Palmas de Gran Canaria: Universidad de Las Palmas de Gran Canaria 2011, 479, XII S. + 2 discos compactos (1 CD-ROM, 1 DVD); [URL].

Mit Analysen zu den US-Spielfilmen *Casablanca* (USA 1942, Michael Curtiz), *Psycho* (USA 1960, Alfred Hitchcock) und *Hatari* (USA 1962, Howard Hawks) sowie zu den spanischen Kurzfilmen *Peliculeros* (2009, José Lobillo), *Vic* (2011, Diana Saavedra y Clara) und *Clara. El mar* (2009, Dany Campos).

En esta investigación se profundiza en el papel del análisis de la música cinematográfica como modelo en el que basar la propia creación musical de bandas sonoras (este término lo utilizaremos en adelante en su acepción más extendida, como sinónimo de música de una película). Para ello se ha llevado a cabo un estudio en el que se combinan diferentes metodologías: analítico-descriptiva, hermenéutica y creativo-performativa. En este trabajo estudiaremos la importancia del análisis de la música de cine tanto a nivel teórico como por su potencial de herramienta para la creación. Para ello comenzaremos con un acercamiento previo al concepto de música de cine, sus clasificaciones tipológicas, las funciones que puede desempeñar como elemento activo de un film, la historia de esta disciplina artística y el complejo proceso de creación de una banda sonora musical, con los diferentes factores humanos y técnicos que intervienen.

Dienstfrey, Eric: Synch Holes and Patchwork in Early Feature-Film Scores. In: *Music and the Moving Image* 7,1, 2014, S. 40–53.

Donnelly, Kevin J.: *Occult Aesthetics: Synchronization in Sound Film*. New York/Oxford: Oxford University Press 2014, xii, 260 S. (The Oxford Music / Media Series.).

This book offers the first sustained theorization of synchronization in sound film. The author addresses the manner in which the lock of audio and the visual exerts a synergetic effect, an aesthetic he dubs occult: a secret and esoteric effect that can dissipate in the face of an awareness of its existence. Drawing upon theories of sound from Sergei Eisenstein to Pierre Schaeffer to Michel Chion, the book approaches and investigates points of synchronization as something like repose, providing moments of comfort in a potentially threatening environment that can be fraught with sound and image stimuli. Correspondingly, lack of synchrony between sound and images is characterized as potentially disturbing for the audience, signaling moments of danger. From this perspective, the interplay between the two becomes the central dynamic of audio-visual culture more generally which provides a starting point for a new understanding of audio/visual interactions. This fresh approach to the topic will be discussed in theoretical and historical terms as well as elaborated through analysis of and reference to a broad selection of films and their soundtracks

Donnelly, Kevin J. (ed.): *Magical Musical Tour: Rock and Pop in Film Soundtracks*. London: Bloomsbury 2015, vii, 207 S.

Inhalt: 1. Introduction. – 2. Beat Boom Beatles: *A Hard Day's Night* and *Help!* – 3. The Psychedelic Screen. – 4. Obscured by Pink Floyd. – 5. 'The Film Should Be Played Loud': Rockumentary Films. – 6. Blaxploitation: Singing Across 110th Street. – 7. Falling To Earth: Bowie's Failed Film Soundtrack. – 8. Cohabitation? The Resurgent Classical Film Score and Songs in the Batman Films. – 9. New Careers in New Towns: Rock Musicians Become Film Composers. – 10. Golden Years: 80s and 90s Hip Song Compilation Films. – 11. Copyright and Musical Censorship: Gangsta Rap and *Bad Lieutenant*.

Rev. (Justice, Andrew) in: *Notes: Quarterly Journal of the Music Library Association* 73,4, 2017, S. 735–737. – Rev. (Grochowski, Thomas) in: *Popular Music and Society* 41,4, 2018, S. 464–465.

Donnelly, Kevin J.: British and Irish Film Music. In: *A Companion to British and Irish Cinema*. Ed. by John Hill. Hoboken, N.J./Chichester, West Sussex: Wiley-Blackwell 2019, S. 217–233 (CNCZ – The Wiley-Blackwell Companions to National Cinemas.).

Donnelly, Kevin J. / Hayward, Philip (eds.): *Music in Science Fiction Television: Tuned to the Future*. New York/London: Routledge 2013, xviii, 228 S. (Routledge Music and Screen Media Series.).

Inhalt: Music in *The Twilight Zone* / James Wierzbicki. – Time warp: sonic retro-futurism in *The Jetsons* / Rebecca Coyle and Alex Mesker. – John Williams' music to *Lost in Space*: the monumental, the profound, and the hyperbolic / Ron Rodman. – Hearing the boldly goings: tracking the title themes of the *Star Trek* television franchise, 1966–2005 / Neil Lerner. – Whimsical complexity: music and sound design in *The Clangers* / Philip Hayward. – Schizophrenic chords and warm shivers in the stomach: the "new astronautic sound" of *Raumpatrouille* / Guido Heldt. – Television's musical imagination: *Space: 1999* / K. J. Donnelly. The sound of civilization: music in Terry Nation's *Survivors* / Derek Johnston. – Rematerialization: musical engagements with the British TV series *Doctor Who* / Philip Hayward and Jon Fitzgerald. – *Babylon 5*: science fiction, melodrama and musical style / Louis Niebur. – The work of music in *The Age of Steel*: themes, leitmotifs and stock music in the new *Doctor Who* / David Butler. – Lost in music: Heidegger, the glissando and otherness / Isabella van Elferen. – Visual effects in *Sanctuary*: the reparative function of sound in low budget science fiction series / Lisa Schmidt.

Donnelly, Kevin J. / Wallengren, Ann-Kristin: *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*. Basingstoke/New York: Palgrave Macmillan 2016, xi, 225 (Palgrave Studies in Audio-Visual Culture.).

In recent years, there has been something of an explosion in the performance of live music to silent films. There is a wide range of films with live and new scores that run from the historically accurate orchestral scores to con-

temporary sounds by groups such as Pet Shop Boys or by experimental composers and gothic heavy metal bands. It is no exaggeration to claim that music constitutes a bridge between the old silent film and the modern audience; music is also a channel for non-scholarly audiences to gain an appreciation of silent films. Music has become a means both for musicians and audiences to understand this bygone film art anew. This book is the first of its kind in that it aims to bring together writings and interviews to delineate the culture of providing music for silent films. It not only has the character of a scholarly work but is also something of a manual in that it discusses how to make music for silent films.

D'Onofrio, Emanuele: *Film Music, nazione e identità narrativa: Il cinema italiano contemporaneo rivisita gli anni Settanta*. Reggio Calabria: Città del Sole 2013, 313 S. (Lo specchio scuro. 9.).

Analysen zu den italienischen Spielfilmen *Lavorare con lentezza* (2004, Guido Chiesa), *Paz!* (2002, Renato De Maria), *Radiofreccia* (1998, Luciano Ligabue), *I cento passi* (2000, Marco Tullio Giordana) und *Buongiorno, notte* (2003, Marco Bellocchio).

Dorschel, Andreas / Brown, Julie (Hrsg.): *Tonspuren: Musik im Film: Fallstudien 1994–2001*. Wien [...]: Universal-Ed. 2005, 204 S. (Studien zur Wertungsforschung. 46.).

Inhalt: Hubbert, Julia Bess: Bach and the Rolling Stones. Scorsese and the post-modern soundtrack in *Casino* (43–69). – Brown, Julie: Haneke's *La pianiste* (2001), parody, and the limits of film music satire (163–190). – Szabó-Knotik, Cornelia: Klangkulissen: Film als Museumshop klassischer Musik (22–42). – Pollerus, Christine: Konstruktion des Barock: Ennio Morricone, *Vatel* (2000) und die musikalische Ästhetik des Historienfilms (106–124). – Riethmüller, Albrecht: Kubricks letztes Wunschkonzert: Beobachtungen an der Musik zu *Eyes Wide Shut* (1999) (82–105). – Haslmayr, Harald: Mythos, Musik und Erinnerung in *Die Ewigkeit und einen Tag* (1998) von Theo Angelopoulos (70–81). – Heldt, Guido: Das vorletzte Lied: Musik, narrative

Struktur und Genre in Lars von Triers *Dancer in the Dark* (2000) (125–148). – Dorschel, Andreas: Was hat Musik im Film zu suchen? (12–21). – Rußegger, Arno: Zwischen Hommage und Persiflage: Alexander Zlamals Musik und Sounddesign für Virgil Widrichs *Copy shop* (2001) (149–162).

Drees, Stefan: „...das, was hinter den Bildern gemeint ist“. Johannes Kalitzkes Musik zum Stummfilm *Schatten* von Arthur Robison. In: *Neue Zeitschrift für Musik* 178,1, 2017, S. 36–39.

Drees, Stefan: Erschütterung des Urvertrauens und Einbruch des Unheimlichen. Zur Funktion der Liedmelodien in der filmischen Narration von »Ich seh Ich seh« (AUT 2014, Veronika Franz und Severin Fiala) und in Olga Neuwirths Filmmusik, in: *Kieler Beiträge zur Filmmusikforschung* (14.01.2019), S. 9–33.

Als klanggewordene Signaturen eines noch unerschütterten Vertrauensverhältnisses zwischen Eltern und Kind gehören Schlaf- und Wiegenlieder zu den intimsten Gesängen überhaupt. Im österreichischen Film 'Ich seh Ich seh' (2014) von Veronika Franz und Severin Fiala spielen zwei dieser Lieder – das Brahms'sche Wiegenlied „Guten Abend, gut' Nacht“ und das Schlaflied „Weißt du wie viel Sternlein stehen?“ – eine zentrale Rolle. Der Autor setzt sich einerseits mit der dramaturgischen Funktion der beiden Liedmelodien innerhalb der filmischen Narration auseinander. Andererseits wird untersucht, auf welche Weise die Lieder in der Filmmusik von Olga Neuwirth Verwendung finden. Anhand einer Produktionsversion des Films lässt sich zeigen, wie die Komponistin die Melodien in ihre Filmmusik eingearbeitet hat und dadurch eine enge Verknüpfung zwischen Diegese und musikalischem Kommentar herstellt. Die endgültige Filmversion wiederum verdeutlicht, wie die beiden Regisseure diese Verknüpfungen durch Neuabmischung und partielle Eliminierung der Musik wieder aufgelöst haben. (Autor)

Drees, Stefan: What remains of the past ...: diegetic music in the *Star Trek* series as reference to the cultural heritage of humanity. In:

Lied und populäre Kultur: Jahrbuch des Zentrums für Populäre Kultur und Musik 64, 2019, S. 141–154.

The paper focuses on the use of diegetic or source music in the *Star Trek* universe. Its main purpose is to investigate which references are used in *Star Trek: The Original Series* (1966–1969), *Star Trek: The Next Generation* (1987–1994), *Star Trek: Deep Space Nine* (1993–1999), *Star Trek: Voyager* (1995–2001), *Star Trek: Enterprise* (2001–2005), and *Star Trek: Discovery* (2017ff.) to construct a particular prospect of music as one of the most important parts of our cultural heritage from the future's point of view. (Autor)

Drehmel, Jan, Kristina Jaspers / Steffen Vogt (Hrsg.): *Wagner Kino: Spuren und Wirkungen Richard Wagners in der Filmkunst*. [Film- und Veranstaltungsreihe „Wagner-Kino“ im Zeughauskino am Deutschen Historischen Museum, Berlin, 25. April bis 31. Mai 2013.] Hamburg: Junius-Verlag 2013, 207 S.

Rez. (Frank Piontek) in: Rez.: *Wagnerspectrum* 9,2, 2013, S. 229–235.

Inhalt: Peter Jammerthal: Genie und Monster. Richard Wagner als Filmfigur / 12. – Bildstrecke »Magic Fire« / 20. – Dialog 1: Gespräch mit Edgar Selge / 26. – Laurent Guido: »Was ist fotogener als seine Musik?«. Der Einfluss Richard Wagners auf die frühe französische Filmtheorie / 34. – Bildstrecke »Die Nibelungen« / 42. – Daniel Kothenschulte: Der nicht ganz absolute Film. Richard Wagner in der klassischen Filmavantgarde / 48. – Dieter Thomä: Der durchkreuzte Drang nach Ganzheit. Von Richard Wagners Gesamtkunstwerk zu Sergej Eisensteins Filmkunst / 56. – Reimar Volker: Verfilmet mir den Meister nicht. Wagner im NS-Film / 62. – Dialog 2: Gespräch mit Frank Stiobel / 72. – Christian Müller: Wagner-Sound im »Golden Age«. Einflüsse auf die Filmmusik des klassischen Hollywoodkinos / 82. – Steffen Vogt: Weltschmerzmann und Traumfrau. Filmische Variationen über den *Fliegenden Holländer* / 90. – Maria Roberta Novielli: Die Kunst des Übergangs. Japanische Avantgarde und die Idee des Gesamtkunstwerks / 100. – Kristina Jaspers: Das Kino der Dekadenz. Nietzsches Kritik als filmische Analyse / 110. – Dialog 3: Gespräch mit Hans Jürgen Syberberg / 120. – Bildstrecke »Parsi-

fal« / 130. – Dialog 4: Gespräch mit Werner Herzog / 136. – Thomas Macho: Wagner im All. Bemerkungen zur Genealogie der space opera / 144. – Marcus Stiglegger: »Napalm am Morgen«. Richard Wagners *Walkürenritt* im Film / 152. – Stefanie Krust: Fallen und fallen und sterben und sterben. Richard Wagner bei Lars von Trier / 158. – Jörg van der Horst: »In Sachen Wagner bin ich ein Suchender«. Verwandlungsszenen mit Christoph Schlingensiefel / 168. – Dialog 5: Gespräch mit Philipp Stölzl / 178. – Jesko Jockenhövel: Postmodernes Recycling. Wagners Spuren in der filmischen Popkultur / 188.

Dubowsky, Jack Curtis: *Intersecting Film, Music, and Queerness*. Basingstoke/New York: Palgrave Macmillan 2016, viii, 266 S. (Palgrave Studies in Audio-visual Culture.).

[U]ses musicology and queer theory to uncover meaning and message in canonical American cinema. This study considers how queer readings are reinforced or nuanced through analysis of musical score. Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures, binary relationships, gender assumptions and anxieties, this book challenges existing interpretations of what is progressive and what is retrogressive in cinema. Examined films include *Bride of Frankenstein*, *Louisiana Story*, *Rudolph the Red-Nosed Reindeer*, *Blazing Saddles*, *Edward Scissorhands*, *Brokeback Mountain*, *Boys Don't Cry*, *Transamerica*, *Thelma & Louise*, *Go Fish* and *The Living End*, with special attention given to films that subvert or complicate genre. Music is analyzed with concern for composition, intertextual references, absolute musical structures, song lyrics, recording, arrangement, and performance issues. This multidisciplinary work, featuring groundbreaking research, analysis, and theory, offers new close readings and a model for future scholarship.

Dubowsky, Jack Curtis: "Submerged queer spaces": Audio poesis and documentary film. In: *Radical Musicology* 7, 2019, 51 Par., Online.

Dufays, Sophie / Nasta, Dominique / Cadalanu, Marie (éds.): *Connaît-on la chanson?*

Usages de la chanson dans les cinémas d'Europe et d'Amérique Latine depuis 1960. Bruxelles / Bern / Berlin / New York / Oxford / Warszawa / Wien: Peter Lang 2019, 340 S. (Repenser le Cinéma. / Rethinking Cinema. 9.).

Les chansons, liées au cinéma depuis ses origines, ont acquis une force nouvelle et singulière tant dans les productions commerciales que dans les films d'auteur récents, notamment en Europe et en Amérique latine. Mais si les études consacrées aux rôles de la chanson et de la musique populaire dans le cinéma se sont multipliées, peu de travaux ont considéré leur place dans les cinémas européens et latino-américains au-delà de la période classique. C'est sur un corpus de films à chansons parus à partir des années 1960 que se concentre le présent ouvrage. Les différentes contributions proposent un panel d'approches novatrices et complémentaires, esthétiques mais aussi culturelles, historiques et musicologiques, qui offrent un éclairage inédit sur cette production. L'ambition de ce volume est de participer au développement d'une analyse esthétique et théorique du film à chansons dégagée du modèle hollywoodien mais aussi, plus largement, de tout modèle générique. Penser la place qu'occupe la chanson dans des cinématographies très variées géographiquement et historiquement, du cinéma français au cinéma brésilien en passant par les cinématographies d'Europe de l'Est, permet de susciter de nombreux rapprochements inédits, susceptibles d'ouvrir la voie à de nouvelles approches.

Inhalt: Marie Cadalanu, Sophie Dufays, Dominique Nasta: Introduction / 13. – I. *Approches théoriques:* – Phil Powrie: La chanson-cristal et la répétition / 33. – Laurent Guido: Entre appropriation et aliénation: usages ambivalents de la chanson au cinéma (à partir de *Bande de filles*, Céline Sciamma, 2014) / 49. – Dominique Nasta: Chanson et signification au cinéma: un demi-siècle de parcours croisés (1964-2014) / 63. – Maria Luisa Ortega: Les paysages affectifs de la chanson dans le cinéma espagnol du XXI^e siècle / 81. – II. *Approches culturelles / historiques:* – Martin Barnier: Le film avec chanson au début des années 1960 et le cas de *Cléo de 5 à 7* / 107. – Renaud Lagabrielle: Le film *en chanté*, un genre en devenir du cinéma français ? / 121. – Pablo Piedras & Sophie Dufays: Chanson populaire,

mélodrame et cabaret dans *Bellas de noche* (1975) et *El pez que fuma* (1977) / 133. – Colette Lucidarme: Bossa nova, et *cinéma novo* / 155. – Raluca Jacob: Mélodies de l'affect / 167. – III. *Approches textuelles:* – Roberto Calabretto: La chanson dans l'œuvre cinématographique de Pier Paolo Pasolini / 185. – Marie Cadalanu: La chanson populaire dans le cinéma de François Ozon / 203. – Alain Hertay: Sur Sébastien Erms, parolier d'Éric Rohmer / 215. – Raphaël Szöllösy: Ode à la mélancolie prolétaire: À propos des chansons du cinéma d'Aki Kaurismäki / 231. – Stéphane Hirschi: Les chansons qui font groupe au cinéma: ancrage dans l'espace-temps populaire – entre les *Corons*, la *Commune* et *Le Havre*, de Tavernier à Kaurismäki / 247. – Celia Martínez García: L'énonciation et la focalisation dans le récit musical cinématographique: analyse des chansons de *Cría cuervos* / 259. – Agnès Pellerin: La chanson, charnière entre réel et fiction dans *Ce cher mois d'août* de Miguel Gomes (Portugal, 2008) / 273. – IV. *Approches musicologiques:* – Jérôme Rossi: Un homme et une femme de Claude Lelouch: la chanson dans tous ses états / 289. – Catherine Rudent: Abrasion stylistique et transigeance musicale des chansons de « variété »: Le cas exemplaire de *La Famille Bélier* / 305. – Hubert Bolduc-Cloutier: La chanson médiévale dans *Perceval le Gallois* (Éric Rohmer, 1978): Correspondances et divergences entre réalité et authenticité / 321.

Dupuis, Mauricio: *Jerry Goldsmith e la musica nel cinema americano.* [s.l.]: Il mio libro 2011, 177 S.

Neuaufg.: Roma: Robin Edizioni 2012, 278 S. (I libri saggi. 56.).

Engl. Übers. u.d.T.: *Jerry Goldsmith: Music Scoring for American Movies.* Transl. by Cecilia Martini. Roma: Robin Edizioni 2013, 265 S. (Robin essays.).

2nd ed., [s.l. (Raleigh, NC)]: DMG / Lulu.com 2014, 167 S.

This essay represents the first organic study about Jerry Goldsmith (1929–2004), an emblematic American film composer from the second half of the 20th century. His personality is examined within the cinematic production system in which he operated for about fifty years, collaborating with directors like

John Huston, John Frankenheimer, Franklin J. Schaffner, Roman Polanski, Joe Dante, Richard Donner, Paul Verhoeven and many others.

Dwyer, Michael D.: *Back to the Fifties: Nostalgia, Hollywood Film, and Popular Music of the RE-Generation*. New York: Oxford University Press 2015, xi, 216 S. (Oxford Music/Media Series.).

Dass. auch u.d.T.: *Back to the Fifties: Nostalgia, Hollywood Film, and Popular Music of the Seventies and Eighties*.

Inhalt: Fixing the Fifties: Reaganism, Nostalgia, and Back to the Future – Re-Reading American Graffiti – “Old Time Rock and Roll” on Re-Generation Soundtracks – Michael Jackson, MTV, and Crossover Nostalgia – Star Legacies: James Dean and Sandra Dee in the Re-Generation Epilogue: The Futures of Nostalgia.

– E –

Eder, Barbara: Ein ver-rückter Ort des Films: ›Alice in Wonderland‹ und das queere Nachleben des Porno-Musicals. In: *Frauen und Film* 66, 2011, S. 39–58.

Über Bud Townsends (1921–1997) Film von 1976.

Edgar, Robert / Halligan, Benjamin / Fairclough-Isaacs (eds.): *The Music Documentary in Film: Acid Rock to Electropop*. New York: Routledge 2013, xvi, 244 S.

Inhalt: Music seen: the formats and functions of the music documentary – Tony Palmer’s *All You Need Is Love*: television’s first pop history – Retrospective compilations: (re)defining the music documentary – “Sound and vision”: radio documentary, fandom and new participatory cultures – The good, the bad and the ugly ’60s: the opposing gazes of *Woodstock* and *Gimme Shelter* – “Let your bullets fly, my friend”: Jimi Hendrix at Berkeley – “You can’t always get what you want”: rid-

ing on *The Medicine Ball Caravan* – No wave film and the music documentary: from no wave cinema “documents” to retrospective documentaries – The anxiety of authenticity: post-punk in the 2000s – “Every tongue brings in a several tale”: *The Filth and the Fury*’s counterhistorical transgressions – *The Circus Is in Town*: rock mockumentaries and the carnivalesque – Visualizing live albums: progressive rock and the British concert film in the 1970s – *Moogie Wonderland*: technology, modernity and the music documentary – An ethnographic video project for the music classroom – Mediating *The Agony and the Ecstasy of Phil Spector*: documenting monstrosity? – Desperately seeking *Kylie!*: critical reflections on William Baker’s *White Diamond*.

Eicke, Stephen: *The Struggle Behind the Soundtrack: Inside the Discordant New World of Film Scoring*. Jefferson, N.C.: McFarland 2019, vii, 219 S.

From the Westerns of the 1960s to current blockbusters, composers for both film and television have faced new challenges – evermore elaborate sound design, temp tracks, test audiences and working with companies that invest in film score recordings all have led to creative sparks, as well as frustrations. Drawing on interviews with more than 40 notable composers, this book gives an in-depth analysis of the industry and reveals the creative process behind such artists as Klaus Badelt, Mychael Danna, Abel Korzeniowski, Walter Murch, Rachel Portman, Alan Silvestri, Randy Thom and others.

Engländer, Richard: Das musikalische Plagiat als ästhetisches Problem. In: *Archiv für Urheber-, Film- und Theaterrecht* 3, 1930, S. 33–44.

Erdmann, Hans / Becce, Giuseppe: *Allgemeines Handbuch der Film-Musik*. Unter Mitarbeit von Ludwig Brav. Mit einem Vorwort versehen von Hans Brandner. Erstveröffentlichung 1927 Schlesinger Verlag Berlin-Lichterfelde. I. Musik und Film, Verzeichnisse. II. Thematisches Skalenregister. Berlin: Ries & Erler 2020, XI, 155, VII, 226 S.

Inhalt: Erster Teil. Musik und Film: – An-

statt der Vorrede. – Inhalt zu I / V. – Inhalt zu II / VII. – Einleitung / IX. – 1. Der Film im Rahmen der Zeitkünste / 1. – 2. Wie kam die Musik zum Film? / 3. – 3. Kann der stumme Film ohne Musik sein? / 4. – 4. Von der musikalischen Illustration / 5. – 5. Illustration, Autorenillustration, Komposition? / 6. – 6. Ist eine künstlerische Bindung zwischen Film und Musik möglich? / 8. – 7. Lehrfilm, Kulturfilm, Tagesschau / 10. – 8. Der künstlerische Spielfilm und die Musik. Seine Gattungen / 11. – 9. Vom Atelier zum Theater / 15. – A. Atelier: Handlung, Inszenierung und Musik (15). – Dichter, Musiker und Regisseur (17). – Musik im Film (17). – Bildhafter Musikrhythmus (19). – Drehbuch und Musikscenarium (20). – B. Verleih: Musikorganisation (23). – Musikscenarium und Copie (23). – Mitlieferung des Notenmaterials (23). – Musiktheater (24). – C. Theater: Sozial – künstlerische Lage der Film – Musiker (24). – Musik-Autoren – Autorenschutz (26). Orchester im Lichtspieltheater – „Salonorchester“ (26). – Repertoire und Bearbeitung (27). – Kapellmeister und Nachwuchs (29). – Uraufführung (31). – Repertoirewechsel – Bibliothek (32). Theaterhaus und Technik (32). – Spielplan (34). – Propaganda – Musikschrifttum (35). – 10. Zur Musikdramaturgie des Film: Filmdramaturgie – Musik und Form (39). – Expression und Incidenz (40). – Stil (42). Einheit und Gegensatz (45). – Neutrale Musik – Intensitätsgrade (47). – Scenischmusikalischer Aufbau – Die „Musiknummer“ (49). Das Leitmotiv (51). – Bewegung – Dynamik – Stimmung (52). – Musikwechsel (53). – Das Nebeneinander zweier Handlungen (54). – Vorspiel – Finale – Zwischenspiel (54). – Geräuschbegleitung – Geräuschmusik (55). – Komische Musik – Das Lustspiel (56). – Zur Methodik der kompilatorischen Illustration (Das thematische Skalenregister) / 58: Inhalt und Umfang – Das „Werkeverzeichnis“ (59). – Musik: mehrdeutig – „Thematische Skalenregister“ (W). – „Die Tabelle“ (64). – Dramatische Expression (66). – Lyrische Expression (67). – Incidenz (68). – Verzeichnis nicht allgemein gebräuchlicher Fremdwörter / 71. – Verzeichnis der Namen und Schlagworte / 72. – Ständige Signaturen / 83. – Abkürzungen / 84. – Anzeigenteil / 85. – *Verzeichnisse zum thematischen Skalenregister*: Verzeichnis der Werke / 108. – Verzeichnis der Schlagworte / 142. – Druckfehler und Nachtrag / 155. – **Zweiter Teil. Das thema-**

tische Skalenregister: – Gruppenaufzählung nach der Tabelle / V. – Ständige Signaturen / VI. – Abkürzungen / VII. – Dramatische Expression [...] – Dramatische Szenen [...] – Lyrische Expression [...] – Lyrische Incidenz [...] – Incidenz [...].

Etcharry, Stéphane / Rossi, Jérôme (sous la dir. de): *Du concert à l'écran: La musique classique au cinéma*. Rennes: Presses universitaires de Rennes 2019, 459 S. (PUR-Cinéma).

En s'associant à un film, toute musique préexistante apporte non seulement son atmosphère sonore particulière mais également un réseau de significations liées à son histoire. En se concentrant sur la « musique classique » expression désignant ici une certaine manière « savante » d'élaborer une œuvre, cet ouvrage s'empare de morceaux riches d'une tradition interprétative et d'une réception qui ont parfois plusieurs siècles. Outre une charge sémantique nouvelle, le passage d'un média à un autre induit une perte d'autonomie, de profonds changements dans les contextes d'exécution et les conditions d'écoute, le passage d'une temporalité de la moyenne ou de la longue durée permettant le développement de la forme musicale à des formats souvent très réduits qui trahissent d'inévitables coupures. Les cinq thématiques de ce livre « Topoi de la musique classique au cinéma », « Musique et vérité historique », « Musique et narration », « Musique et identité » et « Musique et structure » croisent d'autres questionnements concernant les choix d'extraits opérés, les interprétations retenues, la manière dont la musique classique dialogue avec d'autres musiques préexistantes et la musique originale, les arrangements et les réécritures pour s'adapter au propos filmique.

Inhalt: Introduction. – 1. *Topoi de la musique classique au cinéma*. Delphine Vincent: *A Night at the Opera*: la visite à l'opéra dans le cinéma américain contemporain. – Gérard Dastugue: *La Chevauchée des Walkyries* au cinéma: une citation en palimpseste. – Grégoire Tosser: Vicissitudes cinématographiques du « Cold Song » de Purcell – 2. *Musique et vérité historique*. Thierry Grandemange: *Jeanne d'Arc* selon Jacques Rivette et Philippe Ramos: la musique de film entre vérité et vraisemblance. – Isabelle Ragnard: Résonances

musicales de la Renaissance dans un film des années 1930: *The Private Life of Henry VIII* (Alexander Korda, 1933). – Bertrand Porot: Tous les matins du monde: la leçon de musique baroque d’Alain Corneau. – 3. *Musique et narration*. Lionel Pons: La musique classique dans *A Room With a View* de James Ivory: l’interpolation comme construction d’un personnage. – Chloé Huvet: « Live as a monster, or die as a good man ? » Musique classique, hantise et distorsion du réel dans *Shutter Island* (Martin Scorsese, 2010). – Jérôme Rossi: Poétique de la musique répétitive au cinéma: le recours aux œuvres de John Adams dans *Io sono l’Amore* (Luca Guadagnino, 2009). – 4. *Musique et identité*. Laurent Olivier Marty: Bach au cinéma: la Toccata de l’hubris. – Laurence Le Diagon-Jacquelin: Le barbier/Brahms vs Hynkel/Wagner vs le barbier/Wagner dans *Le Dictateur* (Charlie Chaplin, 1945). – Amal Guermazi: L’intermusicalité dans les comédies musicales de Youssef Chahine: l’adaptation de Carmen dans *Alexandrie ... New York*. – 5. *Musique et structure*. Stéphan Etcharry: Britten et le monde de l’enfance au prisme de la musique du film *Moonrise Kingdom* (Wes Anderson, 2012). – Benjamin Lassauzet: 2001: *l’Odyssée du spectre*. – Florian Guilloux: Once upon a music adaptation: un aperçu du travail de George Bruns dans *Sleeping Beauty (La Belle au bois dormant)*, 1959) des studios Disney. – Stéphan Etcharry et Jérôme Rossi: Conclusion.

Ethnersson Pontara, Johanna: Musical narration, performance and excess: the creation of horror in the Swedish opera *Tintomara* by Lars Johan Werle. In: *Act: Zeitschrift für Musik & Performance* 7, 2017, 22 S.; [URL].

[E]xamines the different layers in the opera *Tintomara* by Lars Johan Werle and Leif Söderström (Stockholm 1973), based on the short story “The Queen’s Jewel” by Carl Johan Love Almqvist. Pontara’s thesis claims that the opera’s message is expanded by the composition technique. By assembling the different styles Werle brings the relationship between narration and performance to oscillation. He uses his experience as a film music composer to create shock effects, such as those caused by the music in horror films, in order to perform them on the listeners’ bodies. Ethnersson Pontara applies film theories

to reveal how the orientation and disposition of the hermaphrodite Tintomaras is undermined by the power disparities between male subjects and female objects as they are traditionally represented in romances, porn and horror films. (Vorlage)

Etscheit, Ulrich: „Ich habe die Oper mein ganzes Leben gehaßt“: Zur Rezeption von Musik im literarischen und filmischen Schaffen Pier Paolo Pasolinis. In: *Musica* 42, 1988, S. 246–254.

Evans, Mark: *Sounding Funny: Sound and Comedy Cinema*. Sheffield/Bristol: Equinox Publishing 2016, vi, 259 S. (Genre, Music and Sound.).

Comedy has been a feature of cinema since its inception. From mickey-moused accompaniments to slapstick scenes, ironic musical statements, clever musical allusions and jokes, well-worn sound effects, and even laugh tracks, sound has been integral to the development of the comedy on screen. This volume covers all aspects of sound (including dialogue) and music as they have been utilised in comedy film. The volume looks at various subsets of the ‘comedy film’ from the post-War period, including black comedy, romantic comedy, slapstick, dialogue comedy, parody and spoofs. This volume aims to explore the way in which music and sound articulate humour, create comedic situations and direct comedic identifications for viewer/listeners.

Evans, Mark / Hughes, Diane (eds.): *The Singing Voice in Contemporary Cinema*. Sheffield: Equinox 2017 [2019], 256 S. (Genre, Music and Sound.).

This volume focuses on the singing voice in contemporary cinema from 1945 to the present day, and rather than being restricted to one particular genre, considers how the singing voice has helped define and/or confuse genre classification. Typically heard in song, the singing voice is arguably the most expressive of all musical instruments. This volume celebrates the ways in which singing features in film. This includes the singing

voice as protagonist, as narrator, as communicator, as entertainer, and as comedic interlude. Whether the singing voice in film is personally expressive, reflexive and distant, or synchronized for entertainment, there is typically interplay between the voice and visual elements. Extending beyond the body of literature on 'the musical', the volume is not about musicals per se. Rather, *The Singing Voice in Contemporary Cinema* discusses the singing voice as a distinct genre that focuses on the conceptualization and synchronization of the singing voice in the post-War era. It explores the relationship between screen, singing, singer and song; it celebrates the intersection of the singing voice and popular culture. In doing so, the volume will cross multiple disciplines including vocal studies, film studies, film sound studies, and music production (vocal processing).

Inhalt: 1. The Singing Voice in Contemporary Cinema / Diane Hughes & Mark Evans. – 2. Singing, Sonic Authenticity and Stardom in *Dancer in the Dark* / Nessa Johnston. – 3. Find Your Voice: Narratives of Women's Voice Loss in American Cinema / Katherine Meizel. – 4. Singing a Life in Bondage: Black Vocality and Subjectivity in *12 Years a Slave* / Gianpaolo Chiriaco. – 5. Ghost Singers: The Singing Voice in Korean Pop Cinema / Sarah Keith & Alex Mesker. – 6. Voices of Sheila: Re-signification in Bollywood Filmic and Non-filmic Contexts / Nina Menezes. – 7. Before #MeToo: Hearing Vulnerability / Diane Hughes & Mark Evans. – 8. Trailer Trash or Inspired Vocality? Song as Promotion and Aesthetic Object in Cinematic Previews / James Deaville & Agnes Malkinson. – 9. 'You've Got a Friend in Me': Singing Voices in the *Toy Story* Films / Natalie Lewandowski & Penny Spirou. – 10. The Singing Voice and its Use to Evoke Unease, Discomfort and Violence / Mark Thorley & Liz Giuffre. – 11. The Female Singing Voice: Gospel, Blues, Epic Stories and Animation / Anne Power. – 12. From *Despicable* to *Happy*: Animated Vocality in the Evolution of Felonius Gru / Diane Hughes & Veronica Stewart.

Evans, Tristian: *Shared Meanings in the Film Music of Philip Glass: Music, Multimedia and Postminimalism*. Farnham, Surrey/Burlington: Ashgate 2015, xvii, 221 S.

Inhalt: Glass, postminimalism and the media: initial questions and contexts – The satisfaction of a drive: postminimal music and the advertising media – Postmodern unfoldings: narrative, temporality and repetition in postminimal music – Notes on a soundtrack: reading Glass's recent film scores – Metamorphic meanings in Glass's intertextual soundtracks – This is (not) a soundtrack: *Dracula* the movie or music drama? – Existential conflict in Naqoyqatsi, book of longing and watchmen.

Everingham, Matthew: Orchestrating Film: The contrasting orchestral-compositional approaches of Bernard Herrmann and John Williams and their modern legacy. In: *Purtoke: Journal of Undergraduate Research in the Creative Arts and Industries* 1, 2017, S. 110–138; [URL].

Music is one of the most powerful forces in film, and composers' varied use of orchestration and sound is fundamental to the impact of music in this medium. From the live accompaniments of the earliest silent film, to the lush orchestrations of the 'golden age', to the electronic and experimental scores of the twenty-first century, the role of orchestration, timbre and sound has been pivotal to the function of music in film and its ability to shape and inform narrative, character and theme (Gorbman, 1987). In an increasingly vast and constantly evolving body of film music, two figures stand out as proponents of contrasting compositional approaches to orchestration in film: Bernard Herrmann and John Williams (Cooke, 2004). Their work reveals orchestration and compositional considerations as powerful tools that contribute to dramatic elements of narrative, character and theme. To understand these approaches their influences and contexts must be discussed (Part I). Analysing the contrasting orchestral approaches of Herrmann and Williams in their respective films *The Day the Earth Stood Still* (1951) and *Close Encounters of the Third Kind* (1977) sheds light on the contrasting ways orchestration is approached to influence dramatic elements in film (Part II). It is important to examine the legacy of Herrmann and Williams' contrasting approaches in more recent film music such as the representative scores of Thomas Newman (*Wall-E*, Stanton,

2008)) and Stephen Price (*Gravity*, Cuarun, 2013)) to fully examine the role of orchestration in film today (Part III).

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Faltermeyer, Harold / Herre, Janneck: *Grüß Gott, Hollywood: Mein Leben zwischen Heimat und Rock 'n' Roll*. [Mitarb.: Birgitt Wolff; Übers a. d. Engl. v. Bernhard Josef unter Mitarb. v. Birgitt Wolff.] Köln: Bastei Lübbe 2016, 270 S., 16 ungez. S.

Fasshauer, Tobias: Hanns Eislers »Kammersymphonie« als Filmmusik zu »White Flood« (1940). In: *Musik und Ästhetik* 8 (2004) 31, S. 30–48.

Über die Musik von Eisler (1898–1962) zu einem Lehrfilm.

Faulkner, Robert R.: *Hollywood Studio Musicians: Their Work and Careers in the Recording Industry*. With a new preface by Howard S. Becker. New Brunswick, NJ: Aldine Transaction 2013, xiv, 218 S.

Zuerst: Chicago, Ill.: Aldine-Atherton 1971, ix, 218 S. (Observations.).

When originally published in 1971, *Hollywood Studio Musicians* was the first detailed analysis of the work and careers of production personnel in an industry devoted to mass culture. Previously, most researchers overlooked mass-culture industries as work settings, preferring to focus on content rather than the artists who created it. This lucid and insightful book looks under the hood of the Hollywood film scoring and recording industry, focusing upon the careers and work of top-flight musicians. A new preface by Howard S. Becker highlights the study's historical context and importance. Based upon in-depth interviews with freelance musicians, Faulkner provides original insights into how we conceptualize occupations as well as the highly stratified system of professional prestige that results in what we now call the "A-

List." Faulkner develops a framework for discovering and exploring how rapidly changing and demanding freelance work induces status hierarchies, sustains and updates collegial reputations, tightens social networks between contractors, and musicians, and restricts access to upward career paths. This volume is a gem, a masterpiece of field research combined with probing, theoretically informed analysis. Aside from the value of its own findings, the volume offers students of sociology, film, and other creative industries a prime example of how to do good social science research. In short, it is a model for investigators to turn to when their own research needs help, an exemplar of how research is done when it is done well.

Feiten, Benedikt: *Jim Jarmusch: Musik und Narration: Transnationalität und alternative filmische Erzählformen*. Bielefeld: transcript 2017, 208 S.

Feiten nutzt Filmwissenschaft, Musikwissenschaft und transnational orientierte Amerikanistik, um deren narrative Funktionen zu ergründen. Er zeigt, wie die Musik ein Erzählsystem stützt, das nicht auf Entwicklung, sondern auf Wiederholung und Variationen aufbaut.

Felsmann, Klaus-Dieter (Hrsg.): *Klang der Zeiten: Musik im DEFA-Spielfilm. Eine Annäherung*. Berlin: Bertz+Fischer 2013, 270 S.

Rez. (Laura Böhm) in: *Medienwissenschaft: Rezensionen*, 2016, S. 27–28.

Etwa 145 Komponisten waren zwischen 1946 und 1990 im DEFA-Spielfilmstudio in Babelsberg an der Produktion der rund 950 dort entstandenen Filme beteiligt. Auch wenn sie alle einem Auftraggeber verpflichtet waren – der ihnen recht komfortable Arbeitsbedingungen bot – führte das nicht zu einem einheitlichen DEFA-Sound. Die individuellen kompositorischen Handschriften spiegeln über den gesellschaftlichen Entstehungskontext hinaus sowohl die musikästhetischen als auch die zeitpolitischen Strömungen der zweiten Hälfte des 20. Jahrhunderts wider. – Durch Gespräche mit Komponisten wie Peter Rabenalt, Wolfgang Thiel, Bernd Wefelmeyer und Christian Steyer und durch Analysen von

DEFA-Filmen wie u.a. EHE IM SCHATTEN (Musik: Wolfgang Zeller), DER FALL GLEIWITZ (Musik: Kurt Schwaen), DIE LEIDEN DES JUNGEN WERTHERS (Musik: Siegfried Matthus), TECUMSEH (Musik: Günther Fischer) nähert sich der vorliegende Band dem komplexen kulturhistorischen Thema an. Dabei geht es sowohl um zeitgeschichtliche Aspekte als auch um grundsätzliche Fragen einer Ästhetik der Filmmusik.

Inhalt: Klaus-Dieter Felsmann: So könnte es gewesen sein – Möglichkeiten und Grenzen einer Annäherung / 11. – Wolfgang Thiel: Klänge aus Babelsberg – eine kurze Geschichte der Musik zu DEFA-Spielfilmen / 19. – *Komponisten im Gespräch:* – Peter Rabenalt: Die jazzige Art gefiel den jungen Regisseuren / 49. – Bernd Wefelmeyer: Für mich ist Filmmusik mit großer Orchestermusik verbunden / 71. – Peter Michael Gotthardt: Eine Filmmischung ist für mich immer eine heilige Handlung / 91. – Christian Steyer: Was keine Sinnlichkeit hat, hat keinen Sinn / 115. – Wolfgang Thiel: »Schreiben Sie für den Film einfacher, junger Mann« / 136. – Andre Asriel: Die beste Filmmusik ist die, die überhaupt nicht kommt / 160. – Reiner Bredemeyer: Oberstes Prinzip: Dramaturgie / 176. – *Filmmusikalische Analysen ausgewählter DEFA-Filme:* – Wolfgang Thiel: Ernst Roters. *Die Mörder sind unter uns* / 183. – Wolfgang Thiel: Wolfgang Zeller. *Ehe im Schatten* / 187. – Guido Heldt: Hanns Eisler. *Der Rat der Götter* / 192. – Jean Martin: Paul Dessau. *Du und mancher Kamerad* / 198. – Denis Newiak: Joachim Werzlau. *Lissy* / 202. – Jean Martin: Günter Klück. *Berlin – Ecke Schönhauser* / 207. – Wolfgang Thiel: Kurt Schwaen. *Der Fall Gleiwitz* / 211. – Dieter Wiedemann: Andre Asriel. *Der verlorene Engel* / 215. – Ruben Fischer: Karl-Ernst Sasse. *Signale – ein Weltraumabenteuer* / 219. – Jean Martin: Reiner Bredemeyer. *Bye-Bye Wheelus* / 223. – Denis Newiak: Günther Fischer. *Tecumseh* / 227. – Dieter Wiedemann: Peter Michael Gotthardt. *Die Legende von Paul und Paula* / 232. – Dieter Wiedemann: Gerhard Rosenfeld. *Leben mit Uwe* / 238. – Ruben Fischer: Friedrich Goldmann. *Till Eulenspiegel* / 242. – Robert Rabenalt: Siegfried Matthus. *Die Leiden des jungen Werthers* / 246. – Guido Heldt: Andreas Aigmüller. *Junge Leute in der Stadt* / 251.

Felsmann, Klaus-Dieter (Hrsg.): *Peter M. Gotthardt – 50 Jahre Filmmusik: Aufsätze – Interviews – Analysen*. 2. Aufl. Berlin: Ries & Erler 2016, 324 S.

Inhalt: Vorwort des Herausgebers / 13. – Filme und Musiken: – Wolfgang Thiel: Jenseits von Paul und Paula oder: Auf der Suche nach dem filmgemäßen Klang. Anmerkungen zu Peter M. Gotthardts Kompositionen für Film und Fernsehen / 19. – Peter Rabenalt: Filmmusik ohne Klischees. Zur Arbeit des Komponisten Peter M. Gotthardt für den DEFA-Film INSEL DER SCHWÄNE (1983) / 29. – Peter M. Gotthardt: Dank für Deine Arbeit, Peter. Antwortbrief von Peter M. Gotthardt an Peter Rabenalt / 33. – Denis Newiak: „Wer sagt, er wäre nie geflogen, lügt.“ Peter M. Gotthardts Musik zum DEFA-Film IKARUS (1975) / 37. – Peter M. Gotthardt: Wie die Musiken für IKARUS (1975) entstanden / 46. – Wege und Partner: – Klaus-Dieter Felsmann im Gespräch mit Peter M. Gotthardt: Eine Filmmischung ist für mich immer eine heilige Handlung / 53. – Winfried Junge: Der macht was draus. Für Peter M. Gotthardt zum 70. Geburtstag / 78. – *Horst Claus im Gespräch mit Peter M. Gotthardt:* Fragen an den Stummfilm-pianisten Peter M. Gotthardt / 80. – Rainer Rother: Als die schiefen Töne erfunden wurden. Für Peter M. Gotthardt / 92. – *Dieter B. Herrmann im Gespräch mit Peter M. Gotthardt:* AVE – Mythos voller Aktualität. Peter M. Gotthardts Animationsfilm AVE (1991) / 98. – Ingo Langner: Peter Gotthardt und die Basilica San Pietro in Vaticano. Für Peter M. Gotthardt / 106. – Gunter Friedrich: Lieber Peter! Brief von Gunter Friedrich an Peter M. Gotthardt / 109. – *Ron Schlesinger im Gespräch mit Peter M. Gotthardt:* „Solche Knoppaugen hatten die Kinder!“ Über die Arbeit zu SCHNEEWEISSCHEN UND ROSENROT (1979) / 111. – Klausjörg Herrmann: Denkwürdiges einer Freundschaft: Peter und Jörg / 115. – Jochen Meusel: „Wollen wir uns wieder vertragen?“ / 140. – Klaus-Dieter Felsmann im Gespräch mit Konrad Herrmann: „Es gab eine Zeit, da waren wir Brüder im Geiste.“ / 146. – Der Filmkomponist Peter M. Gotthardt – Bildimpressionen / 157. – *Gedanken und Einwüfe – Texte von Peter M. Gotthardt:* – Ich mag Filme – oder: Sagt mal, wie geht's n euch? Über deutsche Filmmusik 2008 / 174. – Über Filmmusik bei den 41. Internationalen Filmfestspielen Berlin / 188. –

THE HIGH COMMAND (USA/D 1994) / 200. – „Wenn es in Moskau regnet, spannen wir hier doch auch nicht gleich den Schirm auf ...“ / 202. – Helmut Schiemann – AUF DER SUCHE NACH GATT (1975) und DIE VERFÜHRBAREN (1977) / 210. – Filmmusik für KÄTHE KOLLWITZ – BILDER EINES LEBENS (1987) / 221. – Der TV-Film GABRIEL, KOMM ZURÜCK (1988) / 234. – Musik zum Film HITLERKANTATE (2005) / 237. – Musik im wissenschaftlichen Film / 248. – Filmmusik aus der Sicht eines DDR-Komponisten, Teil 1 / 255. – Filmmusik aus der Sicht eines DDR-Komponisten, Teil 2 – DIE LEGENDE VON PAUL UND PAULA (1973) / 263. – *Notate*: – Wolfram Heicking: Das besondere Konzert in der Berliner Hochschule für Musik „Hanns Eisler“ 1964 / 283. – Angel Parra: Was bleibt, ist die Erinnerung. Brief von Angel Parra an Peter M. Gotthardt / 284. – Philipp Stiasny: Der Stummfilmpianist Peter M. Gotthardt / 285. – Jürgen Haase: Ein Komponist und seine Filmmusik / 286. – *Aus dem Leben gegriffen: Miniaturen von Peter M. Gotthardt*: – Ein junger Musikberater beim DEFA-Synchronstudio / 290. – Blaue Fahnen / 291. – Mein kurzer Kontakt zum Armeefilmstudio / 293. – Gänsehaut / 294. – Ein ernstes Leben / 296. – Wie Filmmusik auch entstehen kann / 298. – Das Regal / 299. – Gib mal n Kostenloses! / 301. – Für Karl / 302. – Ein genialer Dialog / 304. – Du schreibst eine Scheißmusik... / 304. – Leise Musik / 306. – THE LODGER / 307. – CONVERSATION WITH THE BEAST / 309. – Tango Carmen / 310. – Musik für den Pergamonaltar / 312. – Filmographie / 315.

Fenske, Uta: „Normalität, was für ein schreckliches Wort“. *Mine Vaganti (Männer al dente, 2010)* als queerer Film. In: *“Sounds like a real man to me“: Populäre Kultur, Musik und Männlichkeit*. Hrsg. v. Laura Patrizia Fleischer & Florian Heesch. Wiesbaden: Springer VS 2019, S. 187–203 (Geschlecht und Gesellschaft. 69.).

Feuchtner, Bernd: *Not, List und Lust: Schostakowitsch in seinem Jahrhundert*. Hofheim am Taunus: Wolke 2017, 278 S.

Darin: Filmmusik von Dimitri Schostakowitsch (143–149); – *Fünf Tage – Fünf Nächte* – Die Struktur von Schostakowitschs Filmmusik (225–230); – Der große Zampano – Dreh-

buch-Exposé für einen Puppen- oder Tanzfilm (1988) (234–244).

Fialko, Olesja Vladimirovna: *Klavesinnaja muzyka XX veka: istoričeskie etapy i osnovnye napravlenija razvitija* [Фялко, Олеся Владимировна: *Клавесинная музыка XX века: исторические этапы и основные направления развития*]. Diss. Kazan’: FGBOU VO Kazanskaja gosudarstvennaja konservatorija imeni N. G. Žiganova 2017, 309 S.

„Cembalomusik des 20. Jahrhunderts: historische Bühnen und Hauptrichtungen der Entwicklung.“

Darin: 3.3.3. Klavesin v otečestvennoj kinomuzyke [Das Cembalo in der heimischen [= russ.] Filmmusik] / 141–147.

In kyrill. Schrift.

Finocchiaro, Francesco (a cura di): *Musica e cinema nella repubblica di Weimar*. Roma: Aracne 2012, 149 S. (Aracne. 10. / Scienze dell’antichità, filologico-letterarie e storico-artistiche. 803.).

Il volume intende offrire un contributo preliminare in direzione di un’indagine storica sistematica, volta a documentare le relazioni fra musica d’avanguardia e cinema, nel secondo e terzo decennio del Novecento. Per una ricerca storica sulla componente musicale nell’era del „muto“, la stagione del cinema tedesco compresa fra il 1913 e il 1929 costituisce un caso di studio esemplare, poiché rappresenta, nella sua complessità, uno snodo di assoluta importanza nella storia dell’arte cinematografica e musicale. Tanto complesso e poliedrico è l’oggetto di studio, tanto sfaccettato e vario è l’approccio che i cinque saggi propongono ad altrettanti temi paradigmatici: dalle convergenze tra arte cinematografica e musicale nel cinema astratto di Hans Richter e Viking Eggeling, alla collaborazione fra Hugo von Hofmannsthal, Richard Strauss e Robert Wiene per la versione cinematografica del Cavaliere della rosa, dalle presenze jazzistiche nella musica di Gottfried Huppertz per *Metropolis* di Fritz Lang, alla recezione della musica per film e del cinema come arte nell’opera e nel pensiero di Arnold Schönberg e Alban Berg.

Inhalt: Gaia Varon: Sinfonie visive. Musica e cinema astratto nella Germania degli anni Venti. / 15. – Anna Ficarella: *Der Rosenkavalier* dall'opera al film: un controverso adattamento / 33. – Francesco Finocchiaro: Arnold Schönberg e il cinema tedesco: dalla *Glückliche Hand* alla *Begleitungsmusik* / 51. – Graziella Seminara: Il montaggio e il tempo nel teatro musicale di Berg / 75. – Leo Izzo: *Metropolis* di Fritz Lang: la città del futuro nell'Età del jazz / 109. – Appendice fotografica / 127.

Finocchiaro, Francesco: *Modernismo musicale e cinema tedesco nel primo Novecento*. Lucca: LIM 2017, 16, 213 S. (Biblioteca musicale LIM: Saggi.).

Inhaltsverzeichnis: Introduzione. Il paradigma cinematografico / VII. – *Prologo.* Il cinematografo e le arti / 3. – 1. Vienna 1913: agli albori dell'Autorenfilm – 2. Il cinema letterario – 3. I grandi letterati vanno al cinema – 4. L'influenza della cinematografia sul teatro di parola. – 1. *Il cinema e il dramma espressionista* / 15. – 1. Arnold Schönberg e il cinema: fase prima – 2. Alban Berg: l'abbozzo per 'Nacht (Nokturn)'. – 2. *Paul Hindemith e l'universo cinematografico* / 27. – 1. L'incontro con Arnold Fanck – 2. 'Im Kampf mit dem Berge': «Eine Alpensymphonie in Bildern». – 3. *Edmund Meisel: il compositore cinematografico* / 47. – 1. Fra compilazione e composizione – 2. Per una riforma della musica per film – 3. Il 'Potëmkin': un film sonoro ante litteram. – 4. *Der Rosenkavalier: una problematica rimediazione* / 63. – 1. Problemi di drammaturgia – 2. Da "Dresda 1911" a "Dresda 1926" – 3. Richard Strauss e la musica per film. – 5. *Il cinema e il teatro musicale* / 79. – 1. L'invecchiamento dell'opera – 2. Kurt Weill: la musica nel teatro epico – 3. La Filmmusik in 'Royal Palace'. – 6. *Alban Berg, Lulu e il cinema come artificio* / 95. – 1. L'Interludio della 'Lulu' – 2. Il principio di simmetria: dalla forma al dramma – 3. Lo scenario – 4. Il linguaggio musicale e il rapporto con l'immagine – 5. Il cinema come artificio. – 7. *Nuova Oggettività e cinema astratto* / 115. – 1. Vie nuove – 2. L'idea di cinema assoluto – 3. La musica nel cinema assoluto: 'Lichtspiel Opus' – 4. Musica e cinema a Baden-Baden – 5. "Film und Musik" 1927 – 6. "Experimentalvorführung Film und Musik" 1928 – 7. "Tonfilme" 1929. – 8. *Tra musica per film e musica da camera* / 153. – 1. «Kammer-

musik oder Filmmusik» ? – 2. Arnold Schönberg e il cinema: fase seconda – 3. La 'Begleitungsmusik' op. 34 – 4. Franz Schreker e i 'Vier kleine Stücke' – 5. La 'Musik-Film' di Josef Matthias Hauer. – *Epilogo.* Gli albori del cinema sonoro / 175. – 1. L'uomo parlante – 2. Straniamento del cinema sonoro – 3. Kurt Weill, Hanns Eisler e il montaggio musicale – 4. La musica e il cinema: una vicendevole eredità. – Bibliografia / 193. – Indice degli esempi musicali / 211. – Indice delle figure / 213.

Finocchiaro, Francesco: *Musical Modernism and German Cinema from 1913 to 1933*. Cham, Switzerland: Palgrave Macmillan 2017, xix, 259 S.

This book investigates the relationship between musical Modernism and German cinema. It paves the way for an unorthodox path of research, one which has been little explored up until now. The main figures of musical Modernism, from Alban Berg to Paul Hindemith, and from Richard Strauss to Kurt Weill, actually had a significant relationship with cinema. True, it was a complex and contradictory relationship in which cinema often emerged more as an aesthetic point of reference than an objective reality; nonetheless, the reception of the language and aesthetic of cinema had significant influence on the domain of music. Between 1913 and 1933, Modernist composers' exploration of cinema reached such a degree of pervasiveness and consistency as to become a true aesthetic paradigm, a paradigm that sat at the very heart of the Modernist project. In this insightful volume, Finocchiaro shows that the creative confrontation with the avant-garde medium par excellence can be regarded as a vector of musical Modernism: a new aesthetic paradigm for the very process – of deliberate misinterpretation, creative revisionism, and sometimes even intentional subversion of the Classic-Romantic tradition – which realized the "dream of Otherness" of the Modernist generation.

Inhalt: 1. Introduction: the cinematic paradigm – 2. Prologue: cinema and the arts – 3. Cinema and expressionist drama – 4. Paul Hindemith and the cinematic universe – 5. Edmund Meisel: the cinematic composer – 6. *Der Rosenkavalier: a problematic remediation*

– 7. Cinema and musical theatre: Kurt Weill and the Filmmusik in Royal Palace – 8. Alban Berg, Lulu, and Cinema as artifice – 9. New objectivity and abstract cinema – 10. Between film music and chamber music – 11. Epilogue: the dawn of sound cinema.

Finocchiaro, Francesco / Izzo, Leo: *The Sound of the Nightmares: On the Jazz Music in Fritz Lang's Metropolis*. In: *Cinema Changes: Incorporations of Jazz in the Film Soundtrack*. Ed. by Emile Wennekes & Emilio Audissino. Turnhout: Brepols 2019, S. 203–218.

FitzGerald, Louise / Williams, Melanie (eds.): *“Mamma Mia!” The Movie: Exploring a Cultural Phenomenon*. London: I.B. Tauris 2013, xii, 248 S.

Inhalt: Facing our Waterloo: Evaluating *Mamma mia! the Movie* / Louise FitzGerald and Melanie Williams – Everyone listens when I start to sing: gender and ventriloquism in the songs of *Mamma mia!* on stage and screen / Malcolm Womack – *Mamma mia!*'s female authorship / Melanie Williams – ‘See that girl, watch that scene’: notes on the star persona and presence of Meryl Streep in *Mamma mia!* / Deborah Mellamphy – ‘Knowing me, knowing you’: reading *Mamma mia!* as feminine object / Caroline Bainbridge.

Mamma mia! The Movie (2008) was one of the top international box-office hits of its year and the fastest selling DVD in British history. Responses were passionate but polarized: while legions of fans participated in celebratory sing-along screenings, critics dismissed it as a „Super Pooper“. The critical split often ran along the fault line of gender, with male critics initially unimpressed by the uninhibited, tongue in cheek frivolity of this rare film, produced and directed by women. This welcome first book on a twenty-first century cultural phenomenon explores these diverse responses to *Mamma mia!*, along with key issues such as the film's representation of female friendship and its focus on the older female protagonist, as well as its status as queer text.

Fleeger, Jennifer: *Sounding American: Hollywood, Opera, and Jazz*. New York/Oxford: Ox-

ford University Press 2014, X, 220 S. (The Oxford Music / Media Series.).

Inhalt: Archiving America: sound technology and musical representation – Opera cut short: from the castrato to the film fragment – Selling jazz short: Hollywood and the fantasy of musical agency – Opera and jazz in the score: toward a new spectatorship – Conclusion.

Rev. (Spring, Katherine) in: *Journal of the Society for American Music* 10,4, 2016, S. 508–511. – Rev. (Hollenbach, Katie Beisel) in: *Journal of Film and Video* 69,3, 2017, S. 63–64.

Flinn, Caryl: *“The Sound of Music“*. London: British Film Institute 2015, 112 S. (BFI film classics.).

A half-century after its release, *The Sound of Music* remains the most profitable and recognisable film musical ever made. Foregrounding the film's iconic musical numbers as key to its global longevity and appeal, Caryl Flinn's fresh new study traces the film's prehistories, its place amongst the events of the 1960s, and its afterlife amongst fans.

Ford, Andrew: *The Sound of Pictures: Listening to the Movies, from Hitchcock to “High Fidelity“*. Melbourne: Schwartz Publishing / Ann Arbor, Mich.: ProQuest 2010, 185 S.

Dass.: *The Sound of Pictures*. Collingwood, Vic.: Black Inc. 2010, 312 S.

The Sound of Pictures is an illuminating journey through the soundtracks of more than 400 films. How do filmmakers play with sound? And how does that affect the way we watch their movies? Whether pop or classical, sweeping or sparse, music plays a crucial role in our cinematic experience. Other sounds can be even more evocative: the sounds of nature, of cities and of voices. In *The Sound of Pictures*, Andrew Ford speaks to acclaimed directors and composers, discovering radically different views about how much music to use and when. And he explores some of cinema's most curious sonic moments. How did Alfred Hitchcock use music to plant clues in his films? Why do some ‘mix-tape’ soundtracks work brilliantly and others fall flat? How do classics from *A Clockwork Orange* to *The Godfather*, *Cinema Paradiso* to *High Noon*, use

music and sound effects to enhance what we see on screen?

Inhalt: Introduction – The role of music – Five composers: Ennio Morricone; Richard Rodney Bennett; Dick Hyman; Lalo Schifrin; Howard Shore – Listening to the music: Classical music in films; Pop goes the score; Pictures of sound; Listening for clues in Hitchcock; The sound of voices; The sounds of silence (and Bumps in the night) – Five directors: Bruce Beresford; Sally Potter; Wim Wenders; Peter Greenaway; Peter Weir – Epilogue: The shared experience of sound.

Ford, Fiona: Edmund Meisel's *Potemkin* score. A close reading. In: *Maske und Kothurn* 61,1, 2015, S. 29–54.

Vgl. dazu das Themenheft: *Potemkin – Meisel: Edmund Meisel und die „Wiener Fassung“ des „Panzerkreuzer Potemkin“ von Sergej M. Eisenstein*. Hg. Martin Reinhart, Thomas Tode. In: *Maske und Kothurn* 61,1, 2015, S. 7–110.

Ford, Fiona: Edmund Meisel's score to *Der heilige Berg* (1926) – prefiguring Hollywood's "golden age" narrative-scoring practices in live performance. In: *Music and Sound in Silent Film: From the Nickelodeon to "The Artist"*. Ed. by Simon Trezise & Ruth Barton. London: Routledge 2019, S. 124–145.

Fox, Albertine: *Godard and Sound: Acoustic Innovation in the Late Films of Jean-Luc Godard*. London/New York: I.B. Tauris 2018, xiii, 274 S.

By detailing the production contexts and philosophy behind Godard's idiosyncratic sound design, it provides an accessible route to understanding his complex use of music, speech and environmental sound, alongside the distorting effects of speed alteration and auditory excess. The book is framed by the concept of 'acoustic spectatorship': a way of cultivating active listening in the viewer. It also draws on ideas by leading sound theorists, philosophers, musicians, and poets, giving particular emphasis to the pioneering thought of French sound engineer and theorist, Pierre Schaeffer.

Fraile, Teresa / Viñuela, Eduardo (eds.): *La música en el lenguaje audiovisual: Aproximaciones multidisciplinares a una comunicación mediática*. Sevilla: ArCiBel Editores 2012, 604 S.; online.

Inhalt: Prólogo / 9. – 1. *Música y cine en España: reconstruyendo nuestra historias:* – Julio Arce: *Singin' in Spain*. Música y músicos en el Hollywood multilingüe (1929–1934) / 15. – Joaquín López González: Entre el casticismo y el sinfonismo: música cinematográfica en la España de los años centrales del siglo XX / 41. – Iván Iglesias: ¿Melodías prohibidas?: El jazz en el cine del primer franquismo (1939–1945) / 61. – Leopoldo Neri de Caso: La banda sonora musical de Ernesto Halffter para *Viaje romántico a granada* (1955) / 75. – Francisco Peña Sánchez: La música de Antón García Abril y las adaptaciones de literatura española en los medios audiovisuales / 95. – Manuel Martínez Nieto / Juan Francisco de Dios Hernández: Val del Omar y el edén de los visionarios / 111. – Esteban Martínez González / Javier Mateo Hidalgo: Habitando el ruido: la dialéctica de los sonidos no musicales en el cine español / 121. – 2. *Música y lenguaje audiovisual en España: perspectivas metodológicas:* – Miguel Mera: La banda sonora sale del armario: música, narración y proceso de colaboración en sin límites (2009) / 137. – Alejandro González Villalibre: La voluntad del compositor desechada. La reutilización de la música de Libertarias en Los fantasmas de Goya / 153. – Alejandro Román: Análisis musivisual: una propuesta metodológica para el estudio de la música en Los otros, de Alejandro Amenábar / 165. – Matilde Chaves de Tobar: Santa Teresa de Jesús: historia, música y arte cinematográfico / 185. – Marcos Sapró Babiloni: Voces del infierno: la composición coral en el ideario sonoro de lo demoníaco y el precedente español de la tetralogía templaria / 193. – Juan Pedro Escudero Díaz: El flamenco en los medios audiovisuales. Apuntes para una aproximación metodológica a su estudio / 207. – 3. *Géneros musicales y cultura audiovisual: música, cine y autores:* – Jaume Radigales: Visiones contemporáneas de la ópera en el audiovisual / 223. – Rebeca Ríos Fresno: Apuntes sobre la "música visual" de la ópera *D.Q. (Don Quijote en Barcelona)* / 245. – José M. García Laborda: Dos versiones cinematográficas del mito de Salomé desde el teatro (O. Wilde-K.

Russell) y desde el ballet (A. Gómez-C.Saura) / 257. – Carlos de Pontes-Leça: El cine musical en el siglo XXI: los años cero / 273. – Joan Padrol: Cine documental italiano años 50: ¿cine perdido? ¿músicas perdidas? / 289. – Víctor Solanas Díaz: La música en el cine neorrealista de Luchino Visconti: de *Ossessione* a *Le notti bianche* / 307. – María Ayllón Barasoain / Antonio Notario Ruiz: El sonido de la Teoría Crítica: Alexander Kluge / 315. – Marcos Azam Gómez: *Saraband* de Ingmar Bergman, un testamento músico-cinematográfico / 333. – 4. *Músicas populares en los medios audiovisuales*: – Matilde Olarte: La descripción musical del héroe: realizando los temas populares desde la creación incidental / 347. – Mauricio Durán Serrano: La reinterpretación del pachuco a través del humor: el caso de Tin Tan. Una aproximación desde las dimensiones auditiva y visual / 359. – Téó Massignan Ruiz / Estrela Ruiz Leminski: El desarrollo del fonograma: cambios de la música en Brasil / 371. – David García Freile: Swing: visiones etnográficas de la comunidad Manouche / 385. – Elena Boschi: *‘Canción Prohibida’*. Simulacros musicales y otros mundos en Barrio de Fernando León de Aranoa / 399. – Lola San Martín Arbide: Hip-hop, medicina contra la inmoralidad. *Ghost Dog: El Camino del Samurai*, una película de Jim Jarmusch / 407. – Yaiza Bermúdez Cubas: *María Antonieta* (2006): conversaciones entre el contrapunto clásico visual y la música contemporánea. Aproximaciones para el entendimiento del eclecticismo sonoro / 419. – César Rivadeneyra: La llegada del pop a la música cinematográfica: el caso de *El graduado* / 435. – 5. *Estudios interdisciplinarios en la música para audiovisual: música, publicidad y videojuegos*: – Judith Helvia García Martín: Nuevos códigos identitarios en la música publicitaria actual: estrategias comerciales / 449. – Virginia Sánchez Rodríguez: Más allá del film. La reutilización de la música de cine en la publicidad española / 463. – Cristina González Díaz: La música como reclamo publicitario: aproximación al estudio de la música en los spots de publicidad / 475. – Daniel Torras i Segura: Modelos de música y silencio en la persuasión electoral / 489. – Julio Montero: Características compositivas de la música sinfónica en los videojuegos / 503. – Israel V. Márquez: La influencia de los videojuegos en la música popular / 511. – 6. *Música y medios audiovisuales para la educación: aplicaciones*

didácticas de la música en el audiovisual: – Vicente Galbis López: La música de concierto en el cine de Woody Allen: Análisis y aplicaciones didácticas / 525. – Juan Carlos Montoya Rubio: ¿Por qué le gusta Shrek a mi papá? Comprensión y trabajo didáctico sobre los referentes sonoros en el cine infantil / 547. – M^a Elena Hidalgo Sánchez: Tecnoaula audiovisual: un nuevo espacio educativo en la improvisación musical / 573. – María Esperanza Jambrina Leal: Buenas prácticas docentes en educación musical: la banda sonora como recurso melódico para el aprendizaje de la flauta de pico con alumnos en formación de las titulaciones de maestro / 583. – María Pardavila Neira: La música en publicidad como herramienta educativa en la ESO / 593.

Fraille, Teresa / Viñuela, Eduardo (eds.): *Relaciones música e imagen en los medios audiovisuales*. Oviedo: Ediciones de la Universidad de Oviedo 2015, 449 S.

Este libro engloba diferentes campos de la investigación actual sobre música y medios audiovisuales. El objetivo de esta publicación es ofrecer al lector una visión multidisciplinar de las líneas de trabajo que se están desarrollando en el campo de estudio que se ocupa de las relaciones entre la música y la imagen. De esta manera, el volumen se divide en diferentes bloques: comienza con un apartado dedicado a cuestiones metodológicas, en el que se abordan debates fundamentales para el análisis de la música en el audiovisual, como las funciones de la música en el cine. Un segundo bloque se centra en la música del cine español en diferentes periodos de la historia. A continuación se examina la obra de diversos compositores para el cine (Alan Menken, José Nieto, Alberto Iglesias) y la presencia de la música en la filmografía de directores como Von Trier o Visconti. Otro apartado se dedica al análisis pormenorizado de la música de películas concretas con ejemplos que van desde el periodo del cine ‘mudo’ hasta la actualidad. Tras los bloques dedicados específicamente al cine, recogemos otro tipo de investigaciones, comenzando con las que utilizan la relación música-imagen como herramienta pedagógica. A continuación, incluimos un apartado sobre la presencia de las músicas populares urbanas en los medios audiovisuales (cine, videoclip, videojuego), así como el uso que ha-

cen diversos géneros musicales, como el ska o el heavy, del lenguaje audiovisual. Para finalizar, dedicamos un apartado especial a la música en las series de televisión, con ejemplos tan populares como *Pretty Little Liars* o *Cómo conocí a vuestra madre*.

Inhalt: Teresa Fraile y Eduardo Viñuela: Introducción / 7. – I. *Reflexiones metodológicas y perspectivas de análisis* / 13: – Marco Alunno: Reflexiones alrededor de la diégesis del sonido en el cine / 15. – Virginia Sánchez: Las obras literarias como fuente de conocimiento de la música de cine: el caso de los vanguardistas españoles (1920–1930) / 25. – Daniel Torras y Alicia Álvarez: Parámetros, conceptos y ámbitos para una redefinición del cine musical como género / 39. – Yaiza Bermúdez: Tópicos, usos estéticos y relaciones de montaje en la música del cine «histórico» / 55. – Sergio Lasuén: La armonía como elemento de comunicación en el cine español de los noventa. Aplicación práctica a la música de José Nieto y Alberto Iglesias / 67. – II. *Música en el cine español* / 77: – M.^a José Ramos: En los orígenes de la música para largometrajes de animación en España: la secuencia como unidad de acción. El caso de la «Canción de los cipreses». / 79. – Lidia López Gómez: Música y propaganda en el cine de la Guerra Civil española. El film nacional *Ya viene el cortejo* / 93. – Laura Miranda: *Suspense en comunismo* o el cambio de década en el cine español: un acercamiento al estudio de la comedia española de los años cincuenta / 109. – Jaume Radigales / Isabel Villanueva / Yaiza Bermúdez: El papel de la ópera en el cine español / 121. – Josep Lluís i Falcó: Migraciones y música pop en la España de los sesenta: el cine a ambos lados del espejo / 133. – Diego García Peinazo: Manuela o la disputa del estereotipo andaluz. Rock, baile flamenco, feminidad y políticas del cuerpo en el cine de la transición / 147. – Magdalena Sellés Quintana: Una introducción al estudio del documental musical en España / 163. – III. *Autores: compositores y directores* / 175: – Lucía Donoso Madrid: La elaboración de ideas musicales en el cine: Análisis de una banda sonora musical del compositor Ángel Arteaga de la Guía / 177. – Alba Montoya Rubio: Alan Menken y la evolución de los números musicales en las películas Disney: Comparación entre *La Sirenita* (1989) y *Enredados* (2010) / 191. – Magdalena Polo Pujadas: Estética y música en Lars von Trier. De la nostalgia a la

melancolía / 209. – Alejandro González Villalibre: El «sonido Nieto». Marcas de estilo del compositor a lo largo de 40 años de carrera / 219. – Francisco Jiménez Criado: Las bandas sonoras de Alberto Iglesias aplicadas en las películas de género dramático de Pedro Almodóvar / 231. – Víctor Solanas- Díaz: Luchino Visconti: los últimos ritos. Estrategias en la banda sonora de *Confidencias* y *El inocente* / 243. – IV. *Estudio de casos* / 249: – Marcos Azam Gómez: La musicalización de Matti Bye y KTL para *La carreta fantasma* de Victor Sjöström / 251. – Zaida Hernández Rodríguez: Música, comida e imagen: la transterritorialización en *Polítiki Cusina* / 263. – Marco Bellano: Painted orchestras. Orchestration and musical adaptation in *Fantasia* and *Fantasia 2000* / 277. – Mauricio Alejandro Durán Serrano: Hacia la unidad nacional. La construcción de un imaginario a través del himno nacional mexicano en tres filmes de principios de siglo xx / 289. – Matilde Chaves de Tovar: El lenguaje musical y audiovisual en la transmisión de sentimientos: el asunto de la banda sonora de *Gladiator* / 301. – V. *Didáctica y medios audiovisuales* / 315: – M.^a Jesús Camino Rentería: Aprendizaje Musical con TIC / 317. – Olalla Martín Vaquero: Propuestas pedagógicas para el uso del medio audiovisual en el aula de música de secundaria / 325. – Marcela González: La canción como recurso expresivo en el cine: apuntes y propuestas didácticas para la asignatura Música / 333. – VI. *Músicas populares urbanas y otros medios audiovisuales* / 345: – Gonzalo Fernández Monte: Músicas negras y estética sixties como inspiración sonora y visual en videoclips del siglo xxi / 347. – Julia M.^a Martínez-Lombó Testa: El videoclip en el heavy metal asturiano: el caso de *Malefic Time: Apocalypse* de Avalanche / 359. – Israel V. Márquez: Traducciones mediáticas: cuando el videoclip se convierte en videojuego / 379. – Elena Monzón Pertejo: Britney Spears y la poesía o la disolución de fronteras entre «cultura popular» y «alta cultura» / 393. – VII. *La música en la ficción televisiva* / 403: – Judith Helvia García Martín: «Melodías tortuosas» en la recreación musical del género negro en las series de televisión / 405. – Victoria Bernad López: Lo siniestro en *Pretty Little Liars*. La música entre lo vivo y lo muerto / 421. – Consuelo Pérez Colodrero: «Celebrémoslo cantando y bailando»: la música en las siete primeras temporadas de la si-

tcom *Cómo conocí a vuestra madre (How I met your mother)* / 433.

Franke, Lars: *Godfather Part III: Film, Opera, and the Generation of Meaning*. In: *Changing Tunes: The Use of Pre-existing Music in Film*. Ed. by Phil Powrie & Robynn Stilwell. Aldershot: Ashgate 2006, S. 31–45.

Nachdr. London: Routledge 2017.

Franklin, Peter: Reger and film music. In: *Musikgeschichte in Mittel- und Osteuropa* [= Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig in Zusammenarbeit mit den Mitgliedern der internationalen Arbeitsgemeinschaft für die Musikgeschichte in Mittel- und Osteuropa an der Universität Leipzig] 18, 2017, S. 407–420.

Fremaux, Stephanie: *The Beatles on Screen: From Pop Stars to Musicians*. New York: Bloomsbury Academic 2018. 170 S.

Inhalt: Introduction; Theoretical frameworks and literature survey; Chapter summaries. – 1. A Hard Day's Night: Beatlemania hits the big screen; Context and musical sequence analysis; "A Hard Day's Night" (opening credits); "I Should Have Known Better"; "If I Fell"; "Can't Buy Me Love"; "And I Love Her"/ "I'm Happy Just to Dance with You"; The final live concert sequence ("Tell Me Why"/"If I Fell"/"I Should Have Known Better"/"She Loves You"); Conclusion. – 2. Help! Beatlemania is out of control; "Help!" (opening credits); "You're Going to Lose that Girl"; "You've Got to Hide Your Love Away"; "Ticket to Ride"; "I Need You"; "The Night Before"; "She's a Woman"; "Another Girl"; Conclusion. – 3. Roll up for the Magical Mystery Tour; Producing and promoting Magical Mystery Tour; Perception, performance, liberation-psychedelia's influence on the Beatles; The Beatles' psychedelic promotional films; "Rain" and "Paperback Writer"; "Strawberry Fields Forever"; Magical Mystery Tour as a psychedelic trip; "Magical Mystery Tour"; "The Fool on the Hill" and "Flying"; "I am the Walrus"; "Blue Jay Way" and "Death Cab for Cutie"; "Your Mother Should Know" Conclusion. – 4. From seaside mystery trips to Pepperland: Aboard the Yel-

low Submarine; King Features and the Beatles cartoon series; Yellow Submarine-film form and style; The narrative/number relationship; "Eleanor Rigby"; "Only a Northern Song"; "Sea of Holes"; "Lucy in the Sky with Diamonds"; Conclusion. – 5. The end of an era, the end of the Beatles – Let It Be; Observational documentary, form, and function in Let It Be; The Beatles as social actors; A fifth Beatle?; George Harrison: The "quiet one" speaks; Ringo Starr: The lovable drummer writes a song; Paul McCartney; (Reluctant?) leader John Lennon: The enigma; The viewer as voyeur; The Beatles take a final bow: "Revolution," "Hey Jude," and the rooftop performance; Conclusion; Conclusion.

Frishkopf, Michael: Mood Music. In: *Screen* 25,3, 1984, S. 78–88.

Fryer, Paul: *The Composer on Screen: Essays on Classical Music Biopics*. Jefferson, N.C.: McFarland 2018. 228 S.

Fuchs, Henning: *Der Film- und Medienkomponist als Unternehmer*. Konstanz: UVK 2015, 202 S. (Praxis Film. 87.).

Fuchs, Maria: The hermeneutic framing of film illustration practice. The *Allgemeine Handbuch der Film-Musik* in the context of a historico-musicological tradition. In: Claus Tieber & Anna Windisch (eds.): *The Sounds of Silent Films: New Perspectives on History, Theory and Practice*. Hampshire: Palgrave Macmillan 2014, S. 156–171.

Fuchs, Maria: Kunst oder Nichtkunst. Zur Kritik der Musik für den Stummfilm im Deutschland der 1920er Jahre. In: Fritz Trümpi & Simon Obert (Hrsg.): *Musikkritik: Historische Zugänge und systematische Perspektiven*. Wien: Mille Tre 2015, S. 111–113 (Anklänge 2015. Wiener Jahrbuch für Musikwissenschaft.).

Fuchs, Maria: *Stummfilmmusik: Theorie und Praxis im „Allgemeinen Handbuch der Film-Musik“ (1927)*. Marburg: Schüren 2017, 288 S.

(Marburger Schriften zur Medienforschung, 68.).

Zuerst als Diss., Universität Wien 2015.

Die Verfasserin referiert zunächst den Stand der Forschung zur Filmmusikgeschichte. Die Herausgeber des Handbuchs, Giuseppe Becce, Hans Erdmann und Ludwig Brav, werden vorgestellt. Ein eigenes Kapitel ist dem „Entstehungskontext der musikalischen Hermeneutik“ gewidmet; große Bedeutung hat hier der Musikwissenschaftler Hermann Kretzschmar. Sehr differenziert werden dann zeitgenössische Schriften zur Stummfilmmusik in Deutschland dargestellt. Der Blick richtet sich schließlich auf das „Allgemeine Handbuch der Film-Musik“, auf dessen Repertoireauswahl des „Thematischen Skalenregisters“ und seine Gliederung. Ein spezielles Kapitel ist schließlich dem Komponisten Ernő Rapée vorbehalten, der von Hans Erdmann unangemessen scharf kritisiert wurde, was man aus heutiger Sicht als Antiamerikanismus bezeichnen kann.

Rev. (Martins, Eunice) in: *Filmblatt* 22,64–65, 2018, S. 151–153.

Fuchs, Maria: Silent Film Music in the Weimar Republic: Reception by the Contemporary Criticism and Modernist Composers. In: Jordi Ballester & Hérmán Gan Quesada (eds.): *Music Criticism 1900–1950*. Turnhout: Prepol Publishers 2018, S. 399–421 (Music, Criticism, & Politics.).

This chapter discusses the criticism of silent film music in Germany's trade press throughout the 1920s. Not only the new film media itself but also the sounds accompanying silent films quickly gained a bad reputation in Germany. Using musical illustrations, especially musical compilations, was one of the most common methods for producing silent-film accompaniments during those years. So-called „Kinomusikbibliotheken“ (cinema music libraries) consisted of pre-existing compositions, mostly from traditional European art music, and especially that from the late nineteenth century together with newly composed musical pieces to suit specific moods and recurring scenes. Composing original music for a specific film was not economical nor easy but it was considered as superior by

contemporary critics, composers and conductors. The technique of musical illustration was criticised from various aesthetic and ideological viewpoints. However, the value of music illustration was discussed widely by many including representative modern composers such as Paul Hindemith and Kurt Weill. They evaluated original film scores as well as „mechanical music“, an aspect, which is to be understood against the background of the so called 'Neue Sachlichkeit' movement, during the Weimar Republic. By using a wide and variegated set of publications from the film trade press, contemporary music press and daily papers of the 1920s, this article examines the artistic and aesthetic value of the prevailing practices of musical illustration from a new perspective and demonstrates the ideological resentment shown in the journalism against this practice. (Vorlage)

Fuchs, Maria: Hermann Kretzschmar's forgotten heirs: 'Silent' Film Music as Applied Musical Hermeneutics. In: *Music and the Moving Image* 12,3, 2019, S. 3–24.

The *Allgemeines Handbuch der Film-Musik* was published by Hans Erdmann, Ludwig Brav, and Giuseppe Becce in 1927 by the Berlin-based publisher Schlesinger. It represents the most comprehensive and undoubtedly most significant document pertaining to the practice of „silent“-film accompaniment during the 1920s in Germany. The four hundred-page work is divided into two volumes: The first one delivers an elaborate aesthetic and theoretical debate about the prevalent and ideal methods of film accompaniment, and the second volume contains a cinema music catalog, the so-called Thematisches Skalenregister (Thematic Music Index), with over three thousand musical incipits. While the Handbuch was firmly grounded in the musical practice of cinema musicians, the two parts were not solely intended as a manual to facilitate the fast-paced working routine of practitioners, like the numerous cinema music catalogs that were published in Germany in the wake of Becce's *Kinotheken* (1919–1929). In these catalogs, music pieces of various origins were organized according to certain parameters in order to satisfy the musico-dramatic demands of day-to-day „silent“-film accompaniment. The pieces were inter-

preted for their extramusical associations and labeled under specific semantic categories in order to be used for specific and recurrent types of film scenes. This labeling of music was based on the tradition of “musical hermeneutics,” and it inspired the conception of the Handbuch’s second volume, the Thematic Music Index, which is a complex and multilayered classification system for cinema music. Thus, in addition to providing a precise method for film accompaniment, the Handbuch contains a theory and an aesthetics that applies the music-hermeneutical ideas of German musicologist Hermann Kretzschmar to the practice of film accompaniment. Kretzschmar (1848–1924) located the core problem of musical hermeneutics? a discipline of music analysis that essentially studies musical meaning and interpretation? in the nomenclature of musical expression, which formed the basis of the musical accompaniment method in “silent” cinema. This essay focuses on the influence of Kretzschmar’s theory of musical hermeneutics on the indexing system of the Handbuch as well as on the author’s intentions to ground their work in academic theory. (Vorlage)

Fujak, Július: Influence of Musical Semiotics and Aesthetics on Music-Intermedia Arts (Examples from Personal Practice). In: *p-e-r-f-o-r-m-a-n-c-e* 1,1, Oct. 2014, [URL].

The paper deals with the phenomena of music semiosis from the perspective of Slovak theoreticians Peter Faltin; his original semiotic theories in the 1970s, including his last work *Signification of Aesthetic Signs – Music and Language* (to be specific, its second part *Meaning in Music*), and post-structuralist aesthetician Jozef Cseres at the break of 1990s/2000s. Following this, the author devotes his attention to the aesthetic interpretation of his various contemporary, experimental music-intermedia projects from the beginning of 21st century – created in cooperation with artists from musical ensembles *thEoRy Of Shake* (SK/CZ), *The California EAR Unit* (USA), and fine artist Ludivine Allegue (F), among others –, and influenced by his experience with the semiotic theoretical comprehension of music.

Fujiwara, Masao: Akutagawa Yasushi no eiga ongaku gohō no henshen: Tēma ongaku no kyōchō to motifu no ryūyō ni chakumoku shite [藤原 征生: 芥川也寸志の映画音楽語法の変遷: テーマ音楽の強調とモチーフの流用に着目して]. In: *Ningen kankyō-gaku* [人間・環境学] 26, 2017, S. 91–106.

“The Transition of Musical Expression in Yasushi Akutagawa’s Film Music: Paying Attention to Emphasis on Theme Music and Conversion of Motifs.

In japan. Schrift. – *Abstract*: This essay develops a basis for exploring the musical strategy of Yasushi Akutagawa’s film music. The author divides Akutagawa’s career of film music into two periods: one (period I) is from 1951 to 1970, the other (period II) is from 1974 to 1982. In an interview held in 1978, he referred to the change of his ideal in composing film music: in the earlier era, he prioritized the synchronicity between music and picture, while he gradually came to deemphasize the idea and put stress on what he called “theme music.” To verify his statement, this essay examines three of his film scores chronologically: *A Cat, a Man and Two Women* (猫と庄造と二人のをんな, 1956), *Hana Noren* (花のれん, 1959) and *Portrait of Hell* (地獄変, 1969). Furthermore, this essay links this analysis to “conversion of motifs,” a characteristic that previous researches such as Kuniharu Akiyama and Hisao Nishikawa have singled out as Akutagawa’s signature.

Fujiwara, Masao: Sengonihon eiga sangyō to ongakuka: Akutagawa Yasushi to ‘3-ri no kai’ no katsudō o rei ni [藤原 征生: 戦後日本映画産業と音楽家: 芥川也寸志と「3人の会」の活動を例に]. In: *Ningen kankyō-gaku* [人間・環境学] 27, 2018, S. 77–88.

“Musicians in Post-War Japanese Film Industry: The Work of Yasushi Akutagawa and the Three-Composer Group.”

In japan. Schrift. – *Abstract*: Recent film studies tend to focus on cinema as an industry. In the field of Japanese film studies, some scholars such as Masao Inoue and Takafusa Hatori have published important researches which discuss studio system including Five-/Six-Company Agreement, the agreement which restricted actors and staffs’ free movement

between companies and formed the basis of the studio system in post-war Japanese cinema. However, a field that these previous studies hardly explored surely exists; that is, the relationship between film industry and musicians. This essay aims to elucidate how musicians were engaged in the film industry in post-war Japan. To this goal, the author firstly outlines the connection between musicians and the film industry at that time according to Seitaro Omori's *Western Music in Japan*, Volume Two and evaluates musicians, especially composers, as "super-studio systematic" existence. After that, the author examines the work of Yasushi Akutagawa and Three-Composer Group, the group which Akutagawa formed with Ikuma Dan and Toshiro Mayuzumi in 1953. Specifically, the author points out that the group had a function as cooperative association for film music which allows the members to behave free from The Agreement. Furthermore, Akutagawa repeatedly used the motif called "Theme from *Ako Roshi*" as a result of his "super-studio systematic" behavior. The author concludes that Akutagawa's works were quite unique in the history of film music in Japan.

Fujiwara, Masao: Akutagawa Yasushi no on-gaku kara miru "Jigoku-mon" no eiga/on-gaku-shi-teki igi [藤原 征生: 芥川也寸志の音楽からみる『地獄門』の映画/音楽史的意義]. In: *Ningen kankyō-gaku* [人間・環境学] 28, 2019, S. 81–92.

"The Significance of *Gate of Hell* on Film/Music History inferred from its Music by Yasushi Akutagawa."

In japan. Schrift. – *Abstract*: As a landmark in Japanese cinema's overseas advance or as one of the earliest successful color motion pictures in Japan, *Gate of Hell* (dir. Teinosuke Kinugasa, 1953) has received a certain appreciation in the film history. However, its music composed by Yasushi Akutagawa has been overlooked. This essay firstly points out the characteristics of the music of *Gate of Hell* in both 'synchronic' features, that is, influences from other film music of the times, and 'diachronic' features which can be found in his later film music. Then I show how the music of *Gate of Hell* is strongly connected to his *Prima Sinfonia* (1954/55) in terms of the reuti-

lization of motifs and the similarity of thematic. *Prima Sinfonia* was premiered at the first concert by Sannin no Kai (「3人の会」). Sannin no Kai, a collective formed by three composers, Akutagawa, Ikuma Dan, and Toshiro Mayuzumi in 1953, left big marks on post war Japanese music culture. What's interesting is that both *Prima Sinfonia* and the music of *Gate of Hell*, composed around almost same time, use the same motif. Thus this essay reevaluates *Gate of Hell* from a viewpoint of the connection with the history of music in post war Japan which has been scarcely mentioned by former studies.

– G –

Gabbard, Krin: Signifyin(g) the phallus: *Mo' Better Blues* and representations of the jazz trumpet. In: *Cinema Journal* 32,1, 1992, S. 43–62.

Gabbiani, Claudio: *Trame sonore: Musica, voce, rumori e silenzio nel cinema*. Ogliastrò Cilento (SA): Licosia 2018, 254 S.

Inhalt: Introduzione – Perché amiamo la musica? – La musica è fatta di melodie e armonia – Tutti cantiamo la melodia, ma il ritmo e il timbro? – Musica e linguaggio – il potere e motivo della musica – Non c'è cinema senza suono – La musica e le immagini: la sinestesia – Voci, rumori e silenzio – I diversi gradi di intervento della componente sonora nel film – Le funzioni della musica – Nuove idee, nuova musica – Le produzioni marvel e la temp music – Conclusioni.

Gadzinski, Anna: Appropriated music – an altered system of relationships between music and image. In: *New Sound: International Magazine for Music* (Belgrade: Union) 36,2, 2010, S. 91–100.

It is noticeable that the relationship between music and image has been considerably altered since a few decades ago. But what is the nature of it? If we persistently stick to analyzing the scores, we are prone to miss it, and if

we assign the innovations in film music to technological developments alone, the final assumption will not be the one of a musical nature, or a musicological one, respectively. This article is looking into alternative approaches that have emerged within the fields of sound theory and the aesthetics of popular music in the last decades. Aside from this, the modern art concepts require the implementation of the specialized vocabulary. The aim is to gain a closer look at characteristics of both “sides” and suggest a new place for film music, preferably beyond the common commerce versus art frontier. (Vorlage)

Gadzinski, Anna Christina: *James Newton Howards Soundtrack zu „Michael Clayton“ (2007): Filmmusik auf der Höhe ihrer Zeit*. Diss., Universität Wien, Institut für Musikwissenschaft 2017, 361 S.

Gaines, Jason M.: *Composing for Moving Pictures: The Essential Guide*. Oxford/New York: Oxford University Press 2015

Inhalt: Part I. A brief history of film – The digital audio workstation – Recording and editing audio – Recording and editing MIDI – To loop or not to loop: an exploration of loops, beds and foley – Working with videos – Music creation on mobile devices and an introduction to basic mixing – Delivery, collaboration and archiving – Best practices and troubleshooting. – Part II. Terence Blanchard – Marc Shaiman – Steve Horowitz – Nathan Barr – Trevor Morris.

Gall, Johannes C.: *Hanns Eisler goes Hollywood: Das Buch „Komposition für den Film“ und die Filmmusik zu „Hangmen Also Die“*. Wiesbaden: Breitkopf & Härtel 2015, 325 S. (Eisler-Studien. 5.).

Zugl.: Diss., Hamburg: Universität Hamburg, FB Kulturgeschichte – Kulturkunde, 2011.

Inhalt: Vorwort – Einleitung – I. *Komposition für den Film*: – 1. Textgeschichte – Anlass, Prämissen – Eisler und Adorno als Koautoren – Arbeit am Text und Drucklegung der englischsprachigen Erstausgabe – Publikation einer deutschen Fassung im Henschel-Verlag – “Erstdruck der Originalfassung” – Rezeption,

Kommunikationsstörungen. – 2. Eislers Buch: Adornos Buch. – 3. Darlegungen: Thesen – Der Film als „das charakteristischste Medium gegenwärtiger Massenkultur“ – Kulturindustrielle Filmmusik – Unarten und schlechte Gewohnheiten von Hollywoods Filmmusik-Praxis – Aspekte einer Filmmusik-Ästhetik – Eigenschaften sachgerechter Filmmusik – II. *Hangmen Also Die – Eislers erster Hollywood-film*. – 1. Geschichtlicher Hintergrund: das Attentat auf Heydrich. – 2. Brechts Mitarbeit. – 3. Eislers Mitarbeit – Finanzieller Engpass – Arbeitssuche in Hollywood – Endlich Arbeit in Hollywood: die Filmmusik zu *Hangmen Also Die* – Bedingungen bei Eislers erster Hollywood-Arbeit – An der kalifornischen Küste gestrandet. – 4. Analyse – Übersicht – Präexistente Musik – Song of the Hostages – Main Title; Foreword and Landscapes and Hradčín: Hitler Picture – Heydrich Hospital; Street: till bell rings in rooming house – Tension music during dinner (doorbell rings); De-dič Scene – Bell Sequence – Restaurant music No.II – Mass Grave; Finale – Andante – Die Filmmusik der DDR-Fernsehfassung Henker sterben auch. – III. *Komposition für den Hollywoodfilm*. –Anhang I: Materialien zum Filmmusikbuch von Adorno und Eisler. – Anhang II: Filmpartitur zu *Hangmen Also Die*.

Garcia, Desirée J.: Sounds: Ethnic Spectatorship and Boston’s Nickelodeon Theatres, 1907–1914. In: *Film History: An International Journal* 19,3, 2007, S. 213–227.

Garcia, Desirée J.: *The Migration of Musical Film: From Ethnic Margins to American Mainstream*. New Brunswick, NJ/London: Rutgers University Press 2014, x, 260 S.

Abstract: [E]xamines one of the unsung influences on the Hollywood musical—the lower budget folk musicals produced by Mexican, Yiddish, and African-American filmmakers. Far from mere escapist entertainments, these films expressed both the struggles and dreams of immigrants and minorities in America. Offering a revised history of the American musical, *The Migration of Musical Film* provides a window into the ways in which Americans and immigrants have negotiated the boundaries of belonging in our society..

Inhalt: Introduction – 1. The Shtetls, Shund,

and Shows of Musicals – 2. The Musicals of Black Folk – 3. “Not a Musical in Any Sense of the Word” – 4. “Our Home Town” – 5. “Tahiti, Rome, and Mason City, Iowa” – 6. “Ease on Down the Road” – 7. Home Is Where the Audience Is – Conclusion – Notes – Bibliography – Index.

Garner, Ken: ‘Would You Like to Hear Some Music?’ Music In-and-Out-of-Control in the Films of Quentin Tarantino. In: *Film Music: Critical Approaches*. Ed. by K. J. Donnelly. New York: The Continuum 2001, S. 188–205.

Gengaro, Christine Lee: *Listening to Stanley Kubrick: The Music in His Films*. Lanham, Md: Scarecrow Press 2013, x, 305 S.

Rev. (Thompson, Brian C.) in: *Journal of the Society for American Music* 10,1, 2016, S. 85–89.

Gervink, Manuel / Rabenalt, Robert (Hrsg.): *Filmmusik und Narration: Über Musik im filmischen Erzählen*. Marburg: Tectum 2017, 253 S. (Dresdner Schriften zur Musik. 6.).

Inhalt: Manuel Gervink, Zur Einführung (9–15). – Panja Mücke, Narrativität und Stummfilm. Die Originalkompositionen Giuseppe Becces zu *Tartüff* (1925) (17–33). – Robert Rabenalt, Zwischen Text, Klang und Drama. Über den Zusammenhang von Narration und Musik im Film (35–61). – Willem Strank, Überlegungen zur Intertextualität von Filmmusik (63–81). – Josef Kloppenburg, Filmsyntax und Filmmusik (83–97). – Guido Heidt, Stimmen hören. Film, Musik und die Sprache der Erzähltheorie (99–126). – Markus Bandur, Zeit, Fiktion und das Unsichtbare. Grundüberlegungen zur Bedeutung der Musik für das filmische Erzählen (127–137). – Wolfgang Thiel, Narrative Filmmusik als dramaturgische Metafunktion. Möglichkeiten und Grenzen „sprechender“ Orchesterklänge in Berlin-Spielfilmen zwischen 1945 und 1975 (139–155). – Federico Celestini, Narration aus Sicht der Musik- und Literaturwissenschaft – Michail M. Bachtin und Gustav Mahler (157–177). – Hans J. Wulff, Suprasegmentale Funktionen der Filmmusik: Summaries und Rekapitulationen (179–203). – Claudia Bullerjahn,

Immer das Gleiche, aber nicht in gleicher Weise. Musik und Narration im Westernfilm (205–230). – Julia Heimerdinger, “I sing the body electric“. Elektroakustik im Film (231–248).

Giacovelli, Enrico: *Mozart e il cinema: I film su Mozart, i film da Mozart, i film con musiche di Mozart*. Roma: Gremese 2017, 222 S. (La cineteca degli immortali.).

1. Vita cinematografica di Mozart / 9. – 2. Il teatro di Mozart a l cinema / 43. – 3. La musica di Mozart nel cinema / 89.

Giampietro, Manfred: *Ruoli e funzioni della musica nel cinema: quasi un dialogo*. Ghezzano San Giuliano Terme [Roma]: Felici Editore 2013, 312 S.

La musica per film e, in senso più lato, l’interazione audiovisiva rappresentano, allo stato attuale della nostra contemporaneità, un fattore mediatico di importanza cruciale nella ricezione quotidiana delle informazioni estetiche. Nella prima parte del libro si esaminano quali sono, a livello inferenziale e combinatorio, i livelli comunicativi di un dato musicale rispetto ad un’opera filmica. Nella seconda parte, ampio spazio è dedicato all’analisi di un singolo film (Espiazione, oscar come miglior colonna sonora a Dario Marianelli) per verificare in corpore vili come la musica agisca su, dentro, per mezzo o a dispetto apparente delle immagini.

Gil-Curiel, Germán (ed.): *Film Music in ‘Minor’ National Cinemas*. New York: Bloomsbury Academic 2016, xii, 249 S. (Topics and Issues in National Cinema.4.).

Inhalt: 1. Introduction: Modalities of Music in ‘Minor Cinema’ / Jonathan P. J. Stock; – 2. Aural Dialectics and Revolutionary Media in Cuba / Nicholas Balaisis; – 3. Sobre las Olas, Waltz and Films: Classical Music and Mexican Identity / Armida de la Garza; – 4. Black Orpheus / Hans Hess; – 5. Chinese Identity: Poetics of Cinema and Music in Hero / Germán Gil-Curiel; – 6. ‘The Continental Melody’ – Soldiers and Japan’s Imperial Screen / Chikako Nagayama; – 7. Collective Nostalgia and Anxiety in Korean Film Music: Im

Kwont'aek's Use of P'ansori in Sop'yonje / Jooyeon Rhe; – 8. Music and the 'Minor': Musical Expression as Oral Testimony in the Films of Bahman Ghobadi / Rowena Santos Aquino; – 9. Subtle Idiosyncrasy: Sound and Music in the Australian Animated Short Film *The Lost Thing* (2010) / Rebecca Coyle, Jon Fitzgerald and / Philip Hayward; – 10. Minor Cinema and Major Music in New Zealand: No. 2 and Don McGlashan / Henry Johnson; – 11. Between the Text and the Sub-text: a Reading of Selected Benin Musical Video-Films from Nigeria / Osakue S. Omoera and Charles O. Aluede; – 12. Music and African Identity in the Films of Flora Gomes / Carolin Overhoff Ferreira.

Gimello-Mesplomb, Frédéric: *Analyser la musique de film*. Paris: Books on Demand 2010, 188 S.

L'objet de cet ouvrage est d'offrir aux enseignants quelques outils afin d'aborder la musique de film de manière simple et intuitive dans un cadre pédagogique, que ce soit dans l'enseignement traditionnel ou en conservatoire. Évitant de préconiser des «pistes pédagogiques», issues du savoir de quelques initiés, nous avons préféré rassembler sous la forme d'un ouvrage collectif les retours d'expériences d'un certain nombre éducateurs et de professionnels de la musique ayant eu à mener, à des niveaux d'enseignement divers (du primaire à l'université), des analyses de musiques de film auprès de leurs élèves ou étudiants.

Gimpel, Othmar: Schostakowitschs Filmmusik zu ›Der Fall von Berlin‹. In: *Archiv für Musikwissenschaft* 65 (2008) 2, S. 61–83.

Über die Musik von Dmitri Shostakovich (1906–1975) für den Film *Padenije Berlina* von Mikhail Chiaureli (1894–1974) 1950.

Giuffre, Liz: Making “A mall movie about a man with a 13–inch penis”: popular music representations of pornographic intention. In: *Earogenous Zones: Sound, Sexuality and Cinema*. Ed. by Bruce Johnson. London/Oakville, CT: Equinox 2010, S. 158–173.

Giuffre, Liz: The lost history of jazz on early Australian popular music television. In: *Jazz Research Journal* 8,1–2, 2014, S. 126–143.

Giuffre, Liz / Hayward, Philip (eds.): *Music in Comedy Television: Notes on Laughs*. New York: Routledge 2017, viii, 204 S. (Routledge Music and Screen Media Series.).

Inhalt: Introduction: music in comedy television / Liz Giuffre – Sesame Street as a musical comedy-variety show / Kathryn A. Ostrofsky – And now for something completely different (sounding): Monty Python's musical circus / Liz Giuffre and Demetrius Romeo – That junky funky folk vibe: Quincy Jones's title theme for *Sanford and Son* / Amedeo D'Adamo – Once in a Lifetime: music, parody and comical incongruity in *The Young Ones* / Phillip Hayward and Matt Hill – The mockumentary sitcom: the discomfort of fake realism / Carlo Nardi – “Must hear TV”: *Scrubs* and the pop soundtrack / Alexander Koch – Music in comedy television from the composer's perspective: getting “the answers you're not looking for” in an interview with David Schwartz / Liz Giuffre – “I told you I was freaky”: gender, genre and parody in the songs of *Flight of the Conchords* / Kirsten Zemke – The Lonely island's “SNL digital short” as music video parody: building on Saturday night live's legacy / Penny Spirou – Sketching out Portlandia's musical layers / Emma Driver and Sarah Attfield – Inverting expectations: Mozart in the jungle and humor with classical musicians / Stan Beeler – Pure and simple: music as a personal and comedic resource in *Car Share* / Brett Mills and Mark Rimmer.

Glynn, Stephen: *The British Pop Music Film: The Beatles and Beyond*. Basingstoke/New York: Palgrave Macmillan, 2013, viii, 258 S.

Inhalt: Introduction: Genre, Academia and the British Pop Music Film; – 1. Generic focus; Genre terminology and empirical parameters; Genre and the problems of definition; Genre and life-cycles; Genre and academia; – 2. The Primitive Pop Music Film: Coffee Bars, Cosh Boys and Cliff; Introduction: evasions and imitations; Coffee bar pop idols; Coffee bar cosh boys; Cliff Richard; – 3. The Mature Pop Mu-

sic Film: Bombs, Beatlemania and Boorman; Introduction: rockets and rehearsals; The pop music film as political allegory: *It's Trad, Dad!* (1962); The canonical pop music film: *A Hard Day's Night* (1964); The colonial pop music film: *Help!* (1965); The Chekhovian pop music film: *Catch Us If You Can* (1965); Coda; – 4. The Decadent Pop Music Film: Politics, Psychedelia and Performance; Introduction: Blow Up and the backlash; The pop music film as personal polemic: *Privilege* (1967); The pop music film as underground parable: *Yellow Submarine* (1968); The pop music film as political diptych: *One Plus One/Sympathy for the Devil* (1968); The pop music film as finale: *Performance* (1970); Coda; – 5. Afterlife: The Historical Pop Music Film; The grit and the glam; The punk and the Pink; The postmodern and Plan B; – 6. Conclusion: Music Matters; An affective genre.

Rev. (Tim McNelis) in: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 225–230.

Godsall, Jonathan: *Reeled in...: Pre-existing Music in Narrative Film*. London/New York: Routledge 2019, xii, 189 S. (Ashgate Screen Music.).

How and why is pre-existing music used in films? What effects can its use have on films and their audiences? And what lasting impact can appropriation have on the music? *Reeled In* is a comprehensive exploration of these questions, considering the cinematic quotation of Beethoven symphonies, Beatles songs, and Herrmann scores alike in films ranging from the early sound era to the present day, and in every role from 'main title theme' to 'music playing in bar'. Incorporating a discussion of such factors as copyright and commerce alongside examination of texts and their effects, this broad study is a significant contribution to the scholarship on music in screen media, demonstrating that pre-existing music possesses unique attributes that can affect both how filmmakers construct their works and how audiences receive them, to an extent regardless of the music's style, genre, and so on. This book also situates the reception of music by film, and by audiences expe-

riencing that music through film, as significant processes within present-day culture, while more generally providing an illuminating case study of the kinds of borrowings, adaptations, and reinventions that characterize much of today's art and entertainment.

Inhalt: 1. Production contexts and considerations. – 2. Intention and interpretation. – 3. Functions of musical reference. – 4. Post-existing music

Goldmark, Daniel: Before Willie: Reconsidering Music and the Animated Cartoon of the 1920s. In: Goldmark, Daniel; Lawrence Kramer; Richard Leppert (eds.): *Beyond the Soundtrack: Representing Music in Cinema*. Berkeley: University of California Press 2007, S. 225–245.

Goldmark, Daniel: Drawing a New Narrative from Cartoon Music. In: Neumeyer, Daniel (ed.): *The Oxford Handbook of Film Music Studies*. New York/London: Oxford University Press 2014, S. 229–244.

Goldmark, Daniel: Adapting *The Jazz Singer*: From Short Story to Screen: A Musical Profile. In: *Journal of the American Musicological Society* 70,3, 2017, S. 767–817.

The Jazz Singer grew from a moment of inspiration when author Samson Raphaelson saw Al Jolson perform in 1917. Raphaelson's idea of a rising singer, Jack Robin, torn between sacred and secular, became in turn a short story, a play, a feature film, a novelization, and a radio play. With each new adaptation, the music evolved; the thread that binds together all of these stories is the jazz singer's stock in trade – his songs. For Jolson and *The Jazz Singer*, these songs serve several functions: besides providing a unique snapshot of popular vaudeville melodies in the 1920s and beyond, the songs used in the various tellings of *The Jazz Singer* have a specific connection to Jolson, providing numerous opportunities to retell his (largely fictionalized) origin story with the very songs he had used to make it on Broadway in the first place. We might then consider *The Jazz Singer* a proto-jukebox musical, in which preexisting songs with a com-

mon thread or history become the basis for a new story. Making extensive use of archival documentation and addressing previously unexamined adaptations of the story, this article shows how each version of *The Jazz Singer* came to be a musical summary of Jolson's life as a performer.

Goldmark, Daniel / Graff, Peter (eds.): *The Grove Music Guide to American Film Music*. New York/Oxford: Oxford University Press 2019, xxxii, 444 S. (Grove Music Guides.).

Inhaltsüberblick: Concepts / 1: – Film music / 3 – Musicalfilm / 25 – Music in video games / 32 – Production music / 39 – Television music / 41 – Television musical / 57 – Video [music video] / 61. – Biographies / 69.

Goldmark, Daniel / Keil, Charles (eds.): *Funny Pictures: Animation and Comedy in Studio-Era Hollywood*. Berkeley: University of California Press 2011, viii, 331 S.

This collection of essays explores the link between comedy and animation in studio-era cartoons, from film's earliest days through the twentieth century. Written by a who's who of animation authorities, *Funny Pictures* offers a stimulating range of views on why animation became associated with comedy so early and so indelibly, and illustrates how animation and humor came together at a pivotal stage in the development of the motion picture industry. To examine some of the central assumptions about comedy and cartoons and to explore the key factors that promoted their fusion, the book analyzes many of the key filmic texts from the studio years that exemplify animated comedy. *Funny Pictures* also looks ahead to show how this vital American entertainment tradition still thrives today in works ranging from *The Simpsons* to the output of Pixar.

Inhalt: Introduction: What Makes These Pictures So Funny? (Charlie Keil and Daniel Goldmark / 1). – The Chaplin Effect: Ghosts in the Machine and Animated Gags (Paul Wells / 15). – Polyphony and Heterogeneity in Early Fleischer Films: Comic Strips, Vaudeville, and the New York Style (Mark Langer / 29). – The Heir Apparent (J.B. Kaufman / 51). – Infectious Laughter: Cartoons' Cure for the De-

pression (Donald Crafton / 69). – "We're Happy When We're Sad": Comedy, Gags, and 1930s Cartoon Narration (Richard Neupert / 93). – Laughter by Numbers: The Science of Comedy at the Walt Disney Studio (Susan Ohmer / 109). – "Who Dat Say Who Dat?": Racial Masquerade, Humor, and the Rise of American Animation (Nicholas Sammond / 129). – "I Like to Sock Myself in the Face": Reconsidering "Vulgar Modernism" (Henry Jenkins / 153). – Auralis Sexualis: How Cartoons Conduct Paraphilia (Philip Brophy / 175). – The Art of Diddling: Slapstick, Science, and Antimodernism in the Films of Charley Bowers (Rob King / 191). – Tex Avery's Prison House of Animation, or Humor and Boredom in Studio Cartoons (Scott Curtis / 211). – Tish-Tash in Cartoonland (Ethan de Seife / 228). – Sounds Funny/Funny Sounds: Theorizing Cartoon Music (Daniel Goldmark / 257). – The Revival of the Studio-Era Cartoon in the 1990s (Linda Simensky / 272).

Goldmark, Daniel / McKnight, Utz: Locating America: Revisiting Disney's *Lady and the Tramp*. In: *Journal for the Study of Race, Nation and Culture* 14,1, 2008, S. 101–120.

By studying the diegesis and music of the film *Lady and the Tramp*, the authors describe a specific form of American social membership that continues to define social politics today. In the film, dogs, cats and rats represent human archetypes, their needs, desires and activities, and provide a narrative that secures an American ideal about the place of race and nation. The argument is put forth that this representation defines a politics of whiteness that not only uses the threat of formal exclusion and elimination from society to define ethnicity and race, but also seeks to eliminate the likelihood of a successful radicalization of the border. This is a nation where even the idea of difference is defeated and domestication is total. Against this narrative, the authors contend that the absence of an adequate description in the film of the class politics and racial practices that support this vision raises serious questions as to the social coherence of Disney's America.

Gopal, Sangita / Moorti, Sujata (eds.): *Global Bollywood: Travels of Hindi Song and Dance*.

Minneapolis, Minn.: University of Minnesota Press 2008, 340 S.

Inhalt: Tapping the mass market: the commercial life of Hindi film songs / Anna Morcom – The sounds of modernity: the evolution of Bollywood film song / Biswarup Sen – From Bombay to Bollywood: tracking cinematic and musical tours / Nilanjana Bhattacharjya & Monika Mehta – Bollywood and beyond: the transnational economy of film production in Ramoji film city, Hyderabad / Shanti Kumar – The music of intolerable love: political conjugality in Mani Ratnam’s *Dil se* / Anustup Basu – Intimate neighbors: Bollywood, dangdut music, and globalizing modernities in Indonesia / Bettina David – The ubiquitous non-presence of India: peripheral visions from Egyptian popular culture / Walter Armbrust – Appropriating the uncodable: Hindi song and dance sequences in Israeli state promotional commercials / Ronie Parciack – Dancing to an Indian beat: “Dola” goes my diasporic heart / Sangita Shresthova – Food and cassettes: encounters with Indian filmsong / Edward K. Chan – Queer as desis: secret politics of gender and sexuality in Bollywood films in diasporic urban ethnoscares / Rajinder Dudrah – Bollywood gets funky: American hip-hop, basement bhangra, and the racial politics of music / Richard Zumkhawala-Cook.

Gorbatova, O[lesja] V[asil’evna]: Beethoven v prostranstve kinoteksta: «Lekcija 21» A. Baricco [Горбатова, О[леся] В[асильевна]: Бетховен в пространстве кинотекста: «Лекция 21» А. Барикко]. In: *Ežekvartal’nyj recenziruemyj, referiruemyj naučnyj žurnal «Vestnik AGU»*, Vypusk 1 (174), 2016, S. 178–183; [\[URL\]](#).

“Beethoven in Film Text Space: *Lecture 21* of A. Baricco.”

In kyrill. Schrift. – *Abstract:* The paper focuses on the feature film of Alessandro Baricco *Lecture 21* [*Lezione 21*, Italien/Großbritannien 2008]. Addressing the Symphony No. 9 of L. van Beethoven, the director tries to give the answer to a question of what the choral symphony of the composer is today: unsurpassed example of classical heritage of the master or “an exaggerated masterpiece”? Analyzing the film music, in particular the Symphony No. 9 of L. van Beethoven used by A. Baricco, the

author on a tangent addresses movies of S. Kubrick (*Clockwork Orange*), A. Tarkovsky (*Nostalgia*) and other directors, proposing the version of the response to the question raised by the director.

Gordon, Robert / Jubin, Olaf (ed.): *The Oxford handbook of the British musical*. New York: Oxford University Press 2018, xviii, 754 S.

Inhalt: Ballad opera: commercial song in enlightenment garb / Berta Joncus – Between opera and musical: theatre music in early nineteenth-century London / Christine Fuhrmann – Comic opera: English society in Gilbert and Sullivan / Carolyn Williams – English musical comedy, 1890–1924 / Stephen Banfield – English West End revue: the First World War and after / David Linton – Musical comedy in the 1920s and 1930s: *Mister Cinders and Me* and *my girl as class-conscious carnival* / George Burrows – West End royalty: Ivor Novello and English operetta, 1917–1951 / Stewart Nicholls – The American invasion: the impact of *Oklahoma!* and *Annie get your gun* / Dominic Symonds – ‘Ordinary people’ and British musicals of the post-war decade / John Snelson – *After Anger: the British musical of the late 1950s* / Elizabeth A. Wells – ‘I’m common and I like ’em’: representations of class in the period musical after *Oliver!* / Ben Francis – *Towards a British concept musical: the shows of Anthony Newley and Leslie Bricusse* / David Cottis – The pop-music industry and the British musical / Ian Sapiro – ‘Everybody’s free to fail’: subsidized British revivals of the American canon / Sarah Browne – *Les misérables: from epic novel to epic musical* / Kathryn M. Grossman and Bradley Stephens – ‘Humming the sets’: scenography and the spectacular musical from *Cats* to *The Lord of the Rings* / Christine White – *Billy Elliot and its lineage: the politics of class and sexual identity in British musicals since 1953* / Robert Gordon – *Noël Coward: sui generis* / Dominic McHugh – *Joan Littlewood: collaboration and vision* / Ben Macpherson – *Lionel Bart: British vernacular musical theatre* / Millie Taylor – *Time Rice: the pop star scenario* / Olaf Jubin – *Cameron Mackintosh: control, collaboration, and the creative producer* / Miranda Lundskær-Nielsen – *Andrew Lloyd Webber: haunted by the Phantom* / David Chandler –

- The beggar's legacy: playing with music and drama, 1920–2003 / Robert Lawson-Peebles – *Mamma mia!* and the aesthetics of the twenty-first century jukebox musical / George Rodosthenous – Attracting the family market: shows with cross-generational appeal / Rebecca Warner – Genre counterpoints: challenges to the mainstream musical / David Roesner – Some yesterdays always remain: Black British and Anglo-Asian musical theatre / Ben Macpherson.
- Gotto, Lisa: ‚Trans / formieren‘. Zum Verhältnis von Bild und Ton in *The Jazz Singer* (Alan Crosland, USA 1927). In: *Jazzforschung / Jazz Research* 41, 2009, S. 119–134.
- Graff, Peter: Re-evaluating the silent-film music holdings at the Library of Congress. In: *Notes: Quarterly Journal of the Music Library Association* 73,1, 2016, S. 33–76.
- Gratzer, Wolfgang: Schauplätze der Erregung. Zykans ›Staatsoperette‹ und die verdrängten Siebzigerjahre. In: *Österreichische Musikzeitschrift (ÖMZ)* 57 (2002) 10, S. 16–21.
- Über den Film von Franz Novotny (geb. 1949) 1977 mit der Musik von Otto M. Zykan.
- Green, Jessica: Understanding the score: Film music communicating to and influencing the audience. In: *Journal of Aesthetic Education* 44,4, 2010, S. 81–94.
- When most people sit down to watch a film, their focus usually stays on the very dynamic images that move onscreen. The dialogue, as a form of diegetic sound, is probably the next piece of the film they concentrate on, but this only imitates actual experience, since most people understand communication by both watching and listening. Christian Metz, in his influential text *Film Language: A Semiotics of the Cinema*, describes film as “Born of the fusion of several pre-existing forms of expression, which retain some of their own laws (image, speech, music, and noise),” to which he later adds “written materials” as a fifth component. Of these five channels of information included in film, music is the most artificial.
- Greene, Liz / Kulezic-Wilson, Danijela (eds.): *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks*. London: Palgrave Macmillan 2016, xix, 468 S.
- Inhalt:* 1. Introduction, Liz Greene and Danijela Kulezic-Wilson. – Part I BOUNDARIES AND THEIR DISINTEGRATION. – 2. From Noise: Blurring the Boundaries of the Soundtrack, Liz Greene. – 3. Interview 1: Sound Recording, Sound Design and Collaboration: An interview with Ann Kroeber, Liz Greene. – 4. Organizing Sound: Labour Organizations and Power Struggles that Helped Define Music and Sound in Hollywood, Gianluca Sergi. – 5. Mixing as a Hyperorchestration Tool, Sergi Casanelles. – 6. Emotional Sound Effects and Metal Machine Music: Soundworlds in *Silent Hill* Games and Films, K. J. Donnelly. – Part II PRESENCE, IMMERSION, SPACE. – 7. Towards 3–D Sound: Spatial Presence and the Space Vacuum, Miguel Mera. – 8. Inner and Outer Worlds in the Film *Gravity*: A Multidisciplinary Approach, Gilbert Gabriel and David Sonnenschein. – 9. Intertwining Sound and Music in Film, Martine Huvenne. – 10. Interview 2: Reality and Representation: An Interview with Dario Marianelli, Miguel Mera. – Part III LISTENING: AFFECT AND BODY. – 11. Sound Effects / Sound Affects: ‘Meaningful’ Noise in the Cinema, James Wierzbicki. – 12. Listening to Violence: Point-of-Audition Sound, Aural Interpellation, and the Rupture of Hearing, Tony Grajeda. – Acoustic Disgust: Sound, Affect, and Cinematic Violence, Lisa Coulthard. – Part IV TIME AND MEMORY. – 14. Mad Sound and the Crystal-Image: The Soundtrack of Rivette’s *L’Amour Fou*, Byron Almén and James Buhler. – 15. The Sonic Realm in *The Quatermass Experiment*: Medium and Genre and Sound, Robynn Stilwell. – Sound, Music and Memory in Jia Zhangke’s ‘Hometown Trilogy’, Robynn Stilwell. – 16. Sound, Music and Memory in Jia Zhangke’s ‘Hometown Trilogy’, Philippa Lovatt. – 17. Vinyl Noise and Narrative in CD-era Indie-wood, Ian Garwood. – 18. Interview 3: Mixing Punk Rock, Classical, and New Sounds in Film Music: An Interview with Brian Reitzell, Meghan Joyce Tozer. – Part V BREAKING CONVENTIONS. – 19. From Analogue to Digital: Synthesizers and Discourses of Film Sound in the 1980s, Katherine Spring. – 20. Unlearning Film School: The ‘lo-fi’

Soundtracks of Joe Swanberg, Nessa Johnston. – 21. The Janus Project: Cristobal Tapia de Veer's Utopia, Anempathetic Empathy and the Radicalization of Convention, Annette Davison and Nicholas Reyland. – 22. Interview 4: Building Bridges – Sound Design as Collaboration, as Style and as Music in *The Bridge*: An Interview with Carl Edström, Annette Davison and Martin Parker. – Part VI THE SOUND OF MACHINES AND NON-HUMANS. – 23. The Sound of an Android's Soul: Music, MIDI and Muzak in *Time Of Eve*, Philip Brophy. – The Sounds in the Machine: Hirokazu Tanaka's Cybernetic Soundscape for *Metroid*, William Gibbons. – 25. Redundancy and Information in Explanatory Voice-Ins and Voice-Offs, Cormac Deane. – 26. Interview 5: Under the Skin of Film Sound: An Interview with Johnnie Burn, John Hough. – Part VII THE MUSICALITY OF SOUNDTRACK. – 27. Electroacoustic Composition and the British Documentary Tradition, Andy Birtwistle. – 28. Renegotiating the Overture: The Use of Sound and Music in the Opening Sequences of *A Single Man* (2009) and *Shame* (2011), Adam Melvin. – 29. Interview 6: Orchestration, Collaboration, and the Integrated Soundtrack: An Interview with Matt Dunkley, Ian Sapiro. – 30. Musically Conceived Sound Design, Musicalization of Speech and the Breakdown of Film Soundtrack Hierarchy, Danijela Kulezic-Wilson.

Greenwald, Ted: The Self-Destructing Modules behind the Revolutionary 1956 Soundtrack of *Forbidden Planet*. In: *Keyboard Magazine*, Febr. 1986, S. 54–65.

Grover-Friedlander, Michal: *Vocal Apparitions: The Attraction of Cinema to Opera*. Princeton, N.J.: Princeton University Press 2005, xii, 186 S.

One of the guiding questions of this book is what occurs when what is aesthetically essential about one medium is transposed into the aesthetic field of the other. For example, Grover-Friedlander's comparison of an opera by Poulenc and a Rossellini film, both based on Cocteau's play *The Human Voice*, shows the relation of the vocal and the visual to be surprisingly affected by the choice of the medium. Her analysis of the Marx Brothers'

A Night at the Opera demonstrates how, as a response to opera's infatuation with death, cinema comically acts out a correction of opera's fate. Grover-Friedlander argues that filmed operas such as Zeffirelli's *Otello* and Friedrich's *Falstaff* show the impossibility of a direct transformation of the operatic into the cinematic. Paradoxically, cinema at times can be more operatic than opera itself, thus capturing something essential that escapes opera's self-understanding.

Gschwendtner, Petra: *Song Scoring „Juno“: Die Rolle der Popmusik im Film „Juno“ – von Kimya Dawson bis Sonic Youth*. Diplomarbeit, Wien: Universität Wien, Philologisch-Kulturwissenschaftliche Fakultät 2015, 121 S.; [URL].

Zu Jason Reitmans Spielfilm *Juno* (USA 2007). *Zusammenfassung*: Die Verwendung von Popmusik im Kino kann bis in die Stummfilmzeit zurückverfolgt werden. In den 1960er Jahren hielt die Popmusik als Song Score in Filmen wie *Easy Rider* oder *The Graduate* Einzug und ist heute nicht mehr als Filmmusik wegzudenken. In dieser Arbeit wird dieses Phänomen zunächst theoretisch beschrieben, um die verschiedenen Funktionen und Elemente von Song Scores anschließend am Filmbeispiel *Juno* analytisch festzumachen und die Entwicklungen in einen neuen Diskurs zu stellen. *Juno* vereint bestehende Populärmusik verschiedener Jahrzehnte mit extra für den Film komponierten Songs. Die Analyse zeigt, dass die verschiedenartige Musik in *Juno* auf den ersten Blick sehr ähnlich wirkt, bei genauerer Betrachtung jedoch ganz unterschiedliche Funktionen erfüllt. Popsongs können somit, richtig eingesetzt, auch Funktionen annehmen, die man theoretisch nur extra für den Film komponierter Musik zuweist. In der Praxis gibt es bereits eine Weiterentwicklung, denn immer öfter komponieren bekannte Pop-Interpreten Musik extra für Filme.

Guarracino, Serena: Musical "contact zones" in Gurinder Chadha's cinema. In: *European Journal of Women's Studies* 16,4, 2009, S. 373–390; [URL].

This article explores strategies of cultural representation in the production of Gurinder Chadha, a British director of Sikh origin.

Chadha's work is located in what Marie Louise Pratt defines as 'contactzones', negotiating between US, European and Indian audiences. The result is a directing style that puts together 'East' and 'West', Bollywood and Hollywood, in an in-between space that has been radically reconfigured through hybridization. This happens in particular through her use of music and soundtrack, from the documentary *I'm British but...* (1990), up to the recent *Bend It Like Beckham* (2002) and *Bride and Prejudice* (2004). Here, many and diverse musical languages are put together through the representational strategies of parody and kitsch, deconstructing the idea of cultural identity in the very gesture that creates it.

Guglielmetti, Yohann: *Musique et cinéma, l'union libre*. Paris: L'Harmattan 2020, 120 S. (Champs visuels.).

La musique doit vous dire quelque chose que vous ne savez pas encore, qu'on ne peut pas deviner en regardant uniquement les images. Cette vision exprimée par le compositeur Carter Burwell se retrouve chez son homologue Bruno Coulais qui donne à la musique la mission de „capter les choses invisibles du film“. Comme le résume le réalisateur-compositeur Tom Tykwer: „Lorsque vous écrivez un script, vous étudiez la structure, alors que quand vous écrivez de la musique, c'est beaucoup plus porté sur l'émotion abstraite.“ Cette problématique des „deux histoires en une“, l'une visuelle, „matérielle“, qui „étudie la structure“, l'autre sonore, „spirituelle“ et „beaucoup plus porté[e] sur l'émotion abstraite“, suppose indéniablement une complémentarité, au même titre que la conscience et le cérébral pour Bergson ou l'esprit et le corps pour Descartes, qui pose la question des théories reposant sur les principes de concordance ou de non-concordance entre musique et images.

Guglielmetti, Yohann: *L'indépendance de la musique de film*. Paris: L'Harmattan 2020, 138 S. (Champs visuels.).

La musique navigue entre fonctionnalité et indépendance au cinéma comme dans l'opéra. L'idée d'une musique au service de l'image se

retrouve tant dans les métaphores visuelles employées par les biographes de Beethoven que dans *Alexandre Nevski* et *Ivan le terrible*. Pourtant, élément de mémoire et de mystification émotionnelle du film, au cœur de la problématique du rythme et de la temporalité intrinsèque de l'œuvre, la musique peut tant se rattacher à la vie intérieure des personnages, à la diégèse et à l'intrigue que s'accorder toute latitude par rapport aux images. Cinéastes et compositeurs gagnent même à l'exclure de cette dichotomie et à lui préférer un caractère omniscient basé sur le scénario, ce qui nous interroge sur l'autonomie du compositeur face aux attentes du réalisateur et sur le cas particulier des réalisateurs-compositeurs: écrivent-ils une musique fonctionnelle ou indépendante?

Guglielmetti, Yohann: *Silence, bruit, et musique au cinéma*. Paris: L'Harmattan 2020, 111 S. (Ouverture Philosophique – Esthétique.).

Peut-on encore croire aux frontières entre musique, bruit et silence au cinéma? Dans ce livre, vous explorerez les ressorts esthétiques du silence et les enjeux de son application. Vous naviguerez le long de la frontière poreuse entre bruit et musique, croisant les considérations usuelles sur le bruit, et serez transportés aux racines de la musique occidentale qui tracent les prémisses de cette démarcation. Vous sonderez la part de bruit dans la musique et, afin de prendre conscience de la perméabilité de ces frontières et de mettre en relief les potentialités dramatiques du bruit au cinéma, l'origine de la mystérieuse „règle des trois“ vous sera dévoilée. Son „naturel“ et son „artificiel“ afficheront leur étonnante complicité que nous démasquerons dans *Les oiseaux* d'Hitchcock, à travers l'observation de représentations sonores du feu ou l'archétype du tonnerre dont l'usage comme ponctuation dramatique ou comme signifiant au cinéma est pour le moins ... subjuguant.

– H –

Haegele, Vincent: *Bernard Herrmann: un génie de la musique de film*. Paris: Minerve 2016, 196 S., 6 ungez. S. Bildtafeln.

Hagen, Earle: *Scoring for Films: A Complete Text*. Los Angeles: E.D.J. Music / New York: Criterion Music 1971, iv, 253 S.

Hagen, Earle: *Advanced Techniques for Film Scoring: A Complete Text*. Los Angeles: Alfred Music 1990, 172 S.

Hager, Laura-Christine: „*The Jazz Singer*“ (1927): *Die Musik im ersten Tonfilm*. Masterarbeit, Wien: Universität Wien, Philologisch-Kulturwissenschaftliche Fakultät 2015, 116 S.; [URL].

Zusammenfassung: Diese Masterarbeit befasst sich mit dem Film „*The Jazz Singer*“ aus dem Jahr 1927, welcher als erster Tonfilm in die Filmgeschichte einging. Dabei liegt das Hauptaugenmerk auf der Musik im Film und ihren Funktionen. Zunächst wird die Entstehung des Films beschrieben und ein Bild des Amerikas um 1927 vermittelt, damit die Handlung und die Musik in den gesellschaftlichen Kontext gebracht werden kann. Der Inhalt, der einen Generationenkonflikt in einer jüdischen Emigrantenfamilie schildert, wird mit der Musik in einen szenischen und dramaturgischen Kontext gesetzt. Dazu werden die einzelnen Musikgenres aus „*The Jazz Singer*“, wie etwa der Jazz, (vorwiegend romantische) Kunstmusik oder jüdische Musik auf ihre Funktionen untersucht und im Detail analysiert. Das Resümee ergibt, dass der Film sich einerseits bekannter Hits der Popularkultur der 1920er Jahre bedient, um ein breites Publikum anzusprechen und andererseits Kunstmusik verwendet, um ihn auf ein anspruchsvolleres Niveau zu heben und ihn dramaturgisch zu unterstützen.

Haggith, Toby: Reconstructing the musical arrangement for ›*The Battle of the Somme*‹ (1916). In: *Film History* 14 (2002) 1, S. 11–24.

Über den anonymen Dokumentarfilm des British Topical Committee for War Film.

Haines, John: *Music in Films on the Middle Ages: Authenticity vs. Fantasy*. New York: Routledge 2013, xvii, 229 S. (Routledge Research in Music Series.).

This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries. (Verlag)

Rev. (Elizabeth Aubrey) in: *Notes: Second Series* 62,2, Dec. 2005, S. 387–389. – Rev. (Kevin J. Harty) in: *From: Arthuriana* 25,1, Spring 2015, S. 173–175. – Rev. (Lisa Colton) in: *H-Net Reviews*, Aug. 2017, [URL].

Hainge, Greg: Airport music: Muzak, »non-lieux« and film sound in Stéphanik's ›*Stand-by*‹ and Lioret's ›*Tombés du ciel*‹. In: *Studies in French Cinema* 9 (2009) 3, S. 201–214.

Über die Filme von Roch Stéphanik (2000)

und Philippe Lioret (1993).

Halfyard, Janet K.: *Music of Fantasy Cinema*. Sheffield: Equinox Publishers 2012, viii, 244 S. (Genre, Music and Sound.).

Fantasy has had a modern resurgence in cinema due largely to the success of superhero narratives and the two major fantasy series, the *Lord of the Rings* and *Harry Potter*. Often regarded as mere escapism, works of both literature and cinema wishing to be taken seriously by the public, by critics and by academics have tended to shelter under the euphemistic umbrella of Magic Realism and, until very recently, there has been a general lack of serious academic work concerned with fantasy as a genre. This volume explores the way in which music and sound articulate the fantastic in cinema and contribute to the creation of fantasy narratives. Apart from the accusation of frivolous escapism that attaches itself to the fantasy genre, another issue is the lack of a single and simple definition of what fantasy is: the consensus of academic opinion appears to be that fantasy invokes the magical within its narratives as the means by which to achieve what would be impossible in our own reality, as compared to sci-fi's as-yet unknown technologies and horror's dark and deadly supernatural forces. Fantasy remains problematic, however, because it defies many of the conventional mechanisms by which genre is defined such as setting, mood and audience. In a way quite unlike its co-genres, fantasy moves with infinite flexibility between locations – the world (almost) as we know it, historical, futuristic or mythic locations; between moods – heroic, epic, magical; and between audiences – children, teens, adults. In English-language cinema, it encompasses the grand mythic narratives of *Lord of the Rings*, *Legend* and *The Seventh Voyage of Sinbad*, the heroic narratives of Superman, Flash Gordon and Indiana Jones and the magical narratives of *Labyrinth*, *Edward Scissorhands* and the *Harry Potter* series, to name just some of films that typify the variety that the genre offers. What these films all have in common is a requirement that the audience accepts the a fundamental break with reality within the diegesis of the filmic narrative, and embraces magic in its many and various

forms, sometimes benign, sometimes not. This volume examines music in fantasy cinema across a broad historical perspective, from Bernard Herrmann's scores for Ray Harryhausen, through the popular music scores of the 1980s to contemporary scores for films such as *The Mummy* and the *Harry Potter* series, allowing the reader to see not only the way that the musical strategies of fantasy scoring have changed over time but also to appreciate the inventiveness of composers such as Bernard Herrmann, John Williams, Jerry Goldsmith, Danny Elfman and Elliot Goldenthal, and popular musicians such as Queen and David Bowie in evoking the mythic, the magical and the monstrous in their music for fantasy film.

Rev. (Scoggin, Lisa) in: *Notes: Quarterly Journal of the Music Library Association* 70,1, 2013, S. 111–113. – Rev. (Rambarran, Shara) in: *Popular Music* 33,2, 2014, S. 348–350.

Halfyard, Janet K.: *Sounds of Fear and Wonder: Music in Cult TV*. London/New York: I.B. Tauris 2016, xi, 215 S.

How does music enrich and define cult television series? This book analyzes theme tunes and scoring on television to reveal how composers construct a series' identity using musical idioms and instruments. Characters and plot developments, similarly, are enhanced by their musical accompaniment. The different scoring strategies employed in science fiction and horror-based genres, comprising for example *Star Trek* or *Dr. Who*, are considered alongside cult shows set in our reality, such as *Dexter*, *The Sopranos* and *Queer as Folk*. These discussions are complimented by in-depth case studies of musical approaches in three high-profile series: *Buffy the Vampire Slayer*, *Battlestar Galactica* and *Lost*. Written from a musicological standpoint but fully accessible to non-musicologists, the book significantly advances television and music studies. (Umschlag)

Inhalt: Introduction / 1 – 1. Music and its Means of Production: Film versus TV / 10 – 2. Early Cult Television Scoring Strategies / 24 – 3. Intros and Outros: the Changing Nature of Opening Titles and End Credits in Cult TV / 44 – 4. Listening to *Buffy the Vampire Slayer* / 73 – 5. Scoring Television Vampires / 93 – 6.

The Bells of Hell go Tingalingaling: Diabolical Genre Games in *Supernatural TV* / 114 – 7. Music, Fantasy and Subjectivity in ‘Real World’ Dramas / 135 – 8. The Rest is Noise: Music and Sound in *Hannibal* / 162 – Conclusion / 185 – Notes / 188 – Works Cited / 195 – TV and Filmography / 203 – Index 209. – Mit Notenbeispielen.

Rev. (Paul Kauppila) in: *Historical Journal of Film, Radio and Television* 37,4 Jul 2017, S. 753–754. – Rev. (Derek Johnston) in: *Journal of Popular Television* 6,1 Mar 2018, S. 140–142.

Hanley, Jason: *Natural Born Killers*, music and image in postmodern film. In: Judith Irene Lochhead & Joseph Henry Auner (eds.): *Postmodern Music/Postmodern Thought*. New York/London: Routledge 2002, S. 335–359.

Zum Spielfilm von Oliver Stone (USA 1994).

Hara, Kunio: *Joe Hisaishi’s Soundtrack for “My Neighbor Totoro”*. New York/London/Oxford/New Delhi/Sydney: Bloomsbury Academic 2020, xiii, 164 S.

Abstract: Miyazaki Hayao’s beloved animated film, *My Neighbor Totoro* (1988), expresses nostalgia for both an innocent past and a distant home, sentiments greatly enhanced by Joe Hisaishi’s music.

Inhalt: Miyazaki, Hisaishi, and their collaboration – Two songs from the image album – Totoro in music and sound – The wind and the forest – Satsuki and Mei – Forgotten sounds – Conclusion: Forgetting and remembering.

Harbert, Benjamin J.: *American Music Documentary: Five Case Studies of Ciné-Ethnomusicology*. Middletown, Conn.: Wesleyan University Press 2018, xiv, [ii], 300, [2] S. (Music/Interview.).

Inhalt: Introduction – 1. Where is the music? what is the music? Albert Maysles, *Gimme Shelter* (1970) – 2. Representing the margins and underrepresenting the real: Jill Godmilow, *Antonia: A Portrait of the Woman* (1974) – 3. The use and abuse of musicological concepts: Shirley Clarke, *Ornette: Made in America* (1985) – 4. The theater of mass culture: D. A. Pennebaker and Chris Hegedus,

Depeche Mode: 101 (1988) – 5. Cinematic dub and the multitude: Jem Cohen and Fugazi, *Instrument* (1999) – Epilogue: toward a ciné-ethnomusicology.

Harner, Devin: Memory, Metatextuality and the Music of War. In: *Revue LISA/LISA e-journal* 10,1, 2012, S. 319–336.

Auch online: [URL].

Dans le cadre de cette étude, nous explorons la structure du film animé *Valse avec Bashir*, son esthétique et sa musique. Cette œuvre, qui traite des mêmes thèmes que ceux des reportages sur la guerre du Vietnam rédigés par Michael Herr pour le magazine *Esquire* (plus tard recueillis dans *Dispatches*), explore les limites du genre et montre les difficultés de présenter la guerre de façon conventionnelle. Cette représentation subjective et consciente de la guerre, cette esthétique peu conventionnelle aident l’artiste à mettre en avant la relation complexe entre la représentation littéraire et la réalité. (Vorlage)

Harris, Michael W.: A score full of grief: Fumio Hayasaka’s music for *Sanshō the Bailif* (1954). In: *Asian Music: Journal of the Society for Asian Music* 46,2, 2015, S. 25–54.

When Fumio Hayasaka began work on the music for Kenji Mizoguchi’s 1954 cinematic adaptation of the Japanese legend *Sanshō the Bailif*, he found a film that had turned the tale into an allegory of postwar Japan’s struggle for a national identity following the American occupation. To depict this, Hayasaka wrote a sound track that mixed traditional Japanese and European instruments, making them aural stand-ins for Mizoguchi’s narrative theme of conflict between new (Western) and old (Japanese) values. This article focuses on the music’s three main elements and discusses how they articulate Mizoguchi’s narrative interrogation of Japan’s postwar struggle. (Vorlage)

Hasegawa, Machizō: *Sa-n-to rando: Saundo torakku de miru eiga* [長谷川町蔵著: サ・ン・ト・ランド: サウンドトラックで観る映画]. Tōkyō: Yōsensha 2017, 229 S. (Eiga hihō korekushon.).

[„Sa-n-to Land: Filme, die auf dem Soundtrack zu sehen sind“]

In japan. Schrift. – *Inhalt*: 1. Soundtrack-Filmmemacher – 2. Geschichte des Aufstiegs und Niedergangs der amerikanischen Animation anhand des Soundtracks – 3. Auch Schauspieler legen besonderen Wert auf Musik – 4. Das Franchise passt zu den Klängen der Zeit – 5. Professionelle Soundtrack-Stile – 6. Popmusikgeschichte im Soundtrack zum Anhören Teil 1 – 7. Musikalische Filmideen des 21. Jahrhunderts – 8. Popmusikgeschichte im Soundtrack zum Anhören Teil 2 – 9. Was Sie im Musiker-Biopic sehen können – 10. Die Soundtrack-Nebengeschichte, die ich dir erzählen möchte – 100 Must-Listen-Soundtrack des 21. Jahrhunderts.

Haunschmidt, Elisabeth: *Wo man singt, da laß dich nieder – Böse Menschen kennen keine Lieder: Musik in Film und Roman über psychopathische Gewalttäter*. Diss., Universität Wien, Institut für Musikwissenschaft 2005, 262 S.

The focal point of discussion is the seemingly paradox interrelation of music and psychopaths in literature and film. Music denotes the best, human being is capable of producing, and the violent murderer is the most horrid facette of humanity. Fritz Lang, Alfred Hitchcock, Anthony Burgess, Stanley Kubrick and Bret Easton Ellis critically stated that evil is part of humanity and subtly challenged humanity's predominantly positive self-reflection. All artists use the combination of music and the psychopath to present man as a double-edged creature, to illustrate the wide range of mankind's facilities and to point to contemporary social problems (not without being severely attacked by critics and the audience). Music has the advantage of introducing a great spectrum of meaning, almost without any limitations. Music can produce a wide range of emotions, give precise links to creation and creator, yet remains per se unfathomable, its meaning infinite. Even more so, it can denotate contradicting ideas at the same time. Music is therefore the most successful medium potraying mankind in its dichotomy, fragmentariness and ambiguity and therefore plays an essential, self-sufficient role in portraying the fictional extreme char-

acters in analysed films and novels. Hitchcock, Burgess and Kubrick see in Beethoven's music, that entails the myth of his life as well, an important instrument to portray genius, sensibility and morbid violence. Lang makes use of one well-known whistled melody by Grieg to point out the inherent evil powers of man and current maladies of society, as all investigated artists. And Ellis considers the kitsch and fake sentimentality of the 80s popmusic accurate and apt in presenting his fictional hero and society as compulsively and obsessively holding up a façade that hides terrible illnesses.

Hauze, Emily: *Keyed fantasies: Music, the accordion and the American dream in Stroszek and Schultze Gets the Blues*. In: *German Life and Letters* 62,2, 2009, S. 84–95.

Über die Filme von Werner Herzog (1976) und Michael Schorr (2003).

Hazelwood, Zachary: *Music, Action, and Narrative in Film: An Energetic and Gestural Approach to Film Score Analysis*. Ph.D. Thesis, Louisiana State University 2014, xi, 206 S. (LSU Doctoral Dissertations. 327.); [URL].

Music theorists and philosophers, such as Mark Johnson, Janna Saslaw, Robert Hatten, and Steve Larson, have commented on the value of considering music through one's embodied experiences. Film and music are inherently energetic, as both contain perceivable energies and forces. Analyzing the common energetic qualities of film and music provides an approach for connecting film music to certain filmic and narrative attributes and events. This dissertation uses models based in physics to reveal the latent constructs that connect music to extramusical associations. Building off of established concepts and models in the work of composers and theorists such as Ernst Kurth, Steve Larson, and Arnold Schoenberg, this dissertation reconsiders several energetic models based in motion and applies them to film music analysis. This study also proposes several original models based in the related branch of continuum mechanics by considering the internal structure and changes of musical concepts and gestures as objects. These concepts and models create a

system of analysis that considers and accounts for the connections between film music, onscreen actions, and narrative events.

Heiland, Konrad / Piegler, Theo (Hrsg.): *Der Soundtrack unserer Träume: Filmmusik und Psychoanalyse*. Mit Beitr. von Stepan Brüggenthies [...]. Gießen: Psychosozial-Verlag 2013, 271 S.

Inhalt: Mathias Hirsch: Einige Gedanken zur Wirkung und Funktion von Musik im Film / 17 – Sebastian Leikert: Von der Musik der Bilder, Versuch zur ästhetischen Form der Filmkunst / 35 – Johannes Hirsch: Musik und Stille im Film / 53 – Helga de la Motte-Haber: Stummfilm – ein audiovisuelles Medium. Notwendigkeit musikalischer Begleitung zum bewegten Bild / 69 – Hannes König: Mit Hingabe zum Schaudern. Über das Unheimliche in der Musik von *Die neun Pforten* (1999) / 81 – Matthias Hornschuh: Why So Serious? Filmmusik als Miterzähler in Christopher Nolans *The Dark Knight* (2008) / 95 – Willem Strank: Markierungen des Irrealen. Zur Andeutung alternativer Realitätszustände durch Filmmusik / 115 – Andreas Jacke: Todes-Rezeptionen. Händel und Wagner in Lars von Triers *Antichrist* (2009) und *Melancholia* (2011) / 127 – Konrad Heiland: Die Hochzeit von Ton und Bild bei David Lynch, die Tonspur als eigenständiges Kunstwerk bei Jean-Luc Godard / 143 – Konrad Heiland: Tonspuren im Schnee. Zur Filmmusik von Stanley Kubricks *The Shining* (1980) / 165 – Theo Piegler / Konrad Heiland: Rettungsfantasien in Bild und Ton. Psychoanalytische Betrachtungen über die Filme *Vertigo* (Hitchcock 1958) und *The Artist* (Hazanavicius 2011) / 171 – Irene Kletschke: Gemalte Träume. Walt Disneys *Fantasia* (1940) / 211 – Stephan Brüggenthies: Schicksal und Zufall, Schuld und Reue. Die Musikdramaturgie von *Magnolia* (1999) / 225 – Enjott Schneider: Filmmusik-Traumarbeit in surrealer Welt. Ein persönlicher Bericht aus der Komponistenwerkstatt / 231 – Auf der Transsib. Zur Vertonung eines Dokumentarfilms über die Transsibirische Eisenbahn. Interview mit der Musikerin und Komponistin Christina Fuchs (Mai 2012) / 245 – Andreas Jacke: „Mimique“ – durch den Körper versinnbildlichte Musik im Film: David Bowie und Marilyn Monroe / 249.

Heile, Björn / Elsdon, Peter / Doctor, Jennifer R. (eds.): *Watching Jazz: Encounters with Jazz Performance on Screen*. New York: Oxford University Press 2016, xiii, 289 S.

Inhalt: Shaping screen media. Framing jazz: thoughts on representation and embodiment / Peter Elsdon – “All aboard!”: soundies and Vitaphone shorts / Emile Wennekes – Assimilating and domesticating jazz in 1950s American variety television: Nat King Cole’s transformation from guest star to national host / Kristin McGee – “Jazz is where you find it”: encountering jazz on BBC television, 1946–66 / Jenny Doctor – Gesture and mediatization. “All sights were perceived as sounds”: Pat Metheny and the instrumental image / Jonathan de Souza – Jazz performance on screen: mediatization of gesture, bodily empathy, and the viewing experience / Paul McIntyre – “Playing the clown”: Charles Mingus, Jimmy Knepper, and Jerry Maguire / Krin Gabbard – Ontologies of media. Seeking resolution: John Coltrane, myth, and the audiovisual / Tony Whyton – Screening the event: watching Miles Davis’s “My funny Valentine” / Nicholas Gebhardt – Play it again, Duke: jazz performance, improvisation, and the construction of spontaneity / Björn Heile.

Rev. (Williams, Katherine) in: *Notes: Quarterly Journal of the Music Library Association* 74,4, 2018, S. 460–463.

Heiligenthal, Britta: *Zeichentrickmusik: Funktionen der Filmmusik in Zeichentrickfilmen Walt Disneys*. Baden-Baden: Nomos 2016, 205 S. (Filmstudien. 72.).

Zuerst als Diss., Johannes Gutenberg Universität Mainz, 2015.

Mit scharfsichtig-analytischem Sinn für die Bild-Gestaltung und profundem musikalischen Verständnis widmet sich die Autorin drei exemplarisch ausgewählten Filmen, die jeweils als Stellvertreter für eine bestimmte „Epoche“ an Disney-Filmen gelten können: *Snow White and the Seven Dwarfs* (1937), *The Jungle Book* (1967) und *Beauty and the Beast* (1991). Detailliert-einleuchtend beschrieben und sprachkräftig kommentiert legt sie die Struktur dar, auf deren Grundlage die verschiedenen Funktionen von „Zeichentrick-

musik“ in Erscheinung treten. Die Disney'sche Zeichentrickmusik ist eine Filmmusik, die der erzählten Geschichte zu mehr Tiefe und den gezeigten Bildern zu größerer Schärfe verhilft. (Verlag)

Rez. (Frédéric Döhl) in: *r:k:m – rezensionen: kommunikation:medien*, 2.2.2017, [URL].

Heimerdinger, Julia: Music and sound in the horror film & why some modern and avantgarde music lends itself to it so well. In: *Seiltanz: Beiträge zur Musik der Gegenwart* 4, April 2012, S. 4–19.

Heimerdinger, Julia: Populäre Adaptionen. György Ligetis Musik in Stanley Kubricks Film *2001: A Space Odyssey*. In: *Re-Set: Rückgriffe und Fortschreibungen in der Musik seit 1900*. Hrsg. v. Simon Obert & Heidy Zimmermann. Mainz: Schott 2018, S. 302–309.

Heimerdinger, Julia: Franz Schuberts „Erkönig“ als Filmmusik. In: *musik | kultur | theorie. Festschrift für Marie-Agnes Dittrich*. Hrsg. v. Christian Glanz, Anita Mayer-Hirzberger, Nikolaus Urbanek. Wien: Hollitzer Verlag 2019, S. 339–350.

Heimerdinger, Julia: Mendelssohn im Film. In: *Mendelssohn Handbuch*. Hrsg. v. Christiane Wiesenfeldt. Kassel: Bärenreiter / Berlin: Metzler 2020, S. 463–466.

Inhalt: Mendelssohns Musik als Filmmusik / 463. – Die Figur Mendelssohn im Film / 466.

Heine, Erik: *James Newton Howard's "Signs": A Film Score Guide*. Lanham, Md.: Rowman & Littlefield 2016, xvi, 211 S. (Scarecrow Film Score Guides. 17.).

Inhalt: Howard's musical background / Howard's film scoring technique / Historical and critical context of *Signs* / Sounds of science fiction and Shyamalan / Sketching and scoring *Signs* / Analysis of the score.

Heine, Erik: Chromatic mediants and narrative context in film. In: *Music Analysis* 37,1,

2018, S. 103–132.

This article examines specific narrative connotations associated with chromatic mediant motions in film music. Following the neo-Riemannian work of theorists such as David Kopp and Richard Cohn, and film-music theorists such as Scott Murphy and Frank Lehman, I propose a lexicon of harmonic motions and associative connotations. The article provides a survey of both major-mode and minor-mode chromatic mediant relationships in as many different genres of film as possible, with science-fiction and fantasy films being most common. Through this survey I aim to demonstrate not only the extent to which chromatic mediants have become staple devices of film-scoring harmonic practice, with meanings so consistent that they can be subverted for ironic and satirical purposes, but also to lay out a speculative path for future film-music theorists to use these connotations in additional film contexts.

Heiner, Stefan: Musik in Spielfilmen mit Epilepsie. In: *Zeitschrift für Epileptologie* 29,1, 2016, S. 25–30.

Epilepsie spielt vergleichsweise häufig eine Rolle im internationalen Spielfilm. Anfälle werden oft zur Dramatisierung des Geschehens eingesetzt. Filmmusik im weitesten Sinne kann dabei mehr als nur „Begleitmusik“ sein. Mit der „Tonspur“ verfügt der Spielfilm über ein hervorragendes Mittel, Außen- und Innensicht epileptischen Geschehens wiederzugeben. Das lässt sich an den beiden Filmen „The exploding girl“ und „The exorcist“ zeigen, die ein extrem gegensätzliches Bild der Epilepsie zeichnen. Letzterer nutzt raffinierte Klangcollagen dazu, den Zuschauer in eine Welt anhaltenden Schreckens zu versetzen. „The exploding girl“ mischt effektiv szenische und außerszenische Tonfolgen, um Sinneseindrücke der Betroffenen und Erfahrungen ihres miterlebenden Freundes dem Zuschauer nahezubringen. Die Botschaft der beiden Filme umfasst den weiten Erwartungshorizont – von Abscheu bis Empathie –, den noch heute die Begegnung mit Epilepsiekranken auszeichnet.

Heinze, Carsten / Niebling, Laura (Hrsg.): *Populäre Musikkulturen im Film: Inter- und transdisziplinäre Perspektiven auf Formen, Inhalte und Rezeptionen des fiktionalen und dokumentarischen Musikfilms*. Wiesbaden: Springer VS 2016, XV, 482 S. (Film und Bewegtbild in Kultur und Gesellschaft.).

Inhalt: Editorial / V. – I. *Populäre Musikkulturen im Film: Allgemeine Zugänge.* – Carsten Heinze: Populäre Jugend- und Musikkulturen im Film: Konzeptionen und Perspektiven / 3. – Laura Niebling: The Category of Music Film / 29. – Georg Maas & Susanne Maas: Zwischen Zeitdokument, Erinnerungskultur und Utopie. Jugend und populäre Musik im Spiegel des Spielfilms / 47. – Christian Hißnauer: Der Traum vom Superstar: Castingshows als neue Form des Musikfilms? / 77. – Ramón Reichert: Musikvideos im Social Web. Zur Ästhetik und Praxis kultureller Appropriation in partizipatorischen Medien / 91. – II. *Rockumentaries: Exploring the Scene.* – Laura Niebling: Defining Rockumentaries. A Mode and its History / 113. – Keith Beattie: Reworking Direct Cinema: Performative Display in Rockumentary / 131. – Carsten Heinze: Perspektiven des Musikdokumentarfilms / 153. – III. *Musikfilme in ihren soziokulturellen Bezügen.* – Markus Stiglegger: Laibach – Sieg unter der Sonne. Eine Rockumentary als politisches Manifest? / 191. – Anke Steinborn: Sing, Cowboy, sing. Wie der Osten den Westen rockt / 213. – Clemens Langer: Konzert(Film)-Erlebnisse: The Prodigy VS. The Chemical Brothers / 231. – Ulrike Wohler: Madonna-Musikfilme als soziales Gedächtnis. Musikkultur als Bestandteil feministischer und queerer Emanzipationsbewegungen / 247. – Senta Sievert: Musik, Affektivität, Erinnerung und Vermarktung bei *Trainspotting* / 267. – IV. *Musikkulturen in ihren filmischen Texten.* – Hans J. Wulff: Medialisierung der Musik und Medienkritik im Schlagerfilm der 1950er Jahre / 291–308. – Thomas Wilke: Soul Brother, Soul Man, Soulboy? Die filmische Inszenierung subkultureller Eigendynamiken am Beispiel des Northern Soul in Großbritannien / 309. – Mischa Esch: Swindle, Rude Boys, Highschool: über drei zeitgenössische filmische Kontextualisierungen von Punk / 331. – Andreas Wagenknecht: Die Suche bleibt. Die ostdeutsche Punk- und Independent.Szene vor und nach der Wende in den Rockumentaries „flüstern &

SCHREIEN“ (DDR 1988) und „flüstern & SCHREIEN – 2. Teil“ (BRD 1994) / 353–369. – Willem Strank: Glückliche Fügung – die Entstehung einer Subkultur in Cameron Crowes *Singles* / 371. – Thomas F. Cohen: Documentary Value in the Concert Film: *Metallica Through the Never* / 385. – V. *Musikvideos: Praktiken, Ästhetiken, Kommerzialisierung.* – Benjamin Halligan: “A promo video is simply an advertisement for a song”? Music Video as Music Documentary / 399. – Ivo Ritzer: „Meet Africa’s Most Deadly Punk Rock Band“: Medienimmanenz Mediensimulacra und die Musikvideoclips von *The Mochines* / 429. – Mirjam Kappes: Zur (multimodalen) Gestaltungsästhetik medialer Gewalt im Musikfernsehen. Exemplarische Untersuchung von „L.E.S.Artistes“ von Santigold / 453.

Heirapetian, Marc: Ein Filmkomponist erster Klasse. Über den legendären Filmkomponisten Ernest Gold und dessen Kooperation mit Hollywoods größtem Independent-Filmmacher Stanley Kramer. Das Golden Age der Filmmusik. In: *Cinema musica* (2009) 16, S. 38–42

Helbing, Volker: Pastorale, zwölftönig. Anmerkungen zu einer Filmpartitur Hanns Eislers. In: *Musik und Ästhetik* 4 (2000) 14, S. 25–39.

Über die Musik von Eisler (1898–1962) zum anonymen Lehrfilm ›The Living Land‹ 1939.

Heldt, Guido: “... Breaking the Sequence Down by Beat”: Michael Nymans Musik zu den Filmen von Peter Greenaway. In: Hans J. Wulff, Norbert Grob & Karl Prümm [Hrsg.]: *2. Film- und fernsehwissenschaftliches Kolloquium/ Berlin 1989*. Münster: MakS Publikationen 1990, S. 177–188.

Heldt, Guido: *Music and Levels of Narration in Film: Steps across the Border*. Bristol: Intellect 2013, x, 290 S.

The first book-length study of the narratology of film music and is an indispensable resource for anyone researching or studying film music or film narratology. It surveys the so far piecemeal discussion of narratological con-

cepts in film music studies and tries to (cautiously) systematize, 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 non-diegetic music (music understood to be or not to be part of the story-world 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. The conceptual toolkit proposed in the first part of the book is put to the text in a series of case studies: of numbers in film musicals; of music and sound in horror films; and of music and narrative structures in, among others, films by Sergio Leone, *The Truman Show*, *Breakfast at Tiffany's* and *Far from Heaven*.

Heldt, Guido / Krohn, Tarek / Moormann, Peter / Strank, Willem (Hrsg.): *Martin Scorsese: die Musikalität der Bilder*. München: Ed. text + kritik 2015, 128 S. (FilmMusik.).

Bereits in *Mean Streets* im Jahre 1973 gelang Martin Scorsese eine Szene, deren Kombination von Bild und Musik Kultstatus erlangte: Der Auftritt Robert De Niros zum Song „Jumpin' Jack Flash“ der Rolling Stones sollte nur der erste Wurf eines Regisseurs sein, der es wie kaum ein anderer verstand, Musik und Film zur Einheit zu verschmelzen. Martin Scorseses Werke zeigen eine Fülle von Facetten der Komposition von Bild und Ton und zeugen von einer Musikkenntnis jenseits stilistischer und zeitgeschichtlicher Befangtheit. Ob in Bernard Herrmanns Soundtrack zu *Taxi Driver* (1975), ob als Hommage an die goldenen Zeiten des Jazz in *New York, New York* (1977) und *Raging Bull* (1980), ob in Peter Gabriels Originalkomposition zu *The Last Temptation of Christ* (1987), in zahlreichen Reminiszenzen an die Oper oder in Konzertdokumentationen wie *The Last Waltz* (1978), *Feel Like Going Home* (2003), *No Direction Home* (2005) oder *Shine a Light* (2008) – immer wieder ist es Scorsese gelungen, den Zuschauer zum Zuhörer zu machen. Der zweite Band der Reihe „FilmMusik“ nimmt daher das Werk eines der musikalischsten

aller Filmregisseure in den Blick, mit Beiträgen zu Scorsese und Oper, zu präexistenter Musik als Autorensignatur, zu Musik und Stadt in *New York, New York*, zur Schizophrenie der Musik in *Taxi Driver* und zu Scorseses Arbeit mit seinem „music editor“ Robbie Robertson. (Verlag)

Heldt, Guido / Krohn, Tarek / Moormann, Peter / Strank, Willem (Hrsg.): *Musik in der Filmkomödie*. München: edition text + kritik 2017, 199 S. (FilmMusik. 3.).

Der dritte Band der Reihe „FilmMusik“ untersucht filmmusikalische Gags, Jazz als Idiom für Satire und Parodie in Film und Fernsehen, Musik und Komödie im stalinistischen Kino, Frank Zappas *200 Motels* sowie Musik in Horrorkomödien.

Inhalt: Vorwort 7. – Tarek Krohn: Überlegungen zum filmmusikalischen Gag / 11. – Lindsay Carter: Das Leben ist freudiger geworden. Musik und Komödie im stalinistischen Kino / 43. – Konstantin Jahn: »Who put the wit in syncopation?«. Jazz als Signum von Satire, Parodie und Humor in Vaudeville-Film, Cartoon und TV-Comedy / 73. – Jörg Heuser: Frank Zappa, 200 Motels: Weltenkollision / 109. – Guido Heldt: Furchtbar lustig. Musik in Horrorkomödien / 130.

Heldt, Guido / Krohn, Tarek / Moormann, Peter / Strank, Willem (Hrsg.): *Musik im Vorspann*. München: edition text + kritik 2020, 142 S. (FilmMusik. 4.).

Die Musik im Vorspann stimmt die Zuschauerinnen und Zuschauer, ähnlich den Overtüren vieler Opern und Operetten vor allem des 19. Jahrhunderts, auf das Bevorstehende ein, begleitet sie als „Ohrwurm“ nach Ende der Kinovorführung oder Fernsehausstrahlung und bleibt im Gedächtnis als Pars pro Toto für die Gesamtheit des Scores. Doch trotz ihrer prägenden Wirkung und zentralen Position wurde der Rolle der Musik im Vorspann bisher nur äußerst wenig Beachtung geschenkt. Der neue Band der Reihe „FilmMusik“ versucht diese Lücke mit vier Beiträgen zu schließen: zum Hollywood-Kino und Erich Wolfgang Korngold, zum Quality-TV, zum wechselhaften Werdegang Hanns Eislers und zur Wiederverwendung einer bekannten Vorspann-

musik in zahlreichen anderen Produktionen. Beiträger des Bandes sind Felix Kirschbacher, Frank Lehman, Wolfgang Thiel und Andreas Wagenknecht.

Inhalt: Vorwort. – Frank Lehman: Form und thematische Struktur in Vorspannmusiken Erich Wolfgang Korngolds (11–52). – Wolfgang Thiel: Hanns Eislers Vorspannmusiken zu Spielfilmen aus drei Jahrzehnten (53–77). – Felix Kirschbacher: Das Beste kommt zum Anfang. Episodenbeginn und Vorspann in *The Good Wife* (78 – 103). – Andreas Wagenknecht: Immer wenn die Duduk spielt. Zur Wiederverwendung der Musik aus dem Vorspann des Films *The Last Temptation Of Christ* in Fernsehdokumentationen und Dokumentarfilmen (104 – 127).

Hellégouarch, Solenn: *Musique, cinéma, processus créateur: Norman McLaren – Maurice Blackburn, David Cronenberg – Howard Shore*. Paris: Vrin 2020, 295 S. (MusicologieS.).

Norman McLaren œuvre dans le domaine onirique de l'animation. David Cronenberg est maître du genre de l'horreur intérieure. Que peuvent donc partager ces deux cinéastes canadiens aux univers si distincts ? Chacun a construit une relation à long terme avec un compositeur – respectivement Maurice Blackburn et Howard Shore. D'un duo à l'autre, le musicien occupe une place centrale au sein de la création collective ; sa musique se révèle comme une composante fondamentale. Quels processus créatifs lui permettent de se déployer ? Le livre fait la lumière sur les mécanismes collaboratifs et la pensée de ces duos. Plus généralement, il établit une poétique de la création musico-filmique, décrit et comprend les processus créateurs filmique et musical qui déterminent la composition d'une musique de film et, plus encore, une musicalité de tout le complexe audiovisuel. Du cinéma d'animation expérimental (*A Phantasy*) au long-métrage de fiction (*Crash, A Dangerous Method*) en passant par le documentaire engagé (*Jour après jour*), l'auteure offre un portrait inédit de pratiques musico-filmiques novatrices tout en proposant de nouvelles approches analytiques pour la musique de film.

Henderson, Clara: »When hearts beat like native drums:« Music and sexual dimensions of the notions of »savage« and »civilized« in »Tarzan and His Mate«, 1934. In: *Africa Today* 48 (2001) 4, S. 91–124.

Über den Film von Cedric Gibbons.

Henderson, Scott: Viewing with Your Ears, Listening With Your Eyes: Synching Popular Music and Cinema. In: *The SAGE Handbook of Popular Music*. Ed. by Andy Bennett & Steve Waksman. Los Angeles/London/New Delhi/Singapore/Washington, DC: SAGE 2015, S. 475–492.

Henke, Matthias / Beimdieke, Sara (Hrsg.): *Das Wohnzimmer als Loge: Von der Fernsehoper zum medialen Musiktheater*. Würzburg: Königshausen & Neumann 2016, 235 S. (Thurnauer Schriften zum Musiktheater. 32.).

Inhalt: Vorwort der Herausgeber / 7. – Matthias Henke: Kunst der Stunde Null? Zu den Anfängen der Fernsehoper / 11. – Barbara Dietlinger: Die Anfänge der Fernsehoper in den USA am Beispiel des NBC Opera Theatre / 23. – Rainer J. Schwob: Zur Geschichte des Salzburger Fernsehoperpreises / 43. – Sara Beimdieke: Innovation und Rückgriff: *Die Paßkontrolle* (ORF, 1958) – eine Fernsehoper von Paul Angerer und Hans Friedrich Kühnelt / 75. – Kazusa Haii: Fernsehoper in Japan / 93. – Bianca Michaels: Die Fernsehoper: Methodisch-theoretische Annäherungen an einen weißen Fleck der Forschung / 115. – Knut Hicketier: Fernsehspiel und Fernsehoper – Von der Bühne zum Studio / 133. – Ulrike Hartung: Imaginäres Musiktheater: Oper in Janet Cardiffs und Georg Bures Millers *Opera for a Small Room* (2005) und *Playhouse* (1997) / 147. – Matthias Weiß: Money for nothing and your chicks for free? Videoclips als Werbung, visuelle Musik und televisuelles Musiktheater / 161. – Jelena Novak: Televisual Opera After TV / 179. – Ludger Brümmer: Beispiele medialer Technologie im zeitgenössischen Medientheater / 197.

Hentschel, Frank: „Der Tod ist ein Meister aus Deutschland“. Nationalsozialismus als musikalisch vermittelter Subtext filmischer Ge-

waltdarstellungen. In: *Die Musiktheorie* 27,12, 2012, S. 266–279.

In many movies the depiction of violence executed by a male character is accompanied by German classical music. In this article such film scenes are interpreted arguing that the German music is central for establishing a subtext on Nazism. The musical torture practices of the films are related to actual torture practices of the concentration camps. The films discussed are *Reservoir Dogs*, *James Bond: The Spy Who Loved Me*, *The Silence of the Lambs*, *Death and the Maiden*, *Brute Force* and *Apocalypse Now*.

Hentschel, Frank: Musik im Horrorfilm 2010–2017. In: *Horror-Kultfilme*. Hrsg. v. Angela Fabris, Jörg Helbig u. Arno Rußegger. Marburg: Schüren 2017, S. 153–174 (Marburger Schriften zur Medienforschung. 78.).

Hentschel, Frank / Moormann, Peter (Hrsg.): *Filmmusik: Ein alternatives Kompendium*. Wiesbaden: Springer VS 2018, VII, 356 S.

Dieses Handbuch nimmt eine komplementäre Akzentsetzung zu den in jüngster Zeit erschienenen Büchern zur Filmmusik vor. In den einzelnen Beiträgen wird die Praxis der Filmmusik so dargestellt, dass auch Filmkomponisten, Dramaturgen und Redakteure zu Wort kommen. Andere Aspekte werden kritisch unter die Lupe genommen und Themen wie die Filmouvertüre, Personalstile von Komponisten eigens beleuchtet.

Inhalt: Technische Verfahren in der Filmmusik – Akteure und Einflussfaktoren bei der Realisierung von Filmmusik – Filmmusik und die multimedialen Künste des 19. Jh. – Zur Rekonstruktion von Stummfilm-Musik – Musik und Zwischentitel im Stummfilm – Die Filmmusikouvertüre – Narratologie und Filmmusik – Besonderheiten der Musik von US-Fernsehserien – Psychologie der Filmmusik – Filmstimme – Sound Design – Die audiovisuelle Gestaltung digitaler Spiele – Musik, Soundscapes und Soundmix in afrikanischen Filmen – Filmmusik jenseits des Films – Filmmusik-Recherche im Internet.

Henzel, Christoph: »A Jazz singer – singing to his god«. »The Jazz Singer« (1927): Musik im »ersten Tonfilm«. In: *Archiv für Musikwissenschaft* 63 (2006) 1, S. 47–62.

Über den Film von Alan Crosland.

Herget, Ann-Kristin: On music's potential to convey meaning in film: A systematic review of empirical evidence. In: *Psychology of Music* [Online first] (26.3.2019); [DOI].

With its schema-activating potential to influence an audience's perception and interpretation of film plot and protagonists, film music goes far beyond the role of an emotionalizing accessory in film contexts. For this review, 24 German and English empirical studies that tested music's potential to convey meaning were identified to be compared in their research questions, the characteristics of their methods, designs, samples, and stimulus materials, as well as main results. Depending on the degree of realism and the abstraction level of the audio-visual stimulus material, differently connoted music or music of different genres trigger supra-individual associations, which make the recipients' perceptual patterns and evaluations of film plot and protagonists predictable. The review provides a systematization of music's effects as well as methodological and content-related indications for future research.

Herzfeld, Gregor: Disney psychedelisch: Musik und Rausch im Zeichentrickfilm. In: *Acta musicologica* 86, 2014, S. 125–146.

Herzog, Amy: Discordant Visions: The Peculiar Musical Images of the Soundies Jukebox Film. In: *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America* 22,1, 2004, S. 27–39.

Hess, Carol A.: Competing Utopias? Musical Ideologies in the 1930s and Two Spanish Civil War Films. In: *Journal of the Society for American Music* 2,3, 2008, S. 319–354.

van Heuckelom, Kris / Guć, Iwona: Songs of home (and away): Ethnically-coded diegetic

music and multidirectional nostalgia in fiction films about Polish migrants. In: *NECSUS: European Journal of Media Studies* 5,2 Autumn 2016, 171–191; [URL].

This article offers a textual and contextual analysis of ethnically-coded musical performances in migration-themed fiction film, with a particular focus on productions featuring expatriate characters from Poland. As we argue, the Polish sample substantially differs from soundtrack-related approaches prevalent in films about postcolonial migrants and ethnics. In the hands of the filmmakers and actors involved, traditional Polish songs that typically revolve around protective domesticity and bonding (especially lullabies) hint at the possibility of reinstalling a sense of intergenerational affinity at the core of the local household. Therefore, rather than evoking an aura of multicultural hybridity or exotic Otherness, the foreign-language musical performances featured in the films involved create a soundscape in which nostalgia ceases to be the exclusive property of the displaced newcomer.

Hexel, Vasco: *Hans Zimmer and James Newton Howard's "The Dark Knight": A Film Score Guide*. Lanham/Boulder/New York/London: Rowman & Littlefield 2016, xxi, 211 S. (Film Score Guides. 18.).

Inhalt: 1. Musical Background of the Composers / 1; – 2. Critical, Textual, and Historical Context of *The Dark Knight* / 13; – 3. The Technical Approach of the Composers / 31; – 4. Analysis of the Score as Musical Text / 53; – 5. Analysis of the Score as Part of the Soundscape / 111; – Conclusion / 133; – Notes / 135; – Appendix I: Spotting / 149; – Appendix II: Orchestrations / 173.

Hickman, Roger: *Reel Music: Exploring 100 Years of Film Music*. 2nd ed. New York / London: W. W. Norton 2017, xxviii, 628 S.

Inhaltsübersicht: Part One: *Exploring Film and Music*. – 1. Exploring Film and Music – 2. Elements of Music – 3. Listening to Film Music – 4. Forerunners of Film Music – Part Two: *The Silent Film Era, 1895–1929*. – 5. A New Art Form – 6. The Foundations of Modern Film-

making – 7. Breaking the Sound Barrier – 8. Europe after World War I – Part Three: *The Golden Age of Sound, 1929–1943*. – 9. The Classical Hollywood Film Score – 10. Lighter Musical Scores – 11. Hollywood and World War II – 12. International Filmmaking: A Golden Age Interrupted – Part Four: *New Challenges for Hollywood, 1944–1959*. – 13. The Postwar Years – 14. Expanding Modern Music, 1951–1959 – 15. Country, Rock, and All That Jazz, 1951–1959 – 16. The Revitalization of International Filmmaking – Part Five: *The New Cinema, 1960–1974*. – 17. The Tumultuous 60s – 18. The Rockin' 60s – 19. Emerging from the Crisis Years – 20. The New Wave and World Cinema – Part Six: *Synthesizing the Past and Exploring the New, 1975–1988*. – 21. The Return of the Classical Score – 22. Alternatives to the Symphonic Score – 23. Box Office vs. Critics – 24. Global Views of the Past and Present, 1975–1988 – Part Seven: *Fin de Siècle, 1989–2000*. – 25. Historical Films – 26. Life in America – 27. Animations, Comedies, Romances, and Fantasies – 28. World Cinema after the Cold War – Part Eight: *The New Millennium, 2001–2015*. – 29. Blockbuster Fantasies and Adventures – 30. Seeking Heroes – 31. Animations, Musicals, and Dramas – 32. International Films Achieve Parity.

Hill, Andrew Warren: *Scoring the Screen: The Secret Language of Film Music*. Montclair, NJ: Hal Leonard Books 2017, xxxi, 391 S.

Inhalt: Foreword: The Greatest Gig in the World / xiii; – Introduction: Ancient & Modern: An Appreciation of James Newton Howard's *The Sixth Sense* / xvii; – 1. From Among the Dead: Bernard Herrmann's *Vertigo* / 1; – 2. Boo Radley's Porch: Elmer Bernstein's *To Kill a Mockingbird* / 23; – 3. Signs and Meaning: From *Spellbound* to *Inception* / 46; – 4. *Perfume: The Scent of Murder* / 78; – 5. Carmen in Hell: David Newman's *The War of the Roses* / 101; – 6. Waltz for a Dead Girl: Christopher Young's *Jennifer 8* / 130; – 7. Feed Your Head: Don Davis's *The Matrix* / 160; – 8. Such a Long, Long Way to Fall: Danny Elfman's *Alice in Wonderland* / 195; – 9. Surgical Precision: Alberto Iglesias's *La piel que habito* / 228; – 10. The Strength of the Righteous: Ennio Morricone's *The Untouchables* / 262; – 11. Toward a New Aesthetic of Music for the Screen / 300; – 12. Through a Glass, and

Darkly: Anatomy of a Cue from Jerry Goldsmith's *Patton* / 322; – 13. Stand Up! Two Cues from Elliot Goldenthal's *Michael Collins* / 334; – 14. John Powell Slays a Dragon / 350; – Against the Odds: The Road to Kraków / 382; – Afterword / 387.

Hischak, Thomas S.: *The Encyclopedia of Film Composers*. Lanham, Md.: Rowman & Littlefield, 2015, 836 S.

Rev. (Palmer, Landon) In: *Music, Sound, and the Moving Image* 11,1, 2017, S. 119–123. – Rez. (Jewanski, Jörg) in: *Kieler Beiträge zur Filmmusikforschung*, 13, 2017, S. 151–156.

Hiyama, Sachiko: Sengo eiga-shi ni miru wasei 'surirā eiga' no hōga to sono ongaku: "No-rainu" ni okeru 'taiihō' no yakuwari [肥山 紗智子: 戦後映画史にみる和製「スリラー映画」の萌芽とその音楽: 『野良犬』における「対位法」の役割]. In: *Kōbodaigaku daigakuin ningen hattatsu kankyō-gaku kenkyū-ka kenkyū kiyō* [神戸大学大学院人間発達環境学研究科研究紀要] 11,2, 2018, S. 1–12.

"The birth of Japan-made thriller film and music in the history of the postwar Japanese film: The role of counterpoint in *A Stray Dog* [*Nora inu*, dt. *Ein streunender Hund*, Japan 1949, Akira Kurosawa]."

In japan. Schrift.

Hoeckner, Berthold [...]: Film music influences how viewers relate to movie characters. In: *Psychology of Aesthetics, Creativity, and the Arts* 5,2, 2011, S. 146–153.

The study provides evidence that film music can influence character likability and the certainty of knowing the character's thoughts, which are antecedents of empathetic concern and empathic accuracy. Thus film music may be regarded as modulating antecedents of empathic concern and empathic accuracy.

Hoeckner, Berthold: *Film, Music, Memory*. Chicago, Ill.: The University of Chicago Press 2019, 278 S. (Cinema and Modernity).

Film has shaped modern society in part by changing its cultures of memory. Film, Music,

Memory reveals that this change has rested in no small measure on the mnemonic powers of music. As films were consumed by growing American and European audiences, their soundtracks became an integral part of individual and collective memory. Berthold Hoeckner analyzes three critical processes through which music influenced this new culture of memory: storage, retrieval, and affect. Films store memory through an archive of cinematic scores. In turn, a few bars from a soundtrack instantly recall the image that accompanied them, and along with it, the affective experience of the movie. Hoeckner examines films that reflect directly on memory, whether by featuring an amnesic character, a traumatic event, or a surge of nostalgia. As the history of cinema unfolded, movies even began to recall their own history through quotations, remakes, and stories about how cinema contributed to the soundtrack of people's lives. Ultimately, Film, Music, Memory demonstrates that music has transformed not only what we remember about the cinematic experience, but also how we relate to memory itself.

Hoffmann, Bernd: Und der Duke weinte. Afro-Amerikanische Musik im Film. Zu Arbeiten des Regisseurs Dudley Murphy (1929). In: *Jazzforschung / Jazz Research* 39, 2007, S. 119–152.

Hoffmann, Bernd: Way down upon the Suwannee River: ‚Jazz‘-Adaptionen im frühen experimentellen Tonfilm der USA. In: *Musik – Pädagogik – Dialoge*. Festschrift für Thomas Ott. Hrsg. v. Andreas Eichhorn u. Reinhard Schneider. München: Allitera Verlag 2011, S. 86–103 (Musik – Kontexte – Perspektive. 1.).

Hoffmann, Bernd: Lindy Hop und Cotton Club: Tanz im frühen US-amerikanischen Film. In: *Bewegungen zwischen Hören und Sehen: Denkbewegungen über Bewegungskünste*. Hrsg. v. Stephanie Schroedter. Würzburg: Königshausen & Neumann 2012, S. 501–518.

Hoffmann, Bernd: Ruß im Gesicht. Zur Inszenierung US-amerikanischer Musical Shorts. In: Franz Kerschbaumer / Franz Krieger

(Hrsg.): *Jazzforschung / Jazz Research* (Graz: Adeva Musik) 44, 2012 [2013], S. 159–184.

In leicht geänderter Form in: *Kieler Beiträge zur Filmmusikforschung*, 11, Sept. 2014, S. 380–427 (online).

Hoffmann, Bernd: Alltag im Jazz-Himmel: Die Musical Shorts der 1930er Jahre. In: *Musikpädagogik und Musikkulturen*. Festschrift für Reinhard Schneider. Hrsg. v. Andreas Eichhorn u. Helmke Jan Keden. München: Allitera Verlag 2013, S. 103–125 (Musik-Kontexte-Perspektiven. 4.).

Hoffmann, Bernd: Musical Shorts (Einleitung). In Willem Strank / Claus Tieber (Hrsg.): *Jazz im Film. Beiträge zu Geschichte und Theorie eines intermediären Phänomens*. Münster: Lit-Verlag 2014, S. 14–16 (Reihe Film. 16.).

Hoffmann, Bernd: „Eisgekühlter Hot“. Visualisierungen im Westdeutschen Jazz der 1950er Jahre. In: *Jazz Research News*, 47, 2015, S. 2216–2240.

In leicht geänderter Form in: *Kieler Beiträge zur Filmmusikforschung*, 12, April 2016, S. 395–431 (Online).

Hoffmann, Bernd: „Jazz – Gestern und Heute“. Anmerkungen zu einem Kurzfilm von Joachim Ernst Berendt. In: *Kieler Beiträge zur Filmmusikforschung*, 13, 2017, S. 103–128 (Online).

Hoffmann, Bernd: „Abfallprodukte des Jazz-idioms“. Schlager als Gegenwelten improvisierter Musik. In: Michael Fischer / Hans J. Wulff (Hrsg.): *Musik gehört dazu: Der deutsch-österreichische Schlagerfilm im Kontext seiner Zeit*. Münster: Waxmann 2019, 137–152.

Hogg, Anthony: *The Development of Popular Music Function in Film: From the Birth of Rock 'n' Roll to the Death of Disco*. Cham, Switzerland: Palgrave Macmillan 2019, ix, 174 S. (Palgrave Studies in Audio-Visual Culture.).

Inhalt: 1. Introduction – 2. The Classic Ameri-

can Musical Phase: The Films of Elvis Presley – 3. The British Invasion Phase: *A Hard Day's Night* – 4. The New Hollywood Alienation Phase: *The Graduate* – 5. The Disco Phase: *Saturday Night Fever* – 6. The Conservative Post-Disco Phase: *Footloose* and *Flashdance* – 7. Afterword.

Hois, Eva Maria: (Volks)Musik im österreichischen Heimatfilm. In: *Jahrbuch des Österreichischen Volksliedwerkes* 60, 2011, S. 200–204.

Holbrook Morris B.: Ambi-diegetic Music in the Movies: The Crosby Duets in *High Society*. In: *Consumption, Markets and Culture* 8,2, June 2005, S. 153–182.

One key element in the product design of a motion picture, ambi-diegetic music – that is, cinemusical material that appears on-screen (like “diegetic” music) that advances the dramatic development of plot, character, or other important cinematic themes (like “non-diegetic” music) – helps to shape the meanings conveyed to a film’s viewing audience. By way of illustration, the present paper examines the role of a pivotal cinemusical duet (“Now You Has Jazz”) by two stellar performers (Bing Crosby and Louis Armstrong) in the MGM musical *High Society* (1956). By pairing off a middle-aged Bing Crosby with a much younger Grace Kelly, this film faces the challenge of rehabilitating the image of Bing in time to let him plausibly win the hand of the youthful Grace in the end. The mechanism for this recuperation appears in the symbolically central role played by the ambi-diegetic duet entitled “Now You Has Jazz.” Via his visual, musical, and historical connection with Armstrong and thereby with a walking embodiment of jazz iconography, Crosby attains a rejuvenated vitality to emerge as Kelly’s viable suitor of choice.

Holbrook, Morris B.: Cinemusical meanings in motion pictures: commerce, art, and Brando loyalty ... or ... De Niro, My God, To Thee. In: *Journal of Consumer Behaviour Volume* 6,6, Nov./Dec. 2007, S. 398–418.

The theme of art-versus-commerce has sur-

faced in many motion pictures but serves here to juxtapose three otherwise disparate films that draw upon the power of jazz as a force toward the dramatic development of character, plot, central themes, and other cinemusical meanings. Specifically, via the significance of its ambi-diegetic music, *New York, New York* (1977) shows the elevation of artistic integrity (Robert De Niro as Jimmy Doyle) over commercialism (Liza Minnelli as Francine Evans). In *Heart Beat* (1980), the raw honesty of a committed-but-doomed creative genius (Art Pepper) provides nondiegetic music that signifies the self-destructive degradation of a key protagonist (Nick Nolte as Neal Cassady). Finally, in *The Score* (2001), the appealing nature of diegetic jazz in a cinemusically-enriched nightclub environment helps to explain why a soon-to-be-reformed criminal (Robert De Niro, again, as Nick Wells) would risk everything in collaboration with two bizarre partners (Marlon Brando as Max Baron and Ed Norton as Jack Teller) in hopes of a payoff big enough to allow him to retire from a lucrative career in crime in order to run his legitimate jazz venue and to settle down with his true love (Angela Bassett as Diane Boesman).

Hope, Daniel / Knauer, Wolfgang: *Sounds of Hollywood: Wie Emigranten aus Europa die amerikanische Filmmusik erfanden*. Reinbek: Rowohlt 2015, 319 S., 8 Bl.

Daniel Hope ist als Geiger ein Weltstar. Mit seinem Buch «Familienstücke» über die Geschichte seiner jüdischen Vorfahren hat er Aufsehen erregt. Jetzt macht er sich auf die Suche nach den Spuren deutscher und österreichischer Emigranten in Hollywood. Und er entdeckt, dass der schwelgerische Sound und der opulente Orchesterklang, von denen die Filmmusik der amerikanischen Studios bis heute geprägt ist, zum großen Teil von Komponisten geschaffen wurden, die vor den Nazis in die USA geflohen waren. Hope trifft die Nachfahren vieler Musiker. Er zeigt, wie sehr die Traumfabrik von Los Angeles ein Ort war, an dem Gestrandete ihre Hoffnungen aus den Koffern kramten und ihre Träume in Musik verwandelten. Von Erich Wolfgang Korngold über Kurt Weill bis zu Ennio Morricone geht die Spurensuche des Autors, von Hitchcocks *Spellbound* über Michael Curtiz'

Casablanca bis zu Spielbergs *Schindlers Liste*. Das Ergebnis ist ein sehr persönliches Buch mit bewegenden Eindrücken und Erkenntnissen. ein überraschender Blick auf ein wichtiges Kapitel unserer Kulturgeschichte. (Verlag)

Hörisch, Jochen: *Pop und Papageno: Über das Spannungsverhältnis zwischen U- und E-Musik*. Paderborn: Wilhelm Fink 2016, 119 S.

Darin: 4. Zeitkünste: Der Film und die Musik – Das Kino als Sphäre für U- und E-Musik (S. 83–102).

Hörner, Michael: Filmmusik und Musikvideo im Aufmerksamkeitshorizont des FFK. In: *Fest|Stellungen: Dokumentation des 25. Film- und Fernsehwissenschaftlichen Kolloquiums*. Hrsg. v. Thomas Nachreiner & Peter Podrez. Marburg: Schüren 2014, S. 40–47 (Film- und Fernsehwissenschaftliches Kolloquium. 25.).

Horowitz, Michael: *Leonard Bernstein: Magier der Musik – die Biografie*. Wien: Amalthea Verlag 2017, 239, 32 ungez. S.

Hosono, Haruomi: *Eiga o kikimashō* [細野晴臣: 映画を聴きましょう]. Tōkyō: Kinema Junpōsha 2017, 317 S.

[„Hören wir uns den Film an“.]

In japan. Schrift. – *Inhalt*: Meine erste filmische Erinnerung – Der erste japanische Filmsoundtrack! – Deep SF Filmmusik – Ein besonderer Musiker für mich – Die Auswirkungen von Science-Fiction-Filmen in der psychedelischen Ära – Die Zeit des amerikanischen New Cinema – Germitypische Rusticelli-Musik [zu Pietro Germi und Carlo Rusticelli] – Die Magie der Filmmusik – Inspirierende Musik von Nino Rota – Ideale andere Kombinationen.

Housh, Rich: Minimalismus und das bewegte Bild. Filme und Musik von Phill Niblock. In: *Musik-Texte: Zeitschrift für neue Musik* 132, 2012, S. 55–61.

Howell, Amanda: *Popular Film Music and Masculinity in Action – A Different Tune*. New York/London: Routledge 2015, 175 S. (Routledge Advances in Film Studies. 38.).

Hsu Greta: Jacks of All Trades and Masters of None: Audiences' Reactions to Spanning Genres in Feature Film Production. In: *Administrative Science Quarterly* 51,3, 2006, S. 420–450.

Hsu, Greta / Negro, Giacomo / Perretti, Fabrizio: Hybrids in Hollywood: A Study of the Production and Performance of Genre Spanning Films. In: *Industrial and Corporate Change* 21, 2012, S. 1427–1450.

Hubbert, Julie: Modernism at the Movies: *The Cabinet of Dr. Caligari* and a Film Score Revisited. In: *The Musical Quarterly* 88,1, 2005, S. 63–94.

When the film premiered in Berlin in February 1920, it was an enormous success with German audiences and also with critics, who were impressed by Caligari's innovative narrative and production design. A good deal of the attention the film generated centered on its unusual scenario, which mixed elements of the mystery...

Hust, Christoph: Übergangsriten: Musik und Ton in *Hitlerjunge Quex* (1933). In: *Die Tonkunst: Magazin für klassische Musik und Musikwissenschaft* 3,4, 2009, S. 443–455.

Über den Film von Hans Steinhoff.

Huvet, Chloé: La musicologie du cinéma. Enjeux disciplinaires et problèmes méthodologiques. In: *Intersections: Canadian Journal of Music* 36,1, 2016, S. 53–84.

Film music has been neglected for a long time in scholarly literature, especially in French-speaking countries. This shortcoming is addressed since a few decades by the blossoming of musicological and specialized analysis devoted to film music. By casting a retrospective glance over this young academic field called "film musicology", we will first ques-

tion the place of film music study within musicological research, so as to understand the disavowal it has been subjected to. Disparities still exist between North American and French approaches, but we will demonstrate that the progressive institutionalization of film music and its inclusion within musicology are set on an encouraging path. The issues specific to film music study will be examined in order to highlight what methodological challenges such a research object entails. We will also show how they relate to and reengage a number of reflections taking place within musicology itself.

– I –

Imort, Peter: Rockklassiker in Filmklassikern: ein soziokultureller Streifzug durch 50 Jahre populäre Musik im Film. In: *Zwischen Rockklassikern und Eintagsfliegen. 50 Jahre populäre Musik in der Schule*. Hrsg. v. Georg Maas. Oldershausen: Lugert 2010, S. 177–191.

Insdorf, Annette: Maurice Jaubert and François Truffaut: Musical Continuities from *L'Atalante* to *L'Histoire d'Adèle H.* In: *Yale French Studies* 60, 1980, S. 204–218.

Indraganti, Kiranmayi: *Her Majestic Voice: South Indian Female Playback Singers and Stardom, 1945–1955*. New Delhi: Oxford University Press 2016, xl, 186 S., 16 ungez. S.

This work brings to light the previously uncharted history of female playback singers in the South-Indian (Telugu) film industry between 1945 and 1955. Playback singers such as R. Balasaraswati Devi, K. Jamuna Rani, Jikki Krishnaveni, P. Leela, and the singing actress P. Bhanumati's contribution to playback singing have been studied in order to arrive at a more cohesive history of Indian cinema.

Ireland, David: *Identifying and Interpreting Incongruent Film Music*. Cham, Switzerland: Pal-

grave Macmillan 2018, xii, 248 S. (Palgrave Studies in Audio-Visual Culture.).

Based on the autor's PhD diss.: *The Influence of Incongruence on Perceived Emotional meaning in the Film Sound*. University of Leeds 2012.

Itō, Tōru: Terayama Shūji "sho o suteyo, machi e deyou" eiga ni okeru ongaku no kinō [伊藤 徹: 寺山修司《書を捨てよ、町へ出よう》・映画における音楽の機能]. In: *Kyōtokōgeisen'idaigaku gakujutsu hōkoku-sho* [京都工芸繊維大学学術報告書] = *Bulletin of Kyoto Institute of Technology* 10, 2017, S. 1-21.

"The functions of music in film and Terayama Shūji's *Throw Away Your Books and Rally in the Streets*."

In japan. Schrift. – Zur Musik in Shūji Terayamas experimentellem Spielfilm *Werft die Bücher weg und geht auf die Straße* (Japan 1971). – *Abstract*: Dieses Paper ist ein Versuch, die Funktion von Musik in einem Film zu betrachten, wobei der Film *Werft die Bücher weg und geht auf die Straße* (1971) von Shūji Terayama als Hinweis verwendet wird. Zuerst werden Terayamas grundlegende Absichten in Bezug auf die Beziehung zwischen dem Subjekt der ästhetischen Erfahrung und dem Objekt und der Dekonstruktion der Handlung bestimmt, und dann wird die Diskontinuität oder Desorganisation dieses Films extrahiert. Es wird jedoch klargestellt, dass diese Schwächen in der Dramaturgie das sind, was Terayama selbst beabsichtigt hat, indem er das ursprüngliche Drehbuch und die Spuren seiner Umschreibung nachzeichnet. Nachdem in vier Fällen bestätigt wurde, dass eine eng mit Musik verwandte Szene in Form des Ausschneidens der Grundhandlung in diesen Film eingefügt wurde, wird die Funktion der Musik in diesem Film zwangsläufig generiert. [...] Im letzten Kapitel wird in diesem Beitrag mit Hilfe von Siegfried Krakauers Filmtheorie die Funktion der Musik in diesen Filmen gegen die tragische kreative Position dargestellt, die Aristoteles der Musik in der Poesie zugewiesen hat. [...]

Ivaškin, Aleksandr V. / Kirkman, Andrew (eds.): *Contemplating Shostakovich: Life, Music and Film*. Burlington, VT/Farnham: Ashgate

2012, xxviii, 285 S.

Contemplating Shostakovich marks an important new stage in the understanding of Shostakovich and his working environment. Each chapter covers aspects of the composer's output in the context of his life and cultural milieu. The contributions uncover 'outside' stimuli behind Shostakovich's works, allowing the reader to perceive the motivations behind his artistic choices; at the same time, the nature of those choices offers insights into the workings of the larger world – cultural, social, political – that he inhabited. Thus his often ostensibly quirky choices are revealed as responses – by turns sentimental, moving, sardonic and angry – to the particular conditions, with all their absurdities and contradictions, that he had to negotiate. Here we see the composer emerging from the role of tortured loner of older narratives into that of the gregarious and engaged member of his society that, for better and worse, characterized the everyday reality of his life. This invaluable collection offers remarkable new insight, in both depth and range, into the nature of Shostakovich's working circumstances and of his response to them. The collection contains the seeds for a wide range of new directions in the study of Shostakovich's works and the larger contexts of their creation and reception.

Iversen, Gunnar / Tiller, Asbjørn: *Lydbilder: mediene og det akustiske*. Oslo: Universitetsforlaget 2014, 203 S.

Wir haben eine starke Tradition darin, die visuelle Seite von Film und Fernsehen zu analysieren, aber die Tonstudien sind weniger entwickelt. «Lydbilder» ["Tonbilder"] ist eine Einführung in Ton in Film, Fernsehen und moderner Kunst. – Die Autoren geben zunächst eine allgemeine Einführung in Klang und Theorien über Klang in den Medien und wie Klang in verschiedenen Genres und spezifischen Texten funktioniert. Sie diskutieren, was Ton ist, welche Funktionen er in verschiedenen Erzählungen hat, die Beziehung zwischen Ton und Bild und die technologische Entwicklung auf dem Gebiet des Tons. – Teil Zwei besteht aus der Analyse von Medientexten, bei denen der Schwerpunkt auf der Funktion des Klangs liegt. Die Analysen

konzentrieren sich auf Filme (*Oslo, 31. August* und die *Alien*-Filme), Fernsehserien (*Mad Men* und *Boardwalk Empire*), Dokumentarserien (*Madagaskar* und *Kingdom of Plants*) und auf Klang in der modernen Kunst (z. B. die Tonskulptur *Flyndre*).

Inhalt: DEL 1. LYD OG AUDIO VISUELLE MEDIER (Gunnar Iversen/Asbjørn Tiller) / 15: – Innledning – Hva er lyd? – Lyd og teknologi – Lydfilmen – Målbar og opplevd lyd – Opplevelse av rom – Sammenstilling av lyd og bilde – Merverdi – Postsynkronisering – Lydgjengivelse – Lydens grunnleggende funksjoner – Fire typer lyd – Lydanslaget i *Apocalypse Now* – Tre helikopterlyder – Diegetisk og ikke-diegetisk lyd – Subjektiv og objektiv lyd – Dynamikk – Dynamiske skifter – Lyd og musikk – Å bygge broer – Stemmer og dialog – Lyd og følelser – Lydmedier. – DEL 2. SEKS LYDANALYSER: – Lyden av Oslo den 31. august (Gunnar Iversen) / 101: – En mann og en by – Norsk film med fransk forbilde – Lyddesignerens rolle – Lydens persepsjonspunkt og subjektivitet – Byens lyder – Musikk og stemning – Livets ekkopunkt. – I verdensrommet kan ingen høre deg skrike (Asbjørn Tiller) / 118: – Lyden i verdensrommet – Filmlydens dynamikk – Klaustrofobisk stillhet og lyd – Betydningen av offscreen-lyd – Et lydfyllt filmatisk verdensrom. – Lyden av fortiden (Gunnar Iversen) / 129: – Fjernsynet som lydmedium – *Mad Men* – Fortidens lydlandskap – Stemningsskapende musikk – *Boardwalk Empire* – Musikalsk dobbelteksponering – Lyden av 1920-årene – Lyden av fortiden. – Naturens lyder (Gunnar Iversen) / 151: – Tre lyd kategorier – Lydteknologi, sanselighet og naturfølelse – Fjernsynsstemmene – I villmarken – Lyden av planter – Naturens lyder. – Kunstens lydrom (Asbjørn Tiller) / 165: – Kunstens lyd – Rommets lyd – Forestillinger av rom. – Flyndras sang (Asbjørn Tiller) / 177: – Møtet med *Flyndra* – Lydbilder i lyd miljø – Lagvislyd – *Flyndras* rom – Teknologibasert lyd kunst – Skulpturen skaper et nytt lydrom. – Etterord / 191 – Litteratur / 193 – Stikkord / 198.

– J –

Jacobs, Lea: *Film Rhythm after Sound: Technology, Music, and Performance*. Oakland, Cal.: University of California Press 2015, XII, 266 S.

Inhalt: Introduction: film rhythm and the problem of sound. A lesson with Eisenstein: rhythm and pacing in *Ivan the Terrible*, Part I / Mickey Mousing reconsidered / Lubitsch and Mamoulian / Dialogue timing and performance in Hawks.

The seemingly effortless integration of sound, movement, and editing in films of the late 1930s stands in vivid contrast to the awkwardness of the first talkies. *Film Rhythm after Sound* analyzes this evolution via close examination of important prototypes of early sound filmmaking, as well as contemporary discussions of rhythm, tempo, and pacing. Jacobs looks at the rhythmic dimensions of performance and sound in a diverse set of case studies: the Eisenstein-Prokofiev collaboration *Ivan the Terrible*, Disney's *Silly Symphonies* and early Mickey Mouse cartoons, musicals by Lubitsch and Mamoulian, and the impeccably timed dialogue in Hawks's films. Jacobs argues that the new range of sound technologies made possible a much tighter synchronization of music, speech, and movement than had been the norm with the live accompaniment of silent films. Filmmakers in the early years of the transition to sound experimented with different technical means of achieving synchronization and employed a variety of formal strategies for creating rhythmically unified scenes and sequences. Music often served as a blueprint for rhythm and pacing, as was the case in mickey mousing, the close integration of music and movement in animation. However, by the mid-1930s, filmmakers had also gained enough control over dialogue recording and editing to utilize dialogue to pace scenes independently of the music track. Jacobs's highly original study of early sound-film practices provides significant new contributions to the fields of film music and sound studies.

Rev. (Shpolberg, Masha) in: *Film Quarterly*

68,4, 2015, S. 101 – 102. – Rev. (Jones, Kent) in: *Film Comment* 51,3, 2015, S. 78. – Rev. (Pipolo, Tony) in: *Cinéaste* 41,3, 2016, S. 76 – 77. – Rev. (Wang, George Chun Han) in: *Journal of Film and Video* 69,2, 2017, 58 –59.

Jaglarz, Barbara / Bemmerlein, Georg: *Filmmusik im Musikunterricht: 38 originelle Arbeitsblätter zu „Madagascar“, „Star Wars“, „Herr der Ringe“ & Co.* Hamburg: Persen 2020, 48 S. (Bergedorfer Unterrichtsideen.).

Jahn, Konstantin: *Hipster, Gangster, Femmes Fatales: Eine cineastische Kulturgeschichte des Jazz.* München: et+k, edition text + kritik 2016, 304 S.

Zuerst: Diss., Dresden: Hochschule für Musik „Carl Maria von Weber“, u.d.T.: *Die semantischen Wandlungen des Jazz in der Filmmusik.*

Inhaltsüberblick: I. Theorie und Methodik / 13. – II. Jazz und früher Stummfilm / 30. – III. Exzess, Emanzipation und Kunst im Jazz Age / 60. – IV. Jazz und der frühe amerikanische Tonfilm / 77. – V. Das jazzige Hollywood-Musical / 96. – VI. Der Swing Craze / 111. – VII. Deutscher Exkurs: Jazz und Ideologie im swingenden Schlagerfilm / 123. – VIII. Die Stadt, der Sex und der Rausch: Film noir, sozialer Problemfilm und der »Hollywood Jazz« der 1950er Jahre / 131. – IX. Die Etablierung des Jazz in der Filmmusikkomposition / 157. – X. Action, Horror, Porno und Science-Fiction: Jazz im Genre-Kino / 179. – XI. Jazz-Cartoons: Carl Stalling, Raymond Scott und Jazz als postmodernes Konzept / 207. – XII. Abstraktion und absolute Nähe: Experimentalfilm und Dokumentation / 214. – XIII. Bedeutungsverlust und Verdichtung der Klischees: Jazz im Film seit den 1980er Jahren / 227. – XIV. Conclusio: Jazz in Film und Filmmusik als Spiegel sozialer und ästhetischer Entwicklungen / 239. – Quellenverzeichnis / 251 – Literaturliste (inkl. Noten und Online-Dokumente) / 251 – Internetquellen (Webseiten, Webvideos, Webforen etc.) / 276 – Sonstiges / 277 – Gemälde / 278 – Diskografie / 278 – Songs / 279 – Glossar / 280 – Abbildungsverzeichnis / 285 – Filmografie (inkl. TV-Serien und Serienepisoden) / 291.

James, David E.: *Rock 'n' Film: Cinema's Dance with Popular Music.* New York/Oxford: Oxford University Press 2016, 470 S.

Inhalt: Introduction: rock 'n' film – Absolute beginnings: *Blackboard Jungle* – Jukebox musicals – Dirty stars: Jayne Mansfield and Kenneth Anger – Rock 'n' roll noir: Elvis before the army – Sunshine Elvis: The devil in disguise (inc morphology of the Elvis movie) – Back in the UK: the English Elvises – Beatles I: Richard Lester and *A Hard Day's Night* – Beatles II: next morning – Bringing it all back home: toward the folk documentary – D.A. Pennebaker: documentary from folk to folk rock and rock – Utopia and its discontents: Woodstock – The Rolling Stones I: the greatest rock 'n' film band in the world – Mick Jagger, demon brother – The Rolling Stones II: the U.S. tours, from concert film to film concert: Back to black: soul – And white: country – Retrospection and reflexivity: rock 'n' film suicide.

Janz, Tobias: Soundtrack des Mythos. Zum musikalischen Design der James Bond-Filme. In: Astrid Böger, Marc Föcking (Hrsg.): *James Bond. Die Anatomie eines Mythos.* Heidelberg: Winter 2012, S. 185–222.

Janz, Tobias: Filmmusik ohne Film? Charles Koechlin's „The seven star's symphony“. In: *Klang und Semantik in der Musik des 20. und 21. Jahrhunderts.* Hrsg. v. Jörn-Peter Hiekel & Wolfgang Mende. Bielefeld: transcript 2016, S. 97–116.

Jaszoltowski, Saskia: Warum Wagner? Musikalische Grenzüberschreitungen in (Zeichentrick-)Filmen. In: *Archiv für Musikwissenschaft* 69,2, 2012, S. 154–164.

Jaszoltowski, Saskia: *Animierte Musik – Be-seelte Zeichen. Tonspuren anthropomorpher Tiere in Animated Cartoons.* Stuttgart: Steiner 2013, 206 S. (Archiv für Musikwissenschaft. Beihefte. 74.).

Zugl.: Freie Universität Berlin, Diss., 2012.

Zeichentrickfilme mit Mickey Mouse, Tom und Jerry oder Bugs Bunny waren in Holly-

- woods Goldenem Zeitalter integraler Bestandteil des Kinoprogramms und erfreuten sich größter Beliebtheit. Mit Anbruch des Tonfilms konnten sich die Cartoonfiguren nicht nur visuell gebärden, sondern auch durch Musik, Geräusche und Stimme unmittelbar akustisch äußern, um beim Publikum eine der menschlichsten emotionalen Reaktionen auszulösen: das Lachen. Das Buch untersucht das konstitutive Zusammenspiel von Bild und Ton in jenen Filmen, die bis heute nichts an Durchschlagkraft verloren haben. Aus historischer, technischer und analytischer Perspektive wird in dieser Studie das Genre der animierten Kurzfilme erschlossen und dabei die Besonderheit des Soundtracks herausgearbeitet, der die Glaubwürdigkeit der idiosynkratischen Mensch-Tier-Hybride maßgeblich befördert. Mit weitreichenden Bezügen zur Ästhetik und Emotionsforschung erklärt Saskia Jaszoltowski anschaulich, wie Filmmusik die gezeichneten Karikaturen lebendig und menschlich werden lässt. (Verlag)
- Jaszoltowski, Saskia: Langohrige Helden und gefiederte Diven. Reflexionen über Opern und Animated Cartoons in vier Akten. In: *Kieler Beiträge zur Filmmusikforschung* 11, 2014, S. 57–77.
- Jaszoltowski, Saskia: Capturing Music as a Protagonist. Audiovisual Narration in Films by Jim Jarmusch. In: Enrique Encabo Fernández (ed.): *(Re)inventig Sound: Music and Audiovisual Culture*. Newcastle upon Tyne: Cambridge Scholars 2015, S. 175–187.
- Jaszoltowski, Saskia: Belebende Musik: Zur Akustik der animierten Welt um 1930. In: Franziska Bruckner, Erwin Feyersinger, Markus Kuhn, Maike Sarah Reinerth (Hrsg.): *In Bewegung setzen ...: Beiträge zur deutschsprachigen Animationsforschung*. Hamburg: Springer 2016, S. 57–70.
- Jaszoltowski, Saskia: Memory, Spectacle, and the Image of Songs. In: Ivana Perkovic & Franco Fabbri (eds.): *Musical Identities and European Perspective: An Interdisciplinary Approach*. Frankfurt: Peter Lang 2017, S. 145–160.
- Jaszoltowski, Saskia: Zur audiovisuellen Analyse von Musik im Film. In: Gabrielle Buschmeier, Klaus Pietschmann (Hrsg.): *Beitragsarchiv des Internationalen Kongresses der Gesellschaft für Musikforschung, Mainz 2016 – „Wege der Musikwissenschaft“*. Mainz: Schott Campus 2017, S. 1–12.
- Jaszoltowski, Saskia: On the Impact of Voids: Musical Silence and Visual Absence in Film. In: Werner Wolf, Nassim Balestrini, Walter Bernhart (eds.): *Meaningful Absence Across Arts and Media. The Significance of Missing Signifiers*. Leiden/Boston: Brill/Rodopi 2019, S. 87–100.
- Jaszoltowski, Saskia: Disturbing Silences and Open Narratives: Musical Gaps in Fictive and Documentary Moving Images. In: Walter Bernhart, David Francis Urrows (eds.): *Music, Narrative and the Moving Image: Varieties of Plurimedial Interrelations*. Leiden/Boston: Brill/Rodopi 2019, S. 17–28.
- Jaszoltowski, Saskia / Riethmüller, Albrecht: Musik im Film. In: Holger Schramm (Hrsg.): *Handbuch Musik und Medien*. Konstanz: Konstanz: UVK 2009, S. 149–175.
- Repr.: *Handbuch Musik und Medien: Interdisziplinärer Überblick über die Mediengeschichte der Musik*. Wiesbaden: Springer VS 2019 [2018], S. 95–122.
- Joe, Jeongwon: Reconsidering *Amadeus*: Mozart as Film Music. In *Changing Tunes: The Use of Pre-existing Music in Film*. Ed. by Phil Powrie & Robynn Stilwell. Aldershot: Ashgate 2006, S. 57–73.
- Nachdr. London: Routledge 2017.
- Joe, Jeongwon: *Opera as Soundtrack*. Surrey: Ashgate 2013, xv, 207 S.
- Inhalt*: Opera as geno-song – Opera in cinematic death – Opera in Woody Allen’s *Match Point* – Is cinema’s anxiety opera’s envy? – Film divas: the problem and the power of the singing women – Behind the discourse on the opera-cinema encounter.

Filmmakers' fascination with opera dates back to the silent era but it was not until the late 1980s that critical enquiries into the intersection of opera and cinema began to emerge. Jeongwon Joe focusses primarily on the role of opera as soundtrack by exploring the distinct effects opera produces in film, effects which differ from other types of soundtrack music, such as jazz or symphony. These effects are examined from three perspectives: peculiar qualities of the operatic voice; various properties commonly associated with opera, such as excess, otherness or death; and multifaceted tensions between opera and cinema – for instance, opera as live, embodied, high art and cinema as technologically mediated, popular entertainment. Joe argues that when opera excerpts are employed on soundtracks they tend to appear at critical moments of the film, usually associated with the protagonists, and the author explores why it is opera, not symphony or jazz, that accompanies poignant scenes like these. Joe's film analysis focuses on the time period of the post-1970s, which is distinguished by an increase of opera excerpts on soundtracks to blockbuster titles, the commercial recognition of which promoted the production of numerous opera soundtrack CDs in the following years. Joe incorporates an empirical methodology by examining primary sources such as production files, cue-sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach. The films analysed in her book include Woody Allen's *Match Point*, David Cronenberg's *M. Butterfly*, and Wong Kar-wai's *2046*.

Johan, Adil: Scoring Tradition, Making Nation: Zubir Said's Traditionalised Film Music for *Dang Anom*. In: *Malaysian Journal of Music* 6,1, 2017, S. 50–72.

Zur Musik in Hussain Haniffs Film von 1962.

Johan, Adil: *Cosmopolitan Intimacies: Malay Film Music of the Independence Era*. Singapore: NUS Press 2018, xxvii, 387 S.

Drawing on analyses of lyrics and music, interviews with musicians, and the content of Malay entertainment magazines, in an ap-

proach that spans ethnomusicology and cultural studies, he reveals this body of work to be a product of a musical and cultural cosmopolitanism in the service of a nation-making process based on ideas of Malay ethnonationalism, initially fluid but increasingly homogenized over time. Malay film music of the period covertly expressed radical sentiments despite being produced within a commercialized film industry.

Johnson, Bruce (ed.): *Erogenous Zones: Sound, Sexuality and Cinema*. London/Oakville: Equinox 2010, x, 246 S.

Auch: [Ann Arbor, MN]: ProQuest 2010.

This collection exemplifies a variety of approaches to the sonic representation of sexuality in cinema. It draws on a range of sexual scenarios from pornography to sci-fi to art-house and includes cinema from various cultures and countries. Among the topics addressed are how the deployment of sound is implicated in gender politics in the representation of sexuality and how sounds are able to radically colour and even override the visual and lexical content of a film.

Inhalt: S. 12–37: Sound decisions: Interviews with Ole Ege / Bruce Johnson. – S. 38–53: Beyond the Valley of the ultra cliché: Erotic plentitude in the films of Russ Meyer / Mark Evans & Matt Burgess. – S. 54–65: The dynamics of sound in Bertolucci's *Last Tango in Paris*, *The Last Emperor* and *The Sheltering Sky* / Lesley Chow. – S. 66–88: Depraved desire: Sadomasochism, sexuality and sound in the mid-1970s cinema / Clarice Butkus. – S. 89–101: The peculiar 'love' music in Oshima's *Ai no korida* / James Wierzbicki. – S. 102–124: Lust in space: Science fiction themes and sex cinema (1960–82) / Philip Hayward. – S. 125–139: Science fiction themed porn cinema and its soundtracks 1990–2010 / Philip Hayward & Emil Stoichkov. – S. 140–157: Music in New wave hookers carries the joke / Laura Wiebe Taylor. – S. 158–173: Making "a mall movie about a man with a 13-inch penis": Popular music representations of pornographic intention / Liz Giuffre. – S. 174–189: Musical loops: *Eyes Wide Shut* ... Ears wide open / Kevin Clifton. – S. 190–202: Sound, sex and aural dominance in *9 Songs* / Andrea Warren. – S. 203–216: Music, image, orgasm: Getting off on the

Shortbus / Marianne Tatom Letts. – S. 217–233: In extremis: The roots, soundscapes and significations of twenty-first-century zombie porn / Ralph G. Marsh.

Johnston, Nessa: *The Voiceless Acousmètre: Paranormal Activity's Digital Surround Sound Demon*. In: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 131–144.

Paranormal Activity's (2007) 'found footage' horror conceit hinges upon the efforts of yuppie Micah to use his digital video camera to capture proof of his girlfriend's supernatural visitations. Micah concentrates on capturing visual evidence but the demon remains elusive. Only ephemeral effects of its presence are captured visually – instead, the invisible demon is embodied sonically. This article will concentrate on this sonic embodiment within the broader context of found footage horror's cultural significance. Though *Paranormal Activity* mainly employs a screen-centred 2.0 stereo sound mix in keeping with its 'home movie' sound aesthetic, it later uses the surround channels so that the eerie, demonic sound 'creeps' into the full 5.1 surround sound field. Referring to Michel Chion's and Randolph Jordan's theorisations of the acousmètre as an unseen diegetic character whose audible voice is imbued with mysterious power, and Mark Kerins' work on digital surround sound, this article argues that *Paranormal Activity* opens up a space beyond the screen for the digital surround sound demon to 'haunt' the exhibition space sonically as a voiceless *acousmètre* beyond its 'home movie' digital screen.

Jung-Kaiser, Ute / Simonis, Annette (Hrsg.): *Erich Wolfgang Korngold, „der kleine Mozart“: Das Frühwerk eines Genies zwischen Tradition und Fortschritt*. Hildesheim/Zürich/New York: Georg Olms 2017, xiii, 211 S. (Wegzeichen Musik. 12.).

Der Sammelband widmet sich schwerpunktmäßig Korngolds Frühwerk, in dem die Fundamente seiner späteren epochemachenden Filmmusiken liegen. Darüber hinaus beleuch-

ten die Beiträge die intermedialen Verflechtungen sowie die internationale Dimension seines Œuvre, das grenzüberschreitend zwischen Fin de Siècle und Moderne angesiedelt ist.

Inhalt: Arne Stollberg: Das fröhliche Herz. Korngolds Leitmetapher zwischen Ideologie, Ästhetik und kompositorischer Funktion / 1. – Claudia Breiffeld: *Was der Wald erzählt* – ein früher Klavierzyklus des 12-jährigen Korngold / 27. – Stephan Diedrich: „*Und wenn sie nicht gestorben sind ...*“ Zur Charakterisierungskunst des jungen Korngold in seinen *Märchenbildern* op. 3 / 49. – Ute Jung-Kaiser: Korngolds Ballettpantomime *Der Schneemann* (1908) – das vielversprechende Werk eines „Wunderkindes“ / 67. – Clemens Höslinger: „*Der arme Junge hat gestern bitterlich geweint ...*“. Zur ersten Aufführung der Ballettpantomime *Der Schneemann* an der Wiener Staatsoper am 4. Oktober 1910 / 109. – Claudia Maria Korsmeier: Zu Korngolds frühem Liedschaffen / 125. – Annette Simonis: Korngolds *Violanta* im kulturgeschichtlichen Kontext des Fin de Siècle – eine Femme forte im Zeichen der Venus Verticordia / 149. – Arne Stollberg: „Wirkung ohne Ursache“ oder „Oper pur“? Erich Wolfgang Korngolds *Die tote Stadt* hinter den Klischees ihrer Rezeption / 173. – Kerstin Schüssler-Bach: Der „Traum der Wiederkehr“ als Versuchsanordnung. Zu Karoline Grubers Hamburger Inszenierung der *Toten Stadt* (2015) / 189.

Jünger, Hans: Unpopuläre Filmmusik. In: *Bildung, Musik, Kultur – Horizonte öffnen*: [BMU, Bundesverband Musikunterricht, 2. Bundeskongress Musikunterricht, Leipzig 2014]. Hrsg. v. Dorothee Barth, Ortwin Nimczik, Michael Pabst-Krueger. Kassel/Mainz: BMU, Bundesverband für Musikunterricht 2015, S. 185–191 (Musikunterricht. 2.).

Justus, Timothy: Toward a Naturalized Aesthetics of Film Music: An Interdisciplinary Exploration of Intramusical and Extramusical Meaning. In: *Projections* 13,3, 2019, S. 1–22; [URL].

In this article, I first address the question of how musical forms come to represent meaning – that is, the semantics of music – and il-

illustrate an important conceptual distinction articulated by Leonard Meyer in *Emotion and Meaning in Music* between absolute or intramusical meaning and referential or extramusical meaning through a critical analysis of two recent films. Second, building examples of scholarship around a single piece of music frequently used in film – Samuel Barber’s Adagio for Strings – I follow the example set by Murray Smith in *Film, Art, and the Third Culture* and discuss the complementary approaches of the humanities, the behavioral sciences, and the natural sciences to understanding music and its use in film.

– K –

Kaganovsky, Lilya / Masha Salazkina (eds.): *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. Bloomington, IN/Indianapolis: Indiana University Press 2014, viii, 299 S.

Challenges the ways we look at both cinema and cultural history by shifting the focus from the centrality of the visual and the literary toward the recognition of acoustic culture as formative of the Soviet and post-Soviet experience. Leading experts and emerging scholars from film studies, musicology, music theory, history, and cultural studies examine the importance of sound in Russian, Soviet, and post-Soviet cinema from a wide range of interdisciplinary perspectives. Addressing the little-known theoretical and artistic experimentation with sound in Soviet cinema, changing practices of voice delivery and translation, and issues of aesthetic ideology and music theory, this book explores the cultural and historical factors that influenced the use of voice, music, and sound on Soviet and post-Soviet screens.

Inhalt: From the history of graphic sound in the Soviet Union, or, Media without a medium / Nikolai Izvolov. – Silents, sound, and modernism in Dmitry Shostakovich’s score to *The New Babylon* / Joan Titus. – To catch up and overtake Hollywood: early talking pictures in the Soviet Union / Valerie Pozner. – ARRK and the Soviet transition to sound / Natalie Ryabchikova. – Making sense without speech:

the use of silence in early Soviet sound film / Emma Widdis. – The problem of heteroglossia in early Soviet sound cinema (1930–35) / Evgeny Margolit. – Challenging the voice of God in World War II-era Soviet documentaries / Jeremy Hicks. – Vocal changes: Marlon Brando, Innokenty Smoktunovsky, and the sound of the 1950s / Oksana Bulgakowa. – Listening to the inaudible foreign: simultaneous translators and Soviet experience of foreign cinema / Elena Razlogova. – Kino-muzyka: theorizing Soviet film music in the 1930s / Kevin Bartig. – Listening to *Muzykal'naiia istoriia* (1940) / Anna Nisnevich. – The music of landscape: Eisenstein, Prokofiev, and the uses of music in Ivan the Terrible / Joan Neuberger. – The full illusion of reality: repentance, polystylism, and the late Soviet soundscape / Peter Schmelz. – Russian rock on Soviet bones / Lilya Kaganovsky.

Rev. (Cavendish, Philip) in: *Studies in Russian and Soviet Cinema* 8,3, 2014, S. 250–251. – Rev. (Paranyuk, Vika) in: *Film Quarterly* 67,4, 2014, S. 84–85. – Rev. (Rowin, Michael Joshua) in: *Cinéaste* 40,2, 2015, S. 78–79. – Rev. (Youngblood, Denise J.) in: *Slavic Review* 74,2, 2015, S. 424–425. – Rev. (Jacq, Jasmine) in: *Russian Journal of Communication* 8,2, 2016, S. 202–205.

Kajii, Naohika: Monogatari-nai no BGM to jōkyō no henka wa animēshon rikai katei ni dono yō ni eikyō suru ka [梶井直親: 物語内のBGMと状況の変化はアニメーション理解過程にどのように影響するか]. In: *The Japanese Journal of Cognitive Psychology* 15,1, 2017, 1–12.

“How changes in background music and situations influence the processes of animation comprehension.”

In Japan. Schrift. – *Abstract:* This study examines the factors that influence the processes of animation comprehension. To that aim, the study both applies the Event-Indexing Model, which is a model of textual comprehension, to elucidating the factors that influence the comprehension of animations and examines whether those factors differ according the animation genre by contrasting two genres. The factors investigated are the five situational dimensions proposed by the Event-Indexing Model, as well as both the introductions and

endings of background music (BGM). The results of multiple regression analysis, conducted on shot-by-shot reaction times as the dependent variable, indicate that the situational dimensions that influence animation comprehension vary for different genres. In contrast, the results also indicate that the BGM endings influence comprehension processes irrespective of the genre. In addition to indicating that BGM can potentially enhance the updating of situational model, these findings also provide hints for animation production that can potentially facilitate audience comprehension.

Kalinak, Kathryn (ed.): *Music in the Western: Notes from the Frontier*. New York [...]: Routledge, 2012, ix, 237 S. (The Routledge Music and Screen Media Series.).

Presents essays from both film studies scholars and musicologists on core issues in western film scores: their history, their generic conventions, their operation as part of a narrative system, their functioning within individual filmic texts and their ideological import, especially in terms of the western's construction of gender, sexuality, race and ethnicity. The Hollywood western is marked as uniquely American by its geographic setting, prototypical male protagonist and core American values. *Music in the Western* examines these conventions and the scores that have shaped them. But the western also had a resounding international impact, from Europe to Asia, and this volume distinguishes itself by its careful consideration of music in non-Hollywood westerns, such as *Ravenous* and *The Good, the Bad, and the Ugly* and in the "easterns" which influenced them, such as *Yojimbo*.

Other films discussed include *Wagon Master*, *High Noon*, *Calamity Jane*, *The Big Country*, *The Unforgiven*, *Dead Man*, *Wild Bill*, *There Will Be Blood* and *No Country for Old Men*.

Contributors: Ross Care – Corey K. Creekmur – Yuna de Lannoy – K. J. Donnelly – Caryl Flinn – Claudia Gorbman – Kathryn Kalinak – Charles Leinberger – Matthew McDonald – Peter Stanfield – Mariana Whitmer – Ben Winters.

Kalinak, Kathryn [Marie]: Performance practices and music in early cinema outside Hollywood. In: *The Oxford Handbook of Film Music Studies*. Oxford/New York: Oxford University Press 2014, S. 611–619.

Kalinak, Kathryn [Marie] (ed.): *Sound: Dialogue, Music, and Effects*. New Brunswick, N.J.: Rutgers University Press 2015, 224 S. (Behind the Silver Screen.).

Sound has always been an integral component of the moviegoing experience. Even during the so-called "silent era," motion pictures were regularly accompanied by live music, lectures, and sound effects. Today, whether we listen to movies in booming Dolby theaters or on tiny laptop speakers, sonic elements hold our attention and guide our emotional responses. Yet few of us are fully aware of the tremendous collaborative work, involving both artistry and technical wizardry, required to create that cinematic soundscape. *Sound*, the latest book in the Behind the Silver Screen series, introduces key concepts, seminal moments, and pivotal figures in the development of cinematic sound. Each of the book's six chapters cover a different era in the history of Hollywood, from silent films to the digital age, and each is written by an expert in that period. Together, the book's contributors are able to explore a remarkable range of past and present film industry practices, from the hiring of elocution coaches to the marketing of soundtrack records.

Inhalt: Introduction / Kathryn Kalinak – 1. The silent screen, 1894–1927 / James Wierzbicki – 2. Classical Hollywood, 1928–1946 / Kathryn Kalinak – 3. Postwar Hollywood, 1947–1967 / Nathan Platte – 4. The auteur renaissance, 1968–1980 / Jeff Smith – 5. The new Hollywood, 1981–1999 / Jay Beck with Vanessa Theme Ament – 6. The modern entertainment marketplace, (2000–present) / Mark Kerins.

Kalinak: Kathryn / Neumeier, David: Settling the Score. [Rev. Art. of: *Strains of Utopia*, by Caryl Flinn; and *Settling the Score*, by Kathryn Kalinak.] In: *Journal of the American Musicological Society* 47,2, 1994, S. 364–385.

Kampe, Gordon: »Die Musik ist wie die Kamera ...«: Beobachtungen zu filmischen Verfahren in Adriana Hölszkys Oper *Giuseppe e Sylvia* (1998–2000). In: *Seiltanz: Beiträge zur Musik der Gegenwart* 17, Oktober 2018, S. 18–34.

Kaneko, Katsushi: Hikaku kōka-on kō: Jiburi eiga no hi-mai-ban no hikaku kara [兼古勝史: 比較効果音考: ジブリ映画の日・米版の比較から]. In: *Ongaku kyōiku media kenkyū* [音楽教育メディア研究] = *Music Education Media* 4, 2018, S. 27–35.

“Comparative Study of Sound Effects: The Difference between Japanese and North American Versions in Ghibli’s Film.”

In japan. Schrift.

Kassabian, Anahid: *Ubiquitous Listening: Affect, Attention, and Distributed Listening*. Berkeley: University of California Press 2013, xxx, 151 S.

From the conclusions of the book: This book may have seemed an idiosyncratic journey. From music at home to experimental video art to sensory films to TV musical episodes to Armenian jazz to Putumayo albums, what holds these items together is far from obvious, when inventoried by object. But that is, as I hope has become clear along the way, my point. There are very few kinds of music that are not listened to as ubiquitous music, and in fact listened to frequently in that way. From classical music in restaurants and cars to techno in clubs and on condo websites, very little music escapes this...

Kassabian, Anahid: Sound and the Moving Image: The Present and a Future? In: *The Ashgate Research Companion to Popular Musicology*. Ed. by Derek B. Scott. Farnham/Burlington, CT: Ashgate 2009 [E-Book: 2016], S. 61–76.

Kaul, Susanne / Palmier, Jean-Pierre Palmier / Skrandies, Timo (Hrsg.): *Erzählen im Film. Unzuverlässigkeit – Audiovisualität – Musik*. Bielefeld: transcript 2009 [E-Books: 2015], 276 S. (Medien – Kultur – Analyse. 6.).

Inhalt: Lars Oberhaus: Jazz erzählt – Narrativität zwischen Konstruktion und Improvisation in Jazzfilmmusik der 1950er Jahre / 205. – Andreas Blödorn: Bild/Ton/Text. Narrative Kohärenzbildung im Musikvideo, am Beispiel von Rosenstolz: *Ich bin ich (Wir sind wir)* / 223. – Oliver Krämer: Erzählstrategien im Videoclip am Beispiel des Songs *Savin’ Me* der kanadischen Rockband Nickelback / 243. – Laura Sulzbacher, Monika Socha: Forschungsübersicht zum unzuverlässigen, audiovisuellen und musikalischen Erzählen im Film / 255.

Kawaguchi, Miki: Ongaku ga eiga ni ataeru kōka: Hari Pottā to Rōdo obuza Ringu to no hikaku [実希: 音楽が映画に与える効果: ハリーポッターとロードオブザリングとの比較]. In: *Ningen bunka* [人間文化] = *Humanities and Sciences* (H&S) 38, 2015, S. 95–105.

„Die Wirkung von Musik auf Filme: Ein Vergleich zwischen *Harry Potter* und *Lord of the Rings*“.

In japan. Schrift.

Kazarian, Alina Robertivna: Kinomuzyka ukrayinskykh kompozytoriv u doslidzhennyakh vitchyznyanykh mystetstvoznavtsiv [Казарян, Аліна Робертівна: Кіномузіка українських композиторів у дослідженнях вітчизняних мистецтвознавців]. In: *Visnyk NAKKKiM* 2, 2014, S. 243–247; [URL].

„Die Filmmusik ukrainischer Komponisten in der Forschung einheimischer Kunstkritiker.“

In kyrill. Schrift. – *Abstract:* Der Artikel analysiert die Werke einheimischer Kunstkritiker, die sich ukrainischen Komponisten und ihrer Arbeit für das Kino widmen. Basierend auf dem musikalischen Material bekannter ukrainischer Komponisten wie B. Lyatoshynsky, I. Shamo und M. Skoryk werden die Besonderheiten der ukrainischen Filmmusik berücksichtigt.

Kellerbauer, Johanna: *Kurt Schwaens Filmmusik zu „Der Fall Gleiwitz“*. [Berlin:] Kurt-Schwaen-Archiv 2014, 56, XIX S.

Vollständige Fassung zugl.: Magisterarbeit, Berlin: Technische Universität Berlin, 2010. –

Zu Schwaens Film (DDR 1961).

Kelley, Andrea J.: *Soundies: Jukebox Films and the Shift to Small-Screen Culture*. New Brunswick, N.J.: Rutgers University Press 2018, 194 S. (Techniques of the Moving Image.).

Rev. (Hans J. Wulff) in: *Medienwissenschaft: Rezensionen*, 1, 2019, S. 64–66.

Keown, Daniel J.: A descriptive analysis of film music enthusiasts' purchasing and consumption behaviors of soundtrack albums: An exploratory study. In: *Psychology of Music* 44,3, May 2016, S. 428–442.

Khanjani, Ramin S.: Musical Peace-Pact: Sound and Music in Heinosuke Gosho's *The Neighbour's Wife and Mine* (1931). In: *Offscreen* 19,8, Aug 2015, [URL].

Kibby, Marj / Neuenfeldt, Karl: Sound, Cinema and Aboriginality. In: *Screen Scores: Studies in Contemporary Australian Film Music*. Ed. by Rebecca Cole. Sydney: Australian Film Television and Radio School 1998, S. 66–77.

Kirby, Philip: Sound and fury? Film score and the geopolitics of instrumental music. In: *Political Geography* 75, 2019, online.

Political geography has devoted substantial attention to visual popular culture. Where the aural has been considered, this has generally been through the spoken-word (e.g. radio) or lyrics (e.g. popular music). The geopolitics of instrumental music – music without words – is yet to be considered in depth. This article provides an outline of how such media might be approached, building on affectual analyses of sound in human geography. In particular, it examines the example of instrumental film score. It suggests that, rather than just providing background to the visual component of film, score provides a key mode through which geopolitical knowledges are communicated. Through case studies of musical constructions of identity/difference from three geopolitical periods – World War Two, the Cold War, and the War on Terror – this article makes the case for adding instrumental musi-

cal literacy to political geography's methodological toolkit.

Kjazimova, L[ala] T[ofik]: «Kinematograficheskie intencii» v simfonizme K. Karaeva: ot «Don Kichota» k «Goje» [Кязимова, Л. Т.: «Кинематографические интенции» в симфонизме К. Караева: от «Дон Кихота» к «Гоёе»]. In: *Muzyka v mire iskusstv / Music in the World of Arts* [Rostov-na-Donu] 2014, S. 82–86; [URL].

“«Cinematographic Intentions» in the Symphonism by Qara Qaraev: From «Don Quijote» to «Goya».”

In kyrill. Schrift. – *Abstract*: The most important features of artistic conceptions and musical dramaturgy in symphonic engravings «Don Quijote» and the Fourth symphony «Goya» by Q. Qaraev are elucidated in the article. The researcher characterizes program-music specificity of this works which is depended on its connection with the literary origins by M. Cervantes and L. Feuchtwanger. The ways of realization of soundtracks' musical material (from movies by G. Kozintsev and K. Wolf) in «Don Quijote» and «Goya» are examined. The role of pictorialism and abstract plotness as basic types of program-music thinking in symphonic works by Q. Qaraev is marked.

Kletschke, Irene: Gemalte Träume – Walt Disney's *Fantasia* (USA 1940). In: Konrad Heiland und Theo Piegler (Hrsg.): *Der Soundtrack unserer Träume*. Gießen: Psychosozialverlag 2013, S. 211–223.

Kletschke, Irene: „Quintessentially German“? Der deutsche Musik- und Schlagerfilm nach 1945. In: *Kieler Beiträge zur Filmmusikforschung* 10, 2013, S. 128–143.

Kletschke, Irene: Cult of Inexpressiveness – Strawinskys Verhältnis zur Filmmusik. In: *Archiv für Musikwissenschaft* 71,32, 2014, S. 135–145.

Kloppenburger, Josef: Musik im Film. In: *Handbuch Funktionale Musik. Psychologie – Technik*

– *Anwendungsgebiete*. Hrsg. v. Günther Rötter & Jan Bauer. Wiesbaden: Springer Fachmedien 2016, S. 1–28.

Knight, Arthur: *Disintegrating the Musical: Black Performance and American Musical Film*. Durham, NC/London: Duke University Press 2002, xii, 338 S.

Inhalt: Acknowledgments; Introduction: Disintegrating the Musical; 1: Wearing and Tearing the Mask: Blacks on and in Blackface, Live; 2: “Fool Acts”: Cinematic Conjunctions of White Blackface and Black Performance; 3: Indefinite Talk: Blacks in Blackface, Filmed; 4: Black Folk Sold: Hollywood’s Black-Cast Musicals; 5: “Aping” “Hollywood: Deformation and Mastery in *The Duke is Tops* and *Swing!*”; 6: *Jammin’ the Blues: The Sight of Jazz, 1944*; Coda: Bamboozled?

Rev. (Mahar, William J.) in: *The Journal of American History* 90,3, 2003, S. 1087–1088. – Rev. (Regester, Charlene) in: *Screen* 45,4, 2004, S. 452.

Kobayashi, Atsushi: *Ifukube Akira kataru: Ifukube Akira eiga ongaku kaikoroku* [小林淳: 伊福部昭語る: 伊福部昭映画音楽回顧録]. Tōkyō: Wise Publishing 2014, 399 S.

[„Akira Ifukube spricht: Akira Ifukube-Filmmusik-Retrospektive“.]

In japan. Schrift. – Interviews mit Ifukube Akira (1914–2006), dem Komponisten der Godzilla-Filmmusiken.

Inhalt: Vorwort: Ifukubes Filmmusikstil; 1. 1940er Jahre (1947–1949); 2. 1950er Jahre (1950–1959); 3. 1960er Jahre (1960–1969); 4. 1970er Jahre (1970–1978); 5. 1990er Jahre (1991–1995).

Kobayashi, Atsushi: *Ifukube Akira to sengo nihon eiga* [小林淳: 伊福部昭と戦後日本映画]. Tōkyō: ab Books [alpha-beta Books] 2014, 396, 10 S. (Sōsho 20 seiki no geijutsu to bungaku.).

[„Ifukube Akira (1914–2006) und der japanische Nachkriegsfilm“.]

In japan. Schrift. – Japan. Filmgeschichte der Nachkriegszeit aus der Perspektive des bekannten Filmkomponisten Akira Ifukube

(1914–2006).

Inhalt: 1. Akira Ifukube und die Filmmusik – 2. Toho und Ifukubes Filmmusik – 3. Daiei und Ifukubes Filmmusik – 4. Toei Film und Ifukubes Filmmusik – 5. Nikkatsu und Ifukubes Filmmusik – 6. Shochiku Movie und Ifukubes Filmmusik – 7. Unabhängige Filmproduktion und und Ifukubes Filmmusik – 8. Dokumentar- / Kulturfilme und und Ifukubes Filmmusik.

Kobayashi, Atsushi: *Gojira eiga ongaku historia: 1954–2016* [小林淳: ゴジラ映画音楽ヒストリア: 1954–2016]. Tōkyō: αβ Books [alpha-beta Books] 2016, 294 S.

[„Geschichte der Musik im Godzilla-Film“.]

In japan. Schrift. – Die Geschichte von 11 Komponisten, die gegen Godzilla kämpfen. Eine Godzilla-Filmgeschichte mit dem Schwerpunkt Musik bis zu „Shin Godzilla“ [2016]. Mit Berücksichtigung der Filmmusiktheorie.

Inhalt: 1. Die Geburt der Godzilla-Filmmusik – 2. Akira Ifukube: Das Erglücken der Godzilla-Filmmusik – 3. Godzilla-Filmmusik in den Händen der beiden großen Meister – 4. Godzilla-Filmmusik mit dem Duft der 1970er Jahre – 5. Die Morgendämmerung von Godzilla-Filmmusik in der neuen Ära – 6. Heisei-Godzilla: Die Dämmerung der Godzilla-Filmmusik – 7. Godzilla-Filmmusik: Aspekte der 2000er Jahre – 8. Der Klang, der Godzilla in „Shin Godzilla“ [2016] weckt.

Kohara, Shinichi: *Geki ongaku no kyōzai kenkyū ni tsuite: Eiga-ban no tokuchō ni chakumoku shite* [小原伸一: 劇音楽の教材研究について: 映画版の特徴に着目して]. In: *Bulletin of the Faculty of Education, Utsunomiya University*, Section 1, 64, 2014, S. 119–139.

“About the Study of Teaching Materials for Drama Music: From the Viewpoint of the Feature Film Version.”

In japan. Schrift.

Köhle, Katharina: *Musik ist Stenographie der Gefühle: Ein Versuch der Untersuchung der durch Musik und musikalischer Untertermalung hervorgerufenen bzw. gestützten emotionalen*

Kommunikation in Filmen. Magisterarb. Wien: Universität Wien, Fakultät für Sozialwissenschaften 2019, 174 S.; [URL].

Abstract: Das Ziel dieser Arbeit ist es, aus kommunikationswissenschaftlicher Sicht, die Beziehung und Funktion von Filmmusik innerhalb des medialen Systems Film zu untersuchen. Die zentrale Fragestellung befasste sich mit dem kommunikativen Charakter von Filmmusik, außerdem wurde besonderes Augenmerk auf den Aspekt der narrativ-emotionalisierenden Funktion von Musik im filmischen Kontext gelegt. Um diese Thematik induktiv-qualitativ zu untersuchen, wurden, vor dem Hintergrund einer ausführlichen Theorieercherche in den Bereichen der Musik- und Filmwissenschaft, der Emotionspsychologie und Kommunikationswissenschaft, Praktiker-Interviews mit vier Filmschaffenden der österreichischen Filmbranche geführt. Ausgehend von den Erkenntnissen aus diesen Interviews wurden zwölf Sequenzen aus insgesamt vier Filmen des Regisseurs Jim Jarmusch qualitativ-inhaltsanalytisch auf die musikalischen Funktionen hin untersucht. Die Ergebnisse zeigen eine narrativ-kommunikative Rolle von Filmmusik innerhalb des Filmsystems, sowie eine starke Tendenz der emotionalisierenden Funktion.

Koldau, Linda Maria: Filmmusik als Bedeutungsträger. Die musikalische Schicht von *K19 – The Widowmaker*. In: *Kieler Beiträge zur Filmmusikforschung*, 2, 2008, S. 89–134.

Koldau, Linda Maria: U-Boot à la Hollywood. Atom-U-Boote im Spielfilm. In: *Schiff & Zeit* 67, 2008, S. 32–39.

Erw. Fassung von: Von U-Booten, U-Boot-Filmen und ihrer Musik. In: *MarineForum* 82, 2007, S. 48–51.

Koldau, Linda Maria: Die Arbeit mit kompositorischen Topoi – ? Eine Diskussion. In: *Kieler Beiträge zur Filmmusikforschung*, 3, 2009, S. 22–33.

Fortgef.: Kompositorische Topoi als Kategorie in der Analyse von Filmmusik. In: *Archiv für Musikwissenschaft* 65,4, 2008, S. 247–271.

Koldau, Linda Maria: Musik zum Krieg: Klangliche Mittel zur emotionalen Steigerung in U-Boot-Filmen. In: *Historische Mitteilungen der Ranke-Gesellschaft* 22, 2009, S. 170–187.

I.W. über den Film *Das Boot* (1981) von Wolfgang Petersen (geb. 1941) mit der Musik von Klaus Doldinger.

Koldau, Linda Maria: Musik zum Krieg: Klangliche Mittel zur emotionalen Steigerung in U-Boot-Filmen. In: *Militär, Musik und Krieg*. Kolloquium anlässlich des 70. Geburtstags von Michael Salewski. Hrsg. v. Linda Maria Koldau. Stuttgart: Steiner 2010, S. 170–187 (Historische Mitteilungen. 22, 2009.).

Koldau, Linda Maria: Sound Effects as Genre-Defining Factor in Submarine Films. In: *MedieKultur* 48, 2010, S. 18–30.

Koldau, Linda Maria: Frauen – Militär – Musik. Darstellung und Interpretationen im Spielfilm. In: *Paradestück Militärmusik. Beiträge zum Wandel staatlicher Repräsentation durch Musik*. Hrsg. v. Peter Moormann, Albrecht Riethmueller u. Rebecca Wolf. Bielefeld: transcript 2012, S. 151–164.

Koldau, Linda Maria: *The Soundtrack Album as Text and Medium to Re-Experience a Movie*. [S.l.: Selbstvlg. (Amazon)], 2014, 23 S.

[Text first presented as a key note lecture on a large-scale film conference in Seoul, South Korea, in 2010.]

A movie soundtrack album makes it possible to “take the movie home”: By listening to the music over and over again, you re-experience key scenes from the movie – and the emotions you felt the first time you saw these scenes. How does this process work? How does music evoke film scenes and emotions, and how does it interact with film sound and speech on soundtrack albums?

Kollinger, Franziska: *Von der Bühne zum Film: Georges Aurics Musik der 1930er Jahre*. Stuttgart: Steiner 2019, 185 S. (Beihefte zum Archiv für Musikwissenschaft. 82.).

Der Name des französischen Komponisten Georges Auric ist zwar geläufig, sein Werk und Wirken jenseits einer Verortung innerhalb der Pariser Künstler-Avantgarde der 1920er Jahre jedoch kaum erschlossen. Franziska Kollinger untersucht erstmals systematisch Aurics Bühnen- und Filmmusiken der 1930er Jahre und entschlüsselt das dichte Geflecht aus strukturellen, ästhetischen und medialen Einflussfaktoren, welche die erneute Wende in der Debatte um die ästhetischen und kulturellen Werte der Musik im Frankreich der 1930er Jahre prägten. Auric figuriert hierbei als Seismograph für die disparaten Entwicklungen seiner Zeit, indem er die verschiedenen Diskurse zum einen als Beobachter registrierte und dokumentierte und zum anderen grundlegende Strukturveränderungen für seine Kompositionspraxis und die Vermittlung seiner Werke nutzte. Diese bilden damit zugleich eine Topographie der Pariser Kulturlandschaft der 1930er Jahre, die den Horizont der oftmals verkürzten Darstellung des Jahrzehnts in der Musikgeschichte erweitert. Aurics Werke erscheinen auf diese Weise aber nicht nur im Spiegel ihrer Zeit: Es treten auch die Grenzen und Möglichkeiten ihrer besonderen Medialität hervor.

Kompanek, Sonny: *From Score to Screen: Sequencers, Scores, & Second Thoughts – The New Film Scoring Process*. New York: Schirmer 2004, xviii, 174 S.

Scoring for film has changed dramatically over the past twenty years. With the advent of MIDI, sequencers and low-cost recording gear, just about any composer anywhere can score a film.

Koozin, Timothy: Parody and ironic juxtaposition in Toru Takemitsu's music for the film, *Rising Sun* (1993). In: *The Journal of Film Music* 3,1, 2010, S. 65–78.

Toru Takemitsu created music for more than a hundred films, but only one was for a major Hollywood studio, *Rising Sun* (1993) with Sean Connery and Wesley Snipes. In his music for *Rising Sun*, Toru Takemitsu contrasts and juxtaposes exotic, popular, and modernist musical elements to depict the cinematic drama in ways that are analogous to proce-

dures that have been noted in dramatic music by Debussy, Stravinsky, and Messiaen, composers Takemitsu is known to have admired. At the same time, Takemitsu references traditional Japanese music, American jazz, and musical genres of the crime drama and film noir to construct a musical narrative of evocative color, irony, and dark humor. *Rising Sun* is based on a Michael Crichton novel that was criticized as a reactionary statement against Japanese economic aggression. This study shows how Takemitsu's compelling music ironically projects the themes of economic warfare and cultural division in the film while also providing resistance through a subtle projection of his own humanistic worldview. The considerable changes that director and screen co-writer, Philip Kaufman made in adapting the novel dramatically alter the underlying social/political implications in the story. The analysis examines how this transformation from the original story is communicated through cultural codes embodied in preexisting music layered in the soundtrack along with Takemitsu's originally composed textures, by artists including Cole Porter, Duke Ellington, Latino rappers Cypress Hill, and the seventies New Wave band, the B-52s.

Kregor, Jonathan: Understanding the Leitmotif: From Wagner to Hollywood Film Music. In: *Notes: Quarterly Journal of the Music Library Association* 73,3, 2017, S. 547–550.

Krehl, Sebastian: Musik als Genrekritik in Jean-Luc Godards *Prénom Carmen*. In: *Rabbit Eye: Zeitschrift für Filmforschung*, 6, 2014, S. 172–184; [URL].

Kubaczek, Marianne / Pircher, Wolfgang: Fading: über das Verschwinden der Musik im Tonfilm. In: *1929. Beiträge zur Archäologie der Medien*. Hrsg. v. Stefan Andriopoulos & Bernhard J. Dotzler. Frankfurt: Suhrkamp 2002, S. 350–369 (Suhrkamp-Taschenbuch Wissenschaft. 1579.).

Der Tonfilmpionier Oskar Messter stellt im Jahr 1903 ein System vor, das eine annähernde Synchronisation von Filmvorführapparat und Schallquelle ermöglicht. Dieses Verfahren wird in der Folge zur Herstellung von Ki-

- noclips verwendet, in denen bekannte Musikstücke nachträglich „verfilmt“ werden. Das Interesse Arnold Schönbergs für den Tonfilm schließt das Bewusstsein ein, dass es sich bei diesem Medium um ein „selbständiges Instrument zu neuartigem künstlerischem Ausdruck“ (Schönberg) handle. An der Zusammenarbeit von Sergej Eisenstein und Sergej Prokof'ev (*Aleksandr Newskij*, 1938) sowie an Hanns Eislers Nachvertonung von Joris Ivens' Stummfilm *Regen* (1941) werden unterschiedliche Zugänge zur Filmmusik diskutiert. Die ästhetischen Erwartungen der genannten Künstler werden dadurch negiert, dass im Zuge der tontechnischen Verbesserungen die Filmmusik tendenziell zur Begleitmusik herabgestuft wird. Der Tonfilm wandelt nicht nur den Stummfilm per se in ein Kunstprodukt um, er macht auch den Film zum Gesamtkunstwerk, in dem Bild und Ton in gleicher Weise formbestimmend sind. (Wendelin Bitzan)
- Kuhn, Bernhard: Film Melodrama and Opera: *La Tosca* in Italian Cinema. In: *The Italianist* 37,2, 2017, S. 135–148.
- Kulezic-Wilson, Danijela: The Audio-visual Structure of Film and the Influence of the Poetics of Myth on its Maturing. In: *New Sound*, 9, 1997, S. 59–64.
- Kulezic-Wilson, Danijela: The Musicality of Film Rhythm. In: *National Cinema and Beyond*. Ed. by John Hill & Kevin Rockett. Dublin: Four Courts Press 2004, S. 115–124.
- Kulezic-Wilson, Danijela: Musical and Mythical Patterns in Paul Thomas Anderson's *Magnolia*. In: *Film History and National Cinema*. Ed. by John Hill & Kevin Rockett Dublin: Four Courts Press 2005, S. 57–68.
- Kulezic-Wilson, Danijela: The Musicality of Film and Jim Jarmusch's *Dead Man*. In: *Film and Film Culture* 4, 2007, S. 8–20.
- Kulezic-Wilson, Danijela: Musical and Film Time. In: *Journal of Musicology*, 8, 2008, S. 253–271.
- Kulezic-Wilson, Danijela: A Musical Approach to Filmmaking: Hip Hop and Techno Composing Techniques and Models of Structuring in Darren Aronofsky's *Pi*. In: *Music and the Moving Image* 1,1, 2008, S. 19–34.
- Kulezic-Wilson, Danijela: Sound Design is the New Score. In: *Music, Sound and the Moving Image* 2,2, 2008, S. 127–131.
- Kulezic-Wilson, Danijela: The Music of Film Silence. In: *Music and the Moving Image* 2,3, 2009, S. 1–10.
- Kulezic-Wilson, Danijela: Soundscapes of Trauma and the Silence of Revenge in Peter Strickland's *Katalin Varga*. In: *The New Sound-track* 1,1, 2011, S. 57–71.
- Kulezic-Wilson, Danijela: Gus Van Sant's Soundwalks and Audio-visual Musique Concrète. In: Wierzbicki, James Eugene (ed.): *Music, Sound, and Filmmakers: Sonic Style in Cinema*. New York: Routledge 2012, S. 76–88.
- Kulezic-Wilson, Danijela: Tango for a Dream: Narrative Liminality and Musical Sensuality in Richard Linklater's *Waking Life*. In: *Alphaville: Journal of Film and Screen Media*, 8, Winter 2014, online.
- Kulezic-Wilson, Danijela: *The Musicality of Narrative Film*. Basingstoke/New York: Palgrave Macmillan [2015], x, 218 S. (Palgrave Studies in Audio-Visual Culture.).
- The musicality of narrative film is the first book to examine in depth the film/music analogy. Using comparative analysis, Kulezic-Wilson explores film's musical potential, arguing that film's musicality can be achieved through various cinematic devices, with or without music.
- Inhalt:* 1. Introduction. 2. Music as Model and Metaphor. 3. The Musicality of Film Rhythm. 4. The Rhythm of Rhythms. 5. Musical and Film Kinesis. 6. The Symbolic Nature of Musical and Film Time. 7. Jim Jarmusch's *Dead Man* and the Rhythm of Musical Form. 8. Hip Hop and Techno Composing Techniques and

Models of Structuring in Darren Aronofsky's *Pi*. 9. Audio-Visual Musicality and Reflexivity in Joe Wright's *Anna Karenina*. Conclusion.

Kulezic-Wilson, Danijela: Musically Conceived Sound Design, Musicalization of Speech and the Breakdown of Film Soundtrack Hierarchy. In: Kulezic-Wilson, Danijela & Liz Greene (eds): *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks*. London: Palgrave Macmillan 2016, S. 429–444.

Kulezic-Wilson explores the growing trend of disrupting the traditional hierarchical relationships between speech and music in film soundtracks manifested in the musical use of the spoken word. By using examples from several recent films with strong musical underpinnings – Drake Doremus' *Breathe In* (2013), Harmony Korine's *Spring Breakers* (2012) and Shane Carruth's *Upstream Color* (2013) –, Kulezic-Wilson identifies the main strategies involved in the musicalization of film speech and argues that undermining the narrative sovereignty of the spoken word and endorsing the interchangeability of speech and music promote modes of perception which can change our expectations of narrative film and emphasize its musical and sensuous qualities.

Kulezic-Wilson, Danijela: Sound Design and Its Interactions with Music: Changing Historical Perspectives. In: Mera Miguel, Ron Sadoff & Ben Winters (eds): *The Routledge Companion to Screen Music and Sound*. New York: Routledge 2017, S. 127–138.

Kulezic-Wilson, Danijela: *Sound Design is the New Score: Theory, Aesthetics, and Erotics of the Integrated Soundtrack*. New York/Oxford: Oxford University Press 2020, viii, 170 S.

Enthält: Introduction – “The most beautiful area”: soundtrack's liminal spaces – Scoring with sound, the aesthetics of reticence, and films and Peter Strickland – Musicalized sound design and the erotics of cinema; The musicalization of speech and the breakdown of the film soundtrack hierarchy – Concluding thoughts.

Kupfer, Peter: “Good hands”: The music of J. S. Bach in television commercials. In: *Bach* 50,2, 2019, S. 275–302.

Despite Mervyn Cooke's assertion that the use of Bach's music in film is, among classical composers, “perhaps the most susceptible to contrasting interpretations,” “I argue in this article that in the case of recent television commercials, Bach has more or less taken on a single function: reassurance. It is no coincidence that most companies that use Bach in their commercials offer financial or insurance services (including American Express, MetLife, and Allstate), thus requiring a message of trust. But even commercials for non-finance products, like Wix.com, Healthy Choice Café Steamers, and Papa Murphy's Pizza, have used Bach as the sound of reassurance. Furthermore, it is a particular subset of works that continually reappears in such contexts, particularly the Prelude from the Violoncello Suite No. 1 in G Major BWV 1007 and the Prelude in C Major from the Well-Tempered Clavier Book I. Drawing on Bach scholarship, screen music scholarship, my own empirical studies on the reception of classical music in television commercials, and interviews with advertising creative directors, I demonstrate how and why Bach's music has in commercials come to represent the sound of “good hands” “(to invoke Allstate Insurance's motto). In the process, I reveal that what might seem on the surface to be an obvious association is actually the result of negotiations among aesthetic, semiotic, and socio-demographic factors, and especially the evolution of television advertising in recent decades. (Vorlage)

Kurata, Marie: Ruguran no geijutsu sōsaku ni okeru oto to eizō: Ongaku to heiwa no in'yu to shite no 'tori' [倉田 麻里絵: ルグランの芸術創作における音と映像: 音楽と平和の隠喩としての「鳥」]. In: *Gei-jutsu kenkyū* [藝術研究] 31, 2018, S. 19–33.

“Sound and Image in Michel Legrand's Art Works: “Birds” as a Metaphor of Music and Peace.”

In Japan. Schrift. – Abstract: The most remarkable point of the feature film, *Cinq jours en juin* (1989), directed by Michel Legrand (1932–), is that only two of the music origi-

nally composed by Legrand in the film. What is more, the ambient sounds of birdsong in the film is distinctively choreographed. In different works of Legrand (film music, picture book, novel), the use of “birds” as musical elements can be easily found. This paper seeks to show the significance of the bird in his works through an analysis of metaphor as a mode of expression and of the experiences of Legrand himself. The Legrand’s use of “birds” as musical elements reveals not only his intention to connect birds and music but also his antipathy to war. Thus, if it represents Legrand’s belief that “the music (musical elements) in the film must surpass the political unreasonableness,” the expression of “birds” is not simply a symbol of peace in general but is also a mirror to reflect Legrand’s aspiration for peace.

Kurihara, Utako: Monogatari animēshon: Nōman Makuraren no fushigina sekai [栗原詩子著: 物語らないアニメーション: ノーマン・マクラレンの不思議な世界]. Yokohama: Shumpusha 2016, 157 S.

[„Non-Story-Animation: Norman McLaren’s geheimnisvolle Welt.“]

In japan. Schrift. – Über die Rolle des Musik bei Norman McLaren (1914–1987), einem Pionier des experimentellen Animations-(kurz-)films.

Inhalt: Neighbours [1952] – die einzige Story-Animation – Zwei Techniken, die unter dem Namen McLaren erfunden wurden – Kanadisches Volksliedprojekt – Humor ohne Geschichte – Eine rein geometrisch geschaffene Welt – Vertiefung des musikalischen Wissens – Anstatt zu schließen – Nachwort – Liste der Werke McLaren – Transkriptionsbeispiele: *Neighbours* [1952], *Canon* [1964], *Synchronomy* [1971]. – Verweise.

Kuriyama, Kazuki: Eiga ongaku ni okeru Jēmuzu Nyūton Hawādo no sakkyoku gihō [栗山和樹: 映画音楽におけるジェームズ・ニュートン・ハウードの作曲技法]. / An Analysis of James Newton Howard’s Film Scoring Technique. In: *Kunitachi ongaku daigaku kenkyū kiyō* [国立音楽大学研究紀要]. / *Kunitachi College of Music Journal* 50, 2015, 69–78.

In japan. Schrift. – Am Beispiel des Spielfilms

Dave (USA 1993, Ivan Reitman) werden Kompositionstechniken des US-amerikanischen Filmkomponisten und Produzenten James Newton Howard (*1951) im Zusammenhang mit Hintergrundmusik von der Seite der Harmonie untersucht.

Kutscher, Jan: *Paul Lincke: Sein Leben in Bildern und Dokumenten*. [Mitarb.: Sabine Westphal u. Heinrich Dreyhaupt; m. e. Vorwort v. Albrecht Dümling.] Mainz: Schott 2016, 327 S.

Darin: Vorkriegsjahre: Filmmusik (S. 116–118).

Kuwabara, Yoshihiro: Eizō to oto no dōki —‘dōga senkō no gensoku’ no konkyō to ōyō [桑原 圭裕: 映像と音の同期—「動画先行の原則」の根拠と応用]. In: *Eizogaku* 102, 2019, S. 54–74.

“Synchronization of Screen Images and Sound: The Basis and Application of the Principle of the “Picture Leading Sound””

In japan. Schrift. – Abstract: The principle of the “picture leading sound” is widely applied in animation production with regard to the synchronization of screen images and audio inputs, it is believed that the final product is superior when the picture leads the sound by two frames. For example, Disney’s short animation movie series *The Silly Symphony* was produced for 10 years from 1929, and initially, the rule of maintaining the unity of moving pictures and music was followed. However, computer analyses confirm that with time, pictures began leading the sounds. While the principle of the “picture leading sound” is simply a rule of thumb for filmmakers, and the scientific rationale for this practical standard has not yet been sufficiently investigated. It is said that human beings perceive “deviations” with screen images when their corresponding sounds are three frames or 0.1 second or more apart regardless of whether they are viewing a live-action or an animation film. Therefore, it is necessary to refer to theories of perceptual psychology to adequately understand the principle of the “picture leading sound” to develop a hypothesis about film production norms concerning stimuli reaching the human brain. This paper aims to present a theoretical explanation for

the adoption of the above manner of frame processing in filmmaking. It further intends to analyze specific examples from cinema to reveal that the method of image preceding sound brings about artistic dynamism in all motion pictures and not in animated films alone.

Kuykendall, James Brooks: William Walton's film scores: New evidence in the autograph manuscripts. In: *Notes: Quarterly Journal of the Music Library Association* 68,1, 2011/12, S. 9–32.

Über den Filmkomponisten William Walton.

Kyriakides, Yannis: *Imagined Voices: A Poetics of Music-Text-Film*. Diss. Leiden, Leiden University 2017, 283 S.

Imagined Voices deals with a form of composition, music with on-screen text, in which the dynamic between sound, words and visuals is explored. The research explores the ideas around these 'music-text-films', and attempts to explain how meaning is constructed in the interplay between the different layers of media. Issues that initially arose out of the research, were directly related to the question of 'voice': Who is narrating? And where is the voice located? These questions became more pertinent after noticing a phenomenon occurring during performances of these works: that when we read text synchronised to music, we become very aware of an inner voice silently reading along. This effect of hearing one's own voice in the music, was a discovery that had many consequences for the ways in which the ideas about listening and the role of multimedia could function within music.

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Lacombe, Alain: *Hollywood Rhapsody: L'âge d'or de la musique de film à Hollywood*. Paris: Jobert 1983, 292 S. (Transatlantiques.).

This is an "appreciation" of film music geared toward the general public. Although it stems

from France, its focus – as suggested by the title – is the music of mainstream Hollywood films.

Laderman, David: Slip-Sync. Punk Rock Narrative Film and Postmodern Musical Performance. In: Beck, Jay / Grajeda, Tony (eds): *Lowering the Boom: Critical Studies in Film Sound*. Urbana, Ill/Chicago: University of Illinois Press 2008, S. 269–288 (=ch. 16).

Ladic, Branko: Music by Frantisek Skvor for the Karol Plicka's Film *The Earth Sings* – the Beginning of Slovak National Music? In: *Musicologica Brunensia* 52,1, 2017, S. 79–87.

LaFave, Kenneth: *Experiencing Film Music: A Listener's Companion*. Lanham/Boulder/New York/London: Rowman & Littlefield 2017, xxii, 191 S. (The Listener's Companion.).

Rev. (Poulakis, Nick) in: *Music & Letters* 100,1, 2019, S.163–165.

Inhalt: Timeline – Introduction – The not-so-silent era – Max Steiner and the first generation – Spotlight: spotting and the click track – Mysteries, thrillers, and film noir – Spotlight: orchestrators – The epic, the exotic, and war – Cowboys and superheroes – Drama – Spotlight: jazz in film music – Theme songs, comedies, and romantic comedies – Spotlight: animation – Science fiction and fantasy – Ambient music, no music, and ready-mades – Trends, forecasts, and innovations.

Laing, Heather: *The Gendered Score: Music in 1940s Melodrama and the Woman's Film*. Aldershot/Burlington, VT: Ashgate 2007, xiv, 196 S. (Ashgate Popular and Folk Music.).

Heather Laing examines, for the first time, the issues of gender and emotion that underpin the classical style of film scoring, but that have until now remained unquestioned and untheorized, thus providing a benchmark for thinking on more recent and alternative styles of scoring. Many theorists have discussed this type of music in film as a signifier of emotion and 'the feminine', a capacity in which it is frequently associated with female characters. The full effect of such an association on either

female or male characterization, however, has not been examined. This book considers the effects of this association by progress through three stages: cultural-historical precedents, the generic parameters of melodrama and the woman's film, and the narrativization of music in film through diegetic performance and the presence of musicians as characters. Case studies of specific films provide textual and musical analyses, and the genres of melodrama and the woman's film have been chosen as representative not only of the epitome of the Hollywood scoring style, but also of the narrative association of women, emotion and music. Laing leads to the conclusion that music functions as more than merely a signifier of emotion. Rather, it takes a crucial role in both indicating and determining how emotion is actually understood as part of the construction of gender and its representation in film.

Laird, Paul R. / Lin, Hsun (eds.): *Historical Dictionary of Leonard Bernstein*. Lanham/Boulder/New York/London: Rowman & Littlefield 2019, xxix, 333 S. (Historical Dictionaries of Literature and the Arts.).

Lamberts-Piel, Christa: *Filmmusik und ihre Bedeutung für die Musikpädagogik*. 3., unv. Aufl. Augsburg: Wißner-Verlag 2018, 206 S. (Forum Musikpädagogik. 69. / Wißner Musikbuch.).

Larsen, Peter [Leonard]: *Filmmusikk: Historie, analyse, teori*. Oslo: Universitetsforlag 2013, 280 S.

Lasuén, Sergio: *La armonía en las bandas sonoras del cine español de los noventa*. Prólogo de Pascal Gaigne. Alicante: Investigación y Publicación 2018, 228 S.

Utilizando una propuesta metodológica original, personal e inductiva, Sergio Lasuén sistematiza distintos tipos de herramientas armónicas que aparecen asociadas de forma recurrente a secuencias cinematográficas con unas expectativas expresivas similares. Partiendo de un enfoque aplicable a distintos tipos de obras interdisciplinarias que surgen como resultado de lo que denomina proceso creativo

global y tras una primera parte en la que nos explica y deja traslucir el alcance de su propuesta, la pone en práctica sirviéndose de una amplia muestra del cine español de los noventa, formada por 26 largometrajes, dirigidos por 21 realizadores distintos y con música de 12 compositores diferentes. Para contrastar sus resultados, hace referencia a más de 200 secuencias en las que el lector puede profundizar discrecionalmente. Este libro es una obra indispensable para cualquier alumno de composición atraído por los proyectos interdisciplinarios, así como para cualquier persona interesada en el análisis musical. Es también útil para intérpretes, ya que probablemente participarán en alguna obra interdisciplinar a lo largo de su carrera profesional. Por otro lado y a pesar de que se utiliza terminología específica, tanto aficionados a las bandas sonoras sin formación musical como profesionales del mundo del cine han manifestado su interés por los resultados aquí obtenidos. – Mit Notenbeispielen. – *Inhaltsverzeichnis*: [URL].

Lau, Matthew: *Sounds Like Helicopters: Classical Music in Modernist Cinema*. Albany: State University of New York Press 2019, xiii, 169 S. (SUNY Series Horizons of Cinema.).

Enthält: Introduction: a fundamental continuity – What happens to an apocalypse deferred: Coppola, Herzog, and Schwarzenegger as readers of Wagner's *Ring* – The imperfect Wagnerite: Luis Buñuel and romantic surrealism – "A film should be like music": Stanley Kubrick and the condition of music – Too soon, too late, and still to come: Jean-Luc Godard and the ruins of classical music – Before a winter's journey: Michael Handke's critique of film music in *The Piano Teacher* – Conclusion: Modernist cinema's family tree.

Laubholt, Lars: Ein ‚bombastischer Abgesang‘. Musik und nationalsozialistische Ideologie im Tobis-Film *Philharmoniker* (D 1944). In: *Die Musikforschung* 68,4, 2015, 386–416.

Laudadio, Nicholas Christian: *Singing Machines: Musical Intelligences and Human Instruments in Science Fiction and Film*. Ph.D.

Thesis, Buffalo, NY: State University of New York 2005, vi, 186 S.

Laver, Mark: Gender, genius and rock and roll in *Roy Orbison and Friends: A Black and White Night*. In: *Popular Music: A Yearbook* 30,3, 2011, S. 433–453.

To a considerable extent, the mythology of rock and roll rebellion is predicated upon a similarly mythologised male sexual potency that Simon Frith and Angela McRobbie have characterised as “aggressive, dominating, and boastful, ... [constantly seeking] to remind the audience of [its] prowess, [its] control” (Frith and McRobbie 1990, p. 319). In this article, I look to Roy Orbison – a musician who was a key figure in the genesis of rock and roll, but who nevertheless subverts this phallogocentric meta-narrative. Focusing on the 1987 concert film, *Roy Orbison and Friends: A Black and White Night*, I argue that Orbison’s staid performance style, unusual voice and unconventional songwriting as evidenced (and amplified) by that film trouble the purportedly monolithic rock and roll masculinity, and the concomitant mythology of rebellion. At the same time, however, I propose that even as normative masculinity appears to be destabilised, a close reading of the film reveals that the performance situates Orbison within a different masculinist discourse: the 19th-century Romantic discourse of masculine genius that continues to inflect 21st century notions about artists and art music. Thus, in *Black and White Night*, normative and non-normative masculinities are thoroughly imbricated, each simultaneously destabilising and reaffirming the other. (Vorlage)

Lawson, Matt / MacDonald, Laurence E.: 100 Greatest Film Scores. Lanham/Boulder/New York/London: Rowman & Littlefield 2018, xii, 323 S.

Inhalt: The Adventures of Robin Hood – Alexander Nevsky – Around the World in 80 Days – Avalon – Back to the Future – Batman – A Beautiful Mind – Becket – Ben-Hur – The Best Years of our Lives – The Big Country – Blade Runner – Born Free – Braveheart – Breakfast at Tiffany’s – The Bride of Frankenstein – The Bridge on the River Kwai –

Casablanca – Chariots of Fire – Chinatown – Cinema Paradiso – Citizen Kane – City Lights – Close Encounters of the Third Kind – Conan the Barbarian – Dances with Wolves – The Day the Earth Stood Still – Doctor Zhivago – East of Eden – Edward Scissorhands – Empire of the Sun – E.T. – The Extra-Terrestrial – Fargo – Forrest Gump – The Ghost and Mrs. Muir – Giant – Gladiator – The Godfather I and II (1972-74) – Gone With the Wind – The Great Escape – The Green Mile – Henry V – High Noon – How the West Was Won – Interstellar – Jaws – Jurassic Park – King Kong – King of Kings – Kings Row – The Last of the Mohicans – Laura – Lawrence of Arabia – The Lion in Winter – The Lord of the Rings: The Fellowship of the Ring – Lost Horizon – The Magnificent Seven – The Man With the Golden Arm – The Mission – The Natural – North by Northwest – Now, Voyager – The Omen – On Golden Pond – On the Waterfront – Once Upon a Time in the West – Out of Africa – The Piano – The Pink Panther – Pirates of the Caribbean: The Curse of the Black Pearl – Planet of the Apes – The Prisoner of Zenda – Psycho – Quo vadis – Raiders of the Lost Ark – The Red Pony – The Red Violin – The Robe – Schindler’s List – Scott of the Antarctic – The Sea Hawk – The 7th Voyage of Sinbad – The Shawshank Redemption – Somewhere in Time – The Song of Bernadette – Spartacus – Spellbound – The Spirit of St. Louis – Star Trek, the Motion Picture – Star Wars – A Streetcar Named Desire – Sunset Blvd. – Superman – The Third Man – Titanic – To Kill a Mockingbird – Tom Jones – Unbreakable – Up – Vertigo – Appendix A. The Next 100 Film Scores – Appendix B. Profiles of Composers.

Lee, Hyunseon: *Metamorphosen der Madame Butterfly. Interkulturelle Liebschaften zwischen Literatur, Oper und Film*. Heidelberg: Winter 2020, 445 S. (Reihe Siegen. Beiträge zur Literatur-, Sprach- und Medienwissenschaft. 181.).

Aus Pierre Lotis ‚Madame Chrysanthème‘ (1887) entwickelt sich am ‚Fin de Siècle‘ das globale Narrativ der ‚Madame Butterfly‘. Im Laufe des 20. Jahrhunderts werden so westlich-asiatische Liebesbeziehungen in diversen medialen Spielarten und Kulturen transformiert. Das kulturell ‚Andere‘ wird als diskursives Objekt produziert und zirkuliert

in einem global-medialen Kontext. Die Studie zeigt auf, wie die modernen Kulturen und Diskurse miteinander verflochten sind und wie Stereotype die wechselseitige Bezugnahme prägen. Die diskurstheoretische und komparative Medienanalyse legt auch die intermediale Ästhetik zwischen Literatur, Musiktheater und Film von Künstlern wie Giacomo Puccini, Fritz Lang, Franz Lehár, François Truffaut, Alain Resnais, David Kronenberg u.a. kritisch reflektierend offen. Die (De-)Konstruktion des Butterfly-Mythos kulminiert in seiner postkolonialen, sogar transkulturellen Überformung jenseits europäischer Opernbühnen wie in den japanischen Butterflies von Mori Ōgai und Saegusa Shigeaki oder den subalternen GI-Bräuten des koreanischen Kinos.

Lee, Jonathan Rhodes: *Film Music in the Sound Era: A Research and Information Guide*. 2 Bde., New York/London: Routledge 2020: 1. *Histories, Theories, and Genres*, xi, 663 S.; 2. *People, Cultures, and Contexts*, xi, 463 S. (Routledge Music Bibliographies.).

Inhalt: Bd. 1. Histories, Theories, and Genres: – I. *Film Music Research: Overviews and Resources* / 1: – State of the Field of Film Music Research / 1 – Bibliographies, Discographies, and Other Reference Sources / 5 – Film Music Journals and Other Specialized Sources / 16 – Special Issues of Journals from Other Disciplines / 18 – Websites / 19 – Anthologies of Primary Source Documents / 19 – Archives of Primary Source Materials / 20 – Studies of Archives and Repositories / 34 – II. *Histories and Other Surveys* / 38: – Broad Historical Overviews / 38 – Historical Surveys: 1900–1932 / 45 – Historical Surveys: 1933–1949 / 52 – Historical Surveys: 1950–1979 / 57 – Historical Surveys: 1980–2000 / 59 – Historical Surveys: 2000–Present / 60 – Broadly Defined Collected Essays/Conference and Symposium Reports / 61 – Other Surveys / 65. – III. *Theory and Criticism* / 69: – Theories and Aesthetics of Film Music and Sound / 69 – Empirical and Experimental Approaches / 158 – Reception Studies / 169 – Film Music Criticism through 1960 / 172. – IV. *Genre* / 181: – Genre Theory / 181 – Action-Adventure / 182 – Adaptations of Stage Works and Literature / 182 – Animation / 185 – Biopics / 203 – Blaxploitation / 216 – Comedy and Romantic

Comedy / 217 – Concert Films / 222 – Documentaries / 229 – Experimental Film / 244 – Film Musicals / 255 – Film Noir / 295 – Heimatfilm / 298 – Historical Films / 298 – Horror and Thriller / 299 – Martial Arts Films / 308 – Melodrama / 309 – Opera Film/Opera and Film / 309 – Pornography and Erotica / 351 – Road Movies / 353 – Sci-Fi and Fantasy / 353 – Shorts / 365 – Sports Films / 365 – Titles and Trailers / 366 – War and Combat Films / 367 – Westerns / 368 – Woman's Film / 372. – V. *Case Studies of Individual Films* / 373: – Note on the Indexes / 569. – Names Index / 571. – Film Titles Index / 637. – **Bd. 2. People, Cultures, and Contexts:** – VI. *People* / 1: – Composers / 1 – Conductors / 134 – Directors and Filmmakers / 135 – Musicians and Bands on Screen / 179 – Orchestrators and Arrangers / 188 – Other / 189 – Studio Musicians / 192. – VII. *Social and Cultural Studies* / 194: – Film, Music, Politics, and Society / 194 – Gender / 198 – National and Cultural Studies / 203 – Race and Other Identity / 269 – Religion / 270 – Sexuality / 270 – Depictions of Music Making, Teaching, Instruments, and Listening / 271. – VIII. *Musical Genre* / 275: – Film Music in Concert/Film Music and Concert Music / 275 – Jazz and Film / 277 – New Music, Modernist Techniques, and Electronic Music in Cinema / 288 – Popular Music in Film / 290 – Use of Pre-Existing Classical and World Music in Film / 321. – IX. *Pedagogy* / 330: – Film Music Analysis / 330 – Film Music and General Education / 333 – Film Music Composition and Preparation / 334 – Movies and Music Education / 338. – X. *The Industry* / 342: – Film Business Marketing, Copyright, and “the Industry” / 342 – Technology Studies and Studies of the Recording Process / 353. – Note on the Indexes / 369. – Names Index / 371. – Film Titles Index / 437.

Leeper, Jill: *Crossing Musical Borders: The Soundtrack for Touch of Evil*. In: *Soundtrack Available: Essays on Film and Popular Music*. Ed by Pamela Robertson Wojcik & Arthur Knight. Durham: Duke University Press 2001, S. 226–243.

Lefèvre, Raymond: *La cinéphilie chantante des années 30*. In: *CinemAction*, 95 [= 195],

2000, S. 149–155.

Lehman, Frank: Transformational analysis and the representation of genius in film music. In: *Music Theory Spectrum: The Journal of the Society for Music Theory* 35,1, 2013, S. 1–22.

Neo-Riemannian theory offers an auspicious toolkit for analyzing film music – a repertoire in which dramatic exigency takes precedence over functional tonal logic. The ability of neo-Riemannian theory to model harmonic progressions as dynamic and contextually determined, particularly with association-laden chromatic motions, suits it eminently to Hollywood scoring practice. This transformational approach is tested on James Horner’s music for the film *A Beautiful Mind*. In this score, Horner illustrates the mental life of the mathematician John Nash with wildly chromatic but firmly triadic music. A group generated by the operators L, R, and S provides the transformational fount for a “Genius complex” “that represents intense intellection. Three cues from *A Beautiful Mind* are analyzed. Collectively, their tonal spaces reveal a distinctly transformational contribution to narrative and characterization. These readings further evince a tension between the logical teleology of sequential patterning with the radically contingent, even game-like quality of Horner’s triadic manipulations. (Vorlage)

Lehman, Frank: Hollywood cadences. Music and the structure of cinematic expectation. In: *Music Theory Online (MTO) – A Journal of Criticism, Commentary, Research, and Scholarship* 19,4, 2013, [URL].

Cadences are one of the most powerful tools at a film composer’s disposal. The structure and placement of a cadence can shape the emotional arc of a scene, accentuate narrational information, and manipulate generic expectations. Drawing from theories of film genre and cadential definition from Altman (1999) and Caplin (2002), I explore several cinematically significant “cadential genres” – harmonic routines arising through the convergence of independent musical phenomena that together project a punctuative function. Through processes of attribute substitution and subtraction, a cadential genre can adapt

to shifting scoring practices and generic expectations. I showcase four such cadential genres. The mixed plagal cadence imports transcendent harmonic associations from the Romantic era. Phrasal “mickey mousing” arises through cadential synchronization, as shown in an analysis of Korngold’s *Robin Hood*. The subtonic half cadence is strongly linked with a specific film genre: the Western. Through analysis of Jerome Moross’s subtonic-saturated scores and subsequent adapted and abstracted usages, I show the value of the generic approach to style-based analysis. Lastly, I inspect the chromatically modulating cadential resolution (CMCR): the strategy of initiating a diatonic cadence in one key only for the dominant to discharge onto the tonic of a chromatically related key. Through a variety of intrinsic and contextual traits describable by linear, transformational, and cognitive models, I explain the strong association of CMCRs with cinematic evocations of wonderment. This is illustrated through a case study of Williams’s *Jurassic Park*. (Vorlage)

Lehman, Frank: Scoring the President. Myth and politics in John Williams’s *JFK* and *Nixon*. In: *Journal of the Society for American Music* 9,4, 2015, S. 409–444.

Throughout his career, John Williams has set the musical tone for the American presidency, most elaborately with his scores for Oliver Stone’s controversial films *JFK* (1991) and *Nixon* (1995). While invested in capturing the character of these commanders in chief through musical codes, Williams’s soundtracks are equally engaged in the act of the evocation and telling of “history.” Specifically, they construct a tragic myth of 1960s America in which the promise represented by JFK is destroyed from without, and Nixon from within, both by the malevolent forces of the military-industrial complex. In considering the thematic and dramatic means by which Williams paints his orchestral portraits, I reveal the extent to which music supports Stone’s paranoid narratives, especially in cases where the director’s collage-like visual aesthetic puts pressure on the otherwise nostalgic traits of Williams’s default tonal style. I offer a music-analytical approach to *JFK* and *Nixon* informed by interviews, studies of po-

litical mythology and paranoia, and musicological appraisals of Williams's music. Stone's 1960s-as-lapsarian-metanarrative positions Kennedy as a romanticized absence, an image of the fabular fallen King, and Williams renders him as a public recollection rather than a human being with interiority. Nixon, by contrast, is a tragic antihero, consumed by dark forces of history and an abundance of ambivalent thematic material. Particular attention is paid to the dismantling of Kennedy's noble leitmotif during *JFK*'s prologue and motorcade sequence and to the near-fascistic musical accompaniment of Nixon's speeches. Having demonstrated the active role these scores play, I conclude that Williams's music constitutes an authoring of history in a strong, albeit postmodern, sense, consistent with but independent from Stone's screenplay. (Vorlage)

Lehman, Frank: Film-as-Concert music and the formal implications of 'cinematic listening'. In: *Music Analysis* 37,1, 2018, S. 7–46.

What does it mean for film music – subordinated, contingent, 'unheard' – to be plucked from its intended context and placed at the forefront of the listener's attention? The tradition of excerpting and arranging movie scores for the concert hall poses this question sharply. While scholarship on 'cinematic listening' has picked up in recent years, the specifically music-theoretical issues raised by this repertoire have been largely unaddressed. In this article, I argue that film-as-concert music presents hearing 'cinematically' as a valid alternative to structural modes of listening, a form of hearing that subverts both naive formalism and reflexive anti-formalism. Following a discussion of theoretical and interpretative priorities for analysing film-as-concert music, I begin investigation of a subset of the film-as-concert corpus: stand-alone scherzi originating from action set pieces. More than any other type of underscore, action cues answer to dramatic, editorial and visual imperatives rather than to 'absolute' logic. My core data emerges from a detailed study of John Williams's film and concert scherzi, with short analyses of cues/pieces from *E.T.*, the *Indiana Jones* movies and *Star Wars*. My approach emphasises the way in which formal alterations bring about drasti-

cally different ways of hearing the work tonally and expressively across multiple versions. A larger-scale case study of 'The Asteroid Field' from *The Empire Strikes Back* serves to demonstrate the tonal, sectional and narrative transformations that occur between movie theatre and concert hall. To conclude, I propose that the film-as-concert mindset can be transferred to filmgoing itself, as a new mode of cinematic listening. (Vorlage)

Lehmann, Frank: *Hollywood Harmony: Musical Wonder and the Sound of Cinema*. New York: Oxford University Press 2018, xvii, 292 S. (Oxford Music/Media Series.).

Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. *Hollywood Harmony* explores the inner workings of film music, bringing together tools from music theory, musicology, and music psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style, *Hollywood Harmony* offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films. Special emphasis is placed on scores for major blockbusters such as *Lord of the Rings*, *Star Wars*, and *Inception*. With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, *Hollywood Harmony* will fascinate any fan of film and music.

Lehnert, Sigrun: Ursprung und Entwicklung der Musik in der Neuen Deutschen Wochenschau. Muster, Funktionen und Kontinuitäten vom Stummfilm bis zur Tagesschau. In: *Nachdem Film*, 14, 2015, [URL].

Lejeune, Vivien / Dasnoy, Romain: *Le guide des compositeurs de musique de films*. Paris: Ynnis Éditions 2017, 251 S.

Au cinéma, la musique est très vite devenue indissociable de l'image, lui apportant une nouvelle dimension à part entière. Derrière les thèmes cultes que le public connaît par cœur œuvrent des compositeurs amoureux d'un art aux formes multiples. Chacun d'entre eux apporte ses couleurs et ses inspirations dans des styles qui parcourent tous les genres musicaux, et parfois même les plus expérimentaux. Cet ouvrage rédigé par deux passionnés de cinéma et de musique retrace le parcours de la musique de film, des compositeurs les plus prolifiques à des noms plus confidentiels, des films qu'on ne présente plus à ceux qu'il faut absolument découvrir: grands classiques, musicaux, science-fiction, action, aventure, romance... Le Guide des compositeurs de musique de film vous guidera sur les sentiers d'un univers auditif riche dont chaque note est une image. John Williams, Hans Zimmer, Howard Shore, James Horner, Bernard Herrmann, Lalo Schifrin, Ennio Morricone, Michel Legrand, Joe Hisaishi, Jerry Goldsmith, Maurice Jarre, Alan Silvestri, Henry Mancini, Alexandre Desplat, Nino Rota et bien d'autres.

Lensing, Jörg U.: *Sound-Design, Sound-Montage, Soundtrack-Komposition. Über die Gestaltung von Filmmton*. 3. Aufl. Berlin: Schiele & Schön 2018. 286 S.

Lenz, Friedemann: *Musikalisches Tempoempfinden in audiovisuellen Medien: empirische Untersuchung zur intermodalen Wahrnehmung mit präsentativen Forschungsmethoden*. Wiesbaden: Springer 2020, XIII, 241 S.

Diss. Bremen: Universität Bremen 2017.

Auch zur Filmmusik. –[U]ntersucht die Wirkung des musikalischen Tempos im Kontext audiovisueller Medien. Im Vorfeld gibt der

Autor einen umfassenden Einblick in die Forschung zu musikalischem Tempo in audiovisuellen Medien und daran angrenzende Gebiete. Die drei explizit untersuchten Aspekte betreffen erstens die gegenseitige Beeinflussung der visuellen Geschwindigkeit durch das musikalische Tempo und die umgekehrte Richtung, zweitens den Einfluss des musikalischen Tempos und der visuellen Geschwindigkeit auf die Wahrnehmung der Schätzung der Gesamtdauer sowie drittens die emotionale Beeinflussung durch das musikalische Tempo.

Inhalt: Psychologische Grundlagen zur audiovisuellen Wahrnehmung, zur Wahrnehmung von Zeit, audiovisuellen Medien, Filmmusik und dem Themenkomplex Emotion. – Empirische Überprüfung von drei Forschungshypothesen. – Methodische Zugänge und statistische Auswertungsverfahren.

Leonard, Kendra Preston: *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*. Lanham/Toronto/Plymouth, UK: Scarecrow Press 2009, ix, 153 S.

Shakespeare's three political tragedies – *Hamlet*, *Macbeth*, and *King Lear* – have numerous times been presented or adapted on film. These three plays all involve the recurring trope of madness, which, as constructed by Shakespeare, provided a wider canvas on which to detail those materials that could not be otherwise expressed: sexual desire and expectation, political unrest, and, ultimately, truth, as excavated by characters so afflicted. Music has long been associated with madness, and was often used as an audible symptom of a victim's disassociation from their surroundings and societal rules, as well as their loss of self-control.

Leonard, Kendra Preston: *Buffy, Ballads, and Bad Guys Who Sing. Music in the Worlds of Joss Whedon*. Lanham/Toronto/Plymouth, UK: Scarecrow Press 2011, xxi, 308 S.

Über die TV-Serie *Buffy, the Vampire Slayer*.

Leonard, Kendra Preston: *Topsy-Turvy Victorian: Locating Life and Death in Corpse Bride*. In: *Aether* 7, Jan. 2011, S. 27–41.

In the 2005 film *Corpse Bride*, director Tim Burton and composer Danny Elfman collaborate using both musical and visual signifiers to create two very different realms that the main characters must traverse: the land of the living, and the land of the dead.

Leonard, Kendra Preston: *The Lady Vanishes: Vocality and Agency in Cinematic Ophelias*. In: *The Afterlife of Ophelia*. Ed. by Deanne Williams & Kaara L. Peterson. New York: Routledge 2012, S. 101–117.

Leonard, Kendra Preston: Rosalind's Musical Iconicity in Branagh's and Doyle's *As You Like It*. In: *Upstart Crow*, 31, Jan. 2013 [= Annual 2012], S. 1–9.

Leonard, Kendra Preston: From 'Angel of Music' to 'that Monster': Music for the Human Uncanny in *Phantom of the Opera* (1925/1929). In: *Studies in Gothic Fiction* 3,1, Spring 2014, S. 13–23.

Leonard, Kendra Preston: Sounds of India in *Supple's Twelfth Night*. In: *Bollywood Shakespeares*. Ed. by Craig Dionne & Parmita Kapadia. New York: Palgrave Macmillan 2014, S. 147–163.

The concept of "Bollywood Shakespeare" almost invariably suggests adaptations of Shakespeare's works into which traditional large-scale song and dance numbers have been interpolated, a hybrid film of dramatic and musical performance that appeals to multiple audiences. Two recent examples include director/writer/composer Vishal Bhardwaj's *Omkaara* (2006) and *Maqbool* (2003), adaptations of *Othello* and *Macbeth* set in the Indian criminal underworld. While these two films follow the plots of Shakespeare's plays fairly closely, they also each contain the several song and dance spectacles that would be startling to unsuspecting audiences but are expected by fans and serve as universal signifiers of a Bollywood production. Indeed, Sangita Gopal and Sujata Moorti claim that for a movie to be a true "Bollywood film," "the song-dance sequence is the dealmaker."

Leonard, Kendra Preston: The Use of Early Modern Music in Film Scoring for *Elizabeth I*. In: *Gender and Song in Early Modern England*. Ed. By Leslie C. Dunn & Katherine R. Larson. Farnham, Surrey: Ashgate 2014, S. 169–183.

Leonard, Kendra Preston: Music for Richard III: Cinematic Scoring for the Early Modern Monstrous. In: *The Oxford Handbook of Music and Disability Studies*. Ed. by Blake Howe, Stephanie Jensen-Moulton, Neil Lerner & Joseph Straus New York: Oxford University Press 2015, S. 836–855.

Leonard, Kendra Preston: *Music for Silent Film: A Guide to North American Resources*. Middleton, Wisc.: A-R Editions and the Music Library Association Index and Bibliography Series, 2016, xvii, 277 S. (Music Library Association Index and Bibliography Series. 39.).

Part 1: *Primary Sources*: – 1. Archives / 3. – 2. Rental and Lending Libraries / 17. – 3. Instruction Books / 19. – 4. Photoplay Albums / 25. – 5. Interviews and Biographies / 31. – 6. Books / 41. – 7. Articles / 43: – Periodicals / 43 – General / 45 – Advice, Cues, and Suggestions / 58 – Opinion, Editorials, and Philosophies of Accompaniment / 134 – Reviews / 142 – Ensembles / 152 – Theater Organs and Other Instruments / 153 – Jazz / 160 – The Coming of Sound / 161. – Part 2: *Secondary Sources*: – 8. Scholarly Books / 167 – Research and Reference Guides / 167 – Source Readings / 170 – Collections of Essays / 171 – Monographs / 174 – Theses and Dissertations / 179. – 9. Scholarly Articles / 183. – Name Index / 211. – Title Index / 221: – Articles and Chapters / 221 – Books / 237. – Film Title Index / 241. – Subject Index / 272.

Leonard, Kendra Preston: Resources for Silent Film Music. In: *Fontes Artis Musicae* 63, Oct.-Dec. 2016, S. 259–276.

Leonard, Kendra Preston: Using Resources for Silent Film Music. In: *Fontes Artis Musicae* 63,4, Oct.-Dec. 2016, S. 259–276.

Der Beitrag stellt zwei Fallstudien vor, die darstellen, wie sowohl gedruckte als auch Onlinematerialien benutzt werden können, um

spezielle Formen von Stummfilmmusik zu erforschen. Der erste Fall untersucht Musik für „Spukgeschichten“ (Filme, die übernatürliche Dinge behandeln), die in der Spezialsammlung der Musikbibliothek der University of North Texas existieren, der zweite führt die Rezeptionsgeschichte der Noten für den 1916 entstandenen Spielfilm *Joan the Woman* von Cecil B. DeMille aus.

Leonard, Kendra Preston: Musical Mimesis in *Orphans of the Storm*. In: *Music Theory Online* 24,2, June 2018, online.

“In this essay I explore the use of musical mimesis in the score for D. W. Griffith’s 1921 film *Orphans of the Storm*.”

Leonard, Kendra Preston: Performing Spirituality in the Silent Cinema. In: *Performance, Religion, and Spirituality* 1,2, October 2018, S. 1153–188.

The silent film era coincided with a revival of belief in spiritualism in America. Desperate to find meaning in the deaths of the Great War and the 1918 Spanish Flu epidemic, the bereaved sought contact with the dead and evidence of an afterlife. Given this fascination with spiritualism, it is not surprising that the topic quickly became a favorite for filmmakers. This resulted in numerous moving pictures that featured the presence of spirits, which in turn required musical accompaniment suited to the subject. Cinema musicians borrowed from the aural atmosphere of the Spiritualist Church, private and public séances, and other entertainments and experiences involving the supernatural. Both professions were ones in which women could not only fully participate, but were thought by many to be better suited than men for the work at hand. The highly gendered musical and moral educations and expectations for women in the nineteenth century, which were intended to prepare women for domesticity, were exactly the training they needed to succeed as professional mediums and cinema accompanists. The code of morals that held up accomplished women as respectable models provided mediums and accompanists with considerable power in determining the aesthetics and practices of their workplaces

Leonard, Kendra Preston / Whitmer, Mariana (eds.): *Re-locating the Sounds of the Western*. London/New York: Routledge 2019, xi, 149 S.

Inhalt: The wild west meets the wives of Windsor: Shakespeare and music in the mythological American West / Kendra Preston Leonard. – The commodification of the western soundscape / Mariana Whitmer. – High-senbergen noon: *Breaking Bad* and the sounds of the West / Jeffrey Bullins. – Some people call me the space cowboy: sonic markers of the science fiction western / S. Andrew Granade. – You can’t build an empire without getting a mite unscrupulous: music, morality, and Cold War criticism in *Doctor Who’s The Gunfighters* (1966) / Stanley C. Pelkey II. – From the old west to the new future: *Stoney Burke, The Outer Limits, and The Daystar* stock music library / Reba Wissner. – Reinterpreting the American western in Ry Cooder’s soundtrack to *Paris, Texas* (1984) / Erin Bauer. – The soundscape of the East German indianerfilme / Joanna Yunker.

Levin, Èlizabeta: Selestial’nye bliznecy u istokov muzyki i kino [Левин, Элизабета: Селестияльные близнецы у истоков музыки и кино]. In: *Tsikly kul’tury: Filosofskaja škola* 4, 2018, S. 51–58; [URL].

„Die Himmlischen Zwillinge zu den Ursprüngen von Musik und Kino.“

In kyrill. Schrift. – [...] The present article, based on the author’s presentation at the House of Scientists in Haifa and devoted to the 90th anniversary of the talkies, discusses the history of music in cinematography and the key role played in it by the composers Irving Berlin and Max Steiner – a couple of celestial twins born during the Phoenix Hour between 1885–1900. Significantly, the following story of the legendary pair of the film music fathers makes it possible to unite all three groups in a single historical example. Due to them, we may learn in parallel about the confluent major events in their historical period; we may also discover the consonance of their personal leitmotifs with the underscoring major theme of their epoch as well as the resonance that their music evoked in the society.

Lewis, Hannah: The realm of serious art. Henry Hadley's involvement in early sound film. In: *Journal of the Society for American Music* 8,3, 2014, S.285–310.

Lewis, Hannah: The music has something to say. The musical revisions of *L'Atalante* (1934). In: *Journal of the American Musicological Society* 68,3, 2015, S. 559–603.

Lewis, Hannah: *Love Me Tonight* (1932) and the development of the integrated film musical. In: *The Musical Quarterly* 100,1, 2017, S. 3–32.

Lewis, Hannah: *French Musical Culture and the Coming of Sound Cinema*. New York: Oxford University Press 2019, xii, 245 S.

Hannah Lewis argues that the debates about sound film resonated deeply within French musical culture of the early 1930s, and conversely, that discourses surrounding a range of French musical styles and genres shaped audiovisual cinematic experiments during the transition to sound. Lewis' book focuses on many of the most prominent directors and screenwriters of the period, from Luis Buñuel to Jean Vigo, as well as experiments found in lesser-known films. Additionally, Lewis examines how early sound film portrayed the diverse soundscape of early 1930s France, as filmmakers drew from the music hall, popular chanson, modernist composition, opera and operetta, and explored the importance of musical machines to depict and to shape French audiovisual culture. In this light, the author discusses the contributions of well-known composers for film alongside more popular music hall styles, all of which had a voice within the heterogeneous soundtrack of French sound cinema.

Inhalt: Introduction – Imagining Sound Film: Debates in the Press – Surrealist Sounds: Film Music and the Avant-Garde – “An achievement that reflects its native soil”: Songs, Stages, Cameras, and the Opérette Filmée – Théâtre filmé, Opera, and Cinematic Poetry: The Clair/Pagnol Debate – Source Music and Cinematic Realism: Jean Renoir and the Early Poetic Realists – “The Music Has Something to Say”: The Musical Revisions of *L'Atalante*

(1934) – Conclusion: Alternative Paths for Sound Film

Rev. (Rossi, Jérôme) in: *Revue de Musicologie* 105, 2019, S. 466–469.

Lilkendey, Martin: *100 Jahre Musikvideo: Eine Genregeschichte vom frühen Kino bis YouTube*. Bielefeld: transcript, 2017, 193 S. (Reihe Film.).

Rev. (Christoph Jacke) in: *H-Soz-Kult*, 6.1. 2020, [URL].

Limbacher, James L. / Wright, H. Stephen: *Keeping Score: Film and Television Music, 1980–1988*. [With additional coverage of 1921–1979.] Metuchen/London: The Scarecrow Press 1991, xi, 916 S.

Lin, Samantha: ‘How Silver-Sweet Sound Lovers’ Tongues’: The Music of Love and Death in Franco Zeffirelli's *Romeo and Juliet*. In: *The Soundtrack* 7,1, April 2014, S. 39–46.

Lindstedt, Iwona: Roman Palester jako pionier polskiej muzyki filmowej. In: *Muzyka* 64,1, 2019, S. 84–105.

[“Roman Palester as a pioneer of Polish film music”.]

Roman Palester's film music has left a lasting trace on Polish cinematography, even though the composer himself did not attach much importance to this aspect of his work. The present paper is dedicated to the first stage of his work for the film industry (until 1939). On the basis of surviving audio-visual materials and indirect sources, I aim to sketch a panorama of the reception of Palester's film music in the cultural environment between the two world wars, to analyse the principles of his collaboration with other composers in the case of co-authorship, and briefly to characterise the function, significance and qualities of Palester's soundtracks, with particular reference to the film *Zabawka* (*Toy*). Palester's most productive collaboration was that with film director Józef Lejtes (1901–83). The composer wrote music for five of Lejtes's films: *Dzikie pola* (*Wild Fields*, 1932), *Młody las* (*The Young Forest*, 1934), *Dzień wielkiej przygody* (*The Day of Great Adventure*, 1935), *Róża* (*Red Rose*,

1936), and *Dziewczęta z Nowolipek (Girls of Nowolipki, 1937)*.

Lindstedt, Iwona: Polska refleksja o muzyce w kinie dźwiękowym w latach trzydziestych XX wieku: główne idee i perspektywy badawcze w muzykologii. In: *Muzyka* 63,2, 2018, S. 3–26.

[“Polish reflections on music in sound film in the 1930s: Major ideas and perspectives of musicological research”.]

In Poland, the first evidence of reflections concerning music sounding directly from the screen precedes the premiere of the first Polish sound film *Moralność pani Dulskiej* ([*The Morality of Mrs Dulka*], 1930). As early as in the late 1920s, researchers such as Kamiński and Dembiński noticed the vast potential of ‘cinematic music’ and the need to synchronize the music setting with the plot of a film. After the presentation of film music at the Music Festival in Baden-Baden (1929), an attempt was made to introduce a systematic categorization of the pioneering sound films (*Stromenger*). In the 1930s, Mateusz Gliński addressed the subject of sound film several times. The issue of the acoustic layer of a film perceived holistically was also discussed by other journalists (Zahorska, Fryd, Braun), filmmakers (Bohdziewicz) and composers (Rathaus). They usually identified an ideal model for such a synthesis in animated films and René Clair’s movies. In addition, in the reflections on sound film in Poland psychological themes were also present (e.g. Czerwiński and Furmanik), and concerned the role of music in the viewer-listener’s experience of the film. The most comprehensive and insightful approaches to film music were expressed by Marian Neuteich and Zofia Lissa in 1937. All the sources quoted above are undoubtedly valuable material for film-related musicological research, focused on such subjects as style, genre and function, ‘film biographies’ of Polish composers, or studies into Polish film music perceived as ‘modern music’.

Littlefield, Richard: The Silence of the Frames. In: *Music Theory Online (MTO)* 2,1, 1996, [URL].

Lochner, Jim: *The Music of Charlie Chaplin*. Jefferson, NC: McFarland 2018, xi, 438 S.

Charlie Chaplin the actor is universally synonymous with his beloved Tramp character. Chaplin the director is considered one of the great auteurs and innovators of cinema history. Less well known is Chaplin the composer, whose instrumental theme for *Modern Times* (1936) later became the popular standard “Smile,” “a Billboard hit for Nat King Cole in 1954.

Lock, Graham / David Murray (eds.): *Thriving on a Riff: Jazz & Blues Influences in African American Literature and Film*. Oxford/New York: Oxford University Press 2009, XIII, 296 S.

Inhalt: Introduction: You’ve got to be jazzistic – I. *So black and blue: music, image, identity*. You ain’t got to be black to be black”: music, race, consciousness, and identity in The autobiography of an ex-colored man and Mojo hand / Nick Heffernan. – Blackface minstrelsy and jazz signification in Hollywood’s early sound era / Corin Willis – II. *Paging the devil: jazz and blues poetics*. “Thanks, Jack, for that”: the strange legacies of Sterling A. Brown / Steven C. Tracy. – Phraseology: an interview with Michael S. Harper. – Paul Beatty’s White boy shuffle blues: jazz poetry, John Coltrane, and the post-soul aesthetic / Bertram D. Ashe. – Giving voice: an interview with Jayne Cortez. – “Out of this world”: music and spirit in the writings of Nathaniel Mackey and Amiri Baraka / David Murray – III. *Until the real thing: biography, autobiography, and other fictions*. Blaxploitation Bird: Ross Russell’s pulp addiction / John Gennari. – How many miles? Alternate takes on the jazz life / Krin Gabbard – IV. *Second balcony jump: unsettling the score*. “A rebus of democratic slants and angles”: to have and have not, racial representation and musical performance in a democracy at war / Ian Brookes. – “No brotherly love”: Hollywood jazz, racial prejudice and John Lewis’s score for Odds against tomorrow / David Butler. – Anatomy of a movie: Duke Ellington and 1950s film scoring / Mervyn Cooke – V. *Criss cross: jazzisticologics*. Jumping tracks: the path of conduction / Michael Jarrett.

Rev. (Coyle, Michael) in: *Cadence* 36, 2010, S.

66–67.

Lopez, Ana: Early Cinema and Modernity in Latin America. In: *Cinema Journal* 40,1, 2000, S. 48–78.

López Hernández, Sofía: The contributions of the music of George Fenton to the films of Ken Loach. In: *Anuario Musical* 72, 2017, S. 277–292.

Ken Loach is a high profile British film director. Since the mid 1960's, he has made numerous films for cinema and television. There is already a lot written about his way of filming and yet very little is written about the music for his films. To be able to get inside the music of Ken Loach's films, we must first talk about George Fenton as he has been Loach's usual composer since 1994. The object of this article is to fill this gap: to discover what musical characteristics Fenton contributes to Loach's cinema.

López González, Joaquín: Música y cine en la España del Franquismo. El compositor Juan Quintero Muñoz (1903–1980). In: *Revista de musicología* 33,1–2, 2010, S. 573–601.

This article presents the Spanish musicological community with the work carried out over the last five years, which resulted in the PhD thesis "Music and Film in Spain during the Franco Regime: the Composer Juan Quintero Muñoz (1903–1980)". Although based on a particular composer, this thesis was written with the aim of tackling art, music and film culture during a decisive period in the recent history of the culture of our country. In the post-war context, cinema and music theatre, in particular the operetta and revue genres, attracted audiences' interest. Juan Quintero composed his works over nearly three decades, dividing his time between the success of his compositions for the theatre and his increasingly prolific musical creation for film. This thesis aims to discuss all of the composer's facets in a broad and exhaustive manner: the composition of light music during the twenties and thirties, his activity as a theatrical composer, and especially his work in the field of film music, in which he was

outstanding. Quintero is also used as an example to study the work system and musical production mechanisms of Spanish cinema of the time.

Losseff, Nicky / Doctor, Jenny (eds.): *Silence, Music, Silent Music*. Aldershot, Hants: Ashgate 2007, xii, 253 S.

The contributions in this volume focus on the ways in which silence and music relate, contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour. The book maps out this little-explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse. Topics addressed include the idea of 'silent music' in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross; the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith; the aesthetics of Susan Sontag applied to Cage's idea of silence; silence as a different means of understanding musical texture; ways of thinking about silences in music produced during therapy sessions as a form of communication; music and silence in film, including the idea that music can function as silence; and the function of silence in early chant. Perhaps the most all-pervasive theme of the book is that of silence and nothingness, music and spirituality: a theme that has appeared in writings on John Cage but not, in a broader sense, in scholarly writing. The book reveals that unexpected concepts and ways of thinking emerge from looking at sound in relation to its antithesis, encompassing not just Western art traditions, but the relationship between music, silence, the human psyche and sociological trends – ultimately, providing deeper understanding of the elemental places both music and silence hold within world philosophies and fundamental states of being. *Silence, Music, Silent Music* will appeal to those working in the fields of musicology, psychology of religion, gender studies, aesthetics and philosophy. (Publisher)

Inhalt: The texture of silence / Jenny Doctor. – Faith, silence and darkness entwined in Mes-

siaen's 'Regard du silence' / Matthew Hill. – Sounding silence, moving stillness: Olivier Messiaen's *Le banquet céleste* / Jan Christiaens. – Going gently: contemplating silences and cinematic death / Stan Link. – Film sound, music and the art of silence / Ed Hughes. – Pragmatics of silence / William Brooks. – Some noisy ruminations on Susan Sontag's 'Aesthetics of silence' / Darla M. Crispin. – Preliminary thoughts about silence in early Western chant / Emma Hornby. – The communicative rest / John Potter. – The air between two hands: silence, music and communication / Julie P. Sutton. – 'Meditation is the music of souls': the silent music of Peter Sterry (1613-1672) / Tom Dixon. – Silent music and the eternal silence / Nicky Losseff.

Luko, Alexis: *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman*. New York/London: Routledge 2016, xxxii, 290 S.

Inhalt: Aural close-up: music in Bergman's life – A language of love: Ingmar Bergman, Kåbi Laretei, and music – Bergman's film music: music as film and film as music – Ingmar Bergman's musicians – Bergman's musical clones and character doubles – Listening to Bergman's monsters: horror music, mutes, and acoustical beings – Music lessons with August Strindberg: A dream play – Mixing with Bergman: at work in the sound studio – Bergman, Bach, Berlioz, and murder: From the life of the marionettes.

Lumby, Catherine: Music and Camp: Popular Music Performance in *Priscilla* and *Muriel's Wedding*. In: *Screen Scores: Studies in Contemporary Australian Film Music*. Ed. by Rebecca Cole. Sydney: Australian Film Television and Radio School 1998, S. 78–88.

– M –

Ma, Jean: *Sounding the Modern Woman: The Songstress in Chinese Cinema*. Durham, N.C.: Duke University Press 2015, 296 S.

In the introduction, Ma lays out the historical and theoretical underpinnings for the analyses she pursues in the following chapters. The five chapters, then, follow in a more or less chronological order the origins of the songstress in the Shanghai film industry of the 1920s and 1930s, the migration of much of this industry to Hong Kong beginning in the Second World War and continuing through the communist revolution, the further iterations of the songstress in Hong Kong Mandarin cinema as wildcat and then mambo girl, and finally, the unraveling of the songstress image in a return to the stereotype of the performing woman undone by love. The coda wraps things up with a quick reference to the go-go girl of the late 1960s, discussion of the displacement of the songstress by the martial arts hero, and mention of the few revivals of the songstress in later Hong Kong cinema.

Rev. (Andrew Stuckey) in: *H-Asia*, Sept. 2015.

Maas, Georg (Hrsg.): *Zwischen Rockklassikern und Eintagsfliegen. 50 Jahre populäre Musik in der Schule*. Oldershausen: Lugert 2010, 400 S. (Musikunterricht heute. 8. / AFS-Jahrbuch, 2010.).

Darin u.a.: Georg Maas: Populäre Musik und die Macht der BilderPodiumsdiskussion / 165. – Peter Imort: Rockklassiker in Filmklassiker. Ein soziokultureller Streifzug durch 50 Jahre Populäre Musik im Film / 177. – Olaf Mehl: Sound Design: Die Klangwelt des Films / 192. – Georg Maas: Beatles und Film. A splendid time is guaranteed for all / 198.

McCann, Ben: »(Under)scoring poetic realism«. Maurice Jaubert and 1930s' French cinema. In: *Studies in French Cinema* 9 (2009) 1, S. 37–48.

Über 3 Filme mit der Filmmusik von Jaubert.

McClelland, Clive: Gods and Monsters: Signification in Franz Waxman's film score *Bride of Frankenstein*. In: *Journal of Film Music* 7,1, 2014 [2017], S. 5–19.

MacDonald, Hugh: *Saint-Saëns and the Stage: Operas, Plays, Pageants, a Ballet and a Film*.

Cambridge/New York/Port Melbourne/New Delhi/Singapore: Cambridge University Press 2019, xv, 432 S. (Cambridge Studies in Opera.).

Mit Bemerkungen zu Saint-Saëns Musik für den Film *L'Assassinat du Duc de Guise* von André Calmettes (Frankreich 1908).

MacDonald, Laurence E.: *The Invisible Art of Film Music: A Comprehensive History*. Exp. ed. Lanham, Md.: Scarecrow Press 2013, xvii, 605 S.

Arranged chronologically from the silent era to the present day, this volume provides insight into the evolution of music in cinema and analyzes the vital contributions of scores to hundreds of films. MacDonald reviews key developments in film music and discusses many of the most important and influential scores of the last nine decades.

Rev. (Davison, Annette) in: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 237–238.

McDonald, Matthew: Death and the Donkey: Schubert at Random in *Au Hasard, Balthazar*. In: *The Musical Quarterly* 90, Fall/Winter 2007, S. 446–468.

McGinney, William Lawrence: *The Sounds of the Dystopian Future: Music for Science Fiction Films of the New Hollywood Era, 1966–1976*. Ann Arbor, Mich.: UMI [2009], IV, 221 S.

Zuerst: Ph.D. Diss., Denton, TX: University of North Texas, 2009.

From 1966 to 1976, science fiction films tended to depict civilizations of the future that had become intrinsically antagonistic to their inhabitants as a result of some internal or external cataclysm. This dystopian turn in science fiction films, following a similar move in science fiction literature, reflected concerns about social and ecological changes occurring during the late 1960s and early 1970s and their future implications. – In these films, "dystopian" conditions are indicated as such by music incorporating distinctly modernist sounds and techniques reminiscent of twenti-

eth-century concert works that abandon the common practice. In contrast, music associated with the protagonists is generally more accessible, often using common practice harmonies and traditional instrumentation. – These films appeared during a period referred to as the "New Hollywood," which saw younger American filmmakers responding to developments in European cinema, notably the French New Wave. New Hollywood filmmakers treated their films as cinematic "statements" reflecting the filmmaker's artistic vision. Often, this encouraged an idiosyncratic use of music to enhance the perceived artistic nature of their films. – This study examines the scores of ten science fiction films produced between 1966 and 1976: *Fahrenheit 451*, *Planet of the Apes*, *2001: A Space Odyssey*, *THX-1138*, *A Clockwork Orange*, *Silent Running*, *Soylent Green*, *Zardoz*, *Rollerball*, and *Logan's Run*. Each is set in a dystopian environment of the future and each reflects the New Hollywood's aspirations to artistic seriousness and social relevance. – The music accompanying these films connoted an image of technological and human progress at odds with the critical notions informing similar music for the concert hall. These film scores emphasized the extrapolated consequences of developments occurring during the 1950s and 1960s that social activists, science fiction writers, and even filmmakers regarded as worrisome trends. Filmmakers drew on the popular perceptions of these musical sounds to reinforce pessimistic visions of the future, thereby imbuing these sounds with new meanings for listeners of the contemporaneous present.

MacGowan, Kenneth: The Coming of Sound to the Screen. In: *The Quarterly of Film Radio and Television* 10,2, 1955, S. 136–145.

MacGowan, Kenneth: When the Talkies Came to Hollywood. In: *The Quarterly of Film Radio and Television* 10,3, 1956, S. 288–301.

McLean, Adrienne L.: 'It's Only That I Do What I Love and Love What I Do': 'Film Noir' and the Musical Woman. In: *Cinema Journal* 33,1, 1993, S. 3–16.

MacMahon, Orlene Denice: *Listening to the French New Wave: The Film Music and Composers of Postwar French Art Cinema*. Bern: Peter Lang 2014, 320 S. (New Studies in European Cinema. 16.).

[...] offers the first detailed study of the music and composers of French New Wave cinema, arguing for the need to re-hear and thus reassess this important period in film history. Combining an ethnographic approach with textual and score-based analysis, the author challenges the idea of the New Wave as revolutionary in all its facets by revealing traditional approaches to music in many canonical New Wave films. However, musical innovation does have its place in the New Wave, particularly in the films of the marginalised Left Bank group. The author ultimately brings to light those few collaborations that engaged with the ideology of adopting contemporary music practices for a contemporary medium. Drawing on archival material and interviews with New Wave composers, this book re-tells the story of the French New Wave from the perspective of its music.

McQuinn, Julie: Listening Again to Barber's Adagio for Strings as Film Music. In: *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America* 27, Winter 2009, S. 461–499.

McQuiston, Kate: The Stanley Kubrick experience. Music, nuclear bombs, disorientation, and you. In: *Music, Sound and Filmmakers: Sonic Style in Cinema*. Ed. by James Eugene Wierzbicki. New York/London: Routledge 2012, S. 138–150.

MacQuiston, Katherine [Kate]: *Recognizing Music in the Films of Stanley Kubrick*. Ph.D. Thesis, New York: Columbia University 2005, 326 pp.

Gedr. als: *We'll Meet Again: Musical Design in the Films of Stanley Kubrick*. New York: Oxford University Press 2013, xiv, 235 S.

Rev. (Thompson, Brian C.) in: *Journal of the Society for American Music* 10,1, 2016, S. 85–89.

This study examines the idea of recognizing

music as a tool in interpreting the films of Stanley Kubrick, primarily through close analyses of *Lolita*, *2001: A Space Odyssey*, and *A Clockwork Orange*. While *Lolita*'s music seems to fit within Hollywood scoring practices, predicated upon what I term 'associative listening,' close inspection reveals Kubrick's mastery in combining music (on the basis of structure, style, or both) with the narrative in subtle ways which inform the film. The use of diegetic and nondiegetic realms in *Lolita* forecasts Kubrick's famous use of pre-existing music in later films. I will focus on moments in Kubrick's films that feature the most well-known preexisting pieces of music, such as the *Blue Danube Waltzes* of Johann Strauss, Jr., in *2001: A Space Odyssey*, and Beethoven's *Ninth Symphony* in *A Clockwork Orange*. Paying special attention to the reception histories and dynamic bodies of associations with which these pieces conjure, I will identify ways in which the pieces interpret the films and the ways in which the films confer meaning upon the music. Musical recognition will pertain to music that recurs within a film as well as to music the spectator is likely to have encountered before seeing the film. In addition to making a case for interpretations that take musical recognition as a central component in offering fresh readings of the films and situating the films as commentary on music, I identify four categories of musical techniques across Kubrick's oeuvre. These describe the distinctive roles played by (1) diegetic music that is heard before its source is seen; (2) monophonic music signaling danger or isolation for a character; (3) a piece that follows dialogue or narrative events in moment-to-moment correspondence and recurs in the same capacity across the film; and (4) music in the diegetic and nondiegetic realms to articulate relationships among characters and between characters and spectators. A concurrent aim of this study that has arisen through my exploration of musical recognition is to situate Kubrick's oeuvre as stylistically influenced by the filmmaker Max Ophüls. Themes and techniques in Kubrick have direct antecedents in Ophüls, musical usage chief among these. I compare numerous scenes from the two directors' films as evidence, and offer an analysis of *Eyes Wide Shut* as Kubrick's greatest homage to Ophüls.

Magee, Gayle Sherwood: *Robert Altman's Soundtracks: Film, Music, and Sound from "M*A*S*H" to "A Prairie Home Companion"*. New York/Oxford: Oxford University Press 2014, xiii, 296 S. (The Oxford Music / Media Series.).

American director Robert Altman (1925-2006) first came to national attention with the surprise blockbuster *M*A*S*H* (1970), and he directed more than thirty feature films in the subsequent decades. Critics and scholars have noted that music is central to Altman's films, and in addition to his feature films, Altman worked in theater, opera, and the emerging field of cable television. His treatment of sound is a hallmark of his films, alongside overlapping dialogue, improvisation, and large ensemble casts. Several of his best-known films integrate musical performances into the central plot, including *Nashville* (1975), *Popeye* (1980), *Short Cuts* (1993), *Kansas City* (1996), *The Company* (2003) and *A Prairie Home Companion* (2006), his final film. Even such non-musicals as *McCabe and Mrs. Miller* (1971) have been described as, in fellow director and protege Paul Thomas Anderson's evocative phrase, as "musicals without people singing." Robert Altman's *Soundtracks* considers Altman's celebrated, innovative uses of music and sound in several of his most acclaimed and lesser-known works. In so doing, these case studies serve as a window not only into Altman's considerable and varied output, but also the changing film industry over nearly four decades, from the heyday of the New Hollywood in the late 1960s through the "Indiewood" boom of the 1990s and its bust in the early 2000s. As its frame, the book will consider the continuing attractions of auteurism inside and outside of scholarly discourse, by considering Altman's career in terms of the director's own self-promotion as a visionary and artist; the film industry's promotion of Altman the auteur; the emphasis on Altman's individual style, including his use of music, by the director, critics, scholars, and within the industry; and the processes, tensions, and boundaries of collaboration.

Inhalt: Introduction: Listening to Robert Altman – 1. The Sweet Music of *Kansas City* – 2. New Hollywood Song Tracks – 3. Nostalgia Trips – 4. A New Hollywood Musical – 5. Battling the Empire – 6. The Wilderness – 7.

Indiewood and Improvisation – 8. The Perfect Servant – 9: Midwestern Musicals – Conclusion: Altman Today.

Magee, Gayle: Songwriting, Advertising, and Mythmaking in the New Hollywood: The Case of *Nashville* (1975). In: *Music and the Moving Image* 5,3, 2012, S. 28–45.

Mainardi, Michele: *Silenzio, lasciatelo parlare: Il cinema in Puglia tra arte muta e sonoro*. Presentazione di Salvatore Colazzo. Lecce: Edizioni Grifo 2019, 487 S.

Inhalt: [URL].

Malina, Lis: „Dear Papa: how is you?": *Das Leben Erich Wolfgang Korngolds in Briefen*. Wien: Mandelbaum 2017, 327 S.

Darin u.a.: Original-Filmmusik [von Erich Wolfgang Korngold, 1897–1957] / 297.

Marion, Philippe: Confusion sensorielle et musicalité virtuelle. Représentation de l'ivresse au cinéma muet. In: *Cinema & Cie: International Film Studies Journal* (2005) 7, S. 133–141.

Über den Film ›Der Letzte Mann‹ (1924) von Friedrich Wilhelm Murnau (1888–1930).

Marks, Martin: Screwball fantasia: Classical music in ›Unfaithfully Yours‹. In: *19th Century Music* 34 (2010/2011) 3, S. 237–271.

Über den Film (1948) von Preston Sturges (1898–1959).

Martella, Daniele: Filmmusik zu „Die Abenteuer des Prinzen Achmed“: Filmmusiktechnische und diegetisch-musikalische Aspekte. In: *Animation und Avantgarde: Lotte Reiniger und der absolute Film. / Animation and Avant-garde: Lotte Reiniger and Absolute Film*. Hrsg. v. Evamarie Blattner, Bernd Desinger, Matthias Knop & Wiebke Ratzeburg. Tübingen: Universitätsstadt Tübingen 2015, S. 137 ff. (Tübinger Kataloge. 101.).

Engl. Fassung ebd. u.d.T.: The Score for the Film "The Adventures of Prince Achmed":

Technical and Diegetic Aspects in the Music, S. 140 ff.

Zu Reinigers Silhouettenfilm von 1926.

Matthews, Simon: *Psychedelic Celluloid: British Pop Music in Film and TV 1965–1974*. Harpenden: Oldcastle Books / No Exit 2016, 224 S.

[C]overs over 300 British and European films and TV shows from the Beatles via *Bond* spinoffs to crazy personal follies de grandeur, *Blow Up* and its imitators, concert movies, documentaries, stylish horror films and many more. Carefully researched and drawing on interviews with some of the survivors of the era, it provides a witty and detailed account of each major production, listing its stars, directors, producers and music and showing how they were linked to the fashion and trends of the period. (Wheelers.co.nz)

Mazey, Paul: Restrained airs: The diegetic surface and nondiegetic depth of British film music. In: *Journal of British Cinema and Television* 16,4, 2019, S. 429–443.

Über Musik in den Filmen *Kind Hearts and Coronets* von Robert Hamer (1949) und *The Importance of Being Earnest* von Anthony Asquith (1952).

Mazey, Paul: *British Film Music: Musical Traditions in British Cinema, 1930s–1950s*. Cham, Switzerland: Palgrave Macmillan 2020, xii, 213 S. (Palgrave Studies in Audio-Visual Culture.).

From the celebration of landscape and community encompassed by pastoral music and folk song, and the connection of both with the English Musical Renaissance, to the mystical strains of choral sonorities and the stirring effects of the march, this study explores the significance of music in British film culture. With detailed analyses of the work of such key filmmakers as Michael Powell and Emeric Pressburger, Laurence Olivier and Carol Reed, and composers including Ralph Vaughan Williams, William Walton and Brian Easdale, this systematic and in-depth study explores the connotations these musical styles impart to the films and considers how each marks them with a particularly British inflec-

tion.

Mazierska, Ewa / Gyori, Zsolt (eds.): *Popular Music and the Moving Image in Eastern Europe*. New York/London: Bloomsbury Academic 2019, vi, 250 S.

Inhalt: Introduction: Popular Music and the Moving Image in Eastern Europe / Ewa Mazierska and Zsolt Gyori (1–24). – 1968 Leftist Utopianism in *The Young Girls of Rochefort* and *Hot Summer* / Evan Tomer (25–44). – Representing Modern Romania in the Musical of State Socialist Period / Gabriela Filippi (45–62). – Worlds that Never Were: Contemporary Eastern European Musical Comedies and the Memory of Socialism / Balázs Varga (63–82). – Pop Music, Nostalgia and Melancholia in *Dollybirds* and *Liza, the Fox Fairy* / Hajnal Kirdly (83–98). – When the Golden Kids Met the Bright Young Men and Women: Rebellion, Innovation and Cultural Tradition in the Czech 1960s Music Film / Jonathan Owen (99–116). – ‘Music isn’t Music, Words aren’t Words’: Underground Music in the Hungarian Cinema of the New Sensibility / Zsolt Gyori (117–138). – Socialist Night Fever: Yugoslav Disco on Film and Television / Marko Zubak (139–154). – Disco Polo and Techno According to Maria Zmarz-Koczanowicz / Ewa Mazierska (155–170). – Musical Variations in Karpo Godina’s Alternative Cinema / Andrej Sprah (171–186). – Polish Music Videos: Between Parochialism and Universalism / Ewa Mazierska (187–204). – ‘She Stole it from Beyoncé!’: Transnational Borrowing in Bulgarian Pop-folk Music Videos and Audience Reaction to the Practice / Maya Nedyalkova (205–224). – Postsocialist Social Reality in Hungarian Rap Music Videos / Anna Baton (225–240).

Ménard, Sylvain: *Musiques de films fantastiques et de science-fiction*. [Rosières-en-Haye]: Camion blanc 2017 (Camion Blanc. 358. u. 366.).

1. *Les compositeurs de A à M*, 871 S.
2. *Les compositeurs de N à Z*, 773 S.

Mera, Miguel / Sadoff, Ronald / Winters, Ben (eds.): *The Routledge Companion to Screen Mu-*

sic and Sound. New York/London: Routledge 2017, xxiii, 633 S.

Inhalt: Framing Screen Music and Sound. – Part 1: *Issues in the Study of Screen Music and Sound.* – 1 The Ghostly Effect Revisited. – 2. Mystical Intimations, the Scenic Sublime, and the Opening of the Vault: De-classicizing the Late-romantic Revival in the Scoring of ‘New Hollywood’ Blockbusters c. 1977–1993. – 3. Screen Music and the Question of Originality. – 4. Affect, Intensities, and Empathy: Sound and Contemporary Screen Violence. – 5. Balinese Music, an Italian Film, and an Ethnomusicological Approach to Screen Music and Sound. – 6. Emphatic and Ecological Sounds in Gameworld Interfaces. – 7. “You Have to Feel a Sound for It to Be Effective”: Sonic Surfaces in Film and Television. – 8. Screen Music, Narrative, and/or Affect: Kieślowski’s Musical Bodies. – 9. Roundtable: Current Perspectives on Music, Sound, and Narrative in Screen Media. – Part 2: *Historical Approaches.* – 10. Sound Design and Its Interactions with Music: Changing Historical Perspectives. – 11. Dimensions of Game Music History. – 12. The Changing Audio, Visual, and Narrative Parameters of Hindi Film Songs. – 13. From Radio to Television: Sound Style and Audio Technique in Early TV Anthology Dramas. – 14. Manifest Destiny, the Space Race, and 1960s Television. – 15. The Early Cinema Soundscape. – 16. The Shock of the Old: The Restoration, Reconstruction, or Creation of ‘Mute’-Film Accompaniments. – 17. Music That Works: Listening to Prestige British Industrial Films. – 18. The Fine Art of Repurposing: A Look at Scores for Hollywood B Films in the 1930s. – 19. Trailer or Leader? The Role of Music and Sound in Cinematic Previews. – Part 3: *Production and Process.* – 20. A Star is Born: Max Steiner in the Studios, 1929–1939. – 21. Sound Standings: A Brief History of the Impact of Labor and Professional Representation on the Place of Early Sound Workers in the Industry (1927–1937). – 22. In Sync? Music Supervisors, Music Placement Practices, and Industrial Change. – 23. Shaping the Soundtrack? Hollywood Preview Audiences. – 24. Craft, Art, or Process: The Question of Creativity in Orchestration for Screen. – 25. Post-Apartheid Cinema. – 26. Simulation: Squaring the Immersion, Realism, and Gameplay Circle. – 27. The Voice Delivers the Threats, Foley Delivers the Punch: Embodied

Knowledge in Foley Artistry. – 28. Direct Sounds, Language Swaps, and Directors’ Cuts: The Quest for Fidelity in the Film Soundtrack. – Part 4: *Cultural and Aesthetic Perspectives.* – 29. From Disney to Dystopia: Transforming “Brazil” for a US Audience. – 30. Birth and Death of the Cool: The Glorious Afflictions of Jazz on Screen. – 31. Home Theater(s): Technology, Culture, and Style. – 32. Drive, Speed, and Narrative in the Soundscapes of Racing Games. – 33. Music, Genre, and Nationality in the Postmillennial Fantasy Role-Playing Game. – 34. ‘Sounding’ Japanese: Traditions of Music in Japanese Cinema. – 35. Sounding Transculturation: Western Opera in Korea during the Japanese Occupation (1910–1945). – 36. Christopher Plummer Learns to Sing: The Torn Masculinities of Mid-Century US Musicals. – 37. Music, Whiteness, and Masculinity in Michael Mann’s *The Last of the Mohicans*. – 38. Some Assembly Required: Hybrid Scores in *Moonrise Kingdom* and *The Grand Budapest Hotel*. – Part 5: *Analyses and Methodologies.* – 39. Methods and Challenges of Analyzing Screen Media. – 40. From Intuition to Evidence: The Experimental Psychology of Film Music. – 41. Idolizing the Synchronized Score: Studying *Indiana Jones* Hypertexts. – 42. Fearful Symmetries: Music as Metaphor in Doppelgänger Films. – 43. Musical Dreams and Nightmares: An Analysis of *Flower*. – 44. Reverb, Acousmata, and the Backstage Musical. – 45. Unsettling the Soundtrack: Acoustic Profiling and the Documentation of Community and Place – 46. The Sound of Slime-ness: Telling Children’s Stories on the Nickelodeon.

Merritt, Russell: Recharging Alexander Nevsky: Tracking the Eisenstein-Prokofiev War Horse. In: *Prokofiev’s Music for the Silent Film* 48,2, 1994, S. 34–47.

Meyer, Stephen C.: *Epic Sound: Music in Post-war Hollywood Biblical Films*. Bloomington/Indianapolis: Indiana University Press 2014, X, 272 S.

Lavish musical soundtracks contributed a special grandeur to the new widescreen, stereophonic sound movie experience of post-war biblical epics such as *Samson and Delilah*, *Ben-Hur*, and *Quo Vadis*. In *Epic Sound*,

Stephen C. Meyer shows how music was utilized for various effects, sometimes serving as a vehicle for narrative plot and at times complicating biblical and cinematic interpretation. In this way, the soundscapes of these films reflected the ideological and aesthetic tensions within the genre, and more generally, within postwar American society. By examining key biblical films, Meyer adeptly engages musicology with film studies to explore cinematic interpretations of the Bible during the 1940s through the 1960s.

Inhalt: Introduction – 1. A Biblical Story, for the Post-World-War II Generation?: Victor Young’s Music for DeMille’s *Samson and Delilah* – 2. Turning Away from “Concocted Spectacle”: Alfred Newman’s Score for *David and Bathsheba* – 3. Spectacle and Authenticity in Miklós Rózsa’s *Quo Vadis* Score – 4. Novel and Film, Music and Miracle: Alfred Newman’s Score to *The Robe* – 5. Spirit and Empire: Elmer Bernstein’s Score to *The Ten Commandments* – 6. The Law of Genre and the Music for *Ben-Hur* – 7. *King of Kings* and the Problem of Repetition – 8. Suoni nuovi, suoni antichi: The Soundscapes of *Barabbas* – 9. Universality, Transcendence, and Collapse: Music and *The Greatest Story Ever Told* – Epilogue.

Meyer, Stephen C. (ed.): *Music in Epic Film: Listening to Spectacle*. New York/London: Routledge 2017, xii, 244 S (Routledge Music and Screen Media Series.).

Inhalt: Branding the franchise: music, opening credits, and the (corporate) myth of origin / James Buhler. – Manufacturing the epic score: Hans Zimmer and the sounds of significance / Frank Lehman. – Topoi and intertextuality: narrative function in Hans Zimmer’s and Lisa Gerrard’s music to *Gladiator* / Joakim Tillman. – The politics of authenticity in Miklós Rózsa’s score to *El Cid* / Stephen C. Meyer. – From authenticity to anachronism: pre-existing music and “epic Englishness” in *Elizabeth* and *Master and Commander* / Alexandra Wilson. – Records, repertoire and rollerball: music and the auteur epic / Julie Hubbert. – “The epic and intimately human”: contemplating Tara’s theme in *Gone with the Wind* / Nathan Platte. – “We’re the real countries”: songs as private musical territories in the epic ro-

mances *Casablanca*, *Doctor Zhivago*, and *The English Patient* / Todd Decker. – Inverting the epic: the music of Ridley Scott’s *Kingdom of Heaven* / Kirsten Yri. – The western as national epic: musical persona and narrative distance in *High Noon* / Jordan Carmalt Stokes.

Meyer, Stephen C.: Dystopia and transcendence. Tavener’s music for *Children of Men*. In: *Music and the Moving Image* 13,1, 2020, S. 43–61.

Online. – Among the selections used for the score to Alfonso Cuarón’s *Children of Men* are two works by John Tavener: *Eternity’s Sunrise* (1997) and *Fragments of a Prayer*, written, as the composer says, “in response” “to the film. The pairing of Tavener’s music with scenes of dystopian violence articulates spiritual processes of witness and grief, processes which find fulfillment in the final scene of the film. (Vorlage)

Miceli, Sergio: Analizzare la musica per film. Una riproposta della teoria dei livelli. In: *Rivista italiana di musicologia* 29,2, 1994, S. 517–544.

Miceli, Sergio: Petrassi tra musica per film e musica nel film. In: *Nuova rivista musicale italiana* 9,4, ott.-dic. 2005, S. 549–556.

Miceli, Sergio: *Film Music: History, Aesthetic-Analysis, Typologies*. Ed. and transl. by Marco Alunno & Braunwin Sheldrick. Milano: Ricordi/LIM, 2013, xxxvi, 835 S.

A history and analysis of film music from the silent era into the late 20th century. Music and film from many countries and styles are examined.

Michaylov, Marcus / Hindi, Mohammed / Eriksson, Edward: “More Than a Feeling”: *En kvalitativ studie om hur synkronisering kan stärka en artists varumärke*. Kandidatuppsats [B.A.-Arbete], Kalmar/Växjö: Linnéuniversitetet, Institutionen för marknadsföring (MF) 2016, 68 S.; [URL].

The purpose of this study is through a quali-

tative study understand how artists and their representatives in the Swedish music industry can strengthen an artist brand by synchronizing music, and what aspects should be taken into account in the synchronization. This study is based on a qualitative research approach with a primary deductive approach, with some elements of inductive approach. These approaches of methods became obvious for us because we had an interest and desire to look more closely at the subject and going into depth. The empirical data consisted of eight people with insight and extensive experience of the Swedish music industry. All the interviews were semi-structured interviews. Through our theory and literature, we have created a stability based on marketing theories, such as branding and relations. We have even used theories, which are directly collected from the music business about synchronization. Throughout our analysis and final discussion we concluded that artist must take into account many aspects of the placement of their music when synchronizing. We have referred to and discussed these aspects in the conclusions which are; Image, congruence aesthetics and capitalize the possibility. The artist's brand can become stronger, if these aspects are done right.

Micheeva, Ju[lija] V[sevolodovna]: Igra v igre: muzykal'nye stilizacii v kinematografe [Михеева, Ю[лия] В[севолодовна]: Игра в игре: музыкальные стилизации в кинематографе]. In: *Filosofia i Kultura* 11 (83), 2014, S. 1684–1689; [URL].

“Spielen Sie im Spiel: Musikstile in der Kinematographie.”

In kyrill. Schrift. – *Abstract*: Gegenstand der Forschung in diesem Artikel sind musikalische Stilisierungen in der Kinematographie am Beispiel russischer Kultfilme der 1960er bis 1980er Jahre. Die Entwicklung von Methoden, Formen und Bedeutungen der Verwendung von Musikstilierungen in der Geschichte des Kinos wird verfolgt. Basierend auf dem hermeneutischen Konzept des Spiels enthüllt der Autor die Stilisierungsmerkmale von Dmitri Schostakowitsch, Alfred Schnittke, Sergej Kuryochin und anderen Filmkomponisten, die nicht nur den Stil des Komponisten und das Konzept des Regisseurs des

Films charakterisieren, sondern auch die ideologischen und künstlerischen Tendenzen ihrer Zeit widerspiegeln. Stilisierungen werden im Kontext des audiovisuellen Kontrapunkts, in der polysemantischen Rahmenstruktur, in der Ästhetik der visuellen Absurdität untersucht. Der Autor verwendete: die hermeneutische Methode zur Interpretation und zum Verständnis eines Kunstwerks, den historischen und kulturellen Ansatz, die Methode zur vergleichenden Analyse von Genres und Stilen der Musikkunst und des Kinos. Musikalische Stilisierungen in der Kinematographie werden erstmals auf der Grundlage des hermeneutischen Spielkonzepts sowie der hermeneutischen Konzepte des ästhetischen Gefühls, der ästhetischen Erfahrung, Interpretation, des Verständnisses und der Schaffung eines theoretischen Modells eines Kunstwerks untersucht. Das Verständnis von musikalischen Stilisierungen in einem Film als Spiel in einem Spielraum wird begründet. Die Schlussfolgerung wird über den Beginn der Globalisierung im künstlerischen Weltprozess gezogen, was sich insbesondere in der multikulturellen Natur moderner Musikstilierungen in der Kinematographie äußert.

Micheeva, Julija Vsevolodovna: *Tipologizacija audiovizual'nych resenij v kinematografe: (na materiale igrovych fil'mov 1950-ch – 2010-ch gg.)* [Михеева, Юлия Всеволодовна: *Типологизация аудиовизуальных решений в кинематографе: (на материале игровых фильмов 1950-х – 2010-х гг.)*]. Diss. Moskva: Vserossijskij gosudarstvennyj institut kinematografii imeni S. A. Gerasimova] 2016, 377 S.; [URL].

Dazu: Avtoreferat diss., Moskva 2016, 53 S.; [URL].

“Typologie der audiovisuellen Lösungen im Kino: (am Material der Spielfilme der 1950er bis 2010er Jahre).

In kyrill. Schrift. – *Aus der Einleitung*: Die Forschungsarbeit konzentriert sich auf audiovisuelle Lösungen im Kino im allgemeinen Kontext des Russischen und in der Westeuropäischen und nordamerikanischen Kultur von der zweiten Hälfte des 20. bis zu den ersten Jahrzehnten des 21. Jahrhunderts. Film Bild und Ton werden nicht nur als Bestandteile der klangvisuellen Synthese betrachtet, sondern auch als Ausdruckselemente und Indika-

toren verschiedener problematischer Aspekte moderner Kultur, darunter: das Verhältnis von Masse und Elite, klassische und nicht-klassische Kulturen, Assimilation von für das Eurozentrische Modell nicht-traditionellen kulturellen Werten von anderen Ländern – ehemalige Kolonien, Fragen der Globalisierung, des Transkulturalismus und des Schutzes der nationalen Kulturen, kultureller Dialog usw.

Inhaltsverzeichnis [in dt. Übers.]: Kapitel 1. *Definition des audiovisuellen Raums des Films im künstlerischen und historischen Kontext*: – 1.1. Bildung klang-visueller Beziehungen im Raum des Stummkinos / 26 – 1.2. Die sinnlich isomorphe Art audiovisueller Lösungen im Kino: vom Stummfilm bis zu den neuesten Tonfilmen / 33 – 1.3. Audiovisueller Kontrapunkt: Die Manifestation der Klangsubjektivität / 42 – 1.4. Der Ursprung und die Entwicklung des audiovisuellen Kontrapunkts / 48 – 1.5. Die Struktur des audiovisuellen Raums eines Tonfilms. Die relativen und absoluten Aspekte des Klangs in Film / 66 – 1.6. Ästhetische Lokalisierung des Autors als Grundlage für die Typologisierung audiovisueller Lösungen im Kino / 73. – Kapitel 2. *Reflexiver Typ*: – 2.1. Ton als Methode und Reflexionsrichtung in der Intraframe-Zeit eines Films / 79 – 2.2. Existenzielle Reflexion im Klang / 90 – 2.3. Filme über die "menschliche Grenze" und die klangliche Ekstase / 110 – 2.4. Spekulation in Klängen: Erfahrungen mit spirituellen Suchen und Reflexionen von Direktoren / 131 – Kapitel 3. *Phänomenologischer Typ*: – 3.1. Ideen der philosophischen Phänomenologie und der Kintotheorie / 157 – 3.2. Schallreduzierung als phänomenologisches Mittel im Kino / 162 – 3.3. Ton und Nicht-Ton als Mittel, um die Essenz eines visuellen Ereignisses zu erfassen / 185 – Kapitel 4. *Spieltyp*: – 4.1. Der Spielbegriff in der Geschichte des philosophischen Denkens und der Kultur des 20. Jahrhunderts. Die Struktur des Spielraums / 213 – 4.2. Elemente von Soundspielen im Bildschirmbereich: Musikzitate, automatische Zitate, Quasi-Zitate, Meta-Zitate, Stilisierungen / 219 – 4.3. Klangunfälle und Improvisationen / 237 – 4.4. Theatralisierung und Mystifizierung der Realität im Kino mit audiovisuellen Techniken / 244 – 4.5. Intonationsspiele im Bildschirmbereich / 267 – 4.6. Sound Ironie als die Einstellung des Autors zur Bildschirmaktion / 270 – 4.7. Audiovisuelle Collage: Kunstform, Spielaktivität, Weltanschauung des Autors /

275. – Kapitel 5. *Verfremdeter Typ*: – 5.1. Geisteszustände als Formen des gesunden Denkens und Wahrnehmens / 282 – 5.2. Klangverfremdung und meditative Klangzonen in Filmen / 288 – 5.3. Musikalischer Minimalismus als besondere Art des künstlerischen Denkens / 302 – 5.4. Musikalischer Minimalismus in der Kinematographie / 308. – Schlussfolgerung / 323. – Bibliographie / 332. – Filmographie.

Michelone, Guido: *Jazz-film: Rapporti tra cinema e musica afroamericana*. Nuova edizione ampliata e aggiornata, I edizione. Roma: Arcana 2016, 349 S. (Arcana jazz.).

Inhalt: 1. Il cantante di jazz: un percorso storico / 11 – 2. Classici / 60 – 3. Kitsch biopic / 80 – 4. Modern Hollywood / 103 – 5. New biopic / 126 – 6. Effetto nostalgia / 147 – 7. Effetti collaterali / 175 – 8. Drama & comedy / 191 – 9. Fiction in Italy / 210 – 10. Docu in Italy / 225 – 11. Europa 01 / 237 – 12. Documenta / 250 – 13. Story & history / 265 – 14. Series (e cofanetti) / 275 – 15. Clip & soundies / 282 – 16. Jazztoon / 295 – 17. Experimenta / 310 – 18. Cinico jazz / 326 – Bibliografia essenziale / 340 – Filmografia cronologica / 344.

Michot, Julie: *Billy Wilder et la musique d'écran: filmer l'invisible*. [Préface de Christian Viviani.] Reims: Épure, Éditions et presses universitaires de Reims 2017, 200 S. (Studia Remensia. 5.).

[R]elève le défi d'aborder Billy Wilder par le biais de la musique et nous ouvre une perspective passionnante en nous faisant réaliser à la fois l'abondance et la diversité de cette dimension dans l'œuvre du cinéaste. De plus, dans cette analyse, la musique, parce qu'elle sous-tend le dialogue et le son, devient à la fois un outil d'investigation original et un instrument de création considérable et, jusqu'ici, négligé. Car, par le biais de la musique, c'est la maîtrise chorégraphique qui est étudiée (l'hôtel-cabaret de Berlin-Est dans *Un, deux, trois*, qui culmine dans les trémoussements de Lise-Lotte Pulver au son de *La Danse du sabre*; la ronde effrénée des danseurs autour de Watson dans *La Vie privée de Sherlock Holmes*); puis la gestion de la mécanique des corps devient naturellement celle des voix et des répliques,

voire des détails faciaux (il y a chez Wilder une chorégraphie du visage de Jack Lemmon). Bref, en un remarquable équilibre de rigueur analytique et de gourmandise cinéphile, Julie Michot célèbre un art complet, souverain, bien plus profond et complexe que ses apparences enivrantes le laissent supposer. – Ent-hält Filmografie, Diskografie und Indexe.

Miley, Mike: David Lynch at the crossroads. Deconstructing rock, reconstructing *Wild at Heart*. In: *Music and the Moving Image* 7,3, 2014, S. 41–60.

This paper examines the use of rock music in David Lynch's *Wild at Heart* (1990) to challenge the film's reputation as a vapid mess of postmodern irony and show how the film's references to rock 'n' roll forms, iconography, and history assert a Romantic conception of art as a generative force in the American spirit.

Millard, Russell: Telling Tales: A Survey of Narratological Approaches to Music. In: *Current Musicology*, 103, Fall 2018, online.

Of the various hermeneutic approaches to the study of music developed in the last half century or so, narratological analysis has gone further than many in navigating a path that draws on both cultural and structural contexts. This overview of the development of narrative theory in music charts the course of three "waves" of narratological engagement with music: (1) the scholars of the 1980s, such as Anthony Newcomb, Susan McClary, and Patrick McCreless, whose work focused on narrative in instrumental tonal music; (2) a period of critical reappraisal of musical narrative in the 1990s by writers such as Jean-Jacques Nattiez and Carolyn Abbate; (3) the opening up of narrative theory to broader musical repertoires—e.g. film and popular music—with scholars such as Nicholas Reyland. Important strands of narrative thinking are highlighted, demonstrating the significance of balancing structural and "humanistic" approaches to the study of music through narrative, encouraging close theoretical links between cultural and analytical readings.

Minnick, Jonathan: Cyborgs and cybernetics. Electroacoustic characterization and ecology in *Forbidden Planet*. In: *Lied und populäre Kultur: Jahrbuch des Zentrums für Populäre Kultur und Musik* 64, 2019, S. 49–66.

Forbidden Planet's (1956) premiere electrified the burgeoning Sci-Fi genre, which dramatized the international exploration efforts of the Space Race, allowing audiences to witness and hear imagined cosmic landscapes. Louis and Bebe Barron's fully electronic film score, the first of its kind, sparked the imagination of generations of Sci-Fi directors, composers, and enthusiasts to come. During the early stages of the Barrons' electronic music experimentation, Louis read Norbert Wiener's *Cybernetics, or Control and Communication in the Animal and the Machine* (1948), which theorizes the relationship between human-generated mechanics and electronics and structures of animals and other beings. Rather than using the then-available synthesizers or the theremin in their orchestration, the Barrons engineered their own electronic oscillators and circuits, applying the same mathematics and schematics found in Wiener's book. This foundational connection to Wiener's inquiries encourages us to consider an ecomusicological analysis, exploring the complex relationship between the natural and the non-natural present in the soundtrack as well as the film. Although the sound machines were designed to mimic animals, their electroacoustic ties to characters both human and non-human transports the listener to a non-earth setting. The binary of these sound machines mirrors elements in the film, like the humanoid Robby the Robot and the Krell monster, a creation of Dr. Morbius's subconscious. Furthermore, *Forbidden Planet's* reworking of Shakespeare's *The Tempest*, and numerous ecocritical readings of this play, elucidates post-colonial theories of imperialism. Themes of conquest are common in Sci-Fi movies, in which unsustainable lifestyles on Earth have forced humans to search for new planets to settle. Ecomusicology has traditionally focused on Earth-based landscapes, but my research on *Forbidden Planet* expands the boundaries to the realms of outer space. An ecological reading of the music associated with *Forbidden Planet's* humans, non-humans, and alien landscapes demonstrates how the cyborg sound machines ani-

mate the complex elements of the forbidden planet Altair IV. From the invisible, dangerous Krell, to the harmless “Shangri-La In The Desert,” this paper shows how the sound machines of the soundtrack curate a cosmic environment filled with objects and beings that exhibit the shared human/non-human binary. (Vorlage)

Miroškina, A[l’fija] F[aritovna]: *Vojna i «Tri cveta vremena žizni»* (o fil’mach I. Talankina s muzykoj A. Šnitke) [Мирошкина, А[льфья] Ф[аритовна]: *Война и «Три цвета времени жизни»* (o фильмах И. Таланкина с музыкой А. Шнитке)]. In: *Ežekvartal’nyj recenziruemyj, referiruemyj naučnyj žurnal «Vestnik AGU»*, Vypusk 3 (164), 2015, S. 136–141; [URL].

“The war and «3 colors of a lifetime» (about I. Talankin’s movies with A. Schnittke’s music).”

In kyrill. Schrift. – Zu Schnittkes Musik für drei Filme von Igor Talankin: *Vstuplenie* (*Вступление, Entry aka Introduction*, 1963), *Dnevnye zvezdy* (*Дневные звёзды, Tagessterne*, 1968) und *Zvezdopad* (*Звездопад, Sternene Regen aka Sternschnuppe* (DDR) aka *Wenn die Sternschnuppen fallen ...* (DDR), 1981).

Abstract: The paper deals with a kind of «war trilogy» directed by I. Talankin with the music of a composer Alfred Schnittke and, as a separate musical text, the composer partition to the following movies: «Entry», «Daytime Stars» and «Star Fall». The work identifies the basic principles how the director and the composer reveal deeply moral issues in the context of war and peace. For the first time on the basis of archival materials and unexplored partitions the composer’s method of work in the movie is cleared up: the principles of monothematicism, the system of leitmotifs (leit-theme of war, fate, hope, dreams and farewell), the ratio of music in shot and behind-the-scenes and conjugations of different styles in partitions. During the analysis of movies and partitions their genre and stylistic features and the peculiarities of composition solutions are revealed. The methods and techniques of the composer developing deep psychological problems, implied realities, symphonic pairings of sharply contrasting musical images are highlighted. The importance of lyrical-psychological and tragic spheres of

music for Talankin’s movies is emphasized. It was found out that music of Schnittke in the Talankin’s movies is always meaningful; it gives additional information, reveals deep psychological motives and complex emotional feelings of the characters. The work of Alfred Schnittke in the cinema is shown to be important for the formation of polystylistic writing method, peculiar to master, as well as testing of many imaginative, timbre and harmonic solutions being implemented into the maj or academic genres (for example, «Faustian theme»).

Miroškina, Al’fija Faritovna: *Kinomuzyka Al’freda Šnitke: opyt issledovanija* [Мирошкина, Альфия Фаритовна: *Киномузыка Альфреда Шнитке: опыт исследования*]. Diss. Orenburg: GBOU VO «Orenburgskij gosudarstvennyj institut iskusstv im. L. i M. Rostropovičej» 2017, 256 S.

Dazu: Avtoreferat, Magnitogorsk 2017, 27 S.; [URL].

„Alfred Schnittkes Filmmusik: Eine Forschungserfahrung.“

Zur Filmmusik der russ.-dt. Komponisten Alfred Schnittke (Al’fred Garri’evič Šnitke, 1934–1998). – In kyrill. Schrift.

Mitchell, Helen: *Against all odds: The decline and resurgence of the symphonic film score in Hollywood*. In: *The Journal of Film Music* 2,2–4, (2009), S 175–200.

With the birth of sound film, the symphonic film score would begin a journey which would firmly entrench the symphonic score in Hollywood practice and parlance. On route, the symphonic film score would experience many highs and lows, reflecting changes within the film and music industries and also within society at large; changes compounded by the impact of new technologies.

Mogl, Verena: *Musik in Bewegung. Mieczyslaw Weinbergs Kompositionen für den Film*. In: *Osteuropa* 60 (2010) 7, S. 123–137.

Möller, Hartmut: *Dis-sonare – Auseinanderklingen in der Musik / Dis-sonare – Sounding*

apart in music. In: *Musiktherapeutische Umschau: Forschung und Praxis der Musiktherapie* 36,4 2015, S. 294-308.

Zusammenfassung: Der Dissonanzbegriff wird in allen europäischen Sprachen auf das Zusammenklingen unterschiedlicher Tonhöhen angewandt. Dabei führte die unterschiedliche Gewichtung von physikalischen, wahrnehmungspsychologischen und ästhetischen Aspekten vom Mittelalter bis heute zu unterschiedlichsten Begründungen der Grenze zwischen konsonanten und dissonanten Zusammenklängen und der musikgeschichtlichen Rolle der Dissonanz. Seit dem 20. Jahrhundert stehen dem Selbstverständnis der Neuen Musik, dass mit Schönbergs Emanzipation der Dissonanz die Tonalität gestorben sei, der davon unbeeindruckte ausdrucksvolle Dissonanzgebrauch in weitgehend tonaler Pop- und Filmmusik gegenüber.

Monaghan, Terry: *Rock around the clock*. The record, the film, and the last historic dance revolt. In: *Popular Music History* 3,2, 2008, S. 123–148.

The unruly surge of enthusiastic mass dancing to rock 'n' roll music became a defining event of 1956, a year packed with memorable political and cultural changes. Through detailed analysis of key films from *Rock Around the Clock* to *Jailhouse Rock*, this article locates 1950s rock'n'roll on the cusp between the remnants of the swing era, and the subsequent period of music industry control. After the shock administered by mid-1956 rock 'n' roll music and mass dancing to the then prevailing racially segregated social norms, Hollywood films downplayed the role of dance and refocused creative audience interest on the "rock'n'roll" "vocal stars."

Monchick, Alexandra: Paul Hindemith and the Cinematic Imagination. In: *The Musical Quarterly* 95,4, 2012, S. 510–548.

Moormann, Peter: Nino Rota und Ennio Morricone. Musik im italienischen Film der 1960er Jahre. In: Thomas Koebner u. Irmbert Schenk (Hrsg.): *Das goldene Zeitalter des italienischen Films. Die 1960er Jahre*. München: Edition Text

und Kritik 2008, S. 447–469.

Moormann, Peter: Komponieren mit flexiblen Modulen: Zur Filmmusik von John Williams. In: *Archiv für Musikwissenschaft* 67 (2010) 2, S. 104–119.

Moormann, Peter: *Lisztomania* – Starkult um den Virtuosen. In: *Kieler Beiträge zur Filmmusikforschung* 7, 2011, S. 45–54, [URL].

Moormann, Peter: Composing with Types and Flexible Modules. In: *Journal of Film Music* 5,1–2, 2012, S. 165–168.

Moormann, Peter: Musik und Geräusch im frühen Tonfilm. In: Ivana Rentsch u. Arne Stollberg (Hrsg.): *Tonspuren aus der Alten Welt: Europäische Filmmusik bis 1945*. München: Edition Text + Kritik 2013, S. 55–65.

Moormann, Peter: Wagners Klangwelten im Fantasyfilm, In: Jan Drehmel, Kristina Jaspers u. Steffen Vogt (Hrsg.): *Richard Wagner und das Kino der Dekadenz*. Wien: Turia + Kant 2014, S. 36–43.

Moormann, Peter / Lüscho, Stefan / Wulff, Hans J. (Komp.): *Beethovens Musik im Film*. In: *Medienwissenschaft: Berichte und Papiere* 189, 2020, 25 S.

Wege ins populäre Wissen: Beethoven als Filmmusiker / Hans J. Wulff [1]. – Beethovens Musik im Film: ein Verzeichnis / Peter Moormann & Stefan Lüscho [4]. – Fidelio-Filme / Fidelio-TV-Aufzeichnungen / Hans J. Wulff [21].

Moormann, Peter / Wünschel, Ulrich: John Williams' Filmmusik zu *Krieg der Sterne*. In: Gerhard Paul u. Ralph Schock (Hrsg.): *Sound des Jahrhunderts. Geräusche, Töne, Stimmen 1889 bis heute*. Bonn: Bundeszentrale für politische Bildung 2013, S. 492–495.

Morat, Daniel / Ziemer, Hansjakob / Rutz, Rainer (Hrsg.): *Handbuch Sound: Geschichte –*

Begriffe – Ansätze. Stuttgart: Metzler 2018, XI, 437 S.

Überblick über Sound in den Kultur-, Geistes- und Sozialwissenschaften. Ausgehend von der Beobachtung, dass Sound ein soziales und damit auch ein historisches Phänomen ist, greifen die Autorinnen und Autoren die Vielfalt von Sound in unterschiedlichen Erscheinungs- und Darstellungsformen auf und verfolgen ihre Spuren in Geschichte und Gegenwart. Sie skizzieren methodisch-theoretische Zugänge und Begriffe der Soundforschung und gehen auf disziplinäre Perspektiven und Traditionen ebenso ein wie auf einzelne akustische Phänomene. Dabei werden spezifische Räumlichkeiten genauso berücksichtigt wie die medialen und politischen Kontexte, in denen Sound produziert und erfasst, angeeignet und genutzt wird.

Inhaltsübersicht: I. Methodisch-theoretische Zugänge – II. Begriffe – III. Disziplinäre Perspektiven – IV. Akustische Phänomene – V. Räume – VI. Medien – VII. Politik.

Mörchen, Roland: »Das große Ganze«: Franz Grothes Filmschaffen nach 1945. In: Banter, H[arald] / Brandhorst, J[ürgen] / Braun, M[ichael] [u.a.]: *Franz Grothe*. München: Allitera Verlag 2019, S. 93–102 (Komponisten in Bayern: Dokumente musikalischen Schaffens im 20. und 21. Jahrhundert. 64.).

Morcom, Anna: *Hindi Film Songs and the Cinema*. Aldershot, Hampshire/Burlington, VT: Ashgate 2007, xii, 281 S. (SOAS Musicology Series.).

Neuaufll.: Oxford/New York: Routledge 2016, xviii, 287 (SOAS Musicology Series.).

Inhalt: The cinematic study of Hindi film songs – The production process of Hindi film songs – The musical style of Hindi film songs – Music, narrative and meaning in Hindi films – The commercial life of Hindi film songs – The audience reception of Hindi film songs in and beyond the parent film.

Morcom, Anna: Film I: Bollywood-Music and Multimedia. In: *The Routledge Companion to Music and Visual Culture*. Ed. by Tim Shephard & Anne Leonard. New York/London:

Routledge 2014, S. 352–358.

Moreux, Serge: La Partition musicale microgénique. Reflexions et conseils pratiques. In: *Polyphonic* 2,6, 1950, S. 7–18.

Morricone, Ennio: *Inseguendo quel suono: In His Own Words*. Ennio Morricone in conversation with Alessandro De Rosa. Translated from the Italian by Maurizio Corbella. New York: Oxford University Press 2019, xxii, 341 S.

Werkverzeichnis Ennio Morricone: S. 265–299.

Morricone, Ennio / Miceli, Sergio: *Composing for the Cinema: The Theory and Praxis of Music in Film*. Translated by Gillian B. Anderson. Lessons transcribed by Rita Pagani and edited by Laura Gallenga. Lanham, Md.: Scarecrow Press 2013, XIV, 295 S.

Zuerst ital.: *Componere per il cinema. Teoria e prassi della musica nel film*. Venezia: Marsilio 2001, 316 S.

Inhalt: Introduction: the composer in the cinema – Audiovisual analysis, part I – Production procedures – Audiovisual analysis, part II – The recording and sound design – Compositional elements – Questions and answers.

Morricone, Ennio / Tornatore, Giuseppe: *Ennio: un maestro*. Milano: HarperCollins 2018, 334 S.

Due amici si incontrano e discutono. Discutono del mondo e del loro lavoro, perché non sono soltanto amici, si muovono anche nello stesso universo artistico. Uno realizza cinema, l'altro realizza musiche per il cinema. È così che nascono queste pagine densissime, animate dalle domande di Giuseppe Tornatore, che riportano i suoi lunghi colloqui con Ennio Morricone. Pagine nelle quali il cinema è un tema ed è un pretesto, qualche volta in primo piano, qualche altra sullo sfondo dei loro incontri. Ne parlano, lo affrontano, lo rigirano da ogni parte per capire cosa sia stato, cosa sia oggi e che futuro abbia, lo osservano da cineasti, lo osservano da appassionati, lo osservano anche da spettatori. Intrecciano le loro

opinioni, i loro racconti, le loro sensazioni. Ogni tanto sembra che i loro ruoli si invertano. Tornatore cerca una sua musica delle immagini, Morricone una misteriosa visibilità dei suoni.

Morris, John: *Culture and Propaganda in World War II: Music, Film and the Battle for National Identity*. London / New York: I.B. Tauris, 2014, vii, 248 S. (International Library of Twentieth Century History. 64.).

Rev. (David Clampin) in: *Contemporary British History* 31,1, March 2017, S. 136–137.

The Nazi Party stressed the superiority of Germanic culture, and the promotion of Richard Wagner and Carl Orff was central to Hitler's cultural program. In Britain, the War Office under Winston Churchill chose to promote Edward Elgar and Hubert Parry, but also to appropriate and 'de-Nazify' Ludwig van Beethoven – whose Fifth Symphony was used extensively in wartime broadcasts and has since become synonymous with VE Day. Meanwhile, the work of Ralph Vaughan Williams, whose music was commissioned by Powell and Pressburger for use in *49th Parallel*, reclaimed a particularly English past stretching back to the Tudors. A cultural history of music in wartime based on detailed archival research, *Culture and Propaganda in World War II* analyses the use of music in the work of British and German film-makers and will be essential reading for historians, musicians, film scholars and propaganda analysts.

Morton, Lawrence: Rule, Britannia! British Film Music. In: *Hollywood Quarterly* 3,2, 1947, S. 211–214.

Moseley, Roger: Music, Visual Culture, and Digital Games. In: *The Routledge Companion to Music and Visual Culture*. Ed. by Tim Shephard & Anne Leonard. New York/London: Routledge 2014, S. 376–384.

Moser, Rolf / Scheuermann, Andreas / Drücke, Florian / Albiez, Christiane (Hrsg.): *Handbuch der Musikwirtschaft*. Völlig neu bearb. 7. Aufl. München: Beck 2018, XLV, 1009 S.

Darin u.a.: §15. Der Filmmusikverlag (Rolf Moser) / 134–145. – §68. Filmkomponisten- und Soundtrackverträge (Georg Höss) / 881–900. – §69. Werbemusikverträge (Peter F. Schulz) / – 901–925. – §70. Filmmusik-Lizenzverträge (Peter F. Schulz) / 926–989(?).

Motazedian, Tahirih.: *To Key or Not to Key: Tonal Design in Film Music*. Diss. Ph.D. Thesis, Yale University 2016.

Dazu: *Dissertation Abstracts International* DAI-A 78/07(E).

Scholars have long been dismissive of the viability of long-range tonal organization in film music. Controversy over questions of authorial intent, aural perception and tonal memory, and the ability of a sound track to function as a cohesive "work" "have led scholars to steer clear of (or reject) the concept of tonal design in film. To date, filmic tonal design has been explored by only a few scholars in the context of a few films. Having analyzed over sixty films, my work addresses this lacuna, and establishes a systematic methodology for tonally analyzing film sound tracks. My analyses reveal overarching tonal organization and elaborate networks of harmonic relationships, in which specific keys serve explicit functions within the filmic narrative and structure. In addition to overturning prevalent assumptions about the feasibility of large-scale tonality in film, my findings foster a fascinating new level of engagement between a film's music and narrative, and challenge the sedimented notion that key is an irrelevant parameter in the study of film music. The following films will be analyzed: *The Talented Mr. Ripley* (1999), *The English Patient* (1996), *Breaking and Entering* (2006), *The Grand Budapest Hotel* (2014), *The Royal Tenenbaums* (2001), *Fantastic Mr. Fox* (2009), *Moonrise Kingdom* (2012), *The Darjeeling Limited* (2007), *Persuasion* (1995), *Emma* (1996), and *Amadeus* (1984).

Müller, Antje: *Cinematographische Verfahrensweisen in den Orchesterwerken von Charles Koechlin*. Hofheim am Taunus: Wolke 2015, 257 S. (Sinefonia.).

Zugl.: Diss. Berlin: Technische Universität 2010.

Darin: „Filmmusik und durch den Film inspirierte Musik“ / 175.

Müller, Janina: *Musik im klassischen Film noir*. Würzburg: Königshausen & Neumann 2019, 276 S. (Klangfiguren. 5.).

Zuerst als Diss., Humboldt-Universität Berlin 2018.

Die Studie beleuchtet die Rolle der Musik in Hollywoodfilmen der 1940er und 1950er Jahre, die französische Filmkritiker nach dem Ende des Zweiten Weltkriegs Film noir taufte. Gegenüber dem klassischen Erzählkino prägt der Film noir eine Reihe von Besonderheiten aus. Dazu gehört seine thematische Vorliebe für die Schattenseiten zwischenmenschlicher und gesellschaftlicher Beziehungen, der Einsatz von subjektivierten Erzählverfahren und eine expressive Raumgestaltung. Seine Musik, die mit Komponisten wie Miklós Rózsa, Roy Webb, George Antheil, Adolph Deutsch, Max Steiner und Henry Mancini verbunden ist, greift sowohl harmonische Stilmittel aus dem Epochenfeld zwischen Spätromantik, Impressionismus und Moderne als auch Einflüsse der populären Musik und des Jazz auf. Das stereotype Bild von Hollywoods Filmmusik der „goldenen Ära“ als einer spätromantisch verhafteten Praxis ist mit Blick auf diesen stilistischen Eklektizismus revisionsbedürftig. Hier setzt die Arbeit an, um auf der Basis von filmmusikalischen Quellenstudien einen Einblick in die facettenreiche musikalische Charakteristik des Film noir zu geben. Im Fokus steht eine Auswahl von filmgeschichtlich ausgezeichneten Produktionen, darunter John Hustons *The Maltese Falcon* (1941), Howard Hawks' *The Big Sleep* (1946), Robert Siodmaks *The Killers* (1946) und Nicholas Rays *In a Lonely Place* (1950) bis hin zu Billy Wilders Hollywoodsatire *Sunset Boulevard* (1950) und Orson Welles' *Touch of Evil* (1958).

Müller, Janina / Plebuch, Tobias: *Decomposing heroism. Rolf Wilhelm's music for Radetzky-marsch* (1965). In: *Music, Collective Memory, Trauma, and Nostalgia in European Cinema After the Second World War*. New York: Routledge 2020, S. 209–234.

In 1965, Joseph Roth's famous novel *Radet-*

zkymarsch (1932) was adapted for the screen with an original score by Rolf Wilhelm. Compared to escapist monarchy films from the 1950s, *Radetzky-marsch* shifts the perspective to the dark sides of the Habsburg era. In-depth analysis of the autograph score demonstrates a similar tendency of the music. A progressive decay of the march determines its Mahlerian trajectory *per astra ad inferi*. Wilhelm employs a variety of traditional and modernist techniques including plain quotations, subtle allusions, caricature, fragmentation, rhythmic manipulation, and cluster chords. His music thus exhibits an anti-sublime attitude in accord with prevalent post-war sentiments in Austria and Germany. (Vorlage)

Müller, Sabine: *Eduard Künneke: Leben und Werk*. Emmerich am Rhein: Verlag des Emmericher Geschichtsvereins e. V. 2018, XIII, 409 S. + 1 Audio-CD. (Emmericher Forschungen. 36.).

Zuerst: Diss. Bremen: Universität Bremen 2016.

Darin u.a.: S. 217–311: 5. FILMMUSIK-KOMPOSITIONEN: 5.1 Stummfilm-Musiken – 5.1.1 Anfänge – 5.1.2 Das Weib des Pharaos op. 15 – 5.1.3 Das Blumenwunder [op. 20] – 5.1.4 Ausklang – 5.1.5 Resümee – 5.2 Tonfilm-Musiken – 5.2.1 Übergang vom Stumm- zum Tonfilm – 5.2.2 Filmmusiken 1932–1938 – 5.2.3 Eduard Künneke im Zweiten Weltkrieg – 5.2.4 Resümee – 5.3 Exkurs: Mythos Sucht. – Mit Notenbeispielen.

Mungen, Anno: *Theatermusik als Filmmusik. Kurt Weills „Dreigroschen“-Musik als Adaption für den Film von G.W. Papst*. In: *Filmexil* 14, 2001, S. 9–24.

Mungen, Anno: *Film-Theater. Malerei, Musik und Tanz in Vincente Minellis An American in Paris* (1951). In: Betzwieser, Thomas / Münzmay, Thomas / Mungen, Anno / Schroedter, Stephanie (Hrsg.): *Tanz im Musiktheater – Tanz als Musiktheater*. Bericht eines internationalen Symposiums über Beziehungen von Tanz und Musik im Theater. Würzburg: Königshausen & Neumann 2009, S. 123–133

(Thurnauer Schriften zum Musiktheater. 22.).

Münzmay, Andreas: Bird, Blues, Broadway. Gestalt und Funktion der Musik in *Shadows* von John Cassavetes. In: Willem Strank/Claus Tieber (Hg.): *Jazz im Film: Beiträge zu Geschichte und Theorie eines intermediären Phänomens*. Wien/Berlin: Lit 2014, S. 133–158.

John Cassavetes' *Shadows* (USA 1959) mit dem von Charles Mingus' Jazz Workshop eingespielten Soundtrack gilt als Paradigma des improvisierten Films. Eine differenziertere Lektüre gerade auch der musikalischen Komponente des Films ergibt eine präzisere Bestimmung des Verhältnisses von Improvisation zu kompositorischen Verfahrensschritten wie Materialauswahl, Arrangement, Schnitt und Synchronisation. Erarbeitet wird – nicht zuletzt mit höranalytischen Verfahren – ein Gesamtüberblick über die Verwendung von Musik in *Shadows*. Davon ausgehend zielen die beiden zentralen Fragen des Beitrages auf das künstlerische Handeln, die künstlerischen Entscheidungen von Cassavetes und Mingus: Welche Musik kommt zum Einsatz? In welcher Weise kommt Musik zum Einsatz? Zitathafte Verbindungen ergeben sich zu verschiedensten kulturellen Ausdrucksformen wie Rock'n'Roll (Elvis Presley), Bebop (Charlie Parker), Blues (Earl Hines/Billie Eckstine), Musical und Film (*The Ziegfeld Follies*, USA 1936;), so dass die insgesamt 21 verschiedenen Musiken, die an 37 Stellen im Film eingesetzt werden, jeweils in beredter Weise unmittelbar mit Inhalt und Bildlichkeit des Films interagieren. In drei nach phänomenologischen Kriterien unterschiedenen Durchgängen wird die gesamte *Shadows*-Musik in den Blick genommen: solistische Jazzimprovisation; Ensemblearrangements aus der Feder von Charles Mingus; zitierte Musik. Zu lesen sind Film und Musik nicht zuletzt als emphatisches Statement für eine gegenseitige Öffnung afroamerikanischer und weißer populärer (Musik-)Kulturen. (Autor)

Murphy, Scott: The Major Tritone Progression in Recent Hollywood Science Fiction Films. In: *Music Theory Online (MTO)* 12,2, 2006, [[URL](#)].

In the 2002 film *Treasure Planet*, composer James Newton Howard accompanies the pri-

mary shot of the titular orb with an undulation between two major triads a tritone apart. I offer three approaches to understanding the appropriateness of this image/music pairing. First, I present several scenes from recent Hollywood films that conspicuously combine this triadic progression with settings of, or objects from, outer space. Second, I relay ways in which the intrinsic harmonic and voice-leading characteristics of this triadic progression invoke the concepts of great distance, ambiguity, and unfamiliarity. Third, I conclude with a more thorough study of Howard's harmonic language in the score for *Treasure Planet*, suggesting that this progression and the scene it accompanies represents the culmination of musical and visual/narrative processes, respectively.

Musegades, Paula: *Aaron Copland's Hollywood Film Scores*. Rochester: University of Rochester Press 2020, 201 S. (Eastman Studies in Music. 169.).

Inhalt: Setting the Standard: Hollywood's Studio System – Breaking with Tradition: Copland's Theories on Film Music – Scoring Morality: *Of Mice and Men* (1939) – Keeping It Simple: *Our Town* (1940) – “Doing His Bit”: *The North Star* (1943) – Sophisticated Simplicity: *The Red Pony* (1949) – Silence and Sound: *The Heiress* (1949) – Hearing the Shift: Copland's Lasting Impact on Hollywood.

– N –

Nagari, Benjamin: *Music as Image: Analytical Psychology and Music in Film*. London/New York: Routledge 2016, xix, 157 S.

Through a theoretical and practical exploration of Jungian and post-Jungian concepts surrounding image, this book moves beyond the visual scope of imagery to consider the presence and expression of music and sound, as well as how the psyche encounters expanded images – archetypal, personal or cultural – on both conscious and unconscious levels. By closely examining music in film, Nagari considers music's complementary, en-

hancing, meaningful, and sometimes disruptive, contribution to expressive images. Chapters present a Jungian approach to music in film, highlighting how ‘music-image’ functions both independently and in conjunction with the visual image, and suggesting further directions in areas of research including music therapy and autism. Divided into three cumulative parts, Part I explores the Jungian psychological account of the music-image; Part II combines theory with practice in analysing how the auditory image works with the visual to create the ‘film as a whole’ experience; and Part III implements a specific understanding of three individual film cases of different genres, eras and styles as psychologically scrutinised ‘case histories’.

Nagato, Yōhei: *Eiga onkyōron: Mizoguchi Kenji kiga o kiku* [長門洋平: 映画音響論: 溝口健二映画を聴く]. Tōkyō: Misuzu Shobō 2014, vi, 391, 19 S.

[„Theorie des Filmtons: Kenji Mizoguchis Filme hören“.]

In japan. Schrift. – Kenji Mizoguchi (1898–1956) war kreativ in einer Vielzahl von Genres, Stilen und Technologien, einschließlich Pioniersversuchen zu Beginn der Talkies und seiner Beschäftigung mit neuer und zeitgenössischer Avantgarde-Kunst. Analysiert wird die Klangerzeugung in japanischen Filmen vom frühen Talkie bis zum goldenen Zeitalter der 1950er Jahre. In diesem Buch wird die Nützlichkeit von Ton in Mizoguchis Filmen in Bezug auf Bilder und Geschichten betrachtet. Darüber hinaus wird die Klangerzeugung im Produktionsprozess anhand der Partitur und des Manuskripts des Komponisten selbst analysiert. Wichtige Literatur zum Filmklang wird eingeführt. Es ergibt sich ein theoretischen Rahmen für die Analyse von Filmen von der auditorischen Seite her, der eine Methodik bietet, die von Experten auf verschiedenen Gebieten wie der audiovisuellen Kultur und der Medienforschung verwendet werden kann. Im Anhang ein langes Interview mit Iwao Otani, dem verantwortlichen Toningenieur für alle Mizoguchi-Filme, die in den 1950er Jahren in Daiei Kyoto produziert wurden. Mit sorgfältigen Analysen von *Tokyo Symphony*, *Furusato*, *Elegie in Naniwa*, *Erzählung von den späten Chrysanthemen*, *Die*

Legende vom Meister der Rollbilder und *Die Straße der Schande*. Es wird eine filmakustische Theorie entwickelt, die nicht nur Filmemacher und Musikwissenschaftler einbezieht, sondern auch technologische, geschlechtsspezifische und postkoloniale theoretische Perspektiven umfasst.

Inhalt: 1. Tonorte – Grundlegende Gedanken zur Klassifizierung von Filmtönen. – 2. *Tōkyō kōshinkyoku* [*Tokyo Symphony* aka *Tokyo March*] (1929) – Versuch eines Talkie. – 3. *Furusato* (1930) – die Morgendämmerung der Talkie-Ära. – 4. *Naniwa erejū* [*Elegie in Naniwa* aka *Osaka Elegy*] (1936) – das Fehlen von Begleitmusik und der Realismus. – 5. *Zangiku monogatari* [*Erzählung von den späten Chrysanthemen*] (1939) – Stimme, Stille, Phantomgeschichte. – 6. *Chikamatsu monogatari* [*Die Legende vom Meister der Rollbilder* aka *Eine Erzählung nach Chikamatsu*] (1954) – Die Ästhetik der „unvollständigen“ Musik. – 7. *Akasen chitai* [*Die Straße der Schande*] (1956) – Nachkriegs- und zeitgenössische Musik im japanischen Film.

Navitski, Rielle: The Tango on Broadway: Carlos Gardel’s International Stardom and the Transition to Sound in Argentina. In: *Cinema Journal* 51,1, 2011, S. 26–49.

Nelson, Robert U. / Rubsamen, Walter H.: Bibliography of books and articles on music in film and radio. In: *Hinrichsen’s Musical Year Book* 6, 1949/50, S. 318–331.

Ness, Richard R.: *Non-Visual Pleasures: Music, Gender, and Narrative Cinema*. Ph.D. Thesis, Detroit, Mich., Wayne State University 2002, III, 292 S..

Mikrofiche-Ausg.: Ann Arbor, Mich.: ProQuest, 4 Mikrofiches.

Nettelbeck, Colin: A Cycle of Freedom: Louis Malle’s Jazz Films. In: *Nottingham French Studies* 43,1, 2004, S. 156–164.

Neumeyer, David: Film II. In: *The Routledge Companion to Music and Visual Culture*. Ed. by Tim Shephard & Anne Leonard. New York/

London: Routledge 2014, S. 359–366.

Neumeyer, David: Studying Music and Screen Media. In: *The Routledge Companion to Music and Visual Culture*. Ed. by Tim Shephard & Anne Leonard. New York/London: Routledge 2014, S.

Neumeyer, David: *Meaning and Interpretation of Music in Cinema*. With contributions by James Buhler. Bloomington: Indiana University Press 2015, xv 317 S. (Musical Meaning and Interpretation.).

By exploring the relationship between music and the moving image in film narrative, David Neumeyer shows that film music is not conceptually separate from sound or dialogue, but that all three are manipulated and continually interact in the larger acoustical world of the sound track. In a medium in which the image has traditionally trumped sound, Neumeyer turns our attention to the voice as the mechanism through which narrative (dialog, speech) and sound (sound effects, music) come together. Complemented by music examples, illustrations, and contributions by James Buhler, *Meaning and Interpretation of Music in Cinema* is the capstone of Neumeyer's 25-year project in the analysis and interpretation of music in film.

Inhalt: Part 1: Meaning and interpretation – Music in the vococentric cinema – Tools for analysis and interpretation. – Part 2: Music in the mix: Casablanca – Acoustic stylization: the film's sound world – Music and utopia: a reading of the reunion scene – The reunion scene's contexts. – Part 3: Topics and tropes: two preludes by Bach Performers onscreen – Underscore four studies of the C major prelude.

Newiak, Denis: „Wer sagt, er wäre geflogen, lügt“. Peter Gotthardts Musik zum DEFA-Film *Ikarus* (1975). In: Klaus-Dieter Felsmann (Hrsg.): *Peter Gotthardt – 50 Jahre Filmmusik*. Berlin: Ries & Erler 2016, S. 37–45.

Newlin, Dika: Music for the Flickering Image: American Film Scores. In: *Music Educators Journal* 64,114, Sept. 1977, S. 24–35.

Newsom, Jon: 'A Sound Idea': Music for Animated Films. In: *The Quarterly Journal of the Library of Congress*, Summer 1984, S. 279–308.

Nicholls, Mark: Scythian rhapsody: *The Red Shoes, Le Sacre du Printemps*, creative youth and regenerative rage. In: *Quarterly Review of Film and Video* 34,5, 2017, S. 425–444.

Über den Film von Michael Powell und Emeric Pressburger (1948) zum Ballett von Sergei Diaghilev mit der Musik von Igor Stravinsky von (1913).

Niebling, Laura: *Rockumentary: Theorie, Geschichte und Industrie*. Marburg: Schüren, 2018, 412 S. (Marburger Schriften zur Medienforschung. 79.).

Zugl.: Diss. Universität Bayreuth 2017.

Inhalt: 1. «Video Revives The Radio Star» – Einleitung / 7 – 2. Die Rockumentary – Annäherung und intermedialer Kontext / 35 – 3. Musik im Film, Musik als Film – Eine Schematisierung des Musikfilms / 65 – 4. Gegenkultur, Subkultur, Massenkultur – Die Geschichte der Rockumentary / 173 – 5. Beigabe, B-Movie, Blockbuster – Die Industrie der modernen Rockumentary / 257 – 6. Rockumentary – Movens und Dokument der Musikgeschichte / 341.

Rez. (Klos, Stefanie) in: *MEDIENwissenschaft: Rezensionen*, 3, 2019, S. 307–309. – Rev. (Weidhase, Nathalie) in: *Popular Music History* 12,2, 2019, S. 243–246.

Niedermüller, Peter: »Make it loud! This is a Romeo foxtrott. Shall we dance?«: Richard Wagner und die Filmmusik. In: *Wagner-Perspektiven: Referate der Mainzer Ringvorlesung zum Richard-Wagner-Jahr 2013*. Hrsg. v. Axel Beer & Ursula Kramer. Mainz: Are Edition 2015, S. 149–178 (Schriften zur Musikwissenschaft.).

Nitsche, Jessica: »Wild, White Horses« – Filmmusik und Tod in Wim Wenders' *Palermo Shooting*. In: *„Dancing with Mr. D“ – Tod in Popmusik und Kunst*. Hrsg. v. Jörg Vögele, Anna Schiller, Luisa Rittershaus & Kelly G. Waap. Köln: Wienand 2019, S. 66–71.

Noeske, Nina: Musik und Imagination. J.S. Bach in Tarkovskijs *Solaris*. In: *Filmmusik: Beiträge zu ihrer Theorie und Vermittlung*. Hrsg. v. Knut Holtsträter, Oliver Huck & Victoria Piel. Hildesheim/Zürich/New York: Olms 2008, S. 25–42.

Noeske, Nina: „In allen Opern, die von Erlösung handeln, wird im 5. Akt eine Frau geopfert“. Film, Musik und Oper bei Alexander Kluge. In: *Kieler Beiträge zur Filmmusikforschung* 3, 2009, S. 84–95.

Noeske, Nina: Violeta Dinescus Musik zu Friedrich Murnaus Stummfilm *Tabu*: Eine musikalische Topographie des ‚Blicks‘. In: *Blickwechsel Ost/West: Gender-Topographien*. Hrsg. v. Nina Noeske & Melanie Unseld. Hildesheim: Olms 2009, S. 27–36 (Jahrbuch Musik und Gender. 2.).

Noeske, Nina: Gläserne Harmonien hinter dem Eisernen Vorhang: Eine sur-realistische Zeichentrickfilmmusik von Alfred Schnittke. In: *Postmoderne hinter dem Eisernen Vorhang: Werk und Rezeption Alfred Schnittkes im Kontext ost- und mitteleuropäischer Musikdiskurse*. Hrsg. v. Amrei Flechsig & Stefan Weiss. Hildesheim: Olms 2013, S. 77–92 (Ligaturen. Musikwissenschaftliches Jahrbuch der HMT. 6.).

Noeske, Nina: Mit Wagner über Wagner hinaus: Hans-Jürgen Syberbergs *Parsifal*-Film (1982). In: *Parsifals Rituale: Religiöse Präfigurationen und ästhetische Transformationen*. Beiträge der Ostersymposion Salzburg 2013. Hrsg. v. Jürgen Kühnel & Siegrid Schmidt. Anif/Salzburg: Müller-Speiser 2014, S. 110–124 (Wort und Musik. 77.).

Noeske, Nina: Zur filmmusikalischen Repräsentation männlicher Homosexualität. In: *Musik und Homosexualität – Homosexualität und Musik*. Hrsg. v. Kadja Grönke u. Michael Zywiets. Hildesheim/Zürich/New York: Olms 2017, S. 61–75 (Jahrbuch Musik und Gender. 10.).

Noeske, Nina: Zukunftsmusik. Musikpraxis im Science-Fiction-Film. In: *Musik in der Science-Fiction / Music in Science fiction*. Hrsg. v. Knut Holtsträter, Tarek Krohn, Nina Noeske u. Willem Strank. Freiburg: Waxmann 2019, 364 S. (= Jahrbuch „Lied und Populäre Kultur / Song and Popular Culture“. 64.).

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Obana, Takashi: *Eiga ongaku kara gēmu ōdio e: Eizō onkyō kenkyū no chihei* [尾鼻崇: 映画音楽からゲームオーディオへ: 映像音響研究の地平]. Kyōto: Kōyō Shobō 2016, x, 187 S.

In japan. Schrift. – Zeigt, wie sich die in frühen Hollywood-Filmen etablierte klassische Musiksprache mit der anschließenden Entwicklung von Videomedien verändert hat und wie sie sich auf unser Musikhören auswirken könnte.

Inhalt: 1. Der Filmmusikkomponist Max Steiner und sein Umfeld – 2. Max Steiners Filmmusik und das „Lichtmotiv“ – 3. Synchronisieren von Video und Ton in Max Steiners Filmmusik – 4. Aspekte von Game Audio in der Frühzeit des Videospiele – 5. Familiencomputer und „Spielemusik“ – 6. Die akustische Theorie von *Super Mario Brothers* – 7. Essay zur Designstudie von Game Audio – Geschichte, Bewegung, Zeit.

O’Brien, Charles: *Movies, Songs, and Electric Sound: Transatlantic Trends*. Bloomington: Indiana University Press 2019, xi, 212 S.

How did the introduction of recorded music affect the production, viewing experience, and global export of movies? In *Movies, Songs, and Electric Sound*, Charles O’Brien examines American and European musical films created circa 1930, when the world’s sound-equipped theaters screened movies featuring recorded songs and filmmakers in the United States and Europe struggled to meet the artistic and technical challenges of sound production and distribution. The presence of singers in films exerted special pressures on film technique, lending a distinct look and sound to the films’

musical sequences. Rather than advancing a film's plot, songs in these films were staged, filmed, and cut to facilitate the singer's engagement with her or his public. Through an examination of the export market for sound films in the early 1930s, when German and American companies used musical films as a vehicle for competing to control the world film trade, this book delineates a new transnational context for understanding the Hollywood musical. Combining archival research with the cinemetric analysis of hundreds of American, German, French, and British films made between 1927 and 1934, O'Brien provides the historical context necessary for making sense of the aesthetic impact of changes in film technology from the past to the present.

O'Meara, Jennifer: Character as DJ: Melomania and Diegetically Controlled Music. In: *The New Soundtrack* 5,2, 2015, S. 133–151.

Despite a wealth of literature on the narrative and emotional implications of film music, little has been written on the relationship between musical choices and characterisation. When character is discussed in relation to music, the focus tends to be on how directors and sound designers use non-diegetic music – either a score or pre-existing songs – to comment on a character's psyche. This article considers possible implications of, and benefits to, characters shown to choose and play music for themselves. In *Auteur Music*, Claudia Gorbman uses the term *mélomane* to describe 'music-loving directors' who treat music 'as a key thematic element and a marker of authorial style' (2007: 149). Just as Gorbman suggests that melomania allows an auteur to express individuality through musical choices, I argue for the significance of character melomania in granting these fictional constructs individuality through music. As can be demonstrated through a series of case studies from the films of – among others – Sofia Coppola, Hal Hartley and Jim Jarmusch, this trend for a character to serve as DJ is particularly strong in American independent cinema. Through engagement with theories of character construction and identification (Dyer 1998; Smith 1995), as well as literature on indie cinema as character rather than plot-based (King 2005; Newman 2011), this article reveals

diegetically controlled music to be an important tool for the development of, and audience identification with, characters. The technique is also connected to selected findings from socio-musicology, whereby character DJs can be seen to represent the way that, in everyday life, individuals use music to develop their social identity.

Ottenheim, Konrad: *Film und Musik bis zur Einführung des Tonfilms: Beiträge zu einer Geschichte der Filmmusik*. Diss., Friedrich-Wilhelms-Universität zu Berlin 1944, (4), 154 S.

Ovsyannikova-Trell, Aleksandra: Film Music in the Works of Contemporary Ukrainian Composers. In: *Visnyk Natsionalnoi akademii kerivnykh kadrov kultury i mystetstv* [Kyiv] 2, 2016, S. 91–94; [URL].

Abstract: The purpose of the article. The research is related to the study of film music of contemporary Ukrainian composers. It is a specific genre layer in Ukrainian music culture of today. The author tries to define the problem field of cultural studies of film music of Ukrainian composers and identify some aspects of its understanding (film music as a sound reality of culture, communicative function of music and sound image, etc.). Research methodology lies in the use of comparative methodological principles as well as system and musical-historical methods. The above methodological approach allows to study the applied (by its origin) composing sphere in perspective of representation of contemporary culture and reveal national and cultural identity of film music of Ukrainian composers. The scientific novelty of this study consists in the expansion of notions of the "secondary" field of Ukrainian composers' works, which is a significant part of our culture and often reflects the major trends of its development. "Music for Films" is a constant of the works of Ukrainian authors, but this issue has not yet become the subject of a special scientific discussion. Conclusions. Film music of Ukrainian composers of the second half of the XX century and today represents a specific phenomenon, characterized by heterogeneity of functional and stylistic manifestations. If, in some cases, music created for a film, is only a special case of manifestation of

the creative talent of the composer (as Boris Liatoshynsky, Miroslav Skoryk, Valentin Silvestrov), in others – we are dealing with real experts in this area, whose works in their bulk are connected to the “production” of music for films (Vladimir Guba, Oleg Kiva).

Ozsvárt, Viktória: Interactions between symphonies and film music in the oeuvre of László Lajtha. In: *Studia musicologica: An International Journal of Musicology* 58,2, 2017, S. 239–253.

In the case of Hungarian composer and ethnomusicologist László Lajtha (1892–1963) discovering the manifold potentials in a symphonic orchestra linked strongly with the composition of works for stage and screen. Nevertheless, it clearly makes sense to examine the long-term relations Lajtha had with the film as a genre, by searching for common features in the structure of his music composed for films and his symphonies. Much of the musical material in Lajtha’s Third Symphony is similar to those he used in his 1948 film music for *Murder in the Cathedral*. The similarity gains more complexity if one takes into consideration that the Third Symphony was marked by the composer as the starting point in a monumental, five-fold symphonic cycle composed through the 1950s. The article makes an attempt to explore the thematic and motivic relationship between the Third Symphony, the Variations and the film score *Murder in the Cathedral* by analysing the musical material and the structure, and by searching for correlation between the audible and visual effects of the music Lajtha used in the movie scenes. This kind of examination may offer a new perspective on the sources of inspiration that shaped Lajtha’s workmanship and it also gives some important information about his way of thinking about music.

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Pagan, Nicholas O.: Tous les matins du monde: Roland Barthes and the Culture of Musician-ship. In: *PostScript* 22,1, Fall 2002, S. 35–44.

Palmer, Christopher: *Miklós Rózsa: A Sketch of His Life and Work*. London: Breitkopf und Härtel 1975, 78 S.

Palmer, Landon: ‘And Introducing Elvis Presley’: Industrial Convergence and Transmedia Stardom in the Rock ‘n’ Roll Movie. In: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: “Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique”. Guest ed.: James Tobias), S. 177–190.

Recent cinema music scholarship has demonstrated that the correspondence between commercial music production and Hollywood filmmaking has rarely operated according to a stable or fixed formula, but has instead taken place as an ever-shifting negotiation between media industries. Through a case study that examines the production histories and promotional efforts of Elvis Presley’s first two films, this essay builds upon existing scholarship to propose a political economy of film music stardom as a means to historicise the intersections between media industries. By applying the methodologies and concepts of comparative media studies to a history of postwar Hollywood that found itself challenged by a proliferation of ‘new’ media, particularly in the emergence of a youth-oriented consumer culture and the increasingly popular competing screen of television, this article demonstrates how transmedia stardom indexes the ways in which production cultures have understood the development of media industries and commodities in relation to one another.

Patka, Marcus G. / Stalzer, Alfred (Hrsg.): *Stars of David: Der Sound des 20. Jahrhunderts*. Hrsg. im Auftrag des Jüdischen Museums Wien. Berlin: Hentrich & Hentrich 2016, 349 S.

Darin: Sheldon Harnick: Der Mann, der die Songs für *Fiddler on the Roof* schrieb / The Man Who Created the Songs of *Fiddler on the Roof*. Interview: Alfred Stalzer / 78. – Günter Krenn: Europäische Emigranten als Filmkomponisten in Hollywood / European Emigrants as Film Composers in Hollywood / 82. – Günter Krenn: Stars of David am Firmament Hollywoods / Stars of David in the Hollywood Skies / 90.

Pauli, Hansjörg: Filmmusik – ein historisch-kritischer Abriss, in: Hans Christian Schmidt [Hrsg.]: *Musik in den Massenmedien Rundfunk und Fernsehen: Perspektiven und Materialien*. Mainz: Schott 1976, S. 91–119.

Paulus, Irena: Music in Krzysztof Kieslowski's film *Three Colors: Blue*. A rhapsodie in shades of blue: The reflections of a musician. In: *International Review of the Aesthetics and Sociology of Music* 30,1, 1999, S. 65–91.

Über die Musik von Zbigniew Preisner (geb. 1955) für den Film von Kieslowski (1993).

Payri, Blas: 'Moon River and Me': The film-song as leitmotiv in *Breakfast at Tiffany's*. In: *The Soundtrack* 4,2, 2011, S. 137–152.

Pelkey, Stanley C. / Bushardt, Andy (eds.): *Anxiety Muted: American Film Music in a Suburban Age*. Oxford/New York: Oxford University Press 2015, xviii, 298 S.

Inhalt: A survey of history, themes, and trends / Stanley C. Pelkey II – Music and mimicry in *Sunset Boulevard* (1950) / Christina Gier – Who's who in Hadleyville: the civic voice in *High Noon* (1952) / Anthony Bushard – Anxieties of accuracy: Miklós Rózsa's score for *Quo vadis* (1951) / Linda K. Schubert – "Whatever will be, will be": gender equality and the music of Alfred Hitchcock's *The Man Who Knew Too Much* (1956) / Joshua Neumann – Music, maturity, and the moral geography in *Leave It to Beaver* (1957–1963) / Stanley C. Pelkey II – The whole truth: music as truth in *The Twilight Zone* (1959–1964) / Reba Wissner – "Living in harmony"?: American music and individualism in *The prisoner* (1967–1968) / Joanna Smolko and Tim Smolko – The sound of disability: music, the Obsessive avenger, and eugenics in *America* / Meghan Schrader – Masculinity, race, and the blues in the Bizpic Cadillac records (2008) / Jesse Schlotterbeck – Comin' back to the sixties: mobilizing music and performing politics, 1988–1990 / Christopher D. Stone – Late-adolescence in the American sixties: "The twist" "and the twentysomethings in AMC's Mad men (2007–) / Samantha London – Musically recreating the fifties in *Far from Heaven*

(2002) / Mariana Whitmer – The very essence of tragic reality: Aaron Copland and Thomas Newman's suburban scoring / Anthony Bushard.

Pflüger, Dana: *Musik und Handlung: Die Funktionen der Musik in Oper, Film und Schauspiel mit einer exemplarischen Betrachtung von Albert Lortzings Werken*. Bern/Berlin/Bruxelles/New York/Oxford/Warszawa/Wien: Peter Lang 2018, VII, 267 S. (Perspektiven der Opernforschung. 26.).

Diss. Paderborn: Universität Paderborn 2016.

Die Verbindung von Handlung und Musik ist ein zentrales Merkmal in Oper, Film und anderen theatralen Formen. Doch welche Funktionen erfüllt die Musik für die Handlung? Mit welchem Zweck wird sie eingesetzt und von wem? Ist sie Ausdruck der Gefühle der Figuren oder ein Kommentar des Komponisten ans Publikum? «Hören» die Figuren selbst die Musik? Antworten auf diese Fragen sammelt die Autorin aus allen relevanten Fachgebieten und nutzt die Betrachtung von Leitmotivik, Kommunikationsmodellen, Theatersemiotik, Schauspielmusik und Filmmusik zur Entwicklung eines eigenen umfassenden und für alle musiktheatralen Gattungen gültigen Funktionssystems. In Beispielen aus Werken Albert Lortzings zeigt sich paradigmatisch das virtuose Spiel des Komponisten mit den unterschiedlichen Funktionen der Musik.

Darin u.a.: E. Filmmusik (81–118): I. Fünf Funktionen von Filmmusik – 1. Bildton und Fremdtone – 2. Diegetische und extradiegetische Musik – 3. Drei »livelli« und die »epifania degli artefici« (Miceli) – 4. Der »degree of musical reality« (Van der Lek) – II. Filmmusik und Narratologie – III. Funktionssysteme – 1. La Motte-Haber/Emons – 2. Pauli – 3. Maas/Schudack – 4. Bullerjahn – 5. Retter – 6. Kloppeburg – IV. Weitere Modelle.

Rez. (Michael Berger) in: [rezens.tfm], 15.5. 2019; [URL] u. [URL].

Phillipot, Michel: 'Musique à ne pas voir'. In: *Vibrations*, 4, 1987, S. 58–64.

Phinney, Nicole Dawn: *The Influence of Music in Transportation and Character Identification*.

Diss., Santa Barbara, CA: Fielding Graduate University 2017.

This paper seeks to answer if music has an influence on the level of transportation and character identification in a fictional narrative. Two groups were asked to watch nine videos each and rate the level of transportation (how invested in the narrative they were) and the level of character identification, including if they wished to watch more of the film. It was found that music as an emotional variant produced significant results in both levels of transportation and character identification. Significant results were found in both between-group and pairwise comparison. Furthermore, when gender was examined as a condition, it was found that music as an emotional valance had a significant impact in some, but not all, videos. One video in particular, *Vanilla Sky*, produced significant results in gender, independent from music as an emotional variant.

Piccardi, Carlo / Anderson, Gillian B. / Bagnoli, Lidia: Pierrot at the cinema. The musical common denominator from pantomime to film, pt. 2. In: *Music and the Moving Image* 2,2, 2009, S. 7–23.

Having noted similar theoretical issues and challenges in the setting of music for pantomime and for film, Carlo Piccardi collected an exhaustive list of early theoretical comments, reactions, and descriptions about the issue. In part I, in *Music and the Moving Image*, volume 1, number 2, extensive quotes by Jacques de Baroncelli, Paul Huguonet, Alice Orient, Jeanne Ronsay, and Émile Jaques-Dalcroze (among many others) demonstrated the similarities between the development of music for pantomime and that for dance and cinema, and cinema music's connection to the futurist movement. In part II, we have observations and ruminations by Ricciotto Canudo and Sebastiano Arturo Luciani. It is astonishing to read comments written almost a hundred years ago that reflect on issues that are still very much with us today. (Vorlage)

Piegler, Theo / Konrad Heiland (Hrsg.): *Der Soundtrack unserer Träume: Filmmusik und Psychoanalyse*. Gießen: Psychosozial-Verlag 2013,

271 S.

Erst in den letzten Jahrzehnten begann die psychoanalytische Auseinandersetzung mit Film und Musik. Insbesondere Soundtracks von Filmen wurde bisher wenig Beachtung geschenkt. Dabei ist die Gestaltung der Tonspur wesentlich für die emotionale und ästhetische Wirkung eines Films. Im vorliegenden Band untersuchen renommierte Musikwissenschaftler und Psychoanalytiker Filmmusik von ihrer Komposition über deren Wirkung – auch der von Stille oder Geräuschen – bis hin zu ihrer Rezeption im Rahmen des audiovisuellen Gesamtkunstwerks. Zur Veranschaulichung werden zahlreiche Filmbeispiele, wie Disneys *Fantasia* (1940), *The Shining* (1980) oder *The Artist* (2011), herangezogen.

Inhalt: Vorwort 7. – Mathias Hirsch: Einige Gedanken zur Wirkung und Funktion von Musik im Film / 17. – Sebastian Leikert: Von der Musik der Bilder. Versuch zur ästhetischen Form der Filmkunst / 35. – Johannes Hirsch: Musik und Stille im Film / 53. – Helga de la Motte-Haber: Stummfilm – ein audiovisuelles Medium. Notwendigkeit musikalischer Begleitung zum bewegten Bild / 69. – Hannes König: Mit Hingabe zum Schaudern. Über das Unheimliche in der Musik von *Die neun Pforten* (1999) / 81. – Matthias Hornschuh: Why So Serious? Filmmusik als Miterzähler in Christopher Nolans *The Dark Knight* (2008) / 95. – Willem Strank: Markierungen des Irrealen. Zur Andeutung alternativer Realitätszustände durch Filmmusik / 115. – Andreas Jacke: Todes-Rezeptionen. Händel und Wagner in Lars von Triers *Antichrist* (2009) und *Melancholia* (2011) / 127. – Konrad Heiland: Die Hochzeit von Ton und Bild bei David Lynch, die Tonspur als eigenständiges Kunstwerk bei Jean-Luc Godard / 143. – Konrad Heiland: Tonspuren im Schnee. Zur Filmmusik von Stanley Kubricks *The Shining* (1980) / 165. – Theo Piegler & Konrad Heiland: Rettungsfantasien in Bild und Ton. Psychoanalytische Betrachtungen über die Filme *Vertigo* (Hitchcock 1958) und *The Artist* (Hazanavicius 2011) / 171. – Irene Kletschke: Gemalte Träume. Walt Disneys *Fantasia* (1940) / 211 – Stephan Brüggenthies: Schicksal und Zufall, Schuld und Reue. Die Musikdramaturgie von *Magnolia* (1999) / 225. – Enjott Schneider: Filmmusik-Traumarbeit in surrealer Welt. Ein persönlicher Bericht aus der Komponistenwerkstatt /

231. – Auf der Transsib. Zur Vertonung eines Dokumentarfilms über die Transsibirische Eisenbahn. Interview mit der Musikerin und Komponistin Christina Fuchs (Mai 2012) / 245. – Andreas Jacke: »Mimique« – durch den Körper versinnbildlichte Musik im Film: David Bowie und Marilyn Monroe / 249.

Pilewski, Marcelo: Film music. Interactive audio-visual approaches. In: *Min-Ad: Israel Studies in Musicology Online* (Ramat-Gan: Bar-Ilan University) 15, 2018, S. 228–239.

This work deals with the analysis and composition of film music. After presenting the principal approaches in musical multimedia research, the work proposes a general music analysis tool that considers extra-musical aspects of a movie. The tool examines film-music from points of view related to the narrative of the film. It presents categories that point to functions of the music in an audio-visual context. The categories are non-exclusive. Each film requires the selection of the categories for analysis which are relevant to it. The goal is to avoid granting superiority to the visual plane, and to remark the analog influence of the two channels, sound and image, on the creation of the meaning. Afterwards, a few ideas for the application of the tool in learning music composition will be suggested.

Piñera, Antonio: *Miklós Rózsa: una vida, dos pasiones*. Madrid: T & B Ed. 2015, 366 S.

Inhaltsverzeichnis: Prólogo / 9 – Introducción / 13 – Biografía / 21. – PRIMERA PARTE. MÚSICA CINEMATOGRAFICA: – 1. 1837–1948 / 29 – 2. 1948–1961 / 103 – 3. 1961–1981 / 231. – SECUNDA PARTE. MUSICA DE CONCIERTO: – 4. Música de cámara / 281 – 5. Trabajos para orquesta / 293 – 6. Obras para solo de instrumento y orquesta / 305 – 7. Trabajos para solo de instrumento / 317 – 8. Trabajos para voces / 325 – 9. Obras para piano solo / 329 – 10. Música sinfónica con variaciones de música de cine a música de concierto / 335. – ANEXOS. DISCOGRAFÍA COMPLETA DE LA MÚSICA BE CONCIERTO: – Discografía completa de la música de cine / 345 – Catálogo completo de scores / 353 – Catálogo completo do obras de concierto / 357 – Epílogo. El mito Rózsa / 363. – Bibliografía /

365.

Piontek, Frank: Eine Walküre der Wissenschaft. Zur Filmmusik von *A Dangerous Mind*. In: Piontek, Frank / Schultz, Joachim: *Zu Wagner gibt es immer noch was zu sagen: Aufsätze und Notizen*. Bayreuth: Universität Bayreuth 2015, S. 29–41 (HAGEL. 28.).

Piotrowska, Anna G.: *O muzyce i filmie: wprowadzenie do muzykologii filmowej*. Kraków: Musica Iagellonica 2014, 380 S. (Acta musicologica Universitatis Cracoviensis. 25.).

Mit engl. Abstract: “On music and film: An introduction to film musicology (377–380)”; [URL]. – *Inhaltsverzeichnis*: [URL].

Platte, Nathan R.: *Musical Collaboration in the Films of David O. Selznick, 1932–1957*. Diss., University of Michigan, Ann Arbor 2010, xvii, 486 S.; [URL].

Abstract: This dissertation investigates the collaborative process of film scoring as practiced in the films of David O. Selznick, a producer whose close attention to music distinguished him from Hollywood competitors. Drawing from extensive archival research, I examine the producer’s memos, composers’ scores, and various correspondences to trace streams of influence that shaped the musical rhetoric of Selznick’s most significant films. Close study reveals that interpretive arguments concerning these films are best grounded in a thorough knowledge of the film scores’ collaborative construction. Rather than depicting Selznick as a producer-auteur who merely imposed his ideas on composers, this dissertation views the scores from his films as sites of artistic contestation in which musical decisions made before, during, and after composition alternately reflect instances of negotiation and resistance. Selznick’s collaboration with composers Miklós Rózsa, Max Steiner, Dimitri Tiomkin, and Franz Waxman forms the centerpiece of this study, with select scores receiving special emphasis. Analysis of *King Kong* (1933), *The Young in Heart* (1938), *Gone with the Wind* (1939), and *Rebecca* (1940) shows Selznick’s growing involvement in the film scoring process and

also highlights the savvy mediation of composers and music directors. Inspection of *Symphony of Six Million* (1932), *Little Lord Fauntleroy* (1936), and *Since You Went Away* (1944) further reveals Selznick's indebtedness to musical practices of the silent cinema. The scores for *Spellbound* (1945), *The Paradine Case* (1947), and *Portrait of Jennie* (1948) bear intricate collaborative tensions—often involving director Alfred Hitchcock—and receive a chapter each, allowing ample space to explore the aesthetic controversies surrounding each score's production, promotion, and reception. In these chapters theoretical concerns, such as the relationship between music, subjectivity, and gender, gain nuance when set against the backdrop of creative collaboration. By considering issues of authorship and artistic control, this dissertation demonstrates that the scores for Selznick's films convey a dense polyphony of ideas, revisions, and interpolations effected by composers, music editors, directors, and producer. Scrutiny of these scores and the process of their construction illuminates rarely glimpsed facets of film music production, encouraging the scholar to reconsider the social dynamics that constitute artistic collaboration in multimedia.

Platte, Nathan [R.]: Dream analysis: Korngold, Mendelssohn, and musical adaptations in Warner Bros.' ›A Midsummer Night's Dream‹ (1935). In: *19th Century Music* 34,3, 2010/11, S. 211–236.

Über den Film von William Dieterle (1893–1972) und Max Reinhardt (1873–1943) mit der Musik von Erich Wolfgang Korngold.

Platte, Nathan [R.]: Nostalgia, the Silent Cinema, and the Art of Quotation in Herbert Stothart's Score for *The Wizard of Oz* (1939). In: *Journal of Film Music* 4,1, 2012, S. 45–64.

Platte, Nathan [R.]: Conducting the composer. David O. Selznick and the Hollywood film score. In: *Music, Sound and Filmmakers: Sonic Style in Cinema*. Ed. by James Wierzbicki. New York/London: Routledge 2012, S. 122–137.

Platte, Nathan [R.]: Kong Was King: Competing Methods in Hollywood Underscore. In: *Journal of the Society for American Music* 8,3, 2014, S. 311–337.

Platte, Nathan [R.]: "The Epic and Intimately Human": Contemplating the Tara Theme in *Gone With the Wind*. In: *Music in Epic Film: Listening to Spectacle*. Ed. by Stephen C. Meyer. New York/London: Routledge 2017, S. 163–183.

Platte, Nathan [R.]: *Making Music in Selznick's Hollywood*. New York: Oxford University Press 2019, ix, 398 S. (The Oxford Music/Media Series.).

Through the rise and fall of the Hollywood studio system, David O. Selznick reigned as Hollywood's preeminent producer. His reputation depended in large part on music. The orchestral cacophony of *King Kong*, the pulsing electronic sonorities of *Spellbound*, and the Tara theme from *Gone with the Wind* made music a distinguishing feature of the Selznick experience. By flaunting music's role in film and overseeing its distribution through sheet music, concerts, radio broadcasts, and soundtrack albums, Selznick cultivated a fascination with film scores. But he did not do it alone. In *Making Music in Selznick's Hollywood*, Nathan Platte brings to light the men and women whose work sounds throughout Selznick's many films. The cast includes familiar composers like Max Steiner, Franz Waxman, and Dimitri Tiomkin, but extends to overlooked contributors, including music editor Audray Granville, orchestrator Hugo Friedhofer, harpist Louise Klos, choral director Jester Hairston, publicist Ted Wick, and many others. Novelists, studio writers, and directors like Alfred Hitchcock also influenced the soundscapes of Selznick's films. Whether working with the producer directly or managing his presence from a distance, all had to reckon with Selznick's musical preoccupations. Rarely was it easy. Rewritten scores, fired personnel, and other skirmishes reflect the troubles-and uneven compromises-that shaped music for films like *Gone with the Wind*, *Duel in the Sun*, and *Rebecca*.

Plebuch, Tobias: Der dunkle Spiegel. Bachs Musik in den Filmen Ingmar Bergmans. In: *Johann Sebastian Bach und die Gegenwart: Beiträge zur Bach-Rezeption 1945–2005*. Hrsg. v. Michael Heinemann u. Hans-Joachim Hinrichsen in Zusammenarbeit mit Andreas Krause. Köln: Dohr 2007, S. 167–199.

Bergman verwendet in zwölf seiner Filme Kompositionen Bachs, fast ausschließlich langsame Instrumentalsätze. Vor dem Hintergrund der Vielzahl an Filmen mit Bachscher Musik werden am Beispiel von Bergmans Filmen Szenen mit Bachs Musik analysiert und wiederkehrende Konstellationen von Problemen und Personen bestimmt. Der Analyse des frühesten Beispiels (*Wilde Erdbeeren* [*Smultronstället*], 1957) folgt zunächst die Untersuchung derjenigen Filme, in denen die Musik Momente der Hoffnung und Heilung ausdrückt (*Wie in einem dunklen Spiegel* [*Sasom i en spegel*], 1961, *Das Schweigen* [*Tystnaden*], 1963, *Ach, diese Frauen* [*För att inte tala om alla dessa kvinnor*], 1963, *Persona*, 1966, *Schreie und Flüstern* [*Viskningar och rop*], 1972), *Herbstsonate* [*Höstsonaten*], 1978, *Sarabande*, 2003), anschließend folgen diejenigen Szenen, in denen Momente der Angst und Bedrohung musikalisch umgesetzt werden (*Die Stunde des Wolfes* [*Varstämman*], 1968, *Schande* [*Skammen*], 1968, *Passion* [*En Passion*], 1969, *Fanny und Alexander*, 1982). Im Vergleich der behandelten Szenen werden drei Thesen herausgearbeitet: 1. Bergman vollzieht mit Bachs Musik einen moralisch und ästhetisch prekären Balanceakt in Bezug auf Sentimentalität; 2. Filmszenen mit Bachscher Musik rücken bei Bergman ein existentielles Problem, einen Krisenmoment in den Vordergrund; 3. Vergleichbare Charakterkonstellationen prägen diese Szenen. – Trotz unterschiedlicher Handlungsdetails werden eine unverwechselbare Handschrift und ähnliche Rollenkonstellationen, Grundstimmungen und handlungstreibende Probleme erkennbar: Bach erklingt häufig in (latent) religiösen Situationen, in denen die Kommunikation zwischen Familienmitgliedern zutiefst gestört ist. Gleichwohl geht von der Musik meist eine heilende, Hoffnung verleihende oder Trost spendende Kraft aus. (Beatrix Obal)

Plebuch, Tobias: Richard Wagner im Film bis 1945. In: *Wagnerspectrum* 4,2, 2008, S. 123–140.

Plebuch, Tobias: Ergötzlich entsetzlich. Entstellte Musik im Spielfilm. In: *Kieler Beiträge zur Filmmusikforschung* 3, 2009, S. 123–129 (online).

Plebuch, Tobias: Zeitarbeit. Das Zusammenspiel von Menschen, Maschinen und Musik in der Entwicklung von Tonfilmtechniken. In: *Spiel (mit) der Maschine: Musikalische Medienpraxis in der Frühzeit von Phonographie, Selbstspielklavier, Film und Radio*. Hrsg. v. Marion Saxer; redakt. Mitarb.: Leonie Storz. Bielefeld: transcript 2016, S. 177–210 (Musik und Klangkultur. 11.).

Plebuch, Tobias / Panning, Moritz: Wie man durch die vierte Wand singt. Opernszenen im Musikerfilm. In: *Kieler Beiträge zur Filmmusikforschung* 10, 2013, S. 101–127 (online).

Pokorny, Johannes: *Stilmittel und Kompositionstechniken zur Suggestion von Emotionen im Film: Dargestellt anhand von „Inception“ und „The Curious Case of Benjamin Button“*. Masterarbeit, Wien: Universität Wien. Philologisch-Kulturwissenschaftliche Fakultät 2014, 131 S.; [URL].

Zusammenfassung: Die Filmmusik ist oftmals mit dem Vorurteil konfrontiert, lediglich begleitende Funktionen des Bildes zu übernehmen, und wird fernab jeglicher Kunstmusik kategorisiert. In der vorliegenden Arbeit wird diesem Vorurteil durch genaue Szenenanalyse sowie Sequenzprotokolle zu den Filmen *Inception* und *The Curious Case of Benjamin Button* nachgegangen. Untersucht wird dabei der in der Handlung sowie in den Szenen anhand von Kompositionstechniken. Im Vergleich der Kompositionen von Hans Zimmer und Alexandre Desplat wird an einigen Beispielen bewiesen, dass der Filmmusikkomponist als Teil eines Produktionsteams eines Films seine kreativen Ideen mit bestimmten Techniken in seinen Kompositionen entwickeln kann. Es zeigt sich, dass der Komponist jedes Mal aufs Neue vor einer komplexen Aufgabe steht, diese mit seinem Ideenreich-

tum und handwerklichen Geschick bewältigt und eine zum Bild korrelierenden Filmmusikkomposition schafft.

Pollerus, Christine: Konstruktion des Barock: Ennio Morricone, *Vatel* (2000) und die musikalische Ästhetik des Historienfilms. In: *Tonspuren: Musik im Film: Fallstudien 1994–2001*. [Symposium zwischen dem 24. und 26. Oktober 2004 an der Universität für Musik und darstellende Kunst Graz]. Hrsg. v. Andreas Dorschel. Wien: Universal Edition 2005, S. 106–124 (Studien zur Wertungsforschung. 46).

Pomerance, Murray: ‘The Future’s Not Ours to See’: Song, Singer, Labyrinth in Hitchcock’s *The Man Who Knew Too Much*. In: *Soundtrack Available: Essays on Film and Popular Music*. Ed. by Pamela Robertson Wojcik & Arthur Knight. Durham: Duke University Press 2001, S. 53–73.

Pontara, Tobias: Beethoven overcome: Romantic and existentialist utopia in Andrei Tarkovsky’s ›Stalker‹. In: *19th Century Music* 34 (2010/2011) 3, S. 302–315.

Pontara, Tobias: *Andrei Tarkovsky’s Sounding Cinema: Music and Meaning from “Solaris” to “The Sacrifice”*. New York/London: Routledge 2020, xi, 193 S. (Music and Sound on the International Screen.).

Abstract: Andrei Tarkovsky’s Sounding Cinema adds a new dimension to our understanding and appreciation of the work of Russian director Andrei Tarkovsky (1932–1986) through an exploration of the presence of music and sound in his films. The first comprehensive study in English concentrating on the soundtrack in Tarkovsky’s cinema, this book reveals how Tarkovsky’s use of electronic music, electronically manipulated sound, traditional folk songs and fragments of canonized works of Western art music plays into the philosophical, existential and ethical themes recurring throughout his work. Exploring the multilayered relationship between music, sound, film image and narrative space, Pontara provides penetrating and innovative close readings of *Solaris* (1972), *Mirror* (1975),

Stalker (1979), *Nostalghia* (1983) and *The Sacrifice* (1986) and in turn deeply enriches critical understanding of Tarkovsky’s films and their relation to the broader traditions of European art cinema. An excellent resource for scholars, researchers and students interested in European art cinema and the role of music in film, as well as for film aficionados interested in Tarkovsky’s work.

Inhalt: Interpreting Tarkovsky’s Cinema through its Music – Bach at the Space Station: Diegetic Ambiguities and Multiplying Gaps in *Solaris* – Memories, Dreams and Mysteries: Music and Dimensions of Human Experience in *Mirror* – Beethoven Overcome: Transcendence and Utopia in *Stalker* – Musical Offerings, Soothing Sounds and Sacrificial Acts: Managing the Nostalgia of *Nostalghia* – The Voice of Truth: Liminal Music, Spiritual Authenticity and Gradual Awakening in *The Sacrifice* – Music, Meaning and Troubled Utopias in Tarkovsky’s Cinema – Appendix: The Structure of *Mirror*.

Potamkin, Harry Alan: Music and the Movies. In: *The Musical Quarterly* 15,2, 1929, S. 281–296.

Powell, Andrew S.: The Interconnectivity of Elfman’s Film Scoring and Burton’s Narrative. In: *A Critical Companion to Tim Burton*. Ed. by Adam Barkman & Antonio Sanna. Lanham/Boulder/New York/London: Lexington Books 2017, S. 57–70.

Powrie, Phil: Soundscapes of loss: Songs in contemporary French cinema. In: *A Companion to Contemporary French Cinema*. Ed. by A. Fox, M. Marie, R. Moine & H. Radner. Oxford: Blackwell Publishing 2015, S. 527–546.

Powrie, Phil: *Music in Contemporary French Cinema: The Crystal-Song*. Cham, Switzerland: Palgrave Macmillan 2017, xv, 273 S.

Inhalt: Introduction / 1. – Space / 37. – Gender / 71. – Performance / 97. – Time / 129. – Hearing / 165. – Seeing / 197. – Conclusion / 229. – Filmography / 245.

Rev. (Claus Tieber) in: *rezens/tfm*, 2, 2017, online.

Powrie, Phil: Looking Back at the (French) Opera-Film. In: *Open Screens* 1,1,5 (2018), 39 S.; [URL].

This article considers the early development of the opera film and focuses on the final few opera films made in France – *Boris Godounov* (Andrzej Zulawski, 1989), *Madame Butterfly* (Frédéric Mitterrand, 1995) and *Tosca* (Benoît Jacquot, 2001) – placing them in the context of the challenges faced by the subgenre.

Priewe, Marc: The Power of Conformity: Music, Sound, and Vision in *Back to the Future*. In: *European Journal of American Studies* 12,4, 2017, [URL].

This essay investigates the aesthetic and political functions of the choice and placement of music in *Back to the Future* (1985; dir. Robert Zemeckis). After an overview of the movie's cultural contexts, the focus shifts to the interplays between sound and cinematic mise-en-scène, with a particular emphasis on popular music. I argue that the film employs music strategically in order to convey a nostalgic view of American culture and society in the 1950s by including certain songs and excluding others, as well as by a score that is deeply rooted in the traditions of Hollywood film music. The intermedial use and remediation of music not only amplifies the movie's quasi-philosophical treatment of time and history in intricate ways, it also resonates with the contemporary sense of American exceptionalism.

Prock, Stephan: Strange voices. Subjectivity and gender in *Forbidden Planet*'s soundscape of tomorrow. In: *Journal of the Society for American Music* 8,3, 2014, S. 371–400.

As the first Hollywood film to employ an all-electronic score, *Forbidden Planet* (1956) helped cement the association of science-fiction films with electronically produced sounds and music. While sounds lacking real-world referents were crucial for representing sonically the nature of fantastic objects and beings, Louis and Bebe Barron's soundscape also had to serve the more conventional musical demands of narrative cinema where music sets mood and atmosphere and creates the illusion of character subjectivity. This double function of their 'electronic tonalities', however, en-

gendered a strange ambiguity in the film's sonic ontology. In this article, I examine how the practical and aesthetic issues arising from this ambiguity forced the Barrons to confront in their score a complex of intertwined musical and cultural messages: how electronic music evokes notions of the exotic Other; how conceptions of vocality and embodiment in their music intersect with other visual and narrative elements to illuminate a gendered divide among enoiced bodies in the film; and how music in the film evolves to illustrate and posit a threat to the male body and, thus, masculinity itself – only in order, ultimately, to restore and reassert conventional patriarchy and the primacy of male subjectivity. As I argue, by using modernist methods and materials to serve a conventionally populist representational form, the Barrons effectively exposed some of the deep underlying tensions and contradictions within modernism itself, even while revisioning fundamental aspects of the Hollywood film score.

Provost, Sarah: The Dance Hall, Nazi Germany, and Hell: Accruing Meaning through Filmic Uses of Benny Goodman's 'Sing Sing Sing.' In: *Music and the Moving Image* 10,2, Summer 2017, S. 33–45.

Prox, Lothar: Konvergenzen von Minimal Music und Film. In: Helga de la Motte-Haber (Hrsg.): *Film und Musik: Fünf Kongreßbeiträge und zwei Seminarberichte*. Mainz/London/Madrid/New York/Paris/Tokyo/Toronto: Schott 1993, S. 18–24.

Psujek, Jennifer L.: *The Composite Score: Indiewood Film Music at the Turn of the Twenty-First Century*. Ph.D. Thesis, Washington University in St. Louis, 2016, VI, 268 S.

Inhalt: Indiewood, Composite Scores, and the *Mélomanes* – Molding the Composite Score in *Eyes Wide Shut* (1999) – Collaboration and Quirkiness in *Magnolia* (1999) – Blurred Boundaries in *Fight Club* (1999) – *Moulin Rouge!* (2001) and the Blended Composite Score.

Pulakēs, Nikos: *Musikologia kai kinēmatographos: kritikes prosengiseis stē musikē tōn synchronōn ellēnikōn tainiōn.* / *Musicology and Cinema: Critical Approaches to the Music of Modern Greek Films* [Πουλάκης, Νίκος: *Μουσικολογία και κινηματογράφος: κριτικές προσεγγίσεις στη μουσική των σύγχρονων ελληνικών ταινιών*]. Athēna: Edition Orpheus 2015, 149 S.

In griech. Schrift. – *Inhalt* (in dt. Übers. – L.K.): Vorwort / 7 – Einführung: Sounds und Animationen. Modelle zur Analyse filmischer Musik / 11 – 1. Die Musik auf dem Bildschirm. Auf dem Weg zu einer Musikwissenschaft des Kinos / 23 – 2. Ethnomusikologie, Anthropologie und Kino. Anlässlich zweier FilmDarstellungen von *rebetiko* / 37 – 3. Faulenzen und Tarnen. Die Musik in der Satire des New Greek Cinema / 69 – 4. Akropolis. Eine musikwissenschaftliche Lesung / 85 – 5. Ethnizität, Identität und Musik. Die kinematografische Konstruktion der Vergangenheit / 103.

Purcell, Fernando / González, Juan Pablo: *Aménizar, sincronizar, signicar: Música y cine silente en Chile, 1910–1930.* In: *Latin American Music Review* 35,1, Spring/Summer 2014, S. 88–114; [URL].

This article deals with discussions and debates about the relationship between music and silent cinema in Chile. During the 1910s and 1920s music altered cinema's functionality. It shifted from the role of enlivening cinematic spectacles to a more complex one in which the challenge was synchronizing the content of images with appropriate music. The analysis here makes clear that this was part of a global phenomenon that included Chile. This becomes evident through analysis of Erno Rapée's 1924 compilation that synthesized cinematic musical practices that are possible to trace not just in the United States but in different Chilean cities.

Pustay, Steven: *Love's Old Song Will Be New: Deleuze, Busby Berkeley and Becoming-Music.* In: *Film-Philosophy* 19, 2015, S. 172–189; [URL].

– R –

Rabenalt, Peter: *Der Klang des Films: Dramaturgie und Geschichte des Filmtons.* Berlin: Alexander 2014, 272 S.

Rez. (Magdalena Fürnkranz) in: [rezens.tfm], 2, 2014, [URL].

Rabenalt, Robert: *Musikdramaturgie im Film: Wie Filmmusik Erzählformen und Filmwirkung beeinflusst.* München: edition text + kritik 2020, 420 S.

Die auditive Gestaltung im Kino lädt zum aufmerksamen Zuhören ein, um eine Geschichte interessant und unterhaltsam zu erzählen. Musik im Film ist ein dramaturgisches Mittel und beeinflusst dabei sowohl Form als auch Wirkung des Films. Der schillernde Begriff „Dramaturgie“, der sich stets zwischen Theorie und Praxis behaupten muss, erfährt in diesem Buch eine für die Beschäftigung mit Filmmusik notwendige Konkretisierung. – Mit zahlreichen Beispielen und auf unterschiedlichen Wegen der Filmmusikanalyse, die vom Allgemeinen zum filmmusikalischen Detail führen oder umgekehrt von einem Teilmoment ausgehen und auf dessen Bedeutung für das Ganze schließen lassen, werden Grundformen und Ausnahmen des filmischen Erzählens thematisiert und die Rolle, die der Filmmusik dabei zukommt, illustriert. – Mit Blick auf das Verwenden und Komponieren von Musik sowie auf deren Wahrnehmung im Kontext einer Geschichte wird die oft benannte, aber bisher weder ausführlich noch systematisch untersuchte Bedeutung der Dramaturgie von Grund auf überdacht. – Das dramaturgisch Verbindende der verschiedenen eingenommenen Perspektiven, die Querverbindungen zwischen Musiktheorie, filmischer Montage, Erzählformen und Filmrezeption führen schließlich zu einem neuen, auf die dramaturgische Wirkungsweise von Musik spezialisierten Modell der auditiven Ebenen im Film. In Verbindung mit einer Systematik von dramaturgisch wirksamen Musik-Bild-Kopplungen und dem Konzept vom Fabelzu-

sammenhang der Filmmusik wird ein universelles und zeitgemäßes Analysemodell für Filmmusik offeriert, das sich auch über die besprochenen Genres und Formen hinaus anwenden lässt. Ein ausführliches Glossar schließt das Buch ab, das damit für Medienschaffende und Forschende gleichermaßen von Interesse sein wird.

Inhalt: Einleitung. – Teil I: *Grundlagen und interdisziplinäre Umgebung:* – 1. Dramaturgie und Musik – 1.1 Dramaturgie – 1.2 Musikästhetische Perspektiven auf Musik und Erzählen – 1.3 Zusammenfassung Kapitel 1. – 2. Ästhetik und Affekt – 2.1 Filmästhetische Überlegungen zur Einheit von Klang und Bild – 2.2 Einfühlung und Distanz – 2.3 Filmmusik und Emotion – 2.4 Zusammenfassung Kapitel 2. – 3. Was ist Musikdramaturgie im Film? – 3.1 Praxisorientierte und theoretische Ansätze – 3.2 Abgrenzung zur Musiktheater-Dramaturgie – 3.3 Zusammenfassung konkreter Aspekte der Musikdramaturgie im Film. – Teil II: *Methoden und Anwendung der musikdramaturgischen Analyse:* – 4. Filmmusik und Analyse – 4.1. Vorüberlegungen zum Themenbereich Filmmusik und Analyse – 4.2 Kritik der Modelle und Kataloge filmmusikalischer Funktionen – 4.3 Möglichkeiten und Grenzen der musikalischen Analyse von Filmmusik – 4.4 Fabelzusammenhang der Filmmusik – 4.5 Sujetbezug der Filmmusik – 4.6 Die dramaturgische Dimension von Musik-Bild-Kopplungen – 4.7 Die auditiven Gestaltungs- und Wahrnehmungsebenen – 4.8 Zusammenfassung Kapitel 4. – 5. Zusammenfassung und Ausblick. – 6. Anhang – 6.1 Verzeichnis der Filme – 6.2 Verzeichnis der Abbildungen und Noten – 6.3 Verzeichnis der Personen – 6.4 Verzeichnis der Musikstücke und literarischen Werke – 6.5 Internetquellen – 6.6 Literaturverzeichnis – 6.7 Glossar.

Rainer, Svenja Maria: *Emotionsinduktion durch Stummfilmmusik*. Masterarbeit, Wien: Universität Wien, Philologisch-Kulturwissenschaftliche Fakultät 2017, 82 S.; [URL].

Zusammenfassung: Generell hat sich in der vorliegenden Arbeit gezeigt, dass Musik jedenfalls emotionsverstärkend wirkt, auch wenn sie zumeist nicht als Induktor jener im Alleingang fungiert und somit vor allem auf künstlerischer Ebene ein wichtiger Teil des

Gesamtkunstwerkes Film ist. Dass die Stummfilmmusik zu Beginn aus rein pragmatischen Gründen genutzt wurde, schafft eine grundsätzliche Abhängigkeit des Films von musikalischer Begleitung. Allerdings zeigte sich schon bei der frühen Nutzung dieser Funktion eine Bedeutung für die emotionelle Ebene des Filmerlebens durch Realitätsschaffung mit „Ich-Nähe“ der Zuschauers(-hörers). In der parallelen Entwicklung von Film und Musik zeigte sich außerdem, dass von den Film- und Musikschaffenden bewusst auf kompositorische Elemente zur Emotionsinduktion zurückgegriffen wurde. (Aus dem letzten Abschnitt).

Rásky, Béla / Pawlowsky, Verena (Hrsg./eds.): *Partituren der Erinnerung: Der Holocaust in der Musik. / Scores of Commemoration: The Holocaust in Music*. Wien: new academic press 2015, 388 S. (Beiträge zur Holocaustforschung des Wiener Wiesenthal Instituts für Holocaust-Studien (VWI). 1.).

Darin: Stefan Schmidl: „Different than anything“: Filmmusik und Holocaust (S. 349–352). – Johannes Hofinger: Die Unbeachtete: Zur Rezeption von Filmmusik im ‘Holocaust-Spielfilm’ (S. 353–366).

Rathert, Wolfgang / Ostendorf, Berndt: *Musik der USA: Kultur- und musikgeschichtliche Streifzüge*. Hofheim am Taunus: Wolke 2018, 740 S.

Darin: 2.3 Filmmusik / 371.

Raveleau, Alexandre: *Musiques de films: une autre histoire du cinéma*. Paris: Chronique éditions 2018, 227 S.

Deux notes suffisent parfois pour suggérer l’angoisse ... Il n’est pas rare non plus que des trompettes se mêlent aux vaisseaux spatiaux dans le vide sidéral d’une galaxie lointaine ... L’histoire de la musique de film a débuté dès l’apparition du cinéma. Même muet, il a toujours été sonore! Comment est née la musique de *Star Wars*? Quels blockbusters ont permis à Hans Zimmer d’imposer sa marque de fabrique à Hollywood? Qui a composé la première partition originale pour le cinéma? Combien de thèmes a conçu Ennio Morricone durant sa carrière? Comment Howard Shore

a-t-il écrit *Le Seigneur des anneaux*? Qui est l'auteur du thème de *James Bond*? Des origines jusqu'à l'Âge d'or des studios hollywoodiens, de la Nouvelle Vague aux premières expériences électroniques, *Musiques de films, une autre histoire du cinéma* raconte plus de cent-vingt ans de mariage dans les salles obscures, avec (par ordre d'apparition) Max Steiner, Erich Wolfgang Korngold, Maurice Jaubert, Alfred Newman, Georges Auric, Miklós Rózsa, Bernard Herrmann, Elmer Bernstein, Henry Mancini, Georges Delerue, Maurice Jarre, Michel Legrand, Vladimir Cosma, Nino Rota, Jerry Goldsmith, Ennio Morricone, Lalo Shifrin, John Barry, John Williams, Vangelis, James Horner, Hans Zimmer, Danny Elfman, Éric Serra, Michael Kamen, James Newton Howard, Howard Shore, Alexandre Desplat et Michael Giacchino parmi les rôles principaux.

Rawle, Steven / Donnelly, Kevin J. (eds.): *Partners in Suspense: Critical Essays on Bernard Herrmann and Alfred Hitchcock*. Manchester: Manchester University Press: 2017, xii, 223 S.

This volume of new, spellbinding essays explores the tense relationship between Alfred Hitchcock and Bernard Herrmann, featuring new perspectives on their collaboration. Featuring essays by leading scholars of Hitchcock's work, including Richard Allen, Charles Barr, Murray Pomerance, Sidney Gottlieb and Jack Sullivan, the collection examines the working relationship between the pair and the contribution that Herrmann's work brings to Hitchcock's idiom. Examining key works, including *The Man Who Knew Too Much*, *Psycho*, *Marnie* and *Vertigo*, the essays explore approaches to sound, music, collaborative authorship and the distinctive contribution that Herrmann's work with Hitchcock brought to this body of films, examining the significance, meanings, histories and enduring legacies of one of film history's most important partnerships. By engaging with the collaborative work of Hitchcock and Herrmann, the book explores the ways in which film directors and composers collaborate, how this collaboration is experienced in the film text, and the ways in which such partnerships inspire later work.

Inhalt: K. J. Donnelly & Steven Rawle: Introduction / 1. – 1. Jack Sullivan: Bernard Herrmann: Hitchcock's secret sharer / 10. – 2.

Charles Ban: Hitchcock, music and the mathematics of editing / 24. – 3. Kevin Clifton: The anatomy of aural suspense in *Rope* and *Vertigo* / 37. – 4. Sidney Gottlieb: The therapeutic power of music in Hitchcock's films / 50. – 5. Royal S. Brown: A Lacanian take on Herrmann/Hitchcock / 62. – 6. Murray Pomerance: Portentous arrangements: Bernard Herrmann and *The Man Who Knew Too Much* / 75. – 7. Pasquale Iannone: On the road with Hitchcock and Herrmann: sound, music and the car journey in *Vertigo* (1958) and *Psycho* (1960) / 89. – 8. David Cooper: A dance to the music of Herrmann: a figurative dance suite / 100. – 9. Richard Allen: The sound of *The Birds* / 113. – 10. K. J. Donnelly: Musical romanticism v. the sexual aberrations of the criminal female: *Marnie* (1964) / 135. – 11. Tomas Williams: The murder of Gromek: theme and variations / 150. – 12. Gergely Hubai: Mending the *Torn Curtain*: a rejected score's place in a discography / 165. – 13. William H. Rosar: The Herrmann-Hitchcock murder mysteries: post-mortem / 174. – 14. Steven Rawle: How could you possibly be a Hitchcocko-Herrmannian?: Digitally re-narrativising collaborative authorship / 197.

Raybould, Clarence: Music and the Synchronized Film. In: *Sight and Sound* 2,7, Autumn 1933, S. 80–81.

Reddell, Trace: *The Sound of Things to Come: An Audible History of the Science Fiction Film*. Minneapolis/London: University of Minnesota Press 2018, 478 S.

Reddell assembles a staggering array of movies from sixty years of film history—including classics, blockbusters, B-movies, and documentaries from the United States, Britain, France, Germany, Japan, and the Soviet Union—all in service to his powerful conception of sound making as a speculative activity in its own right. Reddell recasts debates about noise and music, while arguing that sound in the science fiction film provides a medium for alien, unknown, and posthuman sound objects that transform what and how we hear.

Inhalt: Introduction: New sounds in science fiction – The origins of sonic science fiction (1924–50) – Ambient novum, alien novum

(1950–68) – Cosmos philosophy and thought synthesizers (1959–1968) – Sonic alienation and the psytech at war (1971–77) – Sonorous object-oriented ontologies (1979–89) – Conclusion: Sonic science fiction into the twenty-first century.

Redner, Gregg: Deleuzian sensation and Maurice Jaubert's score for ›L'Atalante‹ (Vigo, 1934). In: *Studies in French Cinema* 9,2 2009, S. 97–110.

Redner, Gregg: Scoring *East of Eden*: The division of the 'One': Leonard Rosenman and the score for *East of Eden*. In: *Sound and Music in Film and Visual Media. A Critical Overview*. Ed. by Graeme Harper. New York: Continuum 2009, S. 692–724.

Redner, Gregg: *Deleuze and Film Music: Building a Methodological Bridge between Film Theory and Music*. Bristol: Intellect 2011, 194 S.

Drawing on the philosophy of Gilles Deleuze, film studies scholar Gregg Redner provides a much-needed analysis of the problem which then forms the basis of his exploration of the function of the film score and its relation to film's other elements. Not just a groundbreaking examination of persistent difficulties in this new area of study, Deleuze and Film Music also offers a solution—a methodological bridge—that will take film music analysis to a new level.

Reed, Philip: Britten in the Cinema: *Coal Face*. In: *The Cambridge Companion to Britten*. Ed. by Mervyn Cooke. Cambridge: Cambridge University Press 1999, S. 54–77.

Rees, Lucy M.: *Mongolian Film Music: Tradition, Revolution and Propaganda*. Farnham, Surrey/Burlington, VT: Ashgate 2015, vi, 192 S.

Inhalt: Tradition, politics and film music – Tradition and transition in Mongolian music – New beginnings: patriotism, propaganda and professional music – Socialist cinema from conception to dissemination – A standard of socialist cinema: *The Clear River Tamir* (*Tungalag Tamir*, 1970–1973) – Perestroika, a

wise queen and a delinquent rock star – New directions: the democratic revolution and the aftermath of the socialist era – Tradition, revolution, propaganda and consolidation: a brief conclusion.

Reinsch, Paul N.: Music over words and sound over image: *Rock Around the Clock* and the centrality of music in post-classical film narration. In: *Music and the Moving Image* 6,3, 2013, S. 3–22.

This article argues for the centrality of the Bill Haley and His Comets song *Rock Around the Clock* in creating post-classical sound through its appearance in *Blackboard Jungle* and *Rock Around the Clock*. The song turns the cinema into a music delivery system and relegates the image to perhaps only accompanying the sound. The audience for each film also repurposes the cinema space for active response in the form of dancing and thereby challenges theorizations of the cinema as a series of images meant to be received by a passive audience.

Reinsch, Paul N. / Westrup, Laurel (eds.): *The Soundtrack Album: Listening to Media*. New York/London: Routledge 2020, xvi, 259 S. (Routledge Music and Screen Media Series.)

Inhalt: Introduction: Listening to Media / Paul N. Reinsch and Laurel Westrup. – Part 1: *Case Studies*. 1. The Soundtrack in Transition: The Many Objects of Paul Simon's *One-Trick Pony* / Landon Palmer. – 2. It's a Kind of Soundtrack: Queen, *Highlander*, and the "Unofficial Soundtrack Album" / Ross Melnick. – 3. Super Fly and the Sound of Seventies Blaxploitation Cinema / Matthew Tchepikova-Treon. – 4. Signifyin(g) on the Soundtrack Album? Outkast's *Idlewild* Project / Laurel Westrup. – Part 2: Brands. 5. Learning from *Sesame Street* Soundtrack Albums / Kathryn A. Ostrofsky. – 6. Creazioni Artistiche Musicali and Italian Cinema after World War II / Roberto Calabretto. – 7. King of the Whole Wide World: Elvis, RCA Camden, and the Non-Filmic "Budget" Soundtrack Album / Justin Morris. – 8. Sing Along with Hitch: Musically Marketing the Master of Suspense / Richard R. Ness. – Part 3: *Formats*. 9. Fixing the Brand: The Sonic Branding of Adult Swim / David Gur-

ney. – 10. Video Game Soundtrack Albums and the Digital Revolution / Robert Cavanagh. – 11. Tracking Hypernostalgia: Soundtrack Albums and the Return of the Cassette in American Film and Television / Kristen Galvin. – Part 4: *New Directions*. 12. Now-For Even Greater Enjoyment...The Home Movie Soundtrack Album / Liz Czach. – 13. A Brief Hearing for the Unified Soundtrack Album / Paul N. Reinsch.

Rentsch, Ivana / Stollberg, Arne (Hrsg.): *Ton-Spuren aus der alten Welt: Europäische Filmmusik bis 1945*. München: Edition Text + Kritik 2013, 319 S.

Als „beste“ Filmmusik gilt gemeinhin jene, die nicht bewusst wahrgenommen wird – und doch ist Filmmusik auf einzigartige Weise dazu imstande, eine Handlung klanglich zu intensivieren und ihr neue Bedeutungsebenen zu erschließen. „Ton-Spuren aus der Alten Welt“ will das nur unbewusst Bekannte ins Zentrum der Aufmerksamkeit rücken und dabei zugleich ein bisher wenig erkundetes Terrain beleuchten: die europäische Filmmusik bis 1945. Während sich das Forschungsinteresse auch heute noch primär auf die Soundtracks der „goldenen Ära“ Hollywoods ab den 1930er Jahren richtet, bleiben die „Ton-Spuren“ der Alten Welt häufig im Schatten. Erst recht fühlbar werden die Lücken in der Filmmusik-Forschung mit der Erweiterung der Perspektive über das Kino der Weimarer Republik und den nationalsozialistischen Propagandafilm hinaus. So stellt sich die Frage, ob sich innerhalb der europäischen Filmindustrien bis zur Zäsur des Jahres 1945 verschiedene „nationale“ Traditionsstränge entwickelten oder ob das musikalische Vokabular rückblickend als ein dezidiert „gesamteuropäisches“ anzusehen ist. Das Buch trägt dieser Ausgangslage Rechnung, indem es die Filmmusik-Traditionen einzelner europäischer Länder anhand ausgewählter Beispiele zum Thema macht: von Deutschland, Österreich und der Schweiz über Frankreich, Italien und Spanien bis hin zu Dänemark, der Tschechoslowakei und der Sowjetunion. Ergänzt werden die Fallstudien durch systematisch ausgerichtete Beiträge zu Theorie und Ästhetik der Filmmusik allgemein sowie zu Fragen ihrer heutigen Rekonstruktion.

Inhalt: Vorwort / 7. – I. *Systematische Aspekte:* – Iakovos Steinhauer: Notizen zur Ästhetik der Filmmusik / 13. – Christoph Hust: Perspektiven auf das Fremde. Orientalismus in der deutschen und amerikanischen Kinomusik der Stummfilmzeit und sein Echo im Videospiel / 27. – Peter Moormann: Musik und Geräusch im frühen Tonfilm / 55. – Claudia Bullerjahn: Zwischen Patina und High-Tech. Zur Problematik der Rekonstruktion von Stummfilm-Originalkompositionen der 1920er Jahre / 66. – II. *Ein europäisches Panorama in Fallstudien:* – Arne Stollberg: Illustration oder Komposition? Camille Saint-Saens' Musik zu *L'Assassinat du Duc de Guise* (1908) im Licht späterer Gattungskonventionen / 93. – Sinem Derya Kiliç: Die Musik als »des Pudels Kern«. Mascagnis Werk und Teufels Beitrag zum italienischen Stummfilm *Rapsodia Satanica* (1917) / 125. – Ivana Rentsch: Opernfilmmusik. Bohuslav Martinůs cineastische Kompositionen zwischen Illusion und Realismus / 152. – Felix Lenz: Stabilität durch Subtilität Audiovisueller Rhythmus in Eisensteins *Alexander Newski* (1938) / 169. – Josef Kloppenburg: Klischee und Kunst. Eisenstein/Prokofjew: *Iwan der Schreckliche* (1944) / 186. – Robert Schäfer: Der Einsatz des »Dies irae« in Carl Theodor Dreyers *Vredens dag* (1943) / 201. – Cristina Urchueguía: Musik für eine Diktatur. Manuel Paradis Musik zu Francos Kriegsepos *Raza* (1941) / 210. – Panja Mücke: »Trennung der Elemente«. Eislers Musik zu *Kuhle Wampe* (1932) im Umfeld avancierter Kompositionskonzepte / 230. – Christoph Henzel: Sinfonische Filmmusik in Veit Harlans *Opfergang* (1944) / 248. – Alexandra Vinzenz: Auditiv und visuelle Propagandastrategien im NS-Film. *Jud Süß* (1940) und *Der ewige Jude* (1940) im Vergleich / 266. – Stefan Schmidl: »... vom Deutschen Reich bewußt zu distanzieren«. Filmmusik in Österreich 1933 bis 1938 / 285. – Anna Katharina Hewer: Schweizer Filmmusik im Zeichen der »Geistigen Landesverteidigung«. Robert Blums *Füsilier Wipf* (1938) und *Gilberte de Courgenay* (1941) / 295.

Reyland, Nicholas: *Zbigniew Preisner's Three Colors Trilogy: Blue, White, Red: A Film Score Guide*. Lanham, Md.: Scarecrow Press 2012, xix, 459 S. (Scarecrow Film Score Guides. 11.).

Inhalt: Preisner's musical background – Preis-

ner's presence – Kieslowski: concepts and co-workers – The *Three Colors* trilogy: critical contexts – The ode to Agape: *Blue* – Last Tango in Warsaw: *White* – The bloom of life: *Red*.

Reyland, Nicholas: Corporate Classicism and the Metaphysical Style: Affects, Effects, and Contexts of Two Recent Trends in Screen Scoring. In: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 115–130.

Situating the aesthetic practices of recent narrative film scoring within debates on 'intensified' or 'post-continuity' style, as well as accounts of reception in terms of post-cinematic affect or distributed subjectivity, this paper identifies two significant stylistic tendencies in film scoring: 'corporate classicism' and 'the metaphysical style'. Examples are drawn from film and a wider range of musical media, with an analytical focus on representative cues from Hans Zimmer and James Newton Howard's score to *The Dark Knight* (2008) and Thomas Newman's score to *American Beauty* (1999). The two styles of screen music scoring, orchestration, production, and post-production beg reminders not only of the problematic 'utopian' call of classical Hollywood film scoring (Flinn 1992), but also suggest that the powerful affective work performed by these scores raises the question of 'unheard melodies' (Gorbman 1987) anew.

Reyland, Nicholas / Thumpston, Rebecca: Introduction. In: dies. (eds.): *Music, Analysis and the Body: Experiments, Explorations, and Embodiments*. Leuven/Paris/Bristol, Conn.: Peeters 2018, S. 1–14 (Analysis in context.).

Riazantsev, Lev Vasylovych: Rol pesny v ukraynskom fylme [Рязанцев, Лев Васильевич: Роль песни в украинском фильме]. In: *Visnyk KNUKiM, Serii «Mystetstvoznavstvo»* 37 (2017), S. 89–98; [URL].

"The role of the song in the Ukrainian film."

In kyrill. Schrift. – *Abstract*: The purpose of the article is to analyze the role of the song in the Ukrainian film in the process of organiz-

ing the film score and identify the features of using the song in films of different genres. The research methodology consisted in the application of audiovisual analysis of Ukrainian motion pictures, which provided for understanding the main functions of the song in film music. The scientific novelty of the research lies in the fact that the basic principles of using the song in the film were formed for the first time, revealing its influence on the film score. Conclusions. The song can be the leitmotif of the whole film, an audiovisual counterpoint, or a comment on the film. It can unite and move forward the action, enhance the dramatic nature of the situation, and accurately describe the time setting of the film. In the film, the song is addressed to the on-screen "listeners"; it affects their feelings, emotional experience, behavior, that is, participates in the development of the plot. The song in the film, most notably a solo, represents not only itself but a certain type of performance at the same time. Sometimes the song functions as a symphonic coda in the final scene of the film.

Ribac, François (sous la dir. de): *Rock et Cinéma. = Volume! La revue des musiques populaires / The French Journal of Popular Music Studies*, Hors-série 1, 2004, 138 S.

The articles analyze the use of rock 'n' roll in various films: *Phantom of Paradise* by Brian De Palma, *Exploding Plastic Inevitable* by Andy Warhol with The Velvet Underground's music, *A Hard Day's Night* by Richard Lester, David Lynch movies, as well as Frank Zappa, Aphex Twin and "kinok".

Richards, Mark: Film Music Themes: Analysis and Corpus Study. In: *Music Theory Online (MTO)* 22,1, 2016, [URL].

The phrase structure of film music themes remains virtually unexplored in scholarly literature. This article proposes an analytical system that expands and adapts Caplin 1998 in order to categorize the gamut of film music themes in some detail. This system is then applied to a cross-section of 482 themes from Oscar-nominated scores ranging from the early 1930s to the present day. In doing so, notable divisions appear around 1960 and

1990, times that coincide with trends that drastically affected the composition of film music in general.

Richardson, John / Gorbman, Claudia / Vernalis, Carol (eds.): *Oxford Handbook of New Audiovisual Aesthetics*. Oxford/New York: Oxford University Press 2013, X, 735 S.

Inhalt: Introduction / 3 – Theoretical Pressure Points: Classical Music for the Posthuman Condition / 39 – Beyond Music: Mashup, Multimedia Mentality, and Intellectual Property / 53 – The Audio-Logo-Visual and the Sound of Languages in Recent Film / 77 – The End of Diegesis As We Know It? / 89 – Sounding Out Film / 107 – Narrative, Genre, Meaning. Changing Times, Changing Practices. Audiovisual Space in an Era of Technological Convergence / 125 – Title Sequences for Contemporary Television Serials / 146 – No Country for Old Music / 168 – Cue the Big Theme? The Sound of the Superhero / 171 – Video Speech in Latin America / 194 – Animated Sounds. Pixar and the Animated Soundtrack / 213 – Notes on Sound Design in Contemporary Animated Films / 227 – Zig Zag: Reanimating Len Lye as Improvised Theatrical Performance and Immersive Visual Music / 233 – Musical Moments and Transformations. The Mutating Musical and The Sound of Music / 251 – Chinese Rock 'n' Roll Film and Cui Jian on Screen / 266 – The Neosurrealist Musical and Tsai Ming-Liang's The Wayward Cloud / 284 – Parties In Your Head: From the Acoustic to the Psycho-Acoustic / 309 – Expanded Soundtracks. Sensory Aspects of Contemporary Cinema / 325 – The Sound of Intensified Continuity / 331 – Extending Film Aesthetics: Audio Beyond Visuals / 357 – The Audiovisual Construction of Transgender Identity in Transamerica / 372 – Soundscapes of Istanbul in Turkish Film Soundtracks / 389 – Audiovisual Objects, Multisensory People and the Intensified Ordinary in Hong Kong Action Films / 412 – Emerging Audiovisual Forms. Music Video and Beyond. Music Video's Second Aesthetic? / 437 – Aesthetics and Hyperembodiment in Pop Videos: Rihanna's "Umbrella" / 466 – The Emancipation of Music Video: YouTube and the Cultural Politics of Supply and Demand / 483 – Music Video Transformed / 501 – Video, Film, and Installation Art. "Betwixt and Between"

"Worlds: Spatial and Temporal Liminality in Video Art-Music / 525 – Sound Events: Innovation in Projection and Installation / 543 – Gaming. Contextualizing Game Audio Aesthetics / 563 – Implications of Interactivity: What Does it Mean for Sound to Be "Interactive" ? / 572 – Multichannel Gaming and the Aesthetics of Interactive Surround / 585 – Audiovisuality in Performance and Daily Life. Sound and Vision: The Audio/Visual Economy of Musical Performance / 605 – Foreground Flatland / 622 – Remaking the Urban: The Audiovisual Aesthetics of iPod Use / 628 – On Soundscape Methods and Audiovisual Sensibility / 645 – Leaving Something to the Imagination: "Seeing" "New Places through a Musical Lens / 659.

Rieger, Eva: Wagner's influence on gender roles in early Hollywood film. In: Joe, Jeongwon / Gilman, Sander L. (eds.): *Wagner and Cinema*. Bloomington, Ind.: Indiana University Press 2010, S. 131–151.

Riethmüller, Albrecht: Landschaft in der Musik, Landschaft zur Musik. Beethovens Pastorale und Walt Disneys *Fantasia*. In: *Freiburger Universitätsblätter*, 85, Okt. 1984, S. 61–77.

Riethmüller, Albrecht: Tacet musica. Notizen zum Tonfilm. In: *Mainzer Studien zur Musikwissenschaft* 37,1 (= Festschrift Christoph-Hellmut Mahling zum 65. Geburtstag), 1997, S. 1127–1134.

Riethmüller, Albrecht: Zarah Leander singt Bach. Feindbild der Musikkultur in Carl Froelichs Film *Heimat* (1938). In: *Sprache und Literatur* 90, 2002, S. 79–89.

U.d.T. „Antiamerikanisches in Carl Froelichs Film *Heimat* (1938)“ in: *Attraktion und Abwehr: Die Amerikanisierung der Alltagskultur in Europa*. Hrsg. v. Angelika Linke und Jakob Tanner. Köln/Weimar/Wien: Böhlau 2006, S. 162–176.

Riethmüller, Albrecht: Vom Verstehen der Musik im Film: *L'âge d'or* von Luis Buñuel (1930). In: *Musik und Verstehen*. Hrsg. v. Chris-

toph von Blumröder & Wolfram Steinbeck. U. Mitarb. v. Simone Galliat. Laaber: Laaber-Verlag 2004, S. 147–163 (Spektrum der Musik. 8).

Riethmüller, Albrecht: Kubricks letztes Wunschkonzert: Beobachtungen an der Musik zu *Eyes Wide Shut* (1999). In: *Tonspuren, Musik im Film: Fallstudien 1994–2001*. Hrsg. v. Andreas Dorschel. Wien: Universal-Ed. 2005, S. 82–104 (= Studien zur Wertungsforschung. 46.).

Riethmüller, Albrecht: Einige Fragen im Vorfeld der Edition von Filmmusik. In: *Ästhetische Erfahrung und Edition*. Hrsg. v. Rainer Falk u. Gert Mattenklott. Tübingen: Niemeyer 2007, S. 129–141 (Beihefte zu editio. 27.).

Riethmüller, Albrecht: Cosima und Richard Wagner auf der Leinwandbühne von William Dieterle und Ken Russell. In: *wagner spectrum* 4,2, 2008, S. 105–121.

Riethmüller, Albrecht: Musik auf Tonband und im Film: Verlust der Fassung? In: *Transkription und Fassung in der Musik des 20. Jahrhunderts*. [Beiträge des Kolloquiums in der Akademie der Wissenschaften und der Literatur, Mainz, vom 5. bis 6. März 2004.] Hrsg. v. Gabriele Buschmeier. Stuttgart: Steiner 2008, S. 89–102 (Akademie der Wissenschaften und der Literatur, Abhandlungen der geistes- und sozialwissenschaftlichen Klasse, Jahrgang 2008, Nr. 2.).

Riethmüller, Albrecht: *Frau ohne Gewissen* von Billy Wilder (1944) und *Endstation Sehnsucht* von Elia Kazan (1951). In: *Klassiker der Filmmusik*. Hrsg. von Peter Moormann. Stuttgart: Reclam 2009, S. 86–88 und 105–107.

Riethmüller, Albrecht: Mahler im Film. In: *Mahler-Handbuch*. Hrsg. v. Bernd Sponheuer u. Wolfram Steinbeck. Stuttgart/Weimar: Metzler / Kassel: Bärenreiter 2010, S. 472–484.

Riethmüller, Albrecht: Korngolds Mendelssohn. Zur Musik für Max Reinhardts Sommer-nachtstraum-Verfilmung (1935). In: *Archiv für*

Musikwissenschaft 67, 2010, S. 187–211.

Riethmüller, Albrecht: „Nessun dorma“ von Ken Russell in Don Boyds *Aria* (1987). In: *Aria: Eine Festschrift Wolfgang Ruf*. Hrsg. v. Wolfgang Hirschmann. Red.: Sebastian Biesold. Hildesheim: Olms 2011, S. 739–747 (Studien und Materialien zur Musikwissenschaft. 65.).

Repr. in: *Kieler Beiträge zur Filmmusikforschung* 7, 2011 [= Musik bei Ken Russell], S. 65–73.

Riethmüller, Albrecht: Homer Simpson's "Doh!" "Singsong between Music and Speech". In: *On Voice*. Ed. by Walter Bernhart & Lawrence Kramer. Amsterdam/New York: Rodopi 2014, S. 215–224 (Word and Music Studies. 13.).

Riethmüller, Albrecht: Musik als Emblem in Billy Wilders Film *The Emperor Waltz* (1948). In: *Archiv für Musikwissenschaft* 76,3, 2019, S. 166–176.

Three years after the end of World War II and after the Holocaust became publicly known, Paramount Pictures released Billy Wilder's *The Emperor Waltz*, in which the film maker – born in the Habsburg monarchy and a refugee from Hitler's Reich – depicts the Austrian Emperor Franz Joseph I and the American salesman Virgil Smith (Bing Crosby), who around 1900 was trying to sell gramophones to the Old World. The music for Smith was sung by Crosby, whereas the music for Franz Joseph is symbolized, but not exclusively, by Johann Strauss Jr.'s "Kaiser-Walzer," which makes its entrance into the film's title. The paper focuses on the juxtaposition of the music and scenery of 1900 with the political circumstances of 1945. (Vorlage)

Riethmüller, Albrecht / Jaszoltowski, Saskia: Musik im Film. In: *Handbuch Musik und Medien*. Hrsg. v. Holger Schramm. Konstanz: UVK 2009, S. 149–175.

Auch in: *Handbuch Musik und Medien: Interdisziplinärer Überblick über die Mediengeschichte der Musik*. Hrsg. v. Holger Schramm, 2. überarb. u. erw. Aufl. Wiesbaden: Springer VS 2019 [2018], S. 95–122.

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Rindauer, Gerhard / Gelbmann, Monika (eds. in charge): *Music in Film and Television: An International Selective Catalogue, 1964–1974: Opera, Concert, Documentation*. Comp. & ed. by the International Music Centre, Vienna. English version: Erika Obermayer, Silvia Kampas. Paris/Wien/München: Unesco Press, Jugend und Volk 1975, 197 S.

Roche, David: *Quentin Tarantino: Poetics and Politics of Cinematic Metafiction*. Jackson, Miss.: University Press of Mississippi 2018, 352 S.

Darin: "Lookin' Back on the Track, Gonna Do It My Way": The Use of Preexisting Music (224–243).

Rodosthenous, George: *The Disney Musical on Stage and Screen: Critical Approaches from 'Snow White' to 'Frozen'*. London: Bloomsbury Methuen Drama 2017, ix, 257 S.

Inhalt: PART A: DISNEY MUSICALS: ON FILM. – 1. Music and the Aura of Reality in Walt Disney's *Show White and the Seven Dwarfs* / Elizabeth Randek Upton. – 2. Medieval Beauty and Romantic Song in Animated Technirama: Pageantry, Tableau and Action in Disney's *Sleeping Beauty* / Raymond Knapp. – 3. *Mary Poppins*: A Precursor of the Matriarchal Musical / Tim Stephensen. – 4. Musicals in the Mirror: *Enchanted*, Self-reflexivity and Disney's Sudden Boldness / Paul R. Laird. – PART B: DISNEY ADAPTATIONS: ON STAGE AND BEYOND. – 5. Disney as Broadway Auteur: The Disney Versions of Broadway Musicals for Television in the Late 1990s and Early 2000s / Geoffrey Block. – 6. *The Hunchback of Notre Dame* (1996): Too Far "Out There"? / Olaf Jubin. – 7. *The Lion King*: A Blockbuster Feline on Broadway and Beyond / Barbara Wallace Grossman. – 8. Not Only on Broadway: *Disney Junior* Across the United States / Stacy E. Wolf. – PART C: DISNEY MUSICALS: GENDER AND RACE. – 9. Dancing toward Masculinity: *Newsies* and Homosocial Choreography / Aaron C. Thomas. – 10. We're All in This Together: Being Girls

and Boys in *High School Musical* (2006) / Dominic Symonds. – 11. 'I wanna be like you': Negotiating race, racism and Orientalism in *The Jungle Book* on stage / Stefanie Jones, Donatella Galella, Catherine Young, and Emily Clark. – 12. Ashman's *Aladdin* Archive: Queer Orientalism in the Disney Renaissance / Sam Baltimore. – 13. "For the first time in forever": Locating *Frozen* as a Feminist Disney Musical / Sarah Whitfield.

Rodman, Ronald: The Popular Song as Leitmotif in 1990s Film. In: *Changing Tunes: The Use of Pre-existing Music in Film*. Ed. Phil Powrie & Robynn Stilwell. Aldershot: Ashgate 2006, S. 119–136.

Nachdr. London: Routledge 2017.

Rogers, Holly: *Fitzcarraldo's* search for *Aguirre*. Music and text in the amazonian films of Werner Herzog. In: *Journal of the Royal Musical Association* 129,1, 2004, S. 77–99.

Rogers, Holly: Audio-Visual Biography: Music and Image in Derek Jarman's *Caravaggio*. In: *The Journal of Musicological Research* 27,2, 2008, S. 134–168.

Working beyond mainstream practice, Derek Jarman creates films that are unusually musical. *Caravaggio*, a biography of the artist, is a case in point. Jarman's collaboration with composer Simon Fischer Turner from the start of the filmmaking process enables music to assume a structural role, a procedure that turns common music-image interaction on its head in two ways. First, rather than strive for the audio-visual fusion common to many mainstream films, music and image are here juxtaposed. Second, as music becomes audible, the film's illusion of realism is destroyed. This article explores how Jarman's challenge to conventional filmmaking procedure can expose the fragility of reception history by comparing visual, literary, and musical versions of *Caravaggio's* biography. (Vorlage)

Rogers, Holly: "Noises, Sounds and Sweet Airs": Singing the Film Space in *Prospero's Books*. In: *Cinemusic: Constructing the Film*

Score. Ed. by David Cooper. Cambridge: Cambridge Scholar's Publishing 2008, S. 141–164.

Rogers, Holly: *Visualising Music: Audio-Visual Relationships in Avant-Garde Film and Video Art*. Saarbrücken: Lambert 2010, iv, 235 S.

Inhalt: Ears wide shut: the historiography of an inaudible criticism – Fitzcarraldo's search for Aguirre: music and text in the Amazonian films of Werner Herzog – Painted time: music and image in Derek Jarman's *Caravaggio* – Beyond Diegesis: music and space in the video installations of Bill Viola.

Rogers, Holly: The unification of the senses. Intermediality in video art-music. In: *Journal of the Royal Musical Association* 136,2, 2011, S. 399–428.

Rogers, Holly: "Betwixt and between" worlds. Spatial and temporal liminality in video art-music. In: *Oxford Handbook of New Audiovisual Aesthetics*. Ed. by John Richardson, Claudia Gorbman & Carol Vernallis. Oxford/New York: Oxford University Press 2013, S. 525–542.

Rogers, Holly: *Sounding the Gallery: Video and the Rise of Art-Music*. Oxford: Oxford University Press 2013, xi, 231 S. (The Oxford Music / Media Series.).

Inhalt: Composing with technology: the artist-composer – Silent music and static motion: the audio-visual history of video – Towards the spatial: music, art and the audiovisual environment – The rise of video art-music: 1963–1970 – Interactivity, mirrored spaces and the closed-circuit feed: performing video. Rev. (Stephen Graham) in: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 219–224.

Rogers, Holly: Multimedia Art: Video Art-Music. In: *The Routledge Companion to Music and Visual Culture*. Ed. by Tim Shephard & Anne Leonard. New York/London: Routledge 2014, S. 367–375.

Rogers, Holly: The Musical Script: Norman McLaren, Animated Sound and Audiovisuality. In: *Animation Journal* 22, 2014, S. 68–84.

Rogers, Holly: Beethoven's Myth Sympathy: Hollywood's Reconstruction. In: *Beethoven*. Ed. by Michael Spitzer. Farnham: Ashgate 2015, S. 509–521 (The Early Romantic Composers.)

Rogers, Holly [Claire] (ed.): *Music and Sound in Documentary Film*. Preface by Bill Nichols. New York, / Abingdon, Oxon: Routledge 2015, xi, 210 S. (Routledge Music and Screen Media Series.).

This collection of fourteen essays provides a rich and detailed history of the relationship between music and image in documentary films, exploring the often overlooked role of music in the genre and its subsequent impact on an audience's perception of reality and fiction. Exploring examples of documentary films which make use of soundtrack music, from an interdisciplinary perspective, *Music and Sound in Documentary Film* is the first in-depth treatment on the use of music in the nonfiction film and will appeal to scholars and students working in the intersection of music and film and media studies.

Inhalt: Preface / Bill Nichols. – 1. Introduction: Music, Sound, and the Nonfiction Aesthetic / Holly Rogers (1–19). – 2. Resounding City Films: Vertov, Ruttmann and Early Experiments with Documentary Sound Aesthetics / Carolyn Birdsall. – 3. Sounding the World: The Role of Music and Sound in Early "Talking" Newsreels / James Deaville. – 4. Race, War, Music and The Problem of *One Tenth of Our Nation* (1940) / Julie Hubbert. – 5. Music, Science, and Educational Film in Post-War Britain / Thomas F. Cohen. – 6. Reinventing the Documentary: The Early Essay Film Soundtracks of Chris Marker / Orlene Denice McMahon. – 7. Water Music: Scoring the Silent World / Mervyn Cooke. – 8. Music and the Aesthetics of the Recorded World: Time, Event and Meaning in Feature Documentary / John Corner. – 9. Irish Sea Power: A New Version of *Man of Aran* (2009/1934) / K. J. Donnelly. – 10. Excavating Authenticity: Surveying the Indie Rock-Doc / Jamie Sexton. – 11. More Than Background: Ambience and Sound-Design in Contempo-

rary Art Documentary Film / Marion Leonard and Robert Strachan. – 12. Sonic Ethnographies: Leviathan and New Materialisms in Documentary / Selmin Kara and Alanna Thain. – Afterword / Anahid Kassabian.

[Preview: [URL](#); online: [URL](#).]

Rogers, Holly / Barham, Jeremy (eds.): *The Music and Sound of Experimental Film*. New York: Oxford University Press 2017, xvi, 320 S.

This book explores music/sound-image relationships in non-mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology. It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non-commercial imperatives. Several themes run through the book, connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film, the role of music in mainstream cinema, and the audiovisual strategies of experimental film. The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound, interrelations of experimentation in image and sound, audiovisual synchresis and dissonance, experimental soundscape traditions, found-footage film, re-mediation of pre-existent music and sound, popular and queer sound cultures, and a diversity of radical technological, aesthetic, tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye, through the mid-century innovations of Norman McLaren, Stan Brakhage, Lis Rhodes, Kenneth Anger, Andy Warhol, and studio collectives in Poland, to latter-day experimentalists John Smith and Bill Morrison, as well as the contemporary practices of Vjing.

Inhalt: Absolute sounding images: abstract film and radio drama of the 1920s as complementary forms of a media-specific art / Dieter Daniels. – A primitivism of the senses: the role of music in Len Lye's experimental animation / Malcolm Cook. – An education avant-garde: sound and music in Julien Bryan's OIAA films on Latin America, 1942-1949 / James Tobias. – "bump...bup...bup": au-

ral innovation in the films of Norman McLaren / Terence Dobson. – Sights and sounds of the moving mind: the visionary soundtracks of Stan Brakhage / Eric Smigel. – Discontinuities and resynchronisations: the use of sound in Polish experimental cinema from the 1930s to the 1980s / Daniel Muzyczuk. – Grid intensities: hearing structures in Chantal Akerman's films of the 1970s / Paul Hegarty. – Meaning and musicality: sound-image relations in the films of John Smith / Andy Birtwistle. – Audiovisual dissonance in found-footage film / Holly Rogers. – Rebalancing the picture-sound relationship: the audiovisual compositions of Lis Rhodes / Aimee Mollaghan. – Sounding decay in the digital age: "audio-visions" of *Decasia* (2002) and *Lyrical Nitrate* (1991). – The sound of queer experimental film / Juan A. Suárez. – Avant-gardists and the lure of pop music / Carol Vernallis. – The music of Gustav Mahler in experimental film contexts: questions of visual music and intermedial theory / Jeremy Barham.

Roginska, Agnieszka / Geluso, Paul (eds.): *Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio*. New York/London: Routledge 2018, xi, 363 S. (Audio Engineering Society Presents. / A Focal Press Book.)

Darin: Considerations in Mixing for Film and Games / 346.

Röhring, Klaus: *Ulrich Gasser: Die aufgehobene Zeit. Eine Monographie in Essays zu Leben und Werk des Komponisten*. Hofheim am Taunus: Wolke 2015,

Zum schweizerischen Komponisten Ulrich Gasser (*1950). – *Darin:* Filmmusik / 124.

Román, Alejandro (ed. por): *C.I.N.E.M.A.: Composición e investigación en la música audiovisual*. Madrid: Visión Libros 2014, 363 S.

Este libro da testimonio del trabajo investigativo de un grupo de jóvenes compositores con una completa formación teórica, técnica y musical que culminó un proceso formativo de muchos años de intenso estudio. Para la elaboración de cada uno de los artículos los autores han seleccionado aquellos aspectos más

relevantes de cada uno de sus trabajos de investigación fin de carrera dentro del ámbito de los estudios de „Composición para Medios Audiovisuales“ realizados en el Real Conservatorio Superior de Música de Madrid y dirigidos por el compositor y profesor Alejandro Román. Los nueve ensayos que en este volumen se presentan abordan diferentes aspectos de la música aplicada al cine, tanto desde puntos de vista psicológicos, instrumentales y técnicos, pasando por los distintos usos dependiendo de los géneros cinematográficos, ya sean el „thriller“, la „ciencia ficción“ o el cine „místico“, e incluso el uso de músicas cultas preexistentes que aportan nuevos significados entrando a formar parte de las películas. El texto, por tanto, constituye una buena muestra de la excelencia de las nuevas generaciones de músicos, que va más allá de la práctica musical, tanto en su faceta interpretativa como compositiva, en la cual el pensamiento a través de la investigación va a aportar, en este caso a la teoría musical cinematográfica, nuevos puntos de vista desde la propia práctica musical, nuevas perspectivas que ahondarán en las intrincadas mazmorras de la comprensión de la música desde la propia música entendida y explicada por los propios músicos.

Rona, Jeff: Making Soundtracks, Part 1: Those Pesky Songs that Show Up in Between Your Cues – Who Puts ’em There, Anyway?. Part 2: More On the Differences between the Score and the Soundtrack. In: *The Routledge Film Music Sourcebook*. Ed. by James Wierzbicki, Nathan Platte & Colin Roust. New York: Routledge 2012, S. 259–264.

Rone, Vincent: Scoring the familiar and unfamiliar in Howard Shore’s *The Lord of the Rings*. In: *Music and the Moving Image* 11,2, 2018, S. 37–66.

Each December between 2001 and 2003, Tolkien fans and film lovers alike flocked to theaters to see *The Lord of the Rings* films. Peter Jackson’s interpretation of Tolkien’s work invited audiences to immerse themselves in the landscapes and peoples of Middle-earth. Howard Shore’s film music became integral to that process and consequently garnered critical attention. Many have noted Shore’s adop-

tion of musical techniques used in Romantic opera, especially his predilection for Wagnerian leitmotifs. Yet Shore scores Middle-earth in a far more nuanced manner than just the adoption of the leitmotif. He distinguishes entire peoples of Middle-earth through entire systems of harmony. In fact, Shore’s score parallels an ordered triple of races (Hobbits, Men, and Elves) with an ordered triple of harmonic accompaniment (major-minor diatonic, modal diatonic, and nondiatonic [chromatic mediant]). Moreover, analysis of each race in this series places them on a continuum of familiar to unfamiliar, from ordinary to fantastical, derived from associativity codified in the Romantic era. I first trace the associativity of each harmonic system to developments in the nineteenth century and then locate their correlates in the textual and cinematic depictions of each race, as well as their leitmotifs. For example, tonality’s association with normativity parallels the Hobbits, the familiar. Next, the revitalization of modes as expressive deviations from tonality and as markers of the past suggests how Men reflect both familiarity and unfamiliarity. Finally, composers often have used mediant progressions to summon the fantastical, which parallels music of the Elves, the unfamiliar. Howard Shore’s compartmentalization of harmony in *The Lord of the Rings* invites close investigation as to how film scores can continue several nineteenth-century traditions and can assist in our understanding of entire peoples in the fantasy genre. (Vorlage)

Rosar, William H.: Film music and Heinz Werner’s theory of physiognomic perception. In: *Psychomusicology: A Journal of Research in Music Cognition* 13,1–2, 1994, S. 154–165.

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: *The Journal of Film Music* 1,4, 2006, S. 395–438.

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 inter-

esting 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?

Rosenfeld, Ninett / Steffens, Jochen: Effects of audiovisual congruency on perceived emotions in film. In: *Psychomusicology: A Journal of Research in Music Cognition* 29,4, 2019, S. 200–208.

This study examined the influence of film music on the emotional perception of unambiguous semantically (in)congruent audiovisual film scenes. We predicted that the visual stimulus would dominate the emotional perception of the combined audiovisual stimuli and that a sarcastic or melancholic effect would be conveyed when the visual and musical stimuli are semantically incongruent. Therefore, one visual stimulus and one musical stimulus clearly representing one of the four emotions (anger, fear, happiness, and sadness) were chosen and combined in a congruent and incongruent way with each other. Utilizing an online experimental methodology, participants watched 16 stimulus combinations, rating them in terms of the perceived emotions (anger, fear, happiness, and sadness) and the emotional effects (melancholy and sarcasm) on a unipolar 5-point Likert scale. In addition, participants rated the perceived congruence between image and music for each stimulus. The results showed that the perceived audiovisual emotion was determined by the visual emotion, and semantically incongruent music was able to decrease the visually perceived emotions, compared to the congruent condition. Furthermore, a sarcastic effect was perceived when happy music accompanied negatively valent visual content. The results also showed that the perception of a melancholic effect was influenced by sad film music. The study provides further empirical foundations for the interaction of visual and auditory sensory channels, and its effect on the emotional perception of film scenes. Thus, it contributes to the understanding of audiovisual perception and highlights the importance of both film content and film music on the in-

terpretation of a scene. (Vorlage)

Rösser, Thomas: *Bilder zum Hören: Die Zusammenarbeit von Alfred Hitchcock mit dem Komponisten Bernard Herrmann*. Hamburg: Kovač 2013, 445 S. (Schriften zur Medienwissenschaft. 37.)

Zuerst: Diss. Marburg: Universität Marburg 2012.

Rez. (Uli Jung) in: *Medienwissenschaft: Rezensionen* 30,4, 2014, S. 421–423.

Rossi, Jérôme: The use of songs in films by Claude Lelouch. A comprehensive typology. In: *Kieler Beiträge zur Filmmusikforschung*, 12, 2016, S. 258–273.

Rossi, Jérôme: *La Musique de film en France: courants, spécificités, évolutions*. Ouvrage coord. par Jérôme Rossi. Préface de Gilles Mouëllic. Lyon: Symétrie 2016, 470 S. (Symétrie Recherche, série 20–21.).

Inhalt: Jérôme Rossi: Introduction (11–32). – Stéphane Chanudaud: La musique de film d'Arthur Honegger: du cinéma à l'écriture de concert (35–52). – Audrey Descheneaux: Musique et idées dans *La Grande Illusion* (1937–1958) (53–74). – Michela Niccolai: De l'opéra au grand écran: *Louise* de Gustave Charpentier dans la réalisation d'Abel Gance (75–96). – Cédrine Zwein-Chouard: Yves Baudrier: le cinéma comme nouveau „terrain d'entente“ de la musique française (97–107). – Frédéric Gimello-Mesplomb: Tendances et spécificités de la musique dans le cinéma de la Nouvelle Vague (109–132). – Chloé Huvet: *Vivement Dimanche!* de Georges Delerue (1983): un hommage distancié aux films classiques américains (133–160). – Orlene McMahon: Jacques Rivette: un cinéaste à la sensibilité musicale moderne (161–182). – Nicolas Viel: Pierre Barbaud et le cinéma: question de méthode (183–200). – Philippe Gonin: Antoine Duhamel: portrait en *24 images par seconde* (201–226). – Jérôme Rossi: La musique dans le cinéma de Claude Lelouch: la chanson, cœur battant du film (229–270). – Gérard Dastugue: Sarde by side: profils d'un scénariste musical (271–286). – Michaël Andrieu: La chanson française au cinéma: l'idole Johnny (287–298). – Cécile Ca-

rayol: Une nouvelle forme de symphonisme: le cas de *Swimming Pool* (315–330). – Alexandre Poncet: La musique de film en France: vers un modèle américain? (331–342). – Séverine Abhervé: Compositeur de musiques de films: un métier spécifique de l'œuvre cinématographique française? (343–356). – Stéphane Chanudaud: Entretien avec Madeleine Milhaud (361–376). – Stéphane Chanudaud: Entretien avec Henri Dutilleux (377–388). – Gérard Dastugue: Entretien avec Éric Demarsan (389–392). – Gérard Dastugue, Alexandre Tylski: Entretien avec Antoine Duhamel (393–396). – Gérard Dastugue: Entretien avec Michel Colombier (397–404). – Gérard Dastugue, Arnaud Damian, Nicolas Kannengiesser: Entretien avec Vladimir Cosma (405–408). – Mara Lacchè: Ennio Morricone et le cinéma français (1969–1985) (409–412). – Alain Garel: Hommage à Maurice Jarre (413–418).

Rossi, Jérôme: Recherches formelles et émotions populaires. L'Art de la „chanson de film“ selon Claude Lelouch. In: *La chanson dans le film français et francophone depuis la Nouvelle Vague*. Würzburg: Königshausen & Neumann 2016, S. 209–224.

Rossi, Jérôme: Henri Dutilleux et la tradition française de la musique de film. In: *Revue de Musicologie* 105,1, 2019, S. 111–144.

In the 1930s, as the opera gave signs of slowdown, composers went into the new media such as radio and film. Initially commissioned to compose music for documentaries, the young Dutilleux also wrote, at the age of thirty years, the score of Henri Decoin's feature film *La fille du diable* (1945), followed by four other films, *Le café du cadran* (1946), *Six heures à perdre* (1946), *Le crime des justes* (1950) and *L'amour d'une femme* (1953), which confirmed the composer's appetite and talent for film dramaturgy. The last film he was involved in, *Sous le soleil de Satan* (1986), shows the strength of his music with images, even if it's based on a previous work. The filmography of Dutilleux presents a very perceptible evolution since *La fille du diable* where he dogged Arthur Honegger's footsteps – aiming at an autonomous musical form, a particular thematism, the musical stylization of noises – to *L'amour d'une*

femme where, under the impetus of the filmmaker and composer Jean Grémillon, he composed a music that is both less symphonic and less thematic (with only one recurring theme). This economy of means, combined with the sparse presence of the music, finally links Dutilleux to Maurice Jaubert, a composer whose film approach he admired.

Rossi, Jérôme: Composers and “microgénie”. A study of the symphonic sound of French cinema in the thirties. In: *Music and the Moving Image* 12,2, 2019, S. 15–39.

During the thirties, French cinema was mostly accompanied by small symphonic orchestras. Through the theoretical writings on “microgénie” (i.e., quality of a composition well-written for the microphone) and the scores of Arthur Honegger, we will try to define a conception of cinematic orchestral sound of this neoclassical composer and his contemporaries. While studying the number of musicians and the orchestral parts, the microphone positioning, the diversity of orchestral devices, and some musical writing principles, we will distinguish a “French film music sound” “from the Hollywood orchestral sound of the same period. (Vorlage)

Roth, Raphaël: *À l'écoute de Disney: Une sociologie de la réception de la musique au cinéma*. Préface d'Emmanuel Ethis et Damien Malinas. Paris: L'Harmattan 2017, 256 S. (Champs visuels.).

Zuerst als Diss.: *Bande originale de film, bande originale de vie*. Université Avignon, 2013.

Comment Disney nous a-t-il dotés des oreilles de Mickey ? Des *Trois Petits Cochons* (1933) à *La Reine des Neiges* (2013), le succès des films et des chansons des studios Disney est international et traverse plusieurs générations. Le cinéma est l'un des médias qui a le plus investi nos vies, tant parce qu'il les traduit par la fiction que parce qu'il nous réunit collectivement dans les salles ou dans nos foyers. Cet ouvrage décrit les modalités de la constitution du voir et de l'entendre cinématographiques au travers du « cas » Disney. Univers qualifié de merveilleux, magique ou enchanté, le monde musical de Disney se laisse saisir par

les discours des spectateurs de cinéma. Ils ont grandi avec ces musiques emblématiques qui sont devenues des tubes qui précèdent ou prolongent leur expérience devant le film. Par le biais d'une enquête sociologique, À l'écoute de Disney présente une analyse des ressorts sémiotiques de la réception de la musique de films et tente de dépasser, par le cinéma qui lui donne un ancrage, l'ineffabilité de cette musique que l'on ressent toujours sans ne jamais pouvoir la matérialiser.

Inhaltsüberblick: 1. La naissance des musiques emblématiques : description des modalités du voir et de l'entendre cinématographiques par la synchronisation / 25. – 2. *Alice on The Wall* : les structures culturelles de la synchronisation audiovisuelle / 61. – 3. Qu'y a-t-il d'original dans une bande originale ? Précautions théoriques et méthodologiques pour l'analyse des significativités musicales au cinéma / 107. – 4. La bande originale comme emblème de l'univers filmique : résultats d'enquête sur la réception de *Quand on prie la bonne étoile* par la méthode du portrait chinois / 141. – 5. Esthétiser le réel par l'emblème : l'expérience musicale, de la théorie au terrain / 193.

Rothbart, Peter: *The Synergy of Film and Music: Sight and Sound in Five Hollywood Films*. Lanham, Md./London: The Scarecrow Press 2013, xx, 159 S.

Although writers on film music frequently allude to specific parts of scores, comprehensive examinations of entire scores are rare. In addition, most analyses of scores composed for the screen are discussed outside their cinematic context. To best understand the role music plays in the production of a motion picture, however, it benefits the viewer to consider all of the elements that comprise the film experience. In *The Synergy of Film and Music: Sight and Sound in Five Hollywood Films*, Peter Rothbart considers the aural and visual aspects of five representative films: *West Side Story*, *Psycho*, *Empire of the Sun*, *Altered States*, and *American Beauty*. For each film, the author demonstrates how a variety of elements work together to create a singular experience.

Rundell, Sarah: Illusion of Motion: Music and Animation. In: *Animation Studies* 2.0 [blog]

(19.09.2016): Theme: "Movement", [URL].

Rupp, Ciara / Wulff, Hans Jürgen: "Love You 'till the end": Musik und Subjektivität in der romantischen Komödie *P.S. I Love You* (2007), In: *Samples: Notizen, Projekte und Kurzbeiträge zur Populärmusikforschung* 17, 2019, online.

P.S. I Love You (2007) is a romantic comedy that deals with a man's early death by cancer and his wife's grief. Before he died, the man wrote her a series of letters that will guide her, not only through her sorrow, but also in rediscovering herself. The soundtrack mainly draws upon a pop song, "Love You 'Till The End", which takes on a very crucial role in many ways. The song functions as a reminder to the wife of her deceased husband when she dreams or hallucinates. It also encourages her to express herself in public, disguising her individual emotions in a collective mood. The sound-track uses stylistic means that refer to Irish folk music (evoking an impression of Irishness), especially in scenes that take place in Ireland. Finally, the pop score displays a particular realm of pop culture and its soundscapes. (Vorlage)

Ručkov, Konstantin Nikolaevič (Red.): *Zakadrovoe iskusstvo: istorija i teorija kinomuzyki: materialy mezhdunarodnoj naučnoj konferencii* [Рычков, К(онстантин) Н(иколаевич) (ред.): *Закадровое искусство: история и теория киномузыки. Материалы международной научной конференции*]. Moskva: Naučno-izdatel'skij centr »Moskovskaja konservatorija« 2014, 198 S.

Die Sammlung enthält Materialien der Internationalen Wissenschaftskonferenz „Offscreen Art: Geschichte und Theorie der Kinomusik“, die im November 2012 am Moskauer Staatlichen Tschaikowsky-Konservatorium stattfand. Die Forscher stellen einige Aspekte der Theorie der Filmmusik, die Traditionen verschiedener Filmschulen, die Arbeit einzelner Filmkomponisten und die musikalischen Ansichten der Regisseure vor.

Inhalt: Sovremennaja estetika kinomuzyki [современная эстетика киномузыки]: – Tat'jana Egorova: Novye vozzrenija na muzyku kino [Татьяна Егорова: Новые воззрения на музыку кино] / 9. – Tat'jana Šak:

Metodologija analiza muzyki kino (k postanovke problemy) [Татьяна Шак: Методология анализа музыки кино (к постановке проблемы) / 21. – Julija Micheeva: Audiovizual'nyj kontrapunkt v kinofil'me: évoljucija i perspektivu [Юлия Михеева: Аудиовизуальный контрапункт в кинофильме: эволюция и перспективы] / 33. – Džejms V'ežbicki: Zvukovoj rjad kak muzyka: o novych putjach v izučenii kinoiskusstva Джеймс Вьежбицки: Звуковой ряд как музыка: о новых путях в изучении киноискусства / 46. – TRADICIJA I TENDENCIJA V MIROVOJ KINOMUZYKE [ТРАДИЦИИ И ТЕНДЕНЦИИ В МИРОВОЙ КИНОМУЗЫКЕ]: – Konstantin Ryčkov: 40-model' gollivudskoj kinomuzyki [Константин Рычков: 40-модель голливудской киномузыки] [Константин Рычков: 40-модель голливудской киномузыки] / 67. – Irina Skvorcova: Gavriil Popoviego muzyka k legendarnomu fil'mu «Čapaev» [Ирина Скворцова: Гавриил Поповиего музыка к легендарному фильму «Чапаев»] / 94. – Irina Viskova: «Tainstvennyj sad» Zbigneva Prajsnera [Ирина Вискова: «Таинственный сад» Збигнева Прайснера] / 101. – Violetta Junusova: Nacional'nyj material v kinomuzyke kompozitorov Azii (zametki k issledovaniju) [Вioletта Юнусова: Национальный материал в киномузыке композиторов Азии (заметки к исследованию)] / 106. – Muzyka v interpretacii režissera [Музыка в интерпретации режиссера]: – Ekaterina Kalinina: Muzyka Bacha v tvorčestve Ingmara Bergmana [Екатерина Калинина: Музыка Баха в творчестве Ингмара Бергмана] / 117. – Marina Karasëva: O ložnych marker-pojnterach: muzykal'no-zvukovye strategii v fil'mach Tarantino [Марина Карасёва: О ложных маркер-пойнтерах: музыкально-звуковые стратегии в фильмах Тарантино] / 123. – Aleksandr Dobrochot ov: Konvokacija vizual'nogo i muzykal'nogo v fil'me Al'freda Chičkoka «Ubijstvo!» [Александр Доброхот ов: Конвокация визуального и музыкального в фильме Альфреда Хичкока «Убийство!»] / 143. – Tat'jana Sergeeva: Problema sotvorčestva režissera i kompozitora na primere fil'mov Akiry Kurosavy [Татьяна Сергеева: Проблема сотворчества режиссера и композитора на примере фильмов Акиры Куросавы] / 151. – Sergej Uvarov: Mifičeskij Rustam Chamdamov: ego muzyka i muzy [Сергей Уваров: Мифический Рустам Хамдамов: его музыка и музы] / 159. – Muzy-

kal'nye metamorfozy žanrovogo kinematografa [Музыкальные метаморфозы жанрового кинематографа]: – Svetlana Sevast'janova: Partitura muzykal'no-biografičeskogo fil'ma [Светлана Севастьянова: Партитура музыкально-биографического фильма] / 173. – Dar'ja Žurkova: Obajatel'nye zlodei i kovarnye genii: muzicirujuščie geroi otečestvennogo kinematografa 1990-2000-ch godov [Дарья Журкова: Обаятельные злодеи и коварные гении: музицирующие герои отечественного кинематографа 1990-2000-х годов] / 184.

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Salamone, Frank A.: Jazz and Film Noir. In: *Anthropos: Časopis za psihologiju in filozofiju ter za dodelovanje humanističnih ved* 49, 2017, S. 143–157.

Jazz became the music most associated with film noir. The key movie was *The Wild One*, starring Marlon Brando who personified the noir hero, or anti-hero. He was looking for trouble, any trouble. Great jazz figures were drawn to the noir form, and there was a noir style of music. West Coast trumpeter Shorty Rogers had 4 tunes in Leith Stevens great score. Great jazz stars Bud Shank, Jimmy Giuffre, Shelley Manne and Henry Mancini followed. The TV show Peter Gunn soon appeared and kept great jazz musicians working. Jazz became the sound of the hard-boiled detective and the noir film.

Samigullina, Dar'ja Robertovna: *Kinomuzyka: formirovanie obrazov v sovremennom kinematografe pri pomošči zvukovyh sredstv vyrazitel'nosti (na primere analiza tvorčestva Chansa Florianana Cimmera i Dënni Roberta Èl'fmana)* [Самигуллина, Дарья Робертовна: Киномузыка: формирование образов в современном кинематографе при помощи звуковых средств выразительности (на примере анализа творчества Ханса Флориана Циммера и Дэни Роберта Эльфмана)]. Выпускная квалификационная работа бакалавра [B.A.-Thesis], Krasnojarsk: Sibirskij Federal'nyj Universitet

(SFU), Gumanitarnyj Institut, Kafedra kul'turologii 2018, 81 S.; [URL].

„Filmmusik: Bildgestaltung im modernen Kino mit klanglichen Ausdrucksmitteln (am Beispiel der Analyse der Arbeit von Hans Florian Zimmer und Danny Robert Elfman).“

In kyrill. Schrift.

Sánchez López, Roberto: *Jazz de película: such sweet thunder*. Zaragoza: Ed. Doce Robles 2015, 227 S. (Colección Cine.).

El cine y el jazz nacieron poco antes del siglo XX y se convirtieron en manifestaciones artísticas casi al mismo tiempo. No es casualidad que la primera película sonora se llamara *El cantor de jazz* (1927). Sus caminos se han unido en numerosas ocasiones con resultados tan memorables como irregulares: algunas de las obras maestras del cine llevan el sonido inconfundible de las apasionadas notas del jazz. Roberto Sánchez, crítico de cine y profesor de Historia del Arte en la Universidad de Zaragoza, ofrece en *Jazz de película* un exhaustivo y fascinante recorrido por la confluencia de ambas sendas artísticas. Desde los inicios del sonoro hasta la actualidad, el género musical de Duke Ellington, Billie Holiday, Bird (Charlie Parker), Miles Davis, John Coltrane o Louis Armstrong ha cautivado a grandes maestros del cine. El jazz, como banda sonora, como presencia poderosa en la pantalla, como parte fundamental, pero oculta, de películas que no se entenderían sin su música. El jazz en los grandes musicales y en documentales específicos y genéricos. Todo ello convierte a este libro en un gran regalo para los amantes del cine y del jazz.

Sapiro, Ian: *Ilan Eshkeri's "Stardust": A Film Score Guide*. Lanham, Md.: Scarecrow Press 2013, 163 S. (Scarecrow Film Score Guides. 15.).

Sapiro, Ian: *Scoring the Score: The Role of the Orchestrator in the Contemporary Film Industry*. New York/London: Routledge 2017, xxiv, 220 S.

Zuerst: PhD thesis, University of Leeds 2011.

Inhalt: Interviews and interviewees – Orchestrating and arranging – Becoming an orchestrator – The impact of technology – Involve-

ment in a film-scoring project – Working practices – Local differences in a global industry – The role of the orchestrator in the contemporary film industry – Appendix A: outline interview schedules – Appendix B: interviewee details – Appendix C: information on software packages.

Rev. (Heine, Erik) in: *Music, Sound, and the Moving Image* 13,1, 2019, S. 87–91.

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Über den indischen Filmkomponisten Sachin Dev Burman (1906–1975). – *Inhalt:* 1. Beginnings / 1; – 2. Calcutta; / 21; – 3. Bombay / 55. – Afterword: Moti Lalwani: Sachin Dev Burman: The Man behind the Legend / 235. – Appendix / 245.

Saura, Norma: Julián Bautista en el cine argentino. In: *Cuadernos hispanoamericanos*, 666, 2005, S. 7–20.

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Scemama, Céline: ›Histoire(s) du cinema‹ von Jean-Luc Godard. Die Auferstehung der Bilder. In: *Musik und Ästhetik* 15 (2011) 60, S. 106–113.

Schlichter, Ansgar / Wulff, Hans J. (Komp.): Jazz-, Musical-, Schlager-, Rock- und andere Stars der populären Musik im fiktionalen Film, 1950–2018. In: *Medienwissenschaft: Berichte und Papiere* 182, 2018, 61 S. (online).

Vgl. auch in der gleichen Reihe:

114, 2011: Rock zwischen Calypso und Twist: Musiker im Rock'n'Roll-Film, 1956–1963.

- 115, 2011: Die Beach-Party-Filme (1963–1968).
130, 2012: Rocksploitation: Rockmusiker im Trash-, Horror- und Splatterfilm.
144, 2012: Rockmusiker im fiktionalen Film. 1.
151, 2013: Rockmusiker im fiktionalen Film. 2.
162, 2015: Biopics der Unterhaltungsmusiker.
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- Due to his provocative writings against Arnold Schoenberg and other proponents of 20th century’s musical avant-garde, Alois Melichar (1896–1976) has gained a reputation as one of the most controversial film composers of his time, which overshadowed the efforts in his primary calling: movie music. This concise monography encompasses Melichar’s prolific career as a composer for Austro-German cinema for the first time, tracing the chronology and the particularities of his work for film. Considering their peculiar ingraining in the media of the Third Reich and the Wirtschaftswunder, Melichar’s scores offer valuable insights into the musical techniques of emotional persuasion in cinema.
- Schmidt, Hans-Christian: Musikalische Titel von Serien des Fernsehens. Überlegungen zu einer alltäglichen Erscheinung, in: Ders. [Hrsg.]: *Musik in den Massenmedien Rundfunk und Fernsehen: Perspektiven und Materialien*. Mainz: Schott 1976, S. 91–119.
- Schneider, Enjott [= Norbert Jürgen]: *Handbuch Filmmusik*. Bd. 1–2. München: Ölschläger 1986–1989: 1. *Musikdramaturgie im Neuen Deutschen Film*, 1986, 361 S.; 2., überarb. Aufl., 1990, 368 S.; [Neudr.] Konstanz: UVK [2006], 368 S. (Kommunikation audiovisuell. 13.); 2. *Musik im dokumentarischen Film*, 1989, 361 S. (Kommunikation audiovisuell. 15.)
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- Schneider, Norbert Jürgen: Der Film – Richard Wagners „Kunstwerk der Zukunft“? In: *Richard Wagner und die Musikhochschule München, die Philosophie, die Dramaturgie, die Bearbeitung, der Film*. Hrsg. v. Erich Valentin & Wolfgang Seelig. Regensburg: Bosse 1983, S. 123–150 (Schriftenreihe der Hochschule für Musik München. 4.).
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- Schwimmer, Helmut: Film und Musik. In: *Melos: Jahrbuch für zeitgenössische Musik* 34, 1967, S. 249–258
- Schwind, Elisabeth: Im Lichttunnel: Ligetis Musik in Stanley Kubricks *2001: A Space Odyssey*. In: *Neue Zeitschrift für Musik* 164,3, 2003, S. 32–35.
- Sciannameo, Franco: *Nino Rota’s “The Godfather Trilogy”: A Film Score Guide*. Lanham, MD/Toronto/Plymouth, UK: Scarecrow Press, 2010, xviii, 193 S. (Scarecrow Film Score

Guides. 9.).

Sclafer, Germain: *2001: A Pace Odyssey*. The Donau Sequence as an American Film Musical Number. In: *Quarterly Review of Film and Video* 36,1, 2019, S. 26–41.

For its singular use of the Johann Strauss Jr.'s "An der Schönen, Blauen Donau" ("The Blue Danube") Viennese waltz, the spaceships sequence from Stanley Kubrick's *2001: A Space Odyssey* (1968) created a revolution in respect of film scoring, turning spectators into apes facing a black monolith and generating reactions of reject. To fill such lack of understanding, the number of studies increased, generally focused on the semantic shock – between the old and respected Western classical music on one hand, and the popular science fiction imagery on the other – and neglecting the syntactic analysis. However, it seems that this aspect is essential to apprehend Kubrick's unprecedented combination. This paper will point out how the real revolution came from the structuration of the whole Donau sequence, built according to the parameters of the American film musical's numbers as defined by Rick Altman, and the creation of a fusion between two film genres thought as totally incompatibles until then – and still today.

Shaw-Miller, Simon: *Eye hEar: The Visual in Music*. Farnham, Surrey/Burlington, VT: Ashgate 2013, xvi, 207 S., 41 Abb.

Nachdr. London/New York: Routledge 2016.

'Eye hEar The Visual in Music' employs the concept of the visual in proximate relation to music, producing a tension: 'is it not the case that there is a gulf between painting and music, between the visible and the audible? One is full of colour and light yet silent; one is invisible and marvellously noisy.' Such a belief, this book argues, betrays an ideological constraint on music, desiccating it to sound, and art to vision. The starting point of this study is more hybrid (and hydrating): that music is never employed without numerous and complex intersections with the visual. By involving the concept of synaesthesia, the book evokes music's multi-sensory nature, stops it from sounding alone, and offers music as a subject for art historians. Music bleeds into

art and visuality, in its graphic depiction in notation, in the theatre of performance, its sights and sites. This book looks at music in its absolute guise as a model for art; at notation and the conductor as the silent visual fulcrum around which music circulates; at the music and image of Erik Satie; at the concert hall as white cube; at the symphonic film '2001: A Space Odyssey'; and at the liminality of John Cage and Andy Warhol.

Rev. (Stuart-Smith, Mark): From "Mousike" to Synaesthesia: New Interdisciplinary Agendas in Music and Visual Culture. In: *Art History* 39,1, Febr. 2016, S. 173–181.

Scoggin, Lisa: *The Music of "Animaniacs": Post-modern Nostalgia in a Cartoon World*. Hillsdale, NY: Pendragon Press 2016, xi, 158 S. (Music in Media Series. 2.).

Zur TV-Animationsserie *Animaniacs* (USA/Japan 1993–98). – Mit Notenbeispielen.

Sheer, Miriam: „The Godard/Beethoven Connection: On the Use of Beethoven's Quartets in Godard's Films. In: *The Journal of Musicology* 18,1, 2001, S. 170–188.

Shephard, Tim / Leonard, Anne (eds.): *The Routledge Companion to Music and Visual Culture*. New York/London: Routledge, 2014, xviii, 391 S.

Rev. (Stuart-Smith, Mark): From "Mousike" to Synaesthesia: New Interdisciplinary Agendas in Music and Visual Culture. In: *Art History* 39,1, Febr. 2016, S. 173–181.

Darin u.a.: *Studying Music and Screen Media / David Neumeyer (67–74)*. – Film I: *Bollywood–Music and Multimedia / Anna Morcom (352–358)*. – Film II / *David Neumeyer (359–366)*. – *Multimedia Art: Video Art–Music / Holly Rogers (367–375)*. – *Music, Visual Culture, and Digital Games / Roger Moseley (376–384)*.

Shibata, Kōtarō: Ichi kyū san rei-nendai kōhan no Nihon eiga ni okeru 'riarizumu' to Fukai Shirō no eiga ongaku: Bansō ongaku muyō-ron o megutte [柴田 康太郎: 一九三〇年代後半の日本映画における「リアリズム」と深井史郎の映

画音楽: 伴奏音楽無用論をめぐって]. In: *Aesthetics* 66,1, 2015, 173–184.

“Realism” in late 1930s Japanese films and Fukai Shiro’s film music: around anti-musical accompaniment arguments.”

In japan. Schrift. – *Abstract*: In Japanese film history, the late 1930s was known as a period when interest in filmic “realism” rose. This study examines how this interest in filmic realism influenced musical accompaniment in narrative films in the late 1930s. It mainly focuses on two complementary aspects of filmic realism: one based on naturalist/ socialist realism in literature and the other based on a new conception of filmic representation that emphasized audiovisual realism. This study investigates the contrasting influences of these two aspects. One influence was the decrease in the use of non-diegetic music, a practice reported in contemporary texts that can be confirmed by existing realist films. The first half of the paper analyzes contemporary discourse on filmic realism and anti-musical accompaniment arguments and reveals that musical accompaniment was considered unsuitable for both the above-mentioned aspects of realism. This influence, however, was not restricted to the decrease in use of non-diegetic music. In fact musical accompaniment was not completely abandoned, and some contemporary Japanese film composers sought an effective way of using it in realist films. The latter half of this paper shows the efforts of Fukai Shiro, one such leading Japanese composer, in this regard.

Shibata, Kōtarō: Nikkatsu sakkyoku-bu ni okeru Matsudaira Nobuhiro no musei eiga bansō: Jun eiga geki undō e no ongaku-teki ōtō [柴田康太郎: 日活作曲部における松平信博の無声映画伴奏: 純映画劇運動への音楽的応答]. In: *Engageki kenkyū* [演劇研究] 40, 2016, S. 131–151.

“The Silent Film Accompaniment by Nobuhiro Matsudaira in Nikkatsu Music Department: The Two Musical Responses to the Pure Film Movement.”

In japan. Schrift.

Shibata, Kōtarō: Sairento-ki no Tōkyō ni okeru eigakan no ongaku jissen to kankyaku no ongaku juyō: Kyūkei sōgaku to eiga bansō no

kankei [柴田康太郎: サイレント期の東京における映画館の音楽実践と観客の音楽受容: 休憩音楽と映画伴奏の関係]. In: *Aesthetics* 68,1, 2017, 109–120.

“Musical Practice and Reception in the Movie Theaters in Tokyo during the Silent: The Relationship between Intermission Music and Accompaniment Music.”

In japan. Schrift. – *Abstract*: Movie theaters in the silent era had a feature as a concert hall. Especially in Japan in the Taisho era, they were central places where ordinary people heard Western music. Though they are important case for Japanese receptive study of Western music, how film audiences received it had scarcely been investigated. This study, focusing on some theaters in Tokyo especially around 1920 and 1927, tries to show their reception of Western music. First three sections consider on the audiences’ columns in the pamphlets issued by one of the main movie theaters, Teikokukan in Asakusa. They show that audiences were so interested in Western music which was frequently played as intermission music that, when the same music was used for film accompaniment, it sometimes gained audiences attention more than the film it was used for. But until 1927, musical medleys had gradually gained popularity as a new form of intermission music. The popularity was based on each tunes’ associative images which had been formed in audience through their repetitive use in film accompaniment. The peculiar associations formed in the movie theaters gave birth to a unique musical practice.

Shibata, Kōtarō: 1920-Nendai kōhan no jidaigeki eiga ni okeru ongaku bansō no setchū-sei — wayō gassō senkyoku shinsaku-kyoku [柴田康太郎: 1920年代後半の時代劇映画における音楽伴奏の折衷性 — 和洋合奏・選曲・新作曲 —]. In: *Ongakugaku: Journal of the Musicological Society of Japan* 64,1, 2018, S. 1–16.

“The Syncretisms in Musical Accompaniment of *Jidaigeki* Films in the late 1920s: *Wayō gasso*, Musical Selection, New Composition.”

In japan. Schrift. – *Abstract*: In the 1920s, music for Japanese silent films was undergoing the process of reformation, which was a complex outcome of localization of Western music

in Japan and of the contemporary conversion from stage to film. In the first place, the accompaniment style of Japanese films in the 1910s was implicated in that of kabuki, Japanese traditional drama, because Japanese films at that time were a kind of cheap substitute for stage drama and were shot in long fixed shots and long takes. They were usually accompanied with the Japanese traditional instruments, such as *shamisen* and *taiko*, so as to imitate the soundscape of kabuki. Around 1920, however, such stage-oriented films came to be criticized for being content with old-fashioned stories and for not pursuing film techniques like close up and cross cutting, which were considered to be central to cinema. In the Pure Film Movement, which tried to pursue new Japanese films, the accompaniment music also came to be substantially reformed under the influence of Western music and Western film accompaniment. Moreover, this movement extended over period drama in Japan (*Jidaigeki*), which is under the tradition of kabuki. *Jidaigeki* films began to be screened with classical Japanese music and imported Western music as well as newly composed music, which were played with Western-style ensemble or syncretic-style ensemble of Japanese and Western Instruments. – This study tries to conceive how these accompaniment music of Japanese cinema was transformed through examining the contemporary documents on the screening practices of Japanese movie theaters and on repertoires and ensembles of Asakusa Fuji-kan and Kanda Nikkatsu-kan, premier theaters of Nikkatsu in Tokyo. The first section of the paper examines the try and errors of Iwao Miyake, the manager of Fuji-kan, and the process of introduction of Western ensembles and syncretic ensembles into *Jidaigeki* films. Then, through examining the documents and contemporary scores which survives, the last two sections scrutinize the repertoire of *Jidaigeki* accompaniment around 1926 and the practice of the composer Nobuhiro Matsudaira, one of the representative accompanist of *Jidaigeki* films after 1927, which show how Japanese- and Western styles in the repertoire and ensemble were syncretized and transformed in the latter half of the 1920s.

Shirai, Fumito: Shēnberuku “eiga no ichi ba-

men no tame no bansō ongaku” no sakkyoku katei to sono haikai: Mi happyō no kōsō memo to 1920-nendai no eiga no ongaku to no kanren [白井 史人: シェーンベルク《映画の一場面のための伴奏音楽》の作曲過程とその背景: 未発表の構想メモと1920年代の映画の音楽との関連]. In: *Ongakugaku: Journal of the Musicological Society of Japan* 61,1, 2015, S. 1–15.

“Compositional Process and Background of Arnold Schoenberg’s *Begleitungsmusik zu einer Lichtspielszene*: His Unpublished Memo and Film Music in the Twenties.”

In japan. Schrift. – *Abstract*: Arnold Schoenberg’s *Begleitungsmusik zu einer Lichtspielszene* Op. 34 (1930) indicates the close relation between Schoenberg’s work and film music. Although Schoenberg did not contribute to any films in his career, he had planned to accompany the performance of his work *Die glückliche Hand* (1913) with a silent film. He emphasized the importance of sound film in the 1920s in texts such as “Der sprechende Film,” 1927 (“The Talkie”). His relationship with Guido Bagier, the head of the department in charge of sound films department of Universum Film AG (UFA), also indicates Schoenberg’s interest in films during that time. This paper explores *Begleitungsmusik* both in terms of its musical structure and with reference to the praxis of musical accompaniment of silent films. First, the musical character of *Begleitungsmusik* is analyzed from the perspective of its structure and the process of its composition. Discussion of an unpublished memo indicating the programmatic content of this piece and a detailed analysis of Schoenberg’s musical manuscripts show that his revisions emphasized a dramaturgical structure, partly corresponding to the unpublished memo. Second, the relation between the film and Schoenberg’s activities, based on the examination of related preliminary material including the diary of his second wife Gertrud and the unpublished autobiography of Guido Bagier, will be surveyed. Finally, the contemporary situation and the aesthetics of musical accompaniment of silent film are discussed, focusing on the relation of the three subtitles Schoenberg used in his *Begleitungsmusik*, “threatening danger,” “anxiety,” and “catastrophe.” Musical scenarios published in *Film-Ton-Kunst*, a magazine that specialized in the film music praxis in the

1920s, are systematically explored. Consequently, this paper recontextualizes Begleitungsmusik within Schoenberg's own development and the historical background to clarify that although Schoenberg and contemporary praxis of musical accompaniment attached great importance to dramaturgical construction, nevertheless, their musical languages and attitudes toward the excerpting of musical pieces differed.

Shirai, Fumito: Ensō suru eiga/ utai oeru opera: 1910~20-nendai no shēnberuku no butai saku-hin to eiga to no kankei [白井 史人: 演奏する映画/歌い終えるオペラ: 一九一〇~二〇年代のシェーンベルクの舞台作品と映画との関係]. In: *Hyōshō* [表象] 12, 2018, 151–168.

“A Film Which Interprets the Music, an Opera Which Ceases to Sing: The Relationship between Schoenberg's Theater Pieces and the Cinema from the 1910s to the 1920s.”

In japan. Schrift.

Shirai, Fumito: Eizō naki bansō ongaku no keifu: Mizoguchi Kenji, Maurishio Kāgeru, Sakamoto Ryūichi [白井 史人: 映像なき伴奏音楽の系譜: 溝口健二、マウリシオ・カーゲル、坂本龍一]. In: *Artes Mundi* [Nagoya] 5, 2020, S. 49–64.

“A Genealogy of Film Accompaniment Music without Visual Images: Kenji Mizoguchi, Mauricio Kagel, Ryuichi Sakamoto.”

In japan. Schrift.

Sibilla, Gianni: The Concert will be Televised: Il “live” come modello narrativo e produttivo nella musica pop e nei media. In: *comunicazioni sociali* 2, 2020, 12 S.

The relationship between television and “live music” has been a weak one: the televisive dimension of music was mainly absorbed by the music video model, or by single performances in TV shows. The arrival of digital technology has profoundly affected the dynamics of the music industry: recorded music has undergone a sharp decline in sales while, at the same time, the relevance of live concerts has increased. Live music has become the pivot of musicians' careers and of the music industry

as a whole – therefore the offer of tours and concerts has multiplied. In the last 20 years, the presence of pop music on television has intensified, forming itself as a genre in its own right: the talent show. This phenomenon produces a double movement of exchange and a mutual influence between television and the pop concert: the two areas of that will be the object of study of this contribution. After an introduction on the definition of “live” and “liveness” and after an overview of the relationship between music and TV and on the analysis of the current state of the music industry and its effects on music and media production, the paper will analyze some models of these new forms of transmedia narration of music and the new relationship between concerts live and TV shows. These examples will be aimed at showing both the hybridization of the productive forms and television/spectacular narration in concerts, and the presence of narrative and production forms derived from concerts in television shows. These pages will show how, in the years two thousand, “live” pop-rock concerts and visual and television entertainment converge on the re-discussion of what “live” means. The goal is to show how the relationship between these spaces has become a sort of oxymoron: the “live” concert is more and more televised, and the musical television show is more and more similar to the concert.

Silin, Magdalena: *The Score “Test Drive” as a Narrative Element in the Animation Film “How to Train Your Dragon”*. Degree Thesis, Media Culture, [Helsinki:] Yrkeshögskolan Arcada 2018, 49 S.; [URL].

Zusammenfassung: The purpose of this thesis is to analyse how the film music works as a narrative element in the scene Test Drive, from the film *How to Train Your Dragon* (2010). The film is produced by DreamWorks Animation and the music is composed by John Powell. The reason for choosing this film and scene is because the film music is an important part as an element both throughout the film. The aim of the thesis is to study how music in action scenes in animated Hollywood mainstream children's films is composed. My purpose is to gain knowledge of how to compose music for film. The analysis is limited to only one children's animation

film and one scene from that film. The material that I used is the scene where the music piece Test Drive occurs, the sheet music of the music piece, the film's script and the music piece on Spotify. The method that I use is case study, and for analysing the music piece is done with music theory knowledge and is a qualitative model that I have developed on my own. There was not found a method that suited the music piece or the purpose of this thesis. There have not been done previous analysis about the film music in How to train your dragon, though small analyses about film music composed by John Powell have been done. I discovered in the analysis that there are many elements that needs to be included in a composition. With recurring themes and melodies that sound different each time and with the help of the three act structure and the dramatic curve, the result of the music piece is extraordinary and outstanding. There is a list of definitions in the introduction chapter where every musical term used in this analysis is explained.

Simeon, Ennio: Programmi narrativi stratificazioni del senso nella musica per film. Il caso di *Entr'acte*. In: *Secondo Convegno Europeo di Analisi Musicale: Atti*. [European Conference of Music Analysis. 2, 1991, Trient.] A cura di Rossana Dalmonte. Trento: Università degli Studi di Trento, Dipartimento di Storia della Civiltà Europea 1992, S. 389–399 (Studi i test. 1.).

Simonton, Dean Keith: Film music: Are award-winning scores and songs heard in successful motion pictures? In: *Psychology of Aesthetics, Creativity, and the Arts* 1,2, 2007, S. 53–60.

Slowik, Michael: *After the Silents: Hollywood Film Music in the Early Sound Era, 1926–1934*. New York: Columbia University Press 2014, XI, 40 3 S. (Film and Culture Series.).

Inhalt: Introduction; 1. A Wide Array of Choices: Musical Influences in the 1920s; 2. Music in Early Synchronized and Part-Talking Films, 1926–1929; 3. Toward a Sparse Music Style: Music in the 100 Percent Talkie, 1928–1931; 4. Interlude: The Hollywood Musical, 1929–1932; 5. Music and Other Worlds: The

Hollywood Film Score, 1931–1933; 6. Re-assessing *King Kong*; or, The Hollywood Film Score, 1933–1934; Conclusion; Appendix: Chronological Filmography, 1926–1934; Notes; Bibliography; Index.

Rev. (Bennett, Alexis) in: *Music, Sound, and the Moving Image* 10,2, 2017, S. 215–219.

Smiraglia, Richard / Henry, Joshua: Sounds of Yesterday: Case Study Taxonomy of Topoi from Dutch Silent Film Music. In: *Proceedings of the Annual Conference of CAIS./ Actes du congrès annuel de l'ACSI*. Ottawa: Canadian Association for Information Science 2016, online.

Taxonomy is the rigorous act of distinguishing differentiated concepts by naming and defining them with precision. A case of taxonomic research arises from film music history with regard to musical cues, topoi, used to accompany silent film. The present case study uses the Eyl Collection of Dutch silent film music

Smith, Kenneth M.: *Vertigo's* musical gaze. Neo-Riemannian symmetries and spirals. In: *Music Analysis* 37,1, 2018, S. 68–102.

Laura Mulvey coined the term 'male gaze' (1975), using Lacanian theory as a 'political weapon' against the standard mode of viewing in which the viewing subject turns on-screen women into fantasy objects. While politically laudable, her article misconstrues Lacan's concept of 'the gaze', the power of which emanates from the object itself. We might better serve Lacanian theory by inverting Mulvey's reading of Alfred Hitchcock's *Vertigo* to suggest that Scottie (James Stewart) is himself objectified by the mystique of the 'object' he watches and follows: Madeleine (Kim Novak). The screen's gaze reduces spectators to objects too. From this perspective, rather than watching the film, the film can be said to be watching us. This extends to Bernard Herrmann's soundtrack, famously influenced by the yearning of Wagner's "Tristan und Isolde". Developing David Schwarz's (2006) musical gaze (in which repeated pedal points of Schubert songs gaze at us), I analyse *Vertigo's* frequent emphasis on the pitch class D. A pedal D is often repeated in alluring yet sinister bare octaves as Scottie follows

Madeleine. But at key moments in the film, the pitch becomes a sophisticated tool that captivates us in unique ways. Around this central pitch third-relationships circle. These resonate with neo-Riemannian theory, particularly in their hexatonic ‘poles’, which Cohn shows to be agents of the Freudian ‘uncanny’ (2004) and which here also serve as an alternative gaze to the reiterated D. Other pitch constellations, in symmetries or spirals, form similar obsessional musical ‘gazes’ that, using Lacanian theory, prompt the question about whether we are listening to the music or the music is listening to us. (Vorlage)

Smith, Steven C.: *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*. Berkeley/Los Angeles/London: University of California Press 1991, x, 415 S.

Repr. 2002, xiv, 415 S., [14] Bl.

From his first film (*Citizen Kane*) to his last (*Taxi Driver*), Herrmann was a master of evoking psychological nuance and dramatic tension through music, often using unheard-of instrumental combinations to suit the dramatic needs of a film. His scores are among the most distinguished ever written, ranging from the fantastic (*Fahrenheit 451*, *The Day the Earth Stood Still*) to the romantic (*Obsession*, *The Ghost and Mrs. Muir*) to the terrifying (*Psycho*). Film was not the only medium in which Herrmann made a powerful mark. His radio broadcasts included Orson Welles's Mercury Theatre of the Air and *The War of the Worlds*. His concert music was commissioned and performed by the New York Philharmonic, and he was chief conductor of the CBS Symphony.

Smith, Steven C.: *Music by Max Steiner: The Epic Life of Hollywood's Most Influential Composer*. New York/Oxford: Oxford University Press 2020, xvi, 480 S. (Oxford Cultural Biographies.).

During a seven-decade career that spanned from 19th century Vienna to 1920s Broadway to the golden age of Hollywood, three-time Academy Award winner Max Steiner did more than any other composer to introduce and establish the language of film music. Indeed, revered contemporary film composers

like John Williams and Danny Elfman use the same techniques that Steiner himself perfected in his iconic work for such classics as *Casablanca*, *King Kong*, *Gone with the Wind*, *The Searchers*, *Now, Voyager*, the Astaire-Rogers musicals, and over 200 other titles. And Steiner's private life was a drama all its own. Born into a legendary Austrian theatrical dynasty, he became one of Hollywood's top-paid composers. But he was also constantly in debt—the inevitable result of gambling, financial mismanagement, four marriages, and the actions of his emotionally troubled son. Throughout his chaotic life, Steiner was buoyed by an innate optimism, a quick wit, and an instinctive gift for melody, all of which would come to the fore as he met and worked with luminaries like Richard Strauss, George Gershwin, Irving Berlin, the Warner Bros., David O. Selznick, Bette Davis, Frank Sinatra, and Frank Capra. In *Music by Max Steiner*, the first full biography of Steiner, author Steven C. Smith interweaves the dramatic incidents of Steiner's personal life with an accessible exploration of his composing methods and experiences, bringing to life the previously untold story of a musical pioneer and master dramatist who helped create a vital new art with some of the greatest film scores in cinema history.

Sokovikov, S[ergej] S[tepanovič]: Prostranstvo kinomuzyki i kinomuzyka v kul'turnom prostranstve: populjarnaja kul'tura kak kontekst [Соковиков, Сергей Степанович]: Пространство киномузыки и киномузыка в культурном пространстве: популярная культура как контекст]. In: *Vestnik Čeljabinskoj gosudarstvennoj akademii kul'tury i iskusstv* 4 (44), 2015, S. 36–43; [URL].

“The space of film music and film music in the cultural space: popular culture context.”

In kyrill. Schrift. – *Abstract*: Analyzed phenomena of film music in the cultural space and space of film music in their ratio as a relatively independent phenomenon in a meaningful, functional and procedural aspects. Shows the importance of studying the problems of film music in connection with the state art and culture, including music, and other cultural phenomena non-fiction character. Describes specific features of different

forms of existence of texts of film music, as in the structure of the film itself, so when you include them in contexts broader scale. Marked by a long history of tradition to address to the problems of music movies since “silent” cinema. The connection and distinction of the space of film music and film music in the cultural space is considered through the ratio of categories such as “genus – species”, “status – mode”. Shows contextual nature of such ratios for categorical phenomena of film music. Reasoned grounds selection of “film music in the cultural space” as in specific theoretical and substantive meanings of the concept of representing real, relatively independent, structurally and functionally complex phenomenon. Particularly focuses on the situation of the nominal connection of film music and film in different ways. There are analyzed the typical situations of transformation of musical texts in the transition from one cultural space to another. Special attention is given to the use of classical music in film, as well as the phenomenon of formation of new classical music on the basis of film music. It is noted contextual significance of popular culture, understood in the author’s interpretation as the most organic and in tune with the film environment. The necessity of more detailed and in-depth study of the phenomenon of film music in the cultural space as insufficiently studied phenomenon. In the analysis of materials apply the principles of contextual and categorical analysis.

Sonnenschein, David: Sound Spheres: A Model of Psychoacoustic Space in Cinema. In: *The New Soundtrack* 1, 2011, S. 13–27.

The importance of localisation of sound in our real world is explored and compared with the use of diegetic sound in film, which has been usefully codified by Michel Chion as onscreen and offscreen. To further develop the theory of filmic psychoacoustic space, the Sound Spheres model offers six levels of sonic experience, beginning from the most inner personal sphere and expanding toward the most outer unknown sphere: I Think, I Am, I Touch, I See, I Know and I Don’t Know. Real world experiences and perceptual exercises of these spheres inform us how they can be applied to the creation of filmic stories.

Sonntag, Sabine: „Seht ihr’s Freunde?“. *Wagners Tristan und Isolde im Film*. Würzburg: Königshausen & Neumann 2015, 176 S.

Lars von Trier rückte 2011 mit seinem Film *Melancholia* erneut die Frage ins Zentrum, wie gut Wagners „Tristan“-Partitur zur Filmmusik taugt und vor allem, wie sehr diese Musik einen Film bestimmen kann. Schon an der Schwelle zum Tonfilm hatte Luis Buñuel 1930 Vorspiel und „Liebestod“ für seine surrealen Filme verwendet. Danach entdeckte das Hollywood-Kino der 1940er Jahre die hochemotionale Musik Wagners für seine Liebes- und Schicksalsdramen. Zwischen Lars von Trier und Buñuel liegt die ganze Bandbreite vom biographischen Wagner- und Ludwig II.-Film über Fantasy-Filme, Filmkomödien und Pornofilme bis zu jener Gattung, wo sich Wagners Musikdrama und der Film besonders nah sind: in den Filmen um Selbstmord, Verklärung und Vision. Interessant ist dabei auch die Frage, wie originalgetreu Wagners Musik verwendet wird. Hier reicht die Spannweite von der Tristan-Schallplatte als Soundtrack in *Melancholia* über die Bearbeitung des „Liebestod“ zum Violinkonzert in „Humoresque“ bis hin zur vollständigen Mutation in Hitchcocks *Vertigo*. Dem Buch liegen Untersuchungen von etwa 100 Filmen zugrunde, und es behandelt u.a. Werke von Alfred Hitchcock, Billy Wilder, Luchino Visconti, Monty Python, Werner Herzog, Ken Russell, Helmut Dietl, Claude Chabrol, Louis Malle und Yukio Mishima. 2010 erschien ihr Buch „Richard Wagner im Kino“, 2013 „Der Opernbesuch im Spielfilm“. (Verlag)

Spadoni, Robert: The Uncanny Body of Early Sound Film. In: *The Velvet Light Trap* 51,1, 2003, S. 4–16.

The first synchronized sound films were widely hailed as a forward leap in cinematic realism. Many critics and other commentators noted that everything in the films and, most strikingly, the speaking human figures in them now appeared to be more lifelike, present, and three-dimensional. Today, silent films seem to viewers who are not accustomed to watching them to be remote, bound

by conventions such as intertitles that are strange and unreal. The impression that sound brought the cinema closer to reality, therefore, seems to have been one that stuck. This was not the only impression that sound films made on their first audiences, however. Sound also brought to the foreground certain uncanny qualities that had always been present in the cinematic image. It complicated the general viewing sensation of the presence of the figures speaking and moving on the screen. Sound changed the visual appearance of these figures in ways that made them look to some viewers like ghosts. This widespread, sporadic, uncontrolled, and temporary film reception phenomenon possibly influenced Hollywood film production trends in ways that long outlived the three and a half years of the sound transition period.

Spohr, Mathias (ed.): *Swiss Film Music: Anthology 1923–2012*. / *Schweizer Filmmusik: Anthologie 1923–2012*. / *Musique de film suisse: Anthologie 1923–2012*. / *Musica da film svizzera: antologia 1923–2012*. Zürich: Chronos 2014, 396 S, 3 CDs, 1 DVD-Video im Schuber.

Inhalt: Urs Schnell: Preface – Vorwort – Préface – Prefazione / 8. – *Essays – Aufsätze – Etudes – Saggi:* – Mathias Spohr: Musik im Kontext des Filmtons: Überlegungen zu dieser Anthologie / 19. – Bruno Spoerri: Musik zum Stummfilm in der Schweiz – Bruchstücke einer Geschichte / 33. – Reto Parolari: Die vergessene Musik: Begleitmusik zu Stummfilmen – ihre Anwendung, ihre Qualität, ihr Charakter / 67. – Thomas Meyer: «Raté!!!»: Zur Filmmusik Arthur Honeggers / 79. – Anna Katharina Hewer: «L'Art pour l'homme»: Robert Blum als Filmkomponist / 91. – Felix Aeppli: Der Film an der Expo 64 in Lausanne oder: Das Jahr null des neuen Schweizer Films mit Ergänzungen von Bruno Spoerri zur Musik / 109. – Gerrit Waidelich: Grenzenlose Freiheit oder formales Korsett? Der Improvisator André Desponds als Pianist vor der Leinwand / 119. – Bettina Spoerri: Auf der Suche nach dem idealen Klang: Eine kleine Sounddesign-Geschichte im Schweizer Film / 129. – *Source texts – Quellentexte – Temoignages – Testi originali:* – Summary / 143. – Alexandre Mitnitsky: Le cinéma, son Evolution et la musique / 145. – Arthur Honegger: Du cinéma sonore à la musique réelle / 149. – Robert Blum: Die

Musik im Film Wesen, Aufgabe und Entstehung / 155. – Julien-François Zbinden: La Suisse s'interroge: Cinq films d'Henry Brandt pour Expo 64 / 164. – Bruno Spoerri: Musik für Werbespots – 1965 / 165. – Victor Tognola: Chi è stato Mario Robbiani – la nostra incredibile empatia / 171. – Jacques Guyonnet: Film, musique, rencontre et chimie / 173. – Jonas C. Haefeli: Suspense: Gedanken über meine Filmmusik / 177. – Christoph Baumann: Stummfilm-Live-Musik / 179. – Christine Aufderhaar: Filmkomposition. Überlegungen zur Arbeitsweise / 183. – Fatima Dunn: Frauen und Filmkomposition / 185. – *Training, institutions and prizes / Ausbildungen, Institutionen und Preise / Formation, istituzioni e premi:* – Daniel Weissberg: Klänge, Bilder, Zahlen / 191. – André Belmont: Filmmusikausbildung an der Zürcher Hochschule der Künste / 196. – Volker Böhm: Audiodesign an der Hochschule für Musik Basel / 199. – Frédéric Maire: La Cinémathèque suisse et la musique de film / 201. – Guy Bovet: L'orgue de cinéma et ses festivals en Suisse / 202. – Swiss Media Composers Association (SMECA) / 204. – Pierre Funck und André Belmont: Forum Filmmusik und Internationaler Filmmusikwettbewerb / 206. – Preis für die «Beste Filmmusik» («Quartz») / 208. – Preise der FONDATION SUISA für Film- und Medienmusik / 209. – *Works – Werke – Œuvres – Opere:* – Intro. – CD 1: 1923–1959 / 214. – CD 2: 1960–1989 / 238. – CD 3: 1990–2012 / 266. – DVD: 1934–2011 / 300.

Spring, Katherine: *Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema*. New York/London: Oxford University Press 2013, xi, 229 S. (Oxford Music/Media.).

Hollywood's conversion from silent to synchronized sound film production not only instigated the convergence of the film and music industries but also gave rise to an extraordinary period of songs in American cinema. *Saying It With Songs* considers how the increasing interdependence of Hollywood studios and Tin Pan Alley music publishing firms influenced the commercial and narrative functions of popular songs. While most scholarship on film music of the period focuses on adaptations of Broadway musicals, this book

examines the functions of songs in a variety of non-musical genres, including melodramas, romantic comedies, Westerns, prison dramas, and action-adventure films, and shows how filmmakers tested and refined their approach to songs in order to reconcile the spectacle of song performance, the classical norms of storytelling, and the conventions of background orchestral scoring from the period of silent cinema. Written for film and music scholars alike as well as for general readers, *Saying It With Songs* illuminates the origins of the popular song score aesthetic of American cinema.

Sprout, Leslie A.: Composing film music in theory and practice. Honegger's contributions to *Les misérables* and *Rapt*. In: *Journal of the American Musicological Society* 72,1, 2019, S. 43–113.

Arthur Honegger composed his first sound film scores in 1933–34. For *Les misérables*, Raymond Bernard, who was under contract at Pathé-Natan to direct big-budget theatrical films that would compete with Paramount's French-language productions, expected Honegger to provide intermittent orchestral underscoring for already filmed sequences that privileged dialogue over music. For *Rapt*, the musically trained Dimitri Kirsanoff used independent financing to collaborate from the start with Honegger and Arthur Hoérée on what the director called "a hybrid form ... in which music, image, and dialogue work together". The innovative electroacoustic and sound editing techniques in the soundtrack for *Rapt* have, I argue, overshadowed the strikingly reciprocal relationship between the soundtrack's more conventional instrumental underscoring and the images on screen. Honegger theorized in 1931 that, in sound film, music's "autonomy" "would free it from the burden of mimesis. Instead, the images on screen would teach listeners about music's abstract "reality". In practice, however, in *Rapt*, mimetic music and musicalized sound effects bridge the gap between aesthetic goals of hybridity and practical demands for intelligible dialogue. My analysis of the abduction, washhouse, storm, and dream sequences in "Rapt" "demonstrates that a successful hybrid of sound and image ultimately has the potential not just to use images to pin down mu-

sic's elusive "reality", but also to use music's mimetic possibilities to influence our reading of ambiguous imagery. It also shows that music does not need to be in itself groundbreaking in order to contribute to groundbreaking innovations in sound film. (Vorlage)

Stabodin, Kerstin: „Die Kinos brauchen die Musik wirklich, brauchen sie dringend“: Über die narrative Funktion der Filmmusik in „The Graduate“ und „Easy Rider“. Diplomarb. Wien: Universität Wien, Philologisch-Kulturwissenschaftliche Fakultät 2015, 113 S.; [\[URL\]](#).

Abstract: Bereits seit Anbeginn des Mediums Film war es die Musik, welche es vermochte eine wunderliche Faszination zu entfachen, wie sie wohl schon viele Zuschauerinnen und Zuschauer erleben durften. Was wäre das Filmenerlebnis ohne die sanften Melodien einer Liebesgeschichte, die spannenden Klänge einer Krimigeschichte oder die unheimlichen Töne einer Horrorgeschichte? Und vielleicht gerade deshalb ist die Musik seit jeher lärmender und doch stiller Begleiter des Filmbildes. Sei es die Live-Musikbegleitung der Stummfilme über die Orchestersymphonien des Klassischen Hollywood-Kinos bis hin zur kommerziell erfolgreichen Verwendung bereits veröffentlichter Songs bekannter Musikgruppen- oder Interpreten, Musik und Film sind untrennbar miteinander verbunden und damit auch die wissenschaftliche Suche nach dem Geheimnis der Faszination um die Filmmusik angeregt. Ende der 1960er Jahre, einer Zeit in welcher die epochalen Orchestersinfonien großer Hollywood-Produktionen längst veraltet schienen und die Jugendbewegung Rebellion und Opposition heraufbeschwor, sollten es *The Graduate* und *Easy Rider* mit bereits veröffentlichten Folk- und Rocksongs schaffen, Publikum und Kritiker gleichermaßen zu faszinieren. Nun ist es die Filmmusik, welche Emotionen und Zeitgeist vermittelt, welche Kontinuität und Hintergrundatmosphäre schafft sowie auch narrative Funktionen übernehmen kann. Vom Wesen des Songs als Verbindung zwischen Sound und Lyrics profitierend, vermag die Filmmusik beider Filme jedoch noch einiges mehr zu erzählen, als es etwa der Hintergrundmusik zu Zeiten des Klassischen Hollywood-Studio-Systems erlaubt war. Ob als Foreshadowing der folgenden Geschichte, ob als Kommentar und Sub-

text zu den Bildern, ob als Teil der Charakterisierung der Protagonisten und damit als Auslöser von Empathie sowie Identifikation, oder gar als Quelle der Mythenbildung, die Filmmusik vermag in beiden Filmen auszudrücken, was über kein anderes filmisches Element vermittelt scheint. Ähnlich dem Chor der antiken Tragödie scheint die Filmmusik nun als gleichberechtigtes, ja entscheidendes narratives Element im Film angekommen. Bens Sommer mit Mrs. Robinson in *The Graduate* sowie *Easy Rider* abenteuerliche Motorradtour quer durch die USA legen es offen – was wäre der Film ohne Musik, was die Musik ohne Film?

Stanfield, Peter: Crossover: Sam Katzman's *Switchblade Calypso Bop Reefer Madness Swamp Girl* or *Bad Jazz*, calypso, beatniks and rock 'n' roll in 1950s teenpix. In: *Popular Music: A Yearbook* 29,3, 2010, S. 437–455.

This essay challenges the received wisdom that teenpix of the 1950s were dominated by a soundtrack of rock 'n' roll. I argue that this cycle of film production was marked by a diversity of musical genres, styles and types. Not only rock 'n' roll, but rhythm 'n' blues, folk, rockabilly, swing, West Coast jazz, bebop, Latin music such as the mambo, the rumba, the cha cha chá, and Caribbean calypsos were all heavily featured in these films. This study is carried out through a focus on the temporal arrangements – fads, cycles, trends – that govern serial production and consumption of movies and popular music. Following Philip Ennis' thesis that rock'n'roll is best defined by its ability to "crossover" musical boundaries – to move, for example, across the pop, country, and rhythm'n'blues charts – I argue that the film industry chose not to overly limit the music it had on offer and instead provided a varied package, some of which, it expected, would crossover and appeal to diverse and capricious teenage tastes.

Staudacher, Michael: The way of Film Scoring. In the case of my film score for the movie *Indian Summer*. In: *Asian Musicology* 1, 2002, S. 111–120.

Steiner, Fred: An Examination of Leith Stevens' Use of Jazz in *The Wild One*. In: *Film Music Notebook* 2,2, 1976, S. 26–35.

Steinhauer, Iakovos: Notizen zur Ästhetik der Filmmusik. In: *Ton-Spuren aus der Alten Welt: Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch & Arne Stollberg. München: edition text + kritik 2013, S. 13–26.

Steinhauer, Iakovos: *Das Musikalische im Film: Zur Grundlegung einer Ästhetik der Filmmusik*. Hildesheim/Zürich: Georg Olms 2018, 271 S. (Studien und Materialien zur Musikwissenschaft. 102.).

Unter welchen Voraussetzungen kann von einer audiovisuellen Verbindung im Film gesprochen werden, die Ton und Musik nicht als akzidentelle, sondern als immanente Elemente des Films behandelt? Um diese Frage zu klären, befasst sich die vorliegende Studie mit einem wenig beachteten Aspekt in der Theorie der Filmmusik, indem sie das Thema der filmischen Bild-Ton-Beziehung aus philosophischer Perspektive untersucht. Durch die Auseinandersetzung mit wichtigen theoretischen Quellen zur Ästhetik der Filmmusik und anhand ausgewählter Filmbeispiele wird ein hauptsächlich von der Phänomenologie und der Filmphilosophie Gilles Deleuzes ausgehendes theoretisches Konzept entworfen, das die Prinzipien des Einsatzes von Ton und Musik im Film auf ihre ästhetischen Grundstrukturen zurückführt.

Stenzl, Jürg: *Dmitrij Kirsanov: Ein verschollener Filmregisseur*. München: Edition Text + Kritik 2013, 238 S.

Als Marc David Kaplan in eine jüdische Kaufmannsfamilie hineingeboren, verließ der Musiker und spätere Filmemacher Dmitrij Kirsanov (1899–1957) kurz vor dem Ende des Ersten Weltkriegs seine Geburtsstadt Dorpat (Tartu) in Estland und ging nach Paris, um dort sein Cellostudium fortzusetzen. Er spielte in Stummfilmorchestern und wurde ab 1921 selbst zu einem unabhängigen und herausragenden Filmregisseur, dessen Filme mittlerweile restauriert und teilweise auf DVD erschienen sind. Aufsehen erregte sein nach einem Pariser Arbeiterviertel benannter Film *Ménilmontant* (1926), danach das kurze

„Filmgedicht“ *Brumes d’automne (Herbstnebel)*, 1928) und der 1933 im schweizerischen Wallis gedrehte kühne Tonfilm *Rapt* (Frauenraub), zu dem Arthur Honegger und Arthur Hoérée eine ganz ungewöhnliche Musik komponierten. 1952 entstand ein weiteres „Filmgedicht“, *Arrière saison (Spätherbst)*. Erst 20 Jahre nach seinem Tode wurde *Ménilmontant* in Frankreich und den USA als einer der zentralen Stummfilme wiederentdeckt, doch im deutschen Sprachgebiet blieb Kirsanov weiterhin unbekannt.

Stenzl, Jürg: *Musik / Film: Konstellationen zwischen Claude Debussy / Dudley Murphy und Hans Werner Henze / Alain Resnais*. München: Text + Kritik 2016, 376 S.

Stenzl ist davon überzeugt, dass bedeutende Filme nicht nur anzusehen, sondern auch – mit „gespitzten Ohren“ – anzuhören sind. Dieser Überzeugung liegt die Einsicht zugrunde, dass sich eine wissenschaftliche Beschäftigung mit dem Thema „Musik und Film“ lohnt – und zwar sowohl für die Musik- und Filmgeschichte generell als auch insbesondere für die Rezeptionsgeschichte der Musik. Vom frühen Stummfilm und deutschen „Bergfilm“ über die Nouvelle Vague bis zum Operettenfilm greifen Jürg Stenzls Studien einzelne konkrete Beispiele heraus und zeigen auf methodisch kluge Art und Weise die vielfältigen wechselseitigen Konstellationen zwischen Film und Musik auf – mit immer wieder ganz überraschenden Erkenntnissen. (Verlag)

Stenzl, Jürg: Mozarts Filmdébut als Endspiel: *La Mort de Mozart* (1909). In: *Musik und Ästhetik* 21 [= 82], April 2017, S. 39–50.

Mozart’s Film Debut as an Endgame: *La Mort de Mozart* (1909) – The earliest Mozart film, until now usually ascribed to Louis Feuillade, which Étienne Arnaud made in 1909 for Gaumont, deals with what later became a typical subject: Mozart’s final, incomplete *Requiem*. The decisive aspect here is that the music for this film, arranged and recorded by Paul Fosse (duration: 12–13 minutes) can be completely reconstructed. Paul Fosse’s choice of music gives the story of Mozart’s requiem and death, filmed in a conventionally linear fash-

ion, a dramaturgical structure through the music. Pointing beyond the film itself, this indicates that the time of the silent film featured widely varied approaches to musical accompaniment (“adaptations”). They can be researched and constructed using the recordings of music for over 1600 silent films for which Paul Fosse “adapted” “the music at the Gaumont Palace.

Stenzl, Jürg: *Musik für über 1500 Stummfilme: Das Inventar der Filmmusik im Pariser Gaumont-Palace (1911–1928) von Paul Fosse. / Musique pour plus de 1500 films muets: l’inventaire de la musique de film dans le Gaumont-Palace parisien (1911–1928) de Paul Fosse. / Music for More than 1500 Silent Films: Music Inventory of the Films Shown at the Paris Gaumont-Palace (1911–1928) by Paul Fosse*. Wien: LIT 2017, ii, 198 S. (Filmwissenschaft. 18.).

Inhalt: Einleitung: Die bedeutendste Quelle für die Stummfilmmusik: Das musikalische Inventar von Paul Fosse des Gaumont-Palace in Paris / 3 – Introduction: Une source de la plus haute importance concernant la musique des films muets: L’inventaire musical de Paul Fosse pour le Gaumont-Palace à Paris / 19 – Introduction: The Major Source for Silent Movie Music: Paul Fosse’s Inventory for the Gaumont-Palace, Paris / 33. – Adaptations musicales des Films du Gaumont-Palace, 1911–1919: Volume 1/1 / 51 – Volume 1/2 / 85 – Volume 2 / 109 – *Supplement:* Ausgewählte Beispiele von 1909–1927 / 129. – 1. Etienne Arnaud, *LA MORT DE MOZART* (1909) / 130 – 2. Louis Feuillade, *LA TARE* (1911) / 131 – 3. Jean Durand, *LE RAILWAY DE LA MORT* (1912) / 132 – 4. Louis Feuillade, *FANTOMAS [i]: L’OMBRE DE LA GUILLOTINE* (1913) / 133 – 5. Eleutero Rodolfi, *LES DERNIERS JOURS DE POMPEI (GLI ULTIMI GIORNI DI POMPEI, 1 1913)* / 134 – 6. Léonce Perret, *L’EXPRESS MATRIMONIAL* (1912) / 136 – 7. Marcel L’HERBIER, *EL DORADO* (1921) / 137 – 8. Scott Sidney, *LA MARRAINE DE CHARLEY (CHARLEY’S AUNT, USA 1925)* / 139 – 9. Victor Sjöström, *LARMES DE CLOWN (HE WHO GETS SLAPPED, USA 1924)* / 141 – 10. Hans Otto Löwenstein (Pseud.: Hans Otto), *BEETHOVEN (auch DAS LEBEN DES BEETHOVEN, A 1927)* / 145. – Register: Titres français de tous les films selon l’inventaire de Paul Fosse / 153. – Identifizierte nicht französische Filme: Identified american and british

Films / 181. – Films italien / 188. – Films suédois / 190. – Deutsche und österreichische Filme / 191. – Restliche nicht französische Filme / 192. – Réalisateurs – Regisseure – Directeurs / 193.

Stenzl, Jürg: *Charlie Chaplin: Die Musik zu seinen Stummfilmen*. München: edition text + kritik 2020, 244 S.

Stummfilme sind nie wirklich stumm gewesen. Seit den Anfängen der Kunstgattung Film wurden sie mit unterschiedlichen Musikbegleitungen versehen. Nur in seltenen Fällen wurde Musik nur für einen bestimmten Film komponiert, stattdessen vorhandene präexistente Musik für ganz unterschiedliche Filme und verschiedene Aufführung.

Inhalt: Vorwort / 7. – Einleitung / 10. – I. Charlie Chaplin in Frankreich / 17. – II. Chaplins Filme im Gaumont-Palace / 22. – III. Die Musik zu den Chaplin-Filmen im Gaumont-Palace / 29. – IV. Filmische und musikalische Dramaturgien von Paul Fosse in Chaplins Filmen / 79. – V. Die beiden Adaptierungen von CHARLOT AU MUSIC HALL (A NIGHT IN THE SHOW, 1915) / 85. – VI. Chaplin-Filme in Paris und anderswo / 93 – Das cue sheet für SHOULDER ARMS von Eugene Conte und die Adaptierung von Paul Fosse / 97 – Chaplins Neuedition von SHOULDER ARMS mit seiner eigenen Musik in THE CHAPLIN REVUE (1959) / 107 – Drei Adaptierungen von THE PILGRIM: James C. Bradford, Edward Van Praag und Paul Fosse / 112 – Die Adaptierungen von A NIGHT IN THE SHOW und THE RINK durch Paul Fosse und Arthur Kleiner / 129 – Restaurierungen und Neukompositionen von THE RINK durch das Paragon Ragtime Orchestra und Carl Davis / 141 – Eine Klavierbegleitung von Roger Coss für CITY LIGHTS / 143 – Chaplins »Monodram« ONE A. M. mit präexistenter und neu komponierter Musik / 148 – THE KID in Los Angeles und Paris / 152 – THE PAWNSHOP mit Adaptierungen von Paul Fosse, Arthur Kleiner und in restaurierten jüngeren Editionen / 157. – VII. Der Musiker und Komponist Chaplin / 166. – VIII. Carl Davis: *Charlie und Ich* / 195. – Musik-Anhang / 197: – 1: James G. Ellis, *Funny Charlie Chaplin* (»Who is the Idol of the day?«) / 197 – 2: Emile Doloire, *Il a des Moustaches à la Chariot* / 201 – 3: Laurent Halet, *Fringant (Munter Lebhaft)* / 203 – 4: Paul Fosse, *Al Co-*

da, galop / 204 – 5: Domenico Savino, *Carnival Grotesque* / 206 – 6: George A. Little, *Somebody, Song One-Step* (»I have been lost in dreams«) / 210 – 7: Cecil Macklin, *Très Moutarde (Too Much Mustard)*, One or Two-Step or Tango / 214. – Anhang / 218: – Gesamtübersicht aller für die Chaplin-Filme im Gaumont-Palace verwendeten musikalischen Werke und ihrer Komponisten / 218 – Verzeichnis der Komponisten und ihrer Werke in Chaplin-Filmen, die nicht im Gaumont-Palace musikalisch adaptiert worden sind / 225 – Chaplin-Filmografie / DVD (Stummfilme) / 231 – Restaurierte DVD-Editionen / 233 – Diskografie / 237 – Bibliografie / 239.

Stern, Dietrich: *Ran* (1985): Ein kultureller und emotionaler Grenzgang. Zur Musik in den Filmen Akira Kurosawas. In: *Akira Kurosawa: Die Konfrontation des Eigenen mit dem Fremden*. Hrsg. v. Gerhard Schneider, Peter Bär, Andreas Hamburger, Karin Nitzschmann, Timo Storck. Gießen: Psychosozial-Verlag 2018, S. 163–174 (Im Dialog: Psychoanalyse und Filmtheorie. 14.).

Stilwell, Robynn: Vinyl Communion: The Record as Ritual Object in Girls' Rites-of-Passage Films. In: *Changing Tunes: The Use of Pre-existing Music in Film*. Ed. by Phil Powrie & Robynn Stilwell. Aldershot: Ashgate 2006, S. 152–166.

Nachdr. London: Routledge 2017.

Stock, Robert: Musik-filmische Teilhabekonstellationen als Partizipationsversprechen und situiertes Wissen in *The Queen of Silence* (2014) und *And-Ek Ghes...* (2016). In: *Paragrana* 28,1, 2019, S. 153–174.

Der Beitrag geht der Frage nach, wie (illegitime) städtische Räume zu Schauplätzen einer Reflexion von Teilhabe werden können, wenn sich Prozesse des Filmemachens, Tanzens und Musik-Hörens miteinander verschränken. Es wird dafür argumentiert, Partizipation im Kontext dokumentarischer Bewegtbild-Produktionen als prozessual wie auch medial hergestellte Teilhabe zu konzeptualisieren. Die Analyse audiovisueller Teilhabekonstellationen, durch die sonische Körper mit konsti-

tuiert werden, konzentriert sich auf zwei Filme: In *The Queen of Silence* (Agnieszka Zwiefka) und *And-Ek Ghes...* (Philip Scheffner und Colorado Velcu) kommen Musikvideo-Ästhetik und Referenzen auf Bollywood eine entscheidende Rolle zu. Dabei stellt sich die Frage, wie diese Produktionen Repräsentationspolitiken hinsichtlich der Sinti und Roma in Polen und Deutschland durchdenken. Die Resonanzen zwischen Musik, Bewegtbild, tanzenden/hörenden Körpern und urbanen Räumen werden mit Blick auf die Sound Studies und Disability Studies kartiert und die Frage nach den Möglichkeiten einer situerten Wissensproduktion (Haraway) erörtert.

Stokes, Jordan: Rock composition and recomposition in *The Departed's* soundscape. In: *Music and the Moving Image* 6,2, 2013, S. 3–20.

Research on pop music in film has emphasized the transformative effect of the song on the film. Using examples from Martin Scorsese's *The Departed*, I argue that songs, too, are transformed by films, formally altered by a series of transformations I have labeled "Juxtaposition," "Truncation," "and "Extension." (Vorlage)

Stollberg, Arne: Illustration oder Komposition? Camille Saint-Saëns' Musik zu *L'Assassinat du Duc de Guise* (1908) im Licht späterer Gattungskonventionen. In: *Ton-Spuren aus der Alten Welt: Europäische Filmmusik bis 1945*. Hrsg. von Ivana Rentsch und Arne Stollberg. München, text + kritik 2003, S. 93–124.

Stollberg, Arne: Suspense und Sonatenform: Strategien der Filmmusik-Adaption in Miklós Rózsa's »Spellbound Concerto«. In: *Von Arosa nach Leipzig: Hans Schaeuble und sein Kompositionsstudium am Leipziger Konservatorium*. Hrsg. v. Hans-Joachim Hinrichsen & Urs Fischer. Kassel: Bärenreiter 2016, S. 164–178 (Schweizer Beiträge zur Musikforschung. 23.).

Stollberg, Arne: Die Stimme der Eissphinx. Pastoralismus und Anti-Pastoralismus in Vaughan Williams' „Sinfonia antartica“ sowie der Filmmusik zu *Scott of the Antarctic*. In: *Ralph Vaughan Williams*. Hrsg. v. Ulrich Tad-

day. München: edition text + kritik 2018, S. 186–205 (Musik-Konzepte. NF 12.).

Zur Filmmusik in *Scott of the Antarctic* (*Scotts letzte Fahrt*, Großbritannien 1948, Charles Frend).

In Ralph Vaughan Williams's music for the film *Scott of the Antarctic* and the "Sinfonia antartica" "developed from it, the superficially exhibited heroism surrounding the expedition team of Robert F. Scott is subtly undermined. The exotically inflected vocalises of the women's voices – literally a siren's song representing the strange and seductive realm of the Antarctic – unveil an erotic obsession behind the ambitions of the South Pole explorers that ultimately leads them towards death. In contrast to this, the beginning of the film as well as the fourth movement of the symphony ("Intermezzo") portray an equally feminized pastoral idyll connected to the English countryside, which is destroyed by Scott's adventurous spirit revealing itself as an irrational and compulsive drive. (Vorlage)

Stollberg, Arne / Ahrens, Stephan / Königsdorf, Jörg / Willer, Stefan (Hrsg.): *Oper und Film: Geschichten einer Beziehung*. München: edition text + kritik 2019, 254 S.

Inhalt: Janina Müller: Das Opernhafte im Film – eine intermediale Spurensuche (13–46). / Volker Mertens: „Im Kino gewesen“ – komponiert Puccini, der Film seiner Zeit und kinematographische Operndramaturgie (47–68). / Norbert Abels: Die Fernsehoper. Lose Anmerkungen zu einem Relikt aus der Welt von gestern (69–83). / Uta Felten: Mozart als TV-Serie? Überlegungen zu Peter Sellars' *Don Giovanni* (84–97). / Immacolata Amodeo: Das traurige Nashorn. Oper und Film bei Federico Fellini (98–107). / Dirk Naguschewski: Exportschlager. Carmen-Adaptionen im afrikanischen Kino (108–122). / Panja Mücke: „... jene Öffentlichkeit erreicht, die Musik hören möchte“. Musiktheater und Film in den 1920er-Jahren (123–137). / Arne Stollberg: Mysterien – Mirakel – Marienspiele. Korngolds *Heliane* und ihre filmischen Schwestern (138–163). / Stephan Ahrens: Opern für die Leinwand. Erich Wolfgang Korngolds Filmmusik im Hollywood-Melodrama (164–183). / David Roesner: Beyond the Screen. Die Emanzipation der filmischen Bilder in zeitgenössis-

chen Musiktheater-Produktionen (184–211).

Rez. (Jahn, Konstantin) in: *Die Musikforschung* 73,2, 2020, S. 185–187.

Stoppe, Sebastian (Hrsg.): *Film in Concert: Film Scores and their Relation to Classical Concert Music*. Glückstadt: Verlag Werner Hülsbusch 2014, 207 S. (AV-Medien.).

This book wants to explore the nature of film music and its relation to classical music. How is film music perceived today? Does film music have its place on its own – uncoupled from its original film – in the concert hall? And how does film music relate to other musical genres in the 19th and 20th century?

Inhalt: Sebastian Stoppe: Film Music in Concert: Introduction / 7. – Sebastian Stoppe: Film Composing between Art and Business / 11. – Emilio Audissino: Overruling a Romantic Prejudice: Film Music in Concert Programs / 25. – Jaume Radigales: Wagner's Heritage in Cinema: The Bernard Herrmann Case / 45. – Irena Paulus: Williams versus Wagner – Or an Attempt at Linking Musical Epics / 63. – Emilio Audissino: Golden Age 2.0: John Williams and the Revival of the Symphonic Film Score / 109. – Gene Pritsker: On Film Music in the 21st Century / 125. – Kristjan Jarvi: "A Soundtrack to Our Lives..." / 131. – Gene Pritsker: Composing *Cloud Atlas Symphony* / 145. – Lorenzo Sorbo: The Dramatic Functions of Italian Spaghetti Western Soundtracks: A Comparison between Ennio Morricone and Francesco De Masi / 161. – Marco Cosci: Musical Labyrinths in Time: Alain Resnais' *L'Année dernière à Marienbad* / 175. – Pascal Vandelanotte: Ludwig: Consonant Music in a Dissonant Life / 191.

Stoppe, Sebastian: John Williams's Film Music in the Concert Halls. In: *John Williams: Music for Film, Television and the Concert Stage*. Ed. by Emilio Audissino. Turnhout: Brepols 2018, S. 95–116 (Contemporary composers. 1.).

Film music has its roots in late-romantic concert music. A number of composers of so-called "serious music" also composed for the film. And some Golden Age film composers came from the concert-music realm and, once they started their association with Hollywood, continued to pen works for the concert

stage too. Film music had to struggle for a long time against the prejudice that saw it as music not to be taken seriously; it was regarded as "neglected art". Nevertheless, film-music concerts have experienced a blossoming in the recent years. There is a large variety, from programmes that only perform film music in concert halls without any additional element to large-scale events in multi-purpose halls where film music is accompanied by film clips or provides the live accompaniment to entire films. This chapter examines the role of John Williams's film scores in this context. Are there any special features of Williams's film music that make it particularly suitable to the concert hall? How does the performance practice of his film music differ in comparison to classical concerts? Are there any pieces that are played more frequently than others, and if so, why?

Strank, Willem: Jazz in Robert Altmans *Kansas City*. In: *Kieler Beiträge zur Filmmusikforschung* 1, 2008, S. 102–119.

Strank, Willem: Die Verflechtung von Biographie und musikalischer Diegese in Clint Eastwoods *Bird*. In: *Kieler Beiträge zur Filmmusikforschung* 2, 2008, S. 68–75.

Strank, Willem: Van Morrisons Konzertfilme. In: *Rock and Pop in the Movies* 1, 2011, S. 26–50.

Strank, Willem: *Dont Look Back*. In: *Rock and Pop in the Movies* 3, 2013, S. 43–59.

Strank, Willem: Filmmusik im Deutschunterricht. In: *ide: Zeitschrift für den Deutschunterricht*, 2, 2013, S. 102–111.

Strank, Willem / Tieber, Claus (Hrsg.): *Jazz im Film: Beiträge zu Geschichte und Theorie eines intermediären Phänomens*. Wien/Münster: Lit Verlag 2014, 242, (3) S. (Filmwissenschaft. 16.).

Inhalt: Vorwort (Willem Strank und Claus Tieber) / Einleitung: Jazz im Film: Ein weites Feld (Willem Strank und Claus Tieber) / Improvisation/improvisieren. Anmerkungen zu einem missverständlichen Begriff und seiner

Bedeutung in der filmischen Repräsentation von Jazz (Claus Tieber) / Al Jolson und der «jüdische Jazz» (Andrea Oberheiden-Brent) / Jazz und die Cartoons mit Betty Boop (Lena Christolova) / Ideologie und Swingmusik. Zur Deutungsproblematik von Unterhaltungsfilmmusiken aus der Zeit des Nationalsozialismus (Moritz Panning) / Jazz im DEFA-Film (Wolfgang Thiel) / Swing in Schwarz-weiß. Zur dramaturgischen Funktion des Jazztanzes in *Bonjour tristesse* (Hanna Walsdorf) / Zwischen Harmonie und Hegemonie. Jazz in der *Glenn Miller Story* (Irene Kletschke) / *Come Back, Africa*. Jazz im Hollywood der 1950er Jahre und der weiße Hipster. Repräsentationen von race im südafrikanischen und im US-Kino (Max Annas) / Bird, Blues, Broadway. Gestalt und Funktion der Musik in *Shadows* von John Cassavetes (Andreas Münzmay) / Off-Beats und Jump-Cuts – zwei Formen eines Ausdrucks. Jazz und Film im Lichte ihrer Ähnlichkeiten am Beispiel von Bebop und *À bout de souffle* (Frank-D. Neidel) / *Space Is the Place* (1974). Jazz als Methode des Films (Konstantin Jahn) / Free Jazz Documentaries (Willem Strank) / Schläft ein Lied in allen Dingen. *Step Across the Border* und die Konstruktion des romantischen Künstlers (Guido Heidt) / Wenn Gesten und Melodien verschmelzen. Jazz und Schauspiel in Woody Allens *You Will Meet a Tall Dark Stranger* (Sarah Greifenstein) / Verletzung einer Kultur. Repräsentation der Jazzmusikkultur von New Orleans in der US-amerikanischen Serie *Treme* (Claudia Relota).

Stuart-Smith, Mark: From “Mousike” to Synaesthesia: New Interdisciplinary Agendas in Music and Visual Culture. In: *Art History* 39,1, Febr. 2016, S. 173–181.

Review of: Shaw-Miller, Simon: *Eye hEar the Visual in Music*. Farnham: Ashgate, 2013, xvi, 207 S.; Albright, Daniel: *Panaesthetics: On the Unity and Diversity of the Arts*. New Haven/London: Yale University Press 2014, xi, 321 S. (Anthony Hecht Lectures in the Humanities.); *The Routledge Companion to Music and Visual Culture*. Ed. by Tim Shephard & Anne Leonard. New York/London: Routledge, 2014, xviii, 391 S.

[*Excerpt:*] Celebrating the current explosion of productivity in the field of music and visual culture, Tim Shephard and Anne Leonard, ed-

itors of the impressively wide-ranging *Routledge Companion to Music and Visual Culture*, cite the recent deregulation of methodologies and materials, and the chronological and geographical expansion of interests in the field. But they also underline the challenges presented by deregulation and proliferation: “To what extent do the different parts maintain distinct characteristics even as they converge or hybridise into new forms? How should such subjects be taught, within a disciplinary structure that may not yet be sufficiently ? exible to accommodate inter-arts enquiry? And, on a practical level, how many art historians can claim equal mastery in musicology, or vice versa? How can we ensure the production of worthwhile, responsible scholarship that also remains intelligible, accessible, and (above all) useful to researchers in both fields and beyond?”

Summers, Tim: *Star Trek* and the Musical Depiction of the Alien Other. In: *Music, Sound, and the Moving Image* 7,1, Spring 2013, S. 19–52.

Sylvanus, Emaeyak Peter: Prefiguring as an indigenous narrative tool in Nigerian cinema. An ethnomusicological reading. In: *Ethnomusicology: Journal of the Society for Ethnomusicology* 63,2, 2019, 2, S. 159–183.

Prefiguring entails the use of music to predict dialogue and scenes in film. It is prevalent in the cinematic productions of both the ethnic-based film industries in Nigeria and mainstream Nollywood. Theoretically, prefiguring is a function of indigenous storytelling practices, the appropriation of which conjures up layers of meaning for the local practice, practitioners, and audiences. Relying on in-depth textual analyses, composers’ accounts, and relevant literature, I argue that prefiguring is a concept of major theoretical importance to the study of music in Nigerian cinema, not least because its existence and efficacy strongly support notions of a localized film music practice. (Vorlage)

Sylvanus, Emaeyak Peter / Eze-Emaeyak, Obi-ocha Purity: The business of film music in mainstream Nollywood: competing without

advantage. In: *Journal of Cultural Economy* 11,2, 2018, S. 141–153.

This article addresses the business of film music in mainstream Nollywood. It does so by focusing on the materiality of the industry as an institution: its social organisation and systems of film music production; markets; networks; and power relations. Specifically, the arguments rely on social organisational theories, and economic concepts such as vertical integration and market competition alongside inferences from interviews with insider-practitioners. Findings reveal that the Nollywood film music industry is characterised by non-institutionalised vertical integration within a perfectly competitive market in which its film music composers are, essentially, competing without advantage.

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Takaoka, Tomoko: *Bōmei yudayajin no eiga ongaku: 20 seiki doitsu ongaku kara Hariuddo, Higashidoitsu eno kiseki*. [高岡智子: 亡命ユダヤ人の映画音楽: 20世紀ドイツ音楽からハリウッド、東ドイツへの軌跡]. Kyōto: Nakanishiya 2014, 325 S.

[„Jüdische Filmmusik im Asyl: Deutsche Musik des 20. Jahrhunderts in Hollywood und Ostdeutschland“.]

In japan. Schrift. – Jüdische Komponisten, die nach dem Aufstieg der Nazis in die USA gingen, legten den Grundstein für die Filmmusik in Hollywood. Einige von ihnen machten in der Nachkriegszeit in Ostdeutschland Anti-Hollywood-Filmmusik.

Inhalt: Vorwort. Woher kam Filmmusik? (Ursprung der Hollywood-Filmmusik, Ursprung der Anti-Hollywood-Filmmusik). – 1. Mainstream der klassischen Musik des 20. Jahrhunderts (Wiens Musikwelt zwischen den Kriegen und Schönberg; die Kontroverse um die „Neue Musik“, die die zeitgenössische Musik hervorbrachte; Professor Schönbergs Hollywood). – 2. Die Geburt der Hollywood-Filmmusik – Von der Oper zur Hollywood-Filmmusik (Spätromantische „filmähnliche“ Oper; Korngolds *Stadt des Todes* und Bergs *Lulu*; ge-

schultes amerikanisches Publikum; von der Oper zur Filmmusik; Hollywood-Motiv). – 3. Filmmusik, die zu einer Kunstrepublik Weimar, Ostdeutschlands Hollywood, geworden ist (filmmusikalische Studioexperimente in Dessau; Hollywoods Filmindustrie und die Komponisten im Asyl Adorno und Eisler; „Freie“ Filmmusikproduktion im Sozialismus). – 4. Wohin geht Filmmusik? (Hollywood-Motiv; Beruf als Komponist; Filmtone).

Takeuchi, Seiko / Hamanaka, Masatoshi: Ongaku riron ni motodzuku eiga no kōzō-ka [竹内星子 / 浜中雅俊: 音楽理論に基づく映画の構造化]. In: *Jinkō chinō gakkai zenkoku taikai ronbun-shū* [人工知能学会全国大会論文集] 28, 2014, S. 1–4; [= The 28th Annual Conference of the Japanese Society for Artificial Intelligence, 2014]; [URL].

“Structure of the film based on the music theory.”

In japan. Schrift.

Abstract: This document describes the structure of a movie based on the Generative Theory of Tonal Music (GTTM). Various research of summaries of a movie have been developed, it has not easy to representation a relationship of cause and effect between scenes. We propose the method to represent structure of a movie by using Time-Span Tree of GTTM, and we design the rules for analyzing the structure of a movie.

Takeuchi, Seiko / Hamanaka, Masatoshi / Hoshino, Junichi: Ongaku riron GTTM ni motodzuku eiga no kōzō-ka shuhō [竹内星子 / 浜中雅俊 / 星野准一: 音楽理論 GTTM に基づく映画の構造化手法]. In: *Information Processing Society of Japan: IPSJ SIG Technical Reports* 2015-HCI-162,6, 2015, S. 1–8.

“Method of structuring a film based on the Generative Theory of Tonal Music.”

In japan. Schrift.

Abstract: In this paper, we propose a movie summarization system based on the Generative Theory of Tonal Music (GTTM). In this system, we proposed a rule which reproduction human’s cognitive analysis by grouping scenes and get a tree structure (time-span tree) of the entire movie. We propose a

method to summarize the movie by time-span tree of the movie, and verified this system can be created a summary of movie while preserving the important scene to the understanding of the contents.

Tambling, Jeremy: *Opera, Ideology, and Film*. Manchester: Manchester University Press / New York: St. Martin's Press 1987, 223 S.

Tambling, Jeremy (ed.): *A Night in at the Opera: Media Representations of Opera*. London: John Libbey 1994, iii, 310 S. (The Arts Council of England.).

Offering an arresting range of accounts by specialists in music, media, and popular culture on how the popular arts have represented opera, this book raises issues about the sociology of music and its implications for television and video culture. It looks at the relationships between serious and popular music, the desire of some composers to work in the latter while being engaged in more classical composition, and the love-hate relationships between Hollywood and La Scala.

Taniguchi, Akihiro: *Dizunī myūjikkū: Dizunī eiga ongaku no himitsu* [谷口昭弘: Disney Music / ディズニー・ミュージック: ディズニー映画音楽の秘密]. Kokubunji: Stylenote 2016, 397 S.

Abweichender Titel: *Dizunī eiga ongaku: tettei bunseki* [ディズニー映画音楽徹底分析].

[„Disney-Musik: Das Geheimnis von Disneys Filmmusik“ bzw. „Disney-Filmmusik: Eine umfassende Untersuchung“.]

In japan. Schrift. – Erläutert ausführlich die Musik zu mehr als 70 Disney-Filmen, vom ersten Talkie-Anime-Film *Steamboat Willie* von Walt Disney bis zu *Frozen* und *Monsters University* von Pixar.

Inhaltsübersicht: 1. Kurzfilmmusik. – 2. Klassisches Disney (1). – 3. Klassisches Disney (2). – 4. Die Ära der Erben von Walts Willen. – 5. Flaggschiffe des neuen Disney-Films – 6. Disney in der 3D-Ära. – 7. Pixar Movie Music. – Personenindex. – Songtitelindex.

Tarō, Iwashiro: *Eiga ongaku Tarō shugi: saundo torakku no butaiura* [岩代太郎: 映画音楽太郎主義: サウンドトラックの舞台ウラ]. Tōkyō: ZEN'ON Music Company 2016, 243, 11 S.

[„Filmmusik nach dem Taro-Prinzip: Soundtrack Backstage.“]

In japan. Schrift. – Wie wird Filmmusik gemacht? Der Filmmusik-Komponist Tarō Iwashiro spricht mit 12 Filmkomponisten und -regisseuren, die an vorderster Front aktiv sind.

Inhalt: 1. Tarōistische Filmmusiktheorie (Ich und die Filmmusik. Was ist Filmmusik? Wie Filmmusik gemacht wird.). – 2. Dialoge mit 12 Komponisten und Filmregisseuren (Dialog 1: Yuya Ishii [石井裕也] – Dialog 2: Shuichi Okita [沖田修一] – Dialog 3: Yoichi Choi [崔洋一] – Dialog 4: Kazuya Shiraiishi [白石和彌] – Dialog 5: Yoshihiro Nakamura [中村義洋] – Dialog 6: Izuru Narushima [成島出] – Dialog 7: Hideyuki Hirayama [平山秀幸] – Dialog 8: Koji Matsuoka [松岡錠司] – Dialog 9: Atsuhiko Yamashita [山下敦弘] – Dialog 10: Isao Yukisada [行定勲] – Dialog 11: Lee Soi [李相日] – Dialog: 12: John Woo [ジョン・ウー (chin.: 吳宇森)]).

Tavrizjan, Aleksandr Vladimirovič: *Poëtika kinomuzyki Tomasa N'jutana* [Тавризян, Александр Владимирович: Поэтика киномузыки Томаса Ньюмана]. Diss. Moskva: Rossijskaja akademija muzyki imeni Gnesinych 2019, 277 S.

Dazu: Avtoreferat, Moskva 2019, 28 S.; [URL].

„Die Poetik von Thomas Newmans Filmmusik.“ – Zum Werk des US-amerikanischen Filmkomponisten Thomas Newman (*1925).

In kyrill. Schrift.

Taylor, Yuval / Ehrbar, Greg / Goldmark, Daniel: *The Cartoon Music Book*. Chicago, Ill.: Chicago Review Press / A Cappella 2002, xvi, 320 S.

Inhalt: Episodic history of cartoon music. Animated cartoons and slap-stick comedy / Edith Lang and George West – Make Walt's music: music for Disney animation, 1928–1967 / Ross Care – An interview with Carl Stalling / Mike Barrier – Hidey hidey hidey ho – boop-boop-a doop! the Fleischer studio and jazz car-

toons / Jake Austen – I love to hear a minstrel band: Walt Disney's *The Band Concert* / David Wondrich – Disney, Stokowski, and the genius of *Fantasia* / Chalre L. Granata – Music and the animated cartoon / Chuck Jones – Classical music and Hollywood cartoons: a primer on the cartoon canon / Daniel Goldmark – Music in cartoons / Scott Bradley – Personality on the sound track: a glimpse behind the scenes and sequences in filmland / Scott Bradley – Make mine music and the end of the swing era / Stuart Nicholson – Sublime perversity: the music of Carl Stalling / Will Friedwald – Carl Stalling, improviser & Bill Lava, acme minimalist / Kevin Whitehead – Raymond Scott, accidental music for animated mayhem / Irwin Chusid – Winston Sharples and the “inner Casper” (or Huey has two mommies) / Will Friedwald – An interview with Hoyt Curtin / Barry Hansen and Earl Kress – Rock 'n' roll cartoons / Jake Austen – “Put one note in front of the other”: the music of Maury Laws / Greg Ehrbar.

Teibler-Vondrak, Antonia: *Silvestre Revueltas: Musik für Bühne und Film*. Wien/Wien: Böhlau 2011, 380 S.

V.a. Kap. 3: Silvestre Revueltas und der Film, S. 48–182.

S. auch unter Vondrak.

Thayer, Julian F. / Levenson, Robert W.: Effects of Music on Psychophysical Responses to a Stressful Film. In: *Psychomusicology* 3,1, 1983, S. 44–52.

Thiel, Wolfgang: *Filmmusik in Geschichte und Gegenwart*. Berlin: Henschelverlag Kunst u. Gesellschaft 1981, 447 S. (Film, Funk, Fernsehen.).

Rez. (Amzoll, Stefan) in: *Musik und Gesellschaft* 32, 1982, S. 116–117. – Rez. (Hansjörg Pauli) in: *Schweizerische Musikzeitung – Schweizer musikpädagogische Blätter* 122, 1982, S. 179–181.

Auszug: Ästhetik und Geschichte der Musik in den dokumentarischen Filmgenres [1981]. In: *Ton: Texte zur Akustik im Dokumentarfilm*. Hrsg. v. Volko Kamensky, Julian Rohrer & Rick Altman. Berlin: Vorwerk 8 2013, S. 64–

73.

Eine kritische Bestandsaufnahme der Dokumentarfilmmusik zeigt, wie nahtlos mitunter kompositorische und ideologische Ansätze miteinander verbunden sind. Neben progressiver Stummfilmmusik und der Rolle der Musik in nationalsozialistischen Propagandafilmen wird auch die UFA-Kulturfilmmusik diskutiert. (Cornelia Schöntube)

Thiel, Wolfgang: Europäische Tonfilmmusik. In: *Das Handbuch der Filmmusik: Geschichte – Ästhetik – Funktionalität*. Hrsg. v. Josef Kloppenburg. Laaber: Laaber-Verlag 2012, S. 339–412.

Thiel, Wolfgang: Die Hollywooder Tonfilmsymphonik. Studien zu Geschichte, Wesen, Gestalt und Funktion. In: *Kieler Beiträge zur Filmmusikforschung* 8, 2012, S. 149–185 (online).

Auch in: *Film und Musik als multimedialer Raum*. Hrsg. v. Tarek Krohn u. Willem Strank. Marburg: Schüren, 2012, S. 146–167 (Marburger Schriften zur Medienforschung. 35.).

Thiel, Wolfgang: Zwischen „Hochofen-Musik“ und Orchesterklängen. Hanns Eislers Arbeit als Komponist und „Musikreporter“ für Joris Ivens' Film *Pesne o Gerojach/Heldenlied/Die Jugend hat das Wort/Komsomol* von 1932. In: Hanns Eisler: angewandte Musik. München: Ed. Text + Kritik 2012, S. 82–99.

Hanns Eisler's score *Pesne o Gerojach/Song of Heroes* (1932), written for Joris Ivens' documentary film, has been little-noticed up 'til now. It contains four pieces for orchestra of differing origins and “Magnito-Komsomolzen-Song”, a ballade for choir with lyrics by Sergej Tretjakow, was specially composed for the finale of the film. Stylistically, the score is on a par with other film music by Eisler such as *Kuhle Wampe*. Prominent features are the novel sound of a jazz band-like orchestration, the economy of the texture, the striking nature of the melodic and harmonic ideas. His film music implies unsentimental, combative gestures, portraying social attitudes which glorify the supposed enthusiasm of the builders from Magnitogorsk. (Vorlage)

Thiel, Wolfgang: *Fetzers Flucht* – vielumstritten, verboten, vergessen ... In: *Kieler Beiträge zur Filmmusikforschung* 11, 2014, S. 222–234 (online).

Thiel, Wolfgang: Zwischen Chronik und Deutung. Anmerkungen zu einer Methodik der Filmmusikhistoriographie. In: *Kieler Beiträge zur Filmmusikforschung*, 12, 2016, S. 337–352 (online).

Thiel, Wolfgang: Filmmusik im Geiste Eislers: Andre Asriel und die DEFA. In: *Eisler-Mitteilungen*, 68, 2019, S. 20–22.

Wolfgang Thiel explores Andre Asriel's work as a composer for the East German film company DEFA, which began in 1955 and spanned fourteen feature films and two dozen documentaries. As Asriel himself admitted, a key influence was the book *Composing for the Films* by his teacher Eisler. Without copying Eisler, he adopted a number of his aesthetic devices such as "dramaturgical counterpoint" and the composition of film music in standard forms. Typical of Asriel's film scores are a contrapuntual, quasi-Baroque structure, the use of popular music styles, and bespoke, selective instrumentation that avoids the standard sound of a film orchestra.

Thiel, Wolfgang: Misslungener Film, gute Musik. Innovative Trends in der Filmmusik und Günter Kochans Komposition für *Italienisches Capriccio* (DDR 1961). In: *Filmblatt* 24,69, 2019/20 S. 22–29.

Über den Film von Glauco Pellegrini mit der Musik von Kochan.

Thiel, Wolfgang: Der Klang der Zukunftsstädte: Zur musikalischen und akustischen Gestaltung filmischer SciFi-Cities. In: *Urbane Zukünfte im Science-Fiction-Film: Was wir vom Kino für die Stadt von morgen lernen können*. Hrsg. v. Ferdinando Terelle, Anke Steinborn & Denis Newiak. Berlin: Springer Berlin – Springer Spektrum 2020, S. 94–104.

Thomas, Dessi: *Zwischen Hören und Sehen: Musik und Montage im zeitgenössischen franzö-*

sischen Spielfilm. Marburg: Tectum Verlag 2017, 132 S.

In meiner Montagepraxis kommt es oft vor, dass ich eine Sequenz schneide und Musik darüber lege und die Geschichte funktioniert. Doch was genau „funktioniert“ denn da? Kann man diese Relation oder diesen magischen Zusammenhang von Filmmusik und Montage im Film beschreiben und wie kommt er zustande? Diese Arbeit betrachtet zur Beantwortung ihrer Fragestellung drei aktuelle und preisgekrönte Spielfilmproduktionen, *Mustang*, *Michael Kohlhaas* und *Timbuktu*, die sich in unterschiedlicher Form mit dem Widerstand von Einzelindividuen gegen Unmenschlichkeit und Ungerechtigkeit auseinandersetzen. Sie zeigt dabei auch auf, welche verschiedenen Gestaltungsmöglichkeiten Montage, Sound und Filmmusik für eine Filmzerzählung bieten und möchte damit Filmstudenten, Filmschaffenden und Filminteressierten einen Einblick in die musikbetonte Montagearbeit geben.

Thompson, William Forde / Russo, Frank A. / Sinclair, Don: Effects of Underscoring on the Perception of Closure in Filmed Events. In: *Psychomusicology* 13,1–2 (= Special vol. on film music), 1994, S. 9–27.

Thomsen, Kai: „Careless love“. Zur Filmmusik von Volker Schlöndorffs *Homo Faber*. In: *Diskussion Deutsch*, 140, 1994, S. 401–410.

Tieber, Claus / Windisch, Anna Katharina (eds.): *The Sounds of Silent Films: New Perspectives on History, Theory and Practice*. Basingstoke/New York: Palgrave Macmillan 2014, 288 S. (Palgrave Studies in Audio-Visual Culture.).

Inhalt: Introduction: 'The Birth of Cinema from the Spirit of Music' / Claus Tieber, Anna K. Windisch (1–9). – 1. Organizing a Music Library for Playing to Pictures in Britain: Theory vs. Practice / Julie Brown (13–35). – 2. The Formation of a Swedish Cinema Music Practice, 1905–1915 / Christopher Natzen (36–48). – 3. The Use of Cue Sheets in Italian Silent Cinema: Contexts, Repertoires, Praxis / Marco Targa (49–65). – 4. Music, Singing and Stage Practice in the Cinemas of Upper Silesia during the 1920s / Urszula Biel (66–83). – 5. The

Sound of Music in Vienna's Cinemas, 1910–1930 / Claus Tieber and Anna K. Windisch (84–102). – 6. The Moving Picture World, W. Stephen Bush, and the American Reception of European Cinema Practices, 1907–13 / James Buhler and Catrin Watts (103–122). – 7. Musical Beginnings and Trends in 1920s Indian Cinema / Olympia Bhatt (123–138). – 8. Deconstructing the 'Brutal Savage' in John Ford's *The Iron Horse* / Peter A. Graff (141–155). – 9. The Hermeneutic Framing of Film Illustration Practice. The *Allgemeines Handbuch der Film-Musik* in the Context of Historico-Musicological Traditions / Maria Fuchs (156–171). – 10. Sergei Eisenstein and the Music of Landscape: the 'Mists' of Potemkin between Metaphor and Illustration / Francesco Finocchiaro (172–191). – 11. Paradoxes of Autonomy. Bernd Thewes' Compositions to the Rhythm-films of Hans Richter / Marion Saxer (192–207). – 12. The Tradition of Novelty – Comparative Studies of Silent Film Scores: Perspectives, Challenges, Proposals / Marco Bellano (208–220). – 13. Germaine Dulac's Silent Film *La Souriante Madame Beudet* (1923) and Its Scores by Arthur Kleiner and Manfred Knaak / Jürg Stenzl (221–250).

Timm, Eitel: Musik im Film. Möglichkeiten und Grenzen der Transkription. In: *Filmphilologie: Studien zur englischsprachigen Literatur und Kultur in Buch und Film*. Hrsg. v. Paul G. Buchloh, Jes-Peter Becker & Gottfried Schröder. Kiel: Universität Kiel 1982, S. 155–175 (Kieler Beiträge zur Erweiterung der Englischen Philologie. 2.).

Tinker, Chris: Jacques Demy's ›Les Demoiselles de Rochefort‹ (1967): Beyond the Hollywood film musical. In: *Australian Journal of French Studies* 41,1 2004, S. 37–47.

Titel, Jan: Der Architekt. David Raksin und das Golden Age. Das Golden Age der Filmmusik. In: *Cinema musica*, 17, 2009, S. 38–43.

Titus, Joan: *The Early Film Music of Dmitry Shostakovich*. New York/Oxford: Oxford University Press 2016, xv, 253 S.

In the late 1920s, Dmitry Shostakovich

emerged as one of the first Soviet film composers. With his first score for the silent film *New Babylon* (1928–29) and the many sound scores that followed, he was situated to observe and participate in the changing politics of the film industry and negotiate the role of the film composer. In *The Early Film Music of Dmitry Shostakovich*, author Joan Titus examines the relationship between musical narration, audience, filmmaker, and composer in six of Shostakovich's early film scores, from 1928 through 1936. Titus engages with the construct of Soviet intelligibility, the filmmaking and scoring processes, and the cultural politics of scoring Soviet film music, asking how listeners hear and see Shostakovich. The discussions of the scores are enriched by the composer's own writing on film music, along with archival materials and recently discovered musical manuscripts that illuminate the collaborative processes of the film teams, studios, and composer. *The Early Film Music of Dmitry Shostakovich* commingles film/media studies, musicology, and Russian studies, and is sure to be of interest to a wide audience including those in music studies, film/media scholars, and Slavicists.

Rev. (Taylor, Richard) in: *Music, Sound, and the Moving Image* 11,1, 2017, S. 124–127. – Rev. (Sheinberg, Esti) in: *Slavic Review* 76,4, 2017, S. 1137–1139.

Tobias, James: Isolated Tracks and Media Clouds: Surveying Problems and Positions in Music, Sound, and the Moving Image before and after Digital 'Convergence'. In: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 101–114.

This special volume of *Music, Sound, and the Moving Image* collects seven broadly ranging essays in the interest of putting problems in, and orientations for, specific lines of research in conversation. Beginning with Nicholas Reyland's work on screen scoring as style in Hollywood blockbusters, and ending with Benjamin Robertson's software studies-oriented critique of media composition, the work collected here stresses the contemporary movement as particularly apposite for staking out problematics, driving questions, and ten-

tative answers across these lines of inquiry. On one hand, massive growth has occurred in scholarship across those fields typically represented in MSMI, while new journals and disciplinary approaches continue to appear; both problems and value proliferate in scholarly work where music and sound meet or inform screen cultures. On the other, recent scholarly handbooks surveying these productively noisy conversations on musicality, sound and audition, and audiovisuality provide, if not a common reference framework, a highly configurable guide to navigating historical and contemporary research at those epistemological inflection points where media studies and cultural and technocultural studies move towards or away from one another and where music, sound, and audiovisual studies becomes ever more vital work.

Tode, Thomas: Töne stürmen gegen das Bild. Musikalische Strukturen im Werk von Dziga Vertov. In: *Cinema. Unabhängige Schweizer Filmzeitschrift* 49, 2004, S. 21–35.

Tode, Thomas: Un Film peut en cacher un autre: À propos des différentes versions du ›Cuirassé Potemkine‹ et de la réapparition de la mise en musique de Meisel. In: *1895: Revue de l'Association Française de Recherche sur l'Histoire du Cinéma* 47, 2005, S. 39–76.

Toropova, A[lla] V[ladimirovna] / Ermakova, N[atal'ja] M[ichajlovna]: Kinomuzыka kak osnova art-terapevtičeskogo treninga dlja razviti-ja ličnostnoj refleksii v junošeskom vozraste [Торопова, А[лла] В[ладимировна] / Ермакова, Н[аталья] М[ихайловна]: Киномузыка как основа арт-терапевтического тренинга для развития личностной рефлексии в юношеском возрасте]. In: *Muzykal'naja psihologija, psihologija muzykal'nogo obrazovanija* 2, 2014, S. 70–81; [URL].

„Filmmusik als Grundlage des kunsttherapeutischen Trainings zur Entwicklung der persönlichen Reflexion im Jugendalter.“

In kyrill. Schrift. – *Abstract*: The article seeks to find and test the psychological and pedagogical methods development mechanisms of personal reflection in adolescence. Such tool

development is the creation of art therapy practice on the basis of cinematic synthesis of the arts. Theoretical basis of maintaining the various reflexive positions in the perception of cinema is the functional role of music in film. The authors examine in detail the formation of the main functions of music in film and the birth of an independent genre – film music. As a result, the theoretical analysis and experimental work for the first time in the literature the authors argue that the special functions of film music, such as illustrative and distancing, may contribute to the harmonious development of mechanisms for personal reflection through the actualization of identification and isolation. Testing the effectiveness of the training was conducted on the basis of the group of 2nd year students of the Moscow State Pedagogical University and showed promising increased use of this technique in the age aspect, and in terms of changes in special orientation (for example, in groups of psycho-correction)

Torras i Segura, Daniel: Los spots musicales. Diferencias con el género cinematográfico musical. / Musika iragarkiak. Musika genero zine-matografikoarekiko ezberdintasunak. / Musical commercials. Differences with musical cinematographic genre. In: *Zer* 18,35, 2013, S. 215–232.

Musicals are currently used as mechanism of attraction and persuasion. The musical commercials feature iconic attributes and codes related to the musical film genre. But although the main references of the musicals, as well as their uses, are usually kept in commercials, the semiotic interpretation and structure vary considerably with respect to films. These modifications are due to the influence of parameters such as the duration, the purpose, the form of reception, the origin of the script and its structure. A qualitative comparison between musical film and musical commercials is to argue this difference of interpretation.

Torras i Segura, Daniel: La esencia del silencio audiovisual. 'El silencio' de Bergman como ejemplo. In: *Comunicación: Revista Internacional de Comunicación Audiovisual, Publicidad*

y *Estudios Culturales* 12, 2014, S. 82–93.

Zu Ingmar Bergmans Spielfilm *Tystnaden* (*Das Schweigen*, Schweden 1963).

Silence is an audiovisual expressive matter, which is always significant. The essence of silence is contrast, which is needed to perceive it; ambiguity, because silence cannot make reference to one particular object or concept; and communicative context-dependence. Audiovisual silence – silence located in an audiovisual product – has three more features: constant meaning, because it is the will of the filmmaker; multiple interaction, because it is modulated by all audiovisual elements; and, finally, present anchored, because of the impossibility of relating to other film time than the ‘here and now’.

Torras i Segura, Daniel: La transformación del género audiovisual musical en la red: Los lipdubs como vestigios del cine musical. In: *Comunicación y Hombre: Revista Interdisciplinaria de Ciencias de la Comunicación y Humanidades* 11, 2015, S. 115–128.

This article determines what remains of the musical film as genre in the new musical formats of the 2.0 communication. The citizen public / creator of the new communicative paradigm produces and promotes the lipdubs with a semi-amateur perspective, an ideological or corporative promotion, familiar surroundings, an aesthetic of improvisation, and the anonymous and collective character of their participants. New musical formats represent a transition from the musical film to the network in which the essential attributes of the former are maintained, but where its connotations and some relevant traits change, becoming a ludic presentation of the society itself.

Touidoire-Surlapierre, Frédérique / Lécroart, Pascal (sous la dir. de): *Marges de l'opéra: musique de scène, musique de film et musique radiophonique en France, en Suisse, en Allemagne et aux Etats-Unis, 1920–1950*. Paris: Vrin 2015, 282 S + 1 CD (MusicologieS.).

Darin u.a.: III. Les compositeurs face au cinema: un palliatif du rêve opératique ? – Michel Gribenski: L'opéra cinématographique

selon René Clair et Georges Auric, ou la modernité ambivalente du phonographe dans *À nous la liberté !* (1931) / 129. – Audrée Descheneaux: Transcendance et apolitisme dans *L'Idée* (1934) d'Arthur Honegger / 135. – Jérôme Rossi: De la musique de scène à la musique de film: *Macbeth* d'Orson Welles et Jacques Ibert, une écriture musico-cinématographique / 151. – Cécile Carayol: La musique de film comme prolongement de l'opéra: correspondances entre *The Wuthering Heights* et *The Ghost and Mrs Muir* de Bernard Herrmann / 173.

Trajkovski, Aleksandar: *Muzikata vo makedonskiot igran film: od »Frosina« do »Lazar«* [Трајковски, Александар: *Музиката во македонскиот игран филм: од »Фросина« до »Лазар«*]. Skopje: Kinoteka na Makedonija 2018, 315 S.

In kyrill. Schrift. – Zur Filmmusik in der makedon. Filmgeschichte 1952–2015. – *Inhaltsverzeichnis*: [URL]. – Mit Zusammenfassung in englischer Sprache.

Travn, Danni: *Bent Fabricius-Bjerre: en biografi*. København: Gyldendal Fakta 2014, 311 S.

Biografie des dänischen Unterhaltungsmusiker und Komponisten Bent Fabricius-Bjerre (1924–2020); [Filmographie: URL].

Tribble, Evelyn: ‘When Every Noise Appalls Me’: Sound and Fear in *Macbeth* and Akira Kurosawa's *Throne of Blood*. In: *Shakespeare* 1,1, June 2005, S. 75–90.

Troelsen, Anders: Sans og Samling: Om sammenligninger mellem musik og billede [“Connections and Correspondences between Visual Art and Music”]. In: *K&K: Kultur og Klasse* 47,127, 2019, S. 91–110; [URL].

In dän. Sprache. – *Abstract*: Mapping a span of extrinsic and intrinsic relationships between music and visual arts (including film), the article discusses ways of comparative analysis. It takes its starting point in concrete examples and proposes some provisional categories for this kind of aesthetic examination. Important for the comparative analysis is that

it includes the specific sensory substance of the visual and auditory elements and sticks to a similar analytic level for both art forms. On the other hand, identifications of historical and structural convergence can assume an embarrassing concrete form without taking into account that often they should be located at a rather vague and overarching level. Acknowledging the necessity and usefulness of analogies, the article also warns against the obvious pitfalls involved.

Troickaja, G.: Muzyka v ital'janskom neorealistskom kino. In: *Sovetskaja muzyka*, 9, 1959, S. 110–117.

Turk, Tisha: Transformation in a New Key: Music in Vids and Vidding. In: *Music, Sound, and the Moving Image* 9,2, 2015 (Special Issue: "Musical Screens: Musical Inventions, Digital Transitions, Cultural Critique". Guest ed.: James Tobias), S. 163–176.

'Vids', a genre of remix that began as slideshows and VHS tapes and is now a widespread digital practice, combine clips from movies or television with carefully chosen music (usually popular songs) to celebrate, interpret, or critique the video source. Vids are defined by music: vidders' use of music helps to distinguish vids and the vidding tradition from other forms of remix video. Yet most fan studies scholarship on vidding has focused on vids' relationships with their visual source texts and paid relatively little attention to music. In contrast, I argue that music plays a key role in both the creative processes of vidders and the rhetorical and emotional effects of vids on their intended audiences. And, in addition to contributing to vids' transformations of their visual source material, music is itself transformed through integration into a vid. This analysis suggests that – at least for their intended audiences – vids do constitute transformative and thus fair use of copyrighted music.

– U –

Uvarov, Sergej Alekseevič: *Muzyka v režissure Aleksandra Sokurova* [Уваров, Сергей Алексеевич: *Музыка в режиссуре Александра Сокурова*]. Diss. Moskva: Moskovskaja gosudarstvennaja konservatorija imeni P. I. Čajkovskogo 2014, 259 S.

Dazu: Avtoreferat diss., Moskva 2015, 30 S.; [URL].

„Musik in der Regie von Aleksandr Sokurov (*1951).“

In kyrill. Schrift.

Inhalt: Vvedenie. – Glava I: *Klassičeskaja muzyka v fil'mach Sokurova* / 16: – Tvorčeskaja evoljucija A. Sokurova. K probleme periodizacii / 16; – I period: Lejtmuzyka / 25 – «Avtomobil' nabiraet nadežnost'» / 25 – «Odnokij golos čeloveka» / 27 – «Sonata dlja Gitlera» / 35 – «Marija» / 37; – II period: Muzykal'naja mozaika / 44 – «I ničego bol'se» / 45 – «Žertva večernjaja» / 53 – «Skorbnoe besčuvstvie» / 57 – «Ampir» / 65; – III period: Muzykal'nyj vakuum / 68 – «Kamen'» / 69 – «Tichie stranicy» / 72; – IV period: Muzykal'nyj tuman / 76 – «Mat' i syn» / 76 – «Vostočnaja elegija» / 77. – Glava 2: *Sotrudničestvo s sovremennymi kompozitorami* / 84: – Aleksandr Michajlov / 85 – «Razžalovannyj» / 85 – Jurij Chanin (Chanon) / 89 – «Dni zatmenija» / 90 – «Spasi i sochrani» / 96 – Sergej Evtušenko / 107 – «Rober. Ščastlivaja žizn'» / 107 – «Russkij kovčeg» / 109 – Andrej Sigle 111 «Telec» / 113 – «Otec i syn» / 114 – «Solnce» / 116 – «Aleksandra» / 118 – «Faust» / 120 – Murat Kabardokov / 130. – Glava III: *Muzykal'nyj teatr Aleksandra Sokurova* / 132 – Neosuščestvlennye zamysly i eksperimenty / 133 – Peterburgskie koncertno-teatral'nye postanovki / 137 – Postanovki oper M. Musorgskogo / 142 – «Oresteja» S. Taneeva v Michajlovskom teatre / 150 – «Antigona» S. M. Slonimskogo v Kapelle im. Glinki / 162 – «Pokajanie» v Kapelle im. Glinki / 164. – Glava IV. *Obrazy muzykantov v tvorčestve Sokurova* / 168 – Dmitrij Šostakovič / 169 – «Al'tovaja sonata. Dmitrij Šostakovič» / 172 –

«Kompozitor Šo stakovič» / 182 – «Dmitrij Šostakovič» / 186 – Fedor Šaljapin / 190 – «Ēlegija» / 190 – «Peterburgskaja ēlegija» / 194 – Vitautas Landsbergis: «Prostaja ēlegija» / 195 – Mstislav Rostropovič i Galina Višnevskaja: «Ēlegija žizni» / 197 – Sergej Slo-nimskij: «Intonacija» / 198 – «Jurij Temirka-nov. Repeticija» / 200. – Zaključenie / 205. – Literatura / 217.

– V –

Valenzuela, Juan Ignacio: *Georges Delerue: De la Nouvelle Vague a Hollywood*. Prólogo de Bruce Beresford; proemio de Colette Delerue. Murcia: Ediciones Rosetta, 2019, 304 S.

Välämäki, Susanna: Transgender hearing and healing. The musical processing of trauma in *Boys Don't Cry* and *The Brandon Teena Story*. In: *Radical Musicology* 7, 2019, online.

Van Der Merwe, Ann: Music, the Musical, and Postmodernism in Baz Luhrmann's *Moulin Rouge*. In: *Music and the Moving Image* 3, Fall 2010, S. 31–38.

Verdi, Luigi: *Franz Liszt e la sua musica nel cinema*. Lucca: Libreria Musicale Italiana 2014, 520 S.

Inhalt: Liszt personaggio cinematografico / 3: Lisztiana / 7 – Liszt e Chopin / 85 – Liszt e Schumann / 109 – Liszt e Wagner / 123 – Liszt e gli altri / 145 – Liszt deus ex-machina / 159 – Comparate (in)verosimili / 175. – Franz Liszt: musica e immagine / 183: – Cinema e televisione / 199 – Cartoni animati / 431. – Bibliografia sintetica / 479. – Elenco dei film in ordine cronologico / 481: – Film con Franz Liszt / 482 – Film con musiche di Franz Liszt / 484. – Abstract: Franz Liszt in the Movies / 495. – Indice delle composizioni nei film / 505 – Indice dei film con Franz Liszt / 515 – Indice di episodi biografici salienti / 517.

Vernallis, Carol: *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. New York: Oxford University Press 2013, ix, 354 S.

Argues that we are the crest of a new international style in which sonic and visual parameters become heightened and accelerated. This audiovisual turn calls for new forms of attention. Post-classical cinema, with its multi-plot narratives and flashy style, fragments under the influence of audiovisual numbers and music-video-like sync. Music video becomes more than a way of selling songs. YouTube's brief, low-res clips encompass many forms and foreground reiteration, graphic values and affective intensity. These three media are riven by one another: a trajectory from YouTube through music video to the new digital cinema reveals commonalities, especially in the realms of rhythm, texture and form.

Vernallis, Carol / Herzog, Amy / Richardson, John (eds.): *The Oxford Handbook of Sound and Image in Digital Media*. Oxford/New York: Oxford University Press 2013, xii, 817 S.

Inhalt: Introduction / 1 – Cinema in the Realm of the Digital: Foundational Approaches. Digital Cinema: Convergence or Contradiction? / 13 – Angels of Light / 45 – Lost in Sensation: Reevaluating the Role of Cinematic Sound in the Digital Age / 61 – Dialogue: Screens and Spaces. Large Screens, Third Screens, Virtuality, and Innovation / 77 – Public Screens and Urban Life / 92 – Glitches, Noise, and Interruption: Materiality and Digital Media. A Noisy Brush with the Infinite: Noise in En-folding-Unfolding Aesthetics / 101 – Dirty Sound: Haptic Noise in New Extremism / 115 – Going Gaga for Glitch: Digital Failure and Feminist Spectacle in Twenty-First Century Music Video / 127 – Discursive Accents in Some Recent Digital Media Works / 140 – Doping the Voice / 154 – Uncanny Spaces and Acousmatic Voices. Monstrous Noise: *Silent Hill* and the Aesthetic Economies of Fear / 173 – “Charm the Air to Give a Sound”: The Uncanny Soundscape of Punchdrunk's *Sleep No More* / 191 – A Gash in the Portrait: Martin Arnold's *Deanimated* / 214 – The Acousmatic Voice and Metaleptic Narration in *Inland Empire* / 236 – Dialogue: Visualization and Sonification. Museum Without Walls, Art History Without Names: Methods and Concepts for

Media Visualization / 253 – Explorations in Cultureson / 279 – Virtual Worlds, Paranoid Structures, and States of War. Music and the State of Exception in Alfonso Cuarón's *Children of Men* / 289 – Understanding the Pleasures of War's Audiovision / 310 – Outside the Law of Action: Music and Sound in the *Bourne* Trilogy / 325 – Debating the Digital: Film and Reality in Barry Levinson's *Wag the Dog* / 350 – Between Artifice and Authenticity: Music and Media in *Wag the Dog* / 369 – Blockbusters! Franchises, Remakes, and Inter-textual Practices. "I Am Beowulf! Now, Its Your Turn": Playing With (and As) the Digital Convergence Character / 381 – Lion and Lambs: Industry-Audience Negotiations in the *Twilight Saga* Franchise / 397 – Sonic Times in *Watchmen* and *Inception* / 417 – Inglo(u)rious Basterdization? Tarantino and the War Movie Mashup / 437 – Dialogue: De-Coding *Source Code*. Sound Thinking: Looped Time, Duped Track / 465 – *Source Code*: Eco-Criticism and Subjectivity / 483 – Notes to the Soundtrack of *Source Code* / 502 – Rethinking Audiovisual Embodiment. Virtual and Visceral Experience in Music-Oriented Video Games / 517 – A Gaga-World Pageant: Channeling Difference and the Performance of Networked Power / 534 – Coming to Mind: Pornography and the Mediation of Intensity / 551 – Sounds and Images of the New Digital Documentary. The World in the Palm of Your Hand: Agnes Varda, Trinh T. Minh-ha, and the Digital Documentary / 567 – The Sonic Summons: Meditations on Nature and Anempathetic Sound in Digital Documentaries / 582 – Workers Leaving the Factory: Witnessing industry in the Digital Age / 598 – Modes of Composition: Digital Convergence and Sound Production. The Absent Image in Electronic Music / 623 – Hugues Dufourt's Cinematic Dynamism: Space, Timbre, and Time in *L'Afrique d'après Tiepolo* / 642 – Scoring for Film and Video Games: Collaborative Practices and Digital Post production / 663 – Visualizing the App Album with Björks *Biophilia* / 682 – Digital Aesthetics Across Platform and Genre. Accelerated Aesthetics: A New Lexicon of Time, Space, and Rhythm / 707 – Acoustic Auteurs and Transnational Cinema / 732 – Instrumental Visions: Electronica, Music Video, and the Environmental Interface / 752 – Index / 773.

Vicente, Victor A.: Strange new worlds? Musical instruments and cultural and temporal coding in Indian and Turkish science-fiction film. In: *Musica humana* 3,1, 2011, S. 41–59.

Sci-fi's extra-planetary scope has ensured it a global audience, inspiring the rise of the genre in many unexpected places. This article explores the emergent worlds of science fiction cinema in India and Turkey, comparing the local uses of music to those of the West and Japan. Specifically, it examines the way indigenous timbres are used in the context of symphonic and digitized sound to code temporal and cultural otherness. Analyzing scenes from "Stargate", the Bollywood romance "Love Story 2050", and the Turkish space comedy G.O.R.A. the essay investigates how musical instruments, orchestration, and timbre are used to re-envision the past, construct the present vis-à-vis other world powers, and not only imagine potential futures, but indeed forge new trajectories in history.

Viejo, Breixo: La libertad de la imaginación: música y sonido en el cine de Luis Buñuel. In: *Bulletin of Spanish Studies: Hispanic Studies and Researches on Spain, Portugal and Latin America* 93,4, 2016, S. 639–656.

Dependiendo de las condiciones socioeconómicas en las que realizó su obra—ya fuera en Francia, España, México o Estados Unidos—Buñuel empleó composiciones originales escritas específicamente para sus películas, reutilizó obras fundamentales de música clásica, o decidió prescindir de todo tipo de acompañamiento musical extradiagético. Este artículo señala que fue precisamente esta decisión de rechazar un uso convencional de la música ilustrativa lo que permitió al maestro español alcanzar un estilo plenamente surrealista en sus últimos largometrajes, desde *Diario de una camarera* (1964) hasta *Ese oscuro objeto del deseo* (1977).

Viktória, Ozsvárt: Interactions between symphonies and film music in the oeuvre of László Lajtha. In: *Studia Musicologica* 58,2, 2017, S. 239–253.

Villa, Sara: Practices and the Dawn of the New American Cinema. In: *The Oxford Handbook of Critical Improvisation Studies*. Ed. by George E. Lewis & Benjamin Piekut. Bd. 2. New York/Oxford: Oxford University Press 2016, S. 322–337 (Oxford Handbooks.).

In 1960, cinema critic Jonas Mekas welcomed the advent of the New American Cinema, praising the wave of independent movies produced in late 1950s for their casual and fragmentary nature. The key feature of these productions, which was particularly remarkable in the case of two major features—*Shadows* by John Cassavetes and *Pull My Daisy* by Alfred Leslie and Robert Frank—was an anti-Hollywood style that relied on improvisatory practices affecting all structural levels: from the acting to the montage, from the photography to the soundtrack. The style of this “spontaneous cinema” was a pastiche of multiple improvisatory practices, borrowed from bebop, beat poetry, and Stanislavsky’s acting techniques, which defied traditional cinematographic narratives. A close analysis of *Shadows* and *Pull My Daisy* reveals the multiple forms of improvisation that shaped these movies’ “spontaneous poetics” and the ways in which they both managed to bring improvisation into film art.

Volmar, Axel: Klanglandschaften der *new frontier*. Auditive Zukunftsvisionen und das Verhältnis zwischen Avantgarde und Kulturindustrie im US-amerikanischen Science-Fiction-Film. In: *Act: Zeitschrift für Musik & Performance* 6, 2015, 20 S.; [URL].

Der Beitrag thematisiert produktionsästhetische Strategien zur Darstellung audativer Zukunftsvisionen im US-amerikanischen Science-Fiction-Film. Diese werden speziell anhand narrativer Wiederaufrufe des frontier-Topos behandelt, in denen insbesondere das Weltall zum Imaginationsraum einer letzten bzw. “New Frontier” “stilisiert wurde, denn der frontier-Mythos stellt bis heute das maßgebliche Szenario dar, in dem wissenschaftlich-technischer Fortschritt im öffentlichen Diskurs der USA verhandelt wird. Anhand von Filmbeispielen aus den 1950er bis 1980er Jahren wird untersucht, auf welche Weise musikalische und akustische Signaturen zur Markierung unbekannter Zukünfte

entstanden. Dabei wird die These vertreten, dass die Erschließung neuer Klangwelten durch die US-Filmindustrie insbesondere auf Aneignungen ästhetischer Formen und medialer Praktiken aus dem Bereich der musikalischen Avantgarden basierte und die Produktion audativer Zukunftsvisionen damit der gleichen ideologischen Struktur folgte, die der frontier-Mythos auf der Handlungsebene im Rahmen der fiktiven Eroberungen des Welttraums einnahm.

Vondrak, Antonia: Silvestre Revueltas: Innovative Filmmusik. In: *Österreichische Musikzeitschrift (ÖMZ)* 59,10, 2004, S. 19–30.

S. auch unter Teibler-Vondrak.

Vuoskoski, Jonna K. / Eerola, Tuomas: The pleasure evoked by sad music is mediated by feelings of being moved. In: *Frontiers in Psychology* 8, 2017, S. 439ff, [URL].

– W –

Wager, Jans B.: *Jazz and Cocktails: Rethinking Race and the Sound of Film Noir*. Austin: University of Texas Press, 2017, x, 163 S.

Explores the use of jazz in film noir, from its early function as a signifier of danger, sexuality, and otherness to the complex role it plays in film scores in which jazz invites the spectator into the narrative while simultaneously transcending the film and reminding viewers of the world outside the movie theater. Jans B. Wager looks at the work of jazz composers such as Miles Davis, Duke Ellington and Billy Strayhorn, Chico Hamilton, and John Lewis as she analyzes films including *Sweet Smell of Success*, *Elevator to the Gallows*, *Anatomy of a Murder*, *Odds Against Tomorrow*, and considers the neonoir *American Hustle*. Wager demonstrates how the evolving role of jazz in film noir reflected cultural changes instigated by black social activism during and after World War II and altered Hollywood’s standard representations of the social world.

Walden, Joshua S.: Lip-sync in *Lipstick*. 1950s popular songs in a television series by Dennis Potter. In: *The Journal of Musicological Research* 27,2, 2008, S. 169–195.

In the 1993 television production *Lipstick on Your Collar*, screenwriter Dennis Potter foregrounds popular 1950s rock-and-roll hit songs, creating what he has called a “home-made musical.” Characters break out in song – but instead of singing, they move their mouths in synchrony with the voices of pop idols. A study of the effects of Potter’s technique, with help from the literatures of opera and film theory and the history of ventriloquism, shows that the songs in *Lipstick on Your Collar* gain fresh meaning in their new context through the medium of lip-syncing, becoming spontaneous expressions of the characters’ psychologies. (Vorlage)

Walker, Alison Tara: Toward a theory of medieval film music. In: *Medieval Film*. Ed. by Anke Bernau & Bettina Bildhauer. Manchester/New York: Manchester University Press 2009, S. 137– 157.

Walker, Elsie: *Understanding Sound Tracks Through Film Theory*. New York/Oxford: Oxford University Press 2015, ix, 435 S.

[B]reaks new ground by redirecting the arguments of foundational texts within film theory to film sound tracks. Walker includes sustained analyses of particular films according to a range of theoretical approaches: psychoanalysis, feminism, genre studies, post-colonialism, and queer theory. The films come from disparate temporal and industrial contexts: from Classical Hollywood Gothic melodrama (*Rebecca*) to contemporary, critically-acclaimed science fiction (*Gravity*). Along with sound tracks from canonical American films including *The Searchers* and *To Have and Have Not*, Walker analyzes independent Australasian films: examples include *Heavenly Creatures*, a New Zealand film that uses music to empower its queer female protagonists; and *Ten Canoes*, the first Australian feature film with a script entirely in Aboriginal languages. *Understanding Sound Tracks Through Film Theory* thus not only calls new attention to the significance of sound tracks, but also

focuses on the sonic power of characters representing those whose voices have all too often been drowned out. *Understanding Sound Tracks Through Film Theory* is both rigorous and accessible to all students and scholars with a grasp of cinematic and musical structures. Moreover, the book brings together film studies, musicology, history, politics, and culture and therefore resonates across the liberal arts.

Inhaltsübersicht: General Introduction – Part One: Genre Studies – Part Two: Postcolonialism – Part Three: Feminism – Part Four: Psychoanalysis – Part Five: Queer Theory – Coda – Select Filmography – Further Perceiving – Select Glossary – Index.

Walker, Elsie: *Hearing Haneke: The Sound Tracks of a Radical Auteur*. New York: Oxford University Press 2018, x, 221 S. (The Oxford music/media series.).

Inhalt: Introduction: Hearing Haneke through the critical ruckus – The Seventh Continent: the noises of consumerism, the music of something more – *Funny Games*: amplifying violence, the violators, and the victims – *Code Unknown*: sonically representing social divisions, diversity, and hope – *The Piano Teacher*: musical beauty without transcendence – *Caché*: the postcolonial resonance of silences and saying “nothing” – *The White Ribbon*: hearing Symbolic oppression and the Real in rebellion – *Amour*: the screams of life answered with love.

Wallengren, Ann-Kristin/ Donnelly, Kevin J.: Music and the Resurfacing of Silent Film: A General Introduction. In: *Today’s Sounds for Yesterday’s Films: Making Music for Silent Cinema*. Ed. by Donnelly & Wallengren. Basingstoke/New York: Palgrave Macmillan 2016, S. 1–9 (Palgrave Studies in Audio-Visual Culture.).

Wang, Shuang: Musicking the body. Dual creativity in the score for King Hu’s *Raining in the Mountain* (1979). In: *Music and the Moving Image* 11,3, 2018, S. 22–39.

In 1979 Wu Dajiang wrote the score to King Hu’s film *Raining in the Mountain*, which en-

gages with the filmic presentation of the bodies embedded in the religious and cultural landscapes. This article seeks to explore the bodily rhythm and narrative of the film and the way they express Buddhist ideals. (Vorlage)

Watanabe, Chumei: *Sakkyokuka Watanabe Chumei*. Ed. Atsushi Kobayashi. [渡辺宙明: 作曲家渡辺宙明. 小林淳 編]. Tōkyō: Waizu Shuppan 2017, 379.

In japan. Schrift. – Autobiographie des japan. Filmkomponisten Chumei Watanabe (*1925; [URL]). – Mit Liste seiner Video- und Musikarbeiten.

Watts, Catrin: Blurred lines. The use of diegetic and nondiegetic sound in *Atonement* (2007). In: *Music and the Moving Image* 11,2, 2018, S. 23–36.

Zu Joe Wrights Spielfilm *Atonement* [Abbitte]. This paper will focus on *Atonement* and how the sound world is so inexplicably linked to our interpretation of events. In particular, I will investigate how the typewriter acts as a pivot between diegetic sound and nondiegetic music. What becomes clear in *Atonement* is that the typewriter sound is indicative of an imagination running wild. It is initially connected to Briony in the opening scene, but it is also used when Robbie types his explicit letter to Cecilia, Briony's older sister. To aid his writing, Robbie puts Puccini's "O Soave Fanciulla" "on the record player, but as he pours his desire onto the page, the sound of the typewriter and the record blur the lines between diegetic and nondiegetic sound, thereby calling into question what Robbie can and cannot hear. This is not the only occurrence of this technique, and just as the typewriter acts to blur the lines between diegetic sound and nondiegetic music, so too does the film blur the lines between reality and fiction.

Wegele, Peter: Duke Ellington, the film composer. In: *The Soundtrack* 6, March 2014, S. 83–94.

In the quantity of Duke Ellington's oeuvre, his film music is only a small aspect. Never-

theless his first appearances on-screen were crucial to get nationwide attention. With the help of his impresario Irving Mills, he was the first African American musician to be featured in 'white' major Hollywood productions. Ellington was a visionary as a musician and as an entrepreneur. He also used his growing popularity to promote an image of African American culture and dignity that was completely different from the racist clichés that were cultivated in minstrel or blackface. Ellington managed to keep his band together even in the late 1940s when most other big bands had to give up. His sensational comeback concert in Newport 1956 catapulted him into new stardom and with this he became interesting again for Hollywood. In 1959 he was assigned by Otto Preminger to score his courtroom drama *Anatomy of a Murder* (1959). With this, he was the first African American to write a nondiegetic film score for a major Hollywood feature film. Some films such as *Black and Tan Fantasy* (Murphy, 1929) or *Anatomy* are discussed in detail.

Wegele, Peter: *Max Steiner: Composing, "Casablanca" and the Film Music of the Golden Age*. Lanham/Boulder/New York: Rowman & Littlefield 2014, x, 259 S.

Wegele unveils the man behind dozens of memorable scores, offering a portrait of the composer from a personal and professional point of view. Beginning with background on the history and techniques of film music, Wegele then examines Steiner's musical innovations, some of which are still used today. This is followed by a thorough analysis of one of Steiner's legendary scores – the music to *Casablanca*. More than eighty transcribed musical examples demonstrate how efficient, musically clever, and tremendously skilled the composer was when he wrote this score. Drawing on quotes, notes from production files, and excerpts from the original script for *Casablanca*, Wegele provides insight not only into the production history of the film, but also into the workings of Hollywood during the Golden Age.

Weinberg, Robert: *Classic FM – The Friendly Guide to Film Music*. London: Hodder 2009, xi,

177 S.

Repr.: *Film Music*. New York: Elliott & Thompson 2015, 110 S. (Classic FM Handy Guides).

Weindl, Florian: *Filmmusik und Emotionen: Zum Einfluss von Instrumentalmusik auf die Rezeption*. München: AVM – Akademische Verlagsgemeinschaft München 2013, 143 S.

Eine zentrale Funktion ist die emotionale Stimulation der Zuschauer. Um die Hintergründe dieser Wirkung zu verstehen, werden in dieser Forschungsarbeit physiologische und psychologische Grundlagen zusammengetragen und mit dem Konzept von Emotionen und musikalischem Ausdruck verknüpft. Was Emotionen sind und welche Bedeutung ihre mediale Vermittlung für die Gesellschaft hat, findet sich hier ebenso wie die Geschichte der Filmmusik, ihre Funktionen und Formen.

Welker, Lorenz: Genie, Wahnsinn, Musik und Psychoanalyse. Überlegungen zu Bernard Roses Beethoven-Film ›Immortal Beloved‹. In: *Psychosozial* 33,2, 2010, S. 59–70.

Wennekes, Emile: Betty meets Cab. The hi-de-ho man animated. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Ed. by Massimiliano Sala. Turnhout: Brepols 2012, S. 289–296 (Specvlvm mvsciae: Publications of the Pietro Antonio Locatelli Foundation. 19.).

Wennekes, Emile / Audissino, Emilio (eds.): *Cinema Changes: Incorporations of Jazz in the Film Soundtrack*. Turnhout: Brepols 2019, xxvi, 334 S. (Specvlvm mvsciae: Publications of the Pietro Antonio Locatelli Foundation. 34.).

Cinema is the form of entertainment that can be, above all, identified with the twentieth century. It gradually replaced theatre as a popular form of performed storytelling, and replaced opera too as the new “multimedia” art form, soon incorporating music as one of cinema’s privileged means to co-tell stories. Speaking of music, jazz was as sensational a twentieth-century novelty as cinema was. The two soon teamed up, and jazz, with its various incarnations and styles, has accompanied

the moving images and the cinematic narratives throughout the decades. It was inevitable that these two iconic art/entertainment forms, jazz and cinema, should meet, blend, cooperate, and have a reciprocal influence. While the early film music was mostly symphonic and inspired by the late-romantic nineteenth-century idiom, jazz and Afro-American music – in various form and with diverse and changing racial/social connotations – appeared onscreen even before the landmark film *The Jazz Singer* (1927), which officially launched the sound era.

Inhalt: Emile Wennekes / Emilio Audissino: Prologue: A Reel Jazz Survey / ix. – *Rendition / Reception:* – Emile Wennekes: Out of Tune? Jazz, Film and the Diegesis / 3. – Phillip Johnston: Jazzin’ the Silents: Jazz and Improvised Music in Contemporary Scores for Silent Film / 19. – Luca Stoll: Cinema: A Privileged Way of Acquiring Intimacy with Jazz Standards / 33. – Marida Rizzuti: Play, My Fiddle, Play! Jazz and Klezmer at the End of the 1930s / 51. – Randall Cherry: Ethel Waters and the Search for Racial Redemption / 67. – *Jazz and National Cinemas:* – Emilio Audissino: The Multifunctional Identity of Jazz in Hollywood: An Assessment through the John Williams Case Study / 85. – Nicolas Pillai: Rhythms of the Everyday: An Alternative History of the British Jazz Film / 99. – Philippe Gonin: Jazz and Cinema: Which Jazz for Which Movies in France from 1945 to the early 1960s? / 115. – Julio Arce / Celsa Alonso: From the Chotis to the Charleston: Jazz in Spanish Films prior to the Civil War / 133. – Roberto Calabretto: Jazz Music in Michelangelo Antonioni’s Films / 153. – Willem Strank: When Jazz Meets German Cinema: A Brief Overview / 169. – Jason R. Hillebrand: A Song Helps Us Live: The Narrative Function of Jazz in the Soviet Musical Film *Jolly Fellows* / 189. – *Case Studies:* – Francesco Finocchiaro / Leo Izzo: The Sound of the Nightmares: On the Jazz Music in Fritz Lang’s *Metropolis* / 203. – Ryan Patrick Jones: Dignity in the Twilight of Minstrelsy: Race, Nuance, and Aspiration in Duke Ellington’s *Symphony in Black: A Rhapsody of Negro Life* / 219. – Adam Biggs: The Blues and Dissonance in Michelangelo Antonioni’s *Blow-Up* / 239. – Armando Ianniello: Umiliani, Trovajoli, and Rota: The Jazz Film Score of *Boccaccio ’70* / 253. – Marcel Bouvrie: Synergetic Jazz Score:

The Narrative of the Relation between the Diegetic and Nondiegetic Music in *Whiplash* / 275. – Mervyn Cooke: ‘The Same Goddamn Songs the Same Goddamn Way?’ Makin’ Whoopee with *The Fabulous Baker Boys* / 291.

Wentz, Brooke / Battaglia, Maryam: *Music Rights Unveiled: A Filmmaker’s Guide to Music Rights and Licensing*. New York/London: Routledge 2018, x, 161 S. (American Film Market Presents.).

Westermann, Kay: „Das Wirtshaus im Spessart“. In: Banter, H[arald] / Brandhorst, J[ürgen] / Braun, M[ichael] [u.a.]: *Franz Grothe*. München: Allitera Verlag 2019, S. 103–116 (Komponisten in Bayern: Dokumente musikalischen Schaffens im 20. und 21. Jahrhundert. 64.).

Zu Franz Grothes Musik für den Film *Das Wirtshaus im Spessart* von Kurt Hoffmann (BRD 1958).

Wetterqvist, Anna: *J:son: ett lätt turbulent porträtt*. Täby: Skabetti Books & Agency 2016, 126 S. + 1 CD.

Über den schwedischen Unterhaltungsmusiker und Komponisten von Filmmusik Björn J:son Lindh (1944–2013); [Filmographie: [URL](#)]. – Mit Interviews.

White, Daniel: Middle-earth music: The sonic inhabitation of a fantasy world. In: *Participations* 13,1, 2016, S. 488–511 (online).

This article seeks to provide a deeper understanding of the cultural inhabitation of imaginary worlds by examining the role that music and its consumption play in these processes. Focussing largely on Howard Shore’s music for Peter Jackson’s two film trilogies set in Tolkien’s Middle-earth, the article relies on data found through web ethnography and a researcher-designed questionnaire targeted at fans of the franchise. Soundtrack consumption and listening practices are analysed to identify how and why this film music is listened to, as are the ways in which music enables a further sonic level of the inhabitation of Middle-earth. Placing Shore’s music along-

side other contributions to Tolkien’s world poses questions of authority, authenticity and canon, finding that not every person’s Middle-earth sounds the same. Results show that, for many, the world built by music functions as an imagined or spiritual home to which they are transported and which provides numerous personal and practical benefits.

Whitmer, Mariana: *Elmer Bernstein’s “The Magnificent Seven”: A Film Score Guide*. Lanham/Boulder/New York/London: Rowman & Littlefield 2017, xiii, 159 S. (Film Score Guides. 19.).

Rev. (Musegades, Paula) in: *Notes: Quarterly Journal of the Music Library Association* 75,3, 2019, S. 495–497.

Wiemers, Judith: „Flotte Lieder“. (Afro-)Amerikanische Idiomatik im deutschen Musikfilm. In: *Cinema*, 62 (Thema: „Problemzone“), 2016, S. 26–37.

Zum Musikfilm der Nazizeit.

Wiener, Oliver: „Wie ein fernes Echo, wie außerirdisches Rauschen“. Elektronische Musik als Signatur imaginärer Räume im und hinterm Film. In: *Wechselwirkungen: Neue Musik und Film*. Hofheim am Taunus: Wolke 2012, S. 41–63.

Wierzbicki, James Eugene: Narrative cinema’s “sounds of silence”. Variations on the POA. In: *Sound Studies* 2,2, 2016, S. 137–150.

Cinema has often depicted situations in which a character encounters silence, but almost never are these depictions actually silent. The complete muting of a soundtrack is a gesture so disruptive of the movie-going norm that filmmakers, wisely, have seldom attempted it; filmmakers seeking to depict a dramatically meaningful absence of sound have often relied extensively on a sonic presence. This essay focuses on three cinematic tropes in which the idea of silence, or “quasi-silence”, is communicated by means of sound. One of these tropes deals with “quasi silence” “caused by environmental factors. Another trope, usually associated with fictional characters who experience high trauma, deals with psycho-

logically induced “quasi silence.” The third trope, widely varied in execution yet consistent in affect, represents the point of view – or, rather, the point of audition – of filmic characters whose “quasi silence” has neurological causes. (Vorlage)

Wierzbicki, James Eugene (ed.): *Double Lives: Film Composers in the Concert Hall*. London/New York: Routledge 2019, xii, 254 S.

Collection of fifteen essays dealing with ‘iconic’ film composers who, perhaps to the surprise of many fans of film music, nevertheless maintained lifelong careers as composers for the concert hall. Featured composers include Erich Wolfgang Korngold, Franz Waxman, Miklós Rózsa, Bernard Herrmann, Nino Rota, Leonard Rosenman, and Ennio Morricone. Progressing in chronological order, the chapters offer accounts of the various composers’ concert-hall careers and descriptions of their concert-hall styles. Each chapter compares the composer’s music for films with his or her music for the concert hall, and speculates as to how music in one arena might have affected music in the other. For each composer discussed in the book, complete filmographies and complete works lists are included as appendices.

Inhalt: Erich Wolfgang Korngold: the last prodigy / Brendan G. Carroll – The concert works of Georges Auric, 1945 to 1983 / Colin Roust – Looking for Mr. Hyde: Franz Waxman’s musical activities beyond film / Ingeborg Zechner – The double life of Miklós Rózsa’s Violin concerto and *The Private life of Sherlock Holmes* / Stephen C. Meyer – Bernard Herrmann’s concert music, 1935 to 1975: an overview / Samuel Cottell – Nino Rota: neo-classicist, classical modernist, or pragmatic pluralist? / Carl Alexander Vincent – Jerome Moross: the concert hall and stage works / Mariana Whitmer – Don Banks: Hammer horror and serial composition / Michael Hooper – Modern composer off the screen: Leonard Rosenman’s concert music / Reba A. Wissner – The maestro of multiple voices: the ‘absolute music’ of Ennio Morricone / Felicity Wilcox – ‘I did it for fun’: André Previn, crossover musician / Frédéric Döhl – Wojciech Kilar: ‘I am like a Doctor Jekyll and Mister Hyde’ / Bogumila Mika –

Alberto Iglesias: the Spanish composer behind Pedro Almodóvar’s films / María Ángeles Ferrer-Forés – Johannes factotum: Jóhann Jóhannsson / Vasco Hexel – Laura Rossi’s war musics / Kendra Preston Leonard.

Wierzbicki, James Eugene: Science fiction and its music. In: *Lied und populäre Kultur: Jahrbuch des Zentrums für Populäre Kultur und Musik* 64, 2019, S. 19–30.

Wierzbicki, James Eugene: *Terrence Malick: Sonic style*. New York/London: Routledge 2019, xi, 127 S. (Filmmakers and Their Soundtracks.).

Wildgen, Wolfgang: *Musiksemiotik: Musikalische Zeichen, Kognition und Sprache*. Würzburg: Königshausen & Neumann 2018, 209 S.

Darin: Filmmusik oder die Integration von Musik, (bewegtem) Bild und Sprache (S. 107–112).

Wilson, Alexandra: Unreliable authors, unreliable history: opera in Joe Wright’s adaptation of *Atonement*. In: *Cambridge Opera Journal* 27, 2, 2015, S. 155–174.

Zu Joe Wrights Spielfilm *Atonement* [Abbitte] (2007).

Windisch, Anna K. / Tieber, Claus: ‘Silent’ Films, Singing Voices: Vocal Accompaniment in Viennese Moving Picture Exhibition, 1913–1923. In: *Music and the Moving Image* 8,1, Spring 2015, S. 19–36.

Winters, Ben: *Music, Performance, and the Realities of Film: Shared Concert Experiences in Screen Fiction*. New York/London: Routledge 2014, viii, 260 S. (Routledge Research in Music. 9.).

This book examines the relationship between narrative film and reality, as seen through the lens of on-screen classical concert performance. By investigating these scenes, wherein the performance of music is foregrounded in the narrative, Winters uncovers how concert performance reflexively articulates music’s

importance to the ontology of film. The book asserts that narrative film of a variety of aesthetic approaches and traditions is no mere copy of everyday reality, but constitutes its own filmic reality, and that the music heard in a film's underscore plays an important role in distinguishing film reality from the everyday. As a result, concert scenes are examined as sites for provocative interactions between these two realities, in which real-world musicians appear in fictional narratives, and an audience's suspension of disbelief is problematised. In blurring the musical experiences of onscreen observers and participants, these concert scenes also allegorize music's role in creating a shared subjectivity between film audience and character, and prompt Winters to propose a radically new vision of music's role in narrative cinema wherein musical underscore becomes part of a shared audio-visual space that may be just as accessible to the characters as the music they encounter in scenes of concert performance.

Inhalt: Introduction: Film and Reality – Part I: *The Real versus the Reel*: 1. Real Performers: The Musician as Actor – 2. Reel Performers: Fictional Music and Musicians. – Part II: *Film and Life: The Mirror of Film*: 3. Moments of Desperation and Peril: Hollywood and Concert Performance – 4. Fantasizing, Visualizing, Miming: 'Fictional' Listening? – 5. Hearing Symphonies Cinematically. – Part III: *Film's Musical Identity*: 6. The Concert as Drama: Structuring and Shaping Narrative⁷ Film Viewed from the Podium: Music and the Ontology of Movies.

Wißmann, Friederike: *Deutsche Musik*. Berlin: Berlin-Verlag 2015, 510 S.

Darin: Filmmusik / 249. – Was ist das Charakteristische an der deutschen Musik? Gibt es sie überhaupt? Welches Verhältnis haben die Deutschen zur Musik, und warum bedeutet sie ihnen so viel? Das umfassende Standardwerk zu Mythos und Wirklichkeit der deutschen Musik. Friederike Wißmann lässt die große Tradition von Bach bis Stockhausen lebendig werden. Volkslied, Schlager und Tanzmusik finden ebenso Berücksichtigung wie Nationalhymnen, Fußballgesänge, deutsche Filmmusik in Hollywood oder Punk, Rock und Techno. Die renommierte Musikwissenschaftlerin legt eine große Mentalitätsge-

schichte der Deutschen und ihrer Musik vor. Sie widmet sich nicht nur Werken und Lebenswegen deutscher Komponisten und Musiker, sondern erzählt die Geschichte vom bürgerlichen Konzert über den Wandel der musikalischen Formen bis zur Bedeutung deutscher Musikvereine, von der Entstehung der Orchester über den Instrumentenbau bis zur Geschichte des Musiktheaters, vom größten Heavy-Metal-Festival Wacken über die TV-Castingshows bis hin zu den Kuriositäten des deutschen Schlagers. Ob himmlisch oder käuflich, ob widerständig oder diktiert, ob gesellig, hymnisch oder komisch – Friederike Wißmann entwirft ein einzigartiges, facettenreiches und kluges Panorama des deutschen Klangs. (Verlag)

Wissner, Reba A.: *We Will Control All That You Hear: "The Outer Limits" and the Aural Imagination*. Hillsdale, NY: Pendragon Press, 2016, vii, 241 S. (Music in Media Series. 3.)

From 1963–1965, *The Outer Limits*, an anthology television show co-created by Joseph Stefano and Leslie Stevens, was broadcast on ABC. Through the use of unconventional and newly invented instruments and household objects to produce unique sounds, the show not only looked different from most television of the time, but it sounded different as well. *We Will Control All That You Will Hear: The Outer Limits and the Aural Imagination*, discusses the use of music within the series, offering multiple readings of the ways that music is used. This book focuses not only on the ways that newly composed scores and stock music were utilized in the series, but also how the music enhances and interacts with what we see and hear onscreen.

Inhalt: 1. You Are About To Participate in a Great Adventure / 1 – 2. From Stoney Burke and One Step Beyond to *The Outer Limits*. Cue Reuses / 33 – 3. From a Soft Blur to Crystal Clarity: Orchestration and Sound Design / 59 – 4. The Scores of Dominic Frontière and Robert Van Eps / 81 – 5. The Scores of Harry Lubin / 153. – Appendix 1. Episode Information / 181. – Appendix 2. Recording Session Information / 203. – Appendix 3. Internal Flowchart for the First Season of *The Outer Limits* / 211.

Wlodarski, Amy Lynn: *Musical Witness and Holocaust Representation*. Cambridge/New York: Cambridge University Press 2015, xvi, 237 S.

Darin u.a.: 3. The composer as witness: Hanns Eisler's Film Score to *Nuit et Brouillard* (57–91).

Wolf, Jonas: »add rhythm to rhythm 21«: Bernd Thewes' Musik zum abstrakten Film *Rhythmus 21* von Hans Richter. In: *Seiltanz: Beiträge zur Musik der Gegenwart* 12, April 2016, S.1 19–32.

Wood, Simon: *Scoring The Body: Psychoanalysis, Image Schemata, and the Syntax of the Narrative Film Score*. MA Thesis, Hamilton, Ontario, McMaster University 1999, 148 S.

Through an application of the theories of post-Freudian French psychoanalyst Jacques Lacan and American philosopher Mark Johnson's theory of "image schemata," "this thesis will construct a methodology for the analysis of narrative film music. An overview of the relevant theoretical concepts is followed by illustrative musical examples. The views of film music composers, followed by a discussion of the interaction of visual and musical stimuli, will then serve as a foundation for the consideration of the role of a culturally dependent system of musical syntax in the construction of meaning within a film score. Finally, the interaction of these three concepts (psychoanalysis, image schemata and cultural syntax), is demonstrated in an analysis of the musical scores of two films: *Star Trek 11: The Wrath of Khan* (music by James Homer) and *The Piano* (music by Michael Nyman).

Wright, James K. / Rogers, Allyson: *They Shot, He Scored: The Life and Music of Eldon Rathburn*. Montreal/Kingston/London/Chicago: McGill-Queen's University Press 2019, xix, 362 S.

Eldon Davis Rathburn (1916–2008), one of the most multi-dimensional, prolific, and endlessly fascinating composers of the twentieth century, wrote more music than any other Canadian composer of his generation. During a long and productive career that spanned seventy-five years, Rathburn served for thirty

years as a staff composer with the National Film Board of Canada (1947–76), scored the first generation of IMAX films, and created a diverse catalogue of orchestral and chamber works. With the aid of extensive archival and documentary materials, *They Shot, He Scored* chronicles Rathburn's life and works, beginning with his formative years in Saint John, New Brunswick, and his breakthrough in Los Angeles in connection with Arnold Schoenberg and the LA Philharmonic Orchestra. The book follows his work at the NFB, his close encounters with some of the most celebrated international figures in his field, and his collaboration with the team of innovators who launched the IMAX film corporation. James Wright undertakes a close analytical reading of Rathburn's film and concert scores to outline his methods, compositional techniques, influences, and idiosyncratic approach to instrumentation, as well as his proto-postmodern proclivity for borrowing from diverse styles and genres. Authoritative and insightful, *They shot, he scored* illuminates the extraordinary career of an unsung creative force in the film and music industry. (Vorlage)

Inhalt: Introduction; 1. Formative Years: From Saint John to L.A. – 2. Early Years at the NFB: 1945–1952 – 3 The Unit B Years: 1952–1964 – 4. Career Crescendo: From Labyrinth to IMAX – 5. "Name Dropping": Encounters with Schoenberg, Varèse, Ives, Thomson, Sorabji, and Havergal Brian – 6. Covering His Tracks: Rathburn's Train Music – 7. Idiosyncrasies and Fascinating Rhythms: Music for Banjo, Jew's Harp, Flexatone, Historical Keyboards, and Calliope – 8. The Concert Music – 9. They Shot, He Scored: Looking Back and Looking Ahead. – Appendix I: Rathburn Filmography – Appendix II: Lists of Works – Appendix III: Rathburn Discography – Notes – Bibliography – Index.

Wright, Julie Lobalzo: *Crossover Stardom: Popular Male Music Stars in American Cinema*. New York/London: Bloomsbury Academic 2018, ix, 205 S.

Focuses on male music stars who have attempted to achieve film stardom. Crossover stardom can describe stars who cross from one medium to another. Although 'crossover' has become a popular term to describe many

modern stars who appear in various mediums, crossover stardom has a long history, going back to the beginning of the cinema. Lobalzo Wright begins with Bing Crosby, a significant Hollywood star in the studio era; moving to Elvis Presley in the 1950s and 1960s, as the studio system collapsed; to Kris Kristofferson in the New Hollywood period of the 1970s; and ending with Will Smith and Justin Timberlake, in the contemporary era, when corporate conglomerates dominate Hollywood. Thus, the study not only explores music stardom (and music genres) in various eras, and masculinity within these periods, it also surveys the history of American cinema from industrial and cultural perspectives, from the 1930s to today.

Inhalt: Introduction – The crooner film star: Bing Crosby – The rock 'n' roll film star: Elvis Presley – The country film star: Kris Kristofferson – The rap film star: Will Smith – The pop film star: Justin Timberlake.

Rev. (Kelly, Gillian) in: *Historical Journal of Film, Radio and Television* 39,1, 2019, S. 196–198.

Wulff, Hans J.: Affekträume. Filmmusik und die subtextuelle Charakterisierung der Figuren der Handlung. In: *Musik und Gefühl: Interdisziplinäre Annäherungen in musikpädagogischer Perspektive*. Hrsg. v. Martina Krause u. Lars Oberhaus. Hildesheim: Olms 2012, S. 249–267.

Wulff, Hans J.: Militärmusiken im dramatischen Feld des Spielfilms. In: *Popularisierung und Artifizialisierung in der Militärmusik*. [Dokumentationsband zum gleichnamigen Symposium vom 6. bis 7. September 2011]. Hrsg. v. Michael Schramm. Bonn: Militärmusikdienst der Bundeswehr 2012, S. 1–18.

Militärmusik taucht fast ausschließlich in Filmen auf, die im „Milieu des Militärischen“ spielen oder die in einer erzählten Welt angesiedelt sind, in denen Militärs Machtpositionen innehaben. Wenige Beispiele, in denen der Auftritt von Militärkapellen zur Repräsentation staatlicher Macht gehören, ergänzen das Korpus. Militärmusik ist nicht „frei“, gehört nicht zum allgemeinen Repertoire von Musiken, die auch als Filmmusiken verwendet werden können, sondern sind oft stofflich

gebunden an ihre realen Milieus. Gleichwohl kann gezeigt werden, dass Militärmusiken im Kino in höchst differenzierter Weise in die dramatische Struktur von Filmen eingebunden sind. In den meisten Fällen werden sie schlicht reportiert, weil sie zu den natürlichen, kulturell vorgefundenen Elementen der dargestellten Welt zählen. In einer ganzen Reihe von Fällen aber werden sie mit subjektiven Bedeutungen aufgeladen oder zu einem Argument der Tiefenideologien ihrer Texte, was zugleich Schlaglichter auf tiefere kulturellen Bedeutungen von Militärmusiken wirft. (Autor)

Wulff, Hans J.: *Finale all'opera*: Wenn Filme opernhaft enden. In: *Cinema* (Zürich) 59, 2013, S. 59–67.

Wulff, Hans J.: Textsemantische Grundlagen der Analyse von Musikszenen und musikalischen Inserts. In: *Kieler Beiträge zur Filmmusikforschung*, 9, 2013, S. 224–292.

Wulff, Hans J.: Über das Ende der Erzählung hinaus... Filmmusik und die Finalisierung von Texten. In: *Archiv für Musikwissenschaft* 70,1, 2013, S. 1–16.

In conveying the story of a fictional reality in which the viewer is from the outset invited to cognitively and emotionally participate, the successful transmission of narration-based texts is dependent on processes that forge hypothetical constructions and encourage the viewer's moral empathy with the main characters. At the story's conclusion the narration is not merely extended but rather contextually experienced within its dramaturgical and poetic boundaries. The article presents four strategies of musically supported or music-based forms in a narrative film's final scenes in which they remain reflexively related to the text, positioned, as it were, above the story.

Wulff, Hans J.: Ethnomusikologie – filmisch: Neue Filme zur Erforschung nationaler und regionaler Musikkulturen. In: *Kieler Beiträge zur Filmmusikforschung*, 11, 2014, S. 333–379; [URL].

Wulff, Hans J.: Hybridität der Gattungen: Schlagerfilm / Filmschwank / Schlagerfilmschwank. In: *Prekäre Genres: Kleine, periphere, minoritäre, apokryphe und liminale Gattungen, Formen und Spezies*. Hrsg. v. Hanno Berger, Frédéric Döhl u. Thomas Morsch. Bielefeld: transcript 2015, S. 217–236.

Wulff, Hans J.: Körpertheater und Textsemantik. Funktionskreise der Tanzszenen im Spielfilm – von *Top Hat* (1935) bis *Im Winter ein Jahr* (2008). In: *Sinnlichkeit und Sinn im Kino: Zur Interdependenz von Körperlichkeit und Textualität in der Filmrezeption*. Hrsg. v. Heinz-Peter Preußner. Marburg: Schüren 2015, S. 57–82 (Schriftenreihe zur Textualität des Films. 8.).

Wulff, Hans J.: Die Musiken des Alltags und der Krieg. Zu den Funktionen der Musik in Filmen des Irakkriegs. In: *Erzählungen und Genezählungen: Terror und Krieg im Kino des 21. Jahrhunderts*. Hrsg. v. Martin Seel u. Jochen Schuff. Frankfurt/New York: Campus 2015, S. 215–239 (Normative Orders. 16.).

Wulff, Hans J.: Pathische Löcher: Schlagerfilmtänze als adressierende Erlebnisform. In: *Montage AV* 25,2, 2015, S. 83–96.

Wulff, Hans J.: Karaoke: Zwischen Kulturtechnik, kommunikativem Format und dramaturgischer Praxis. Am Beispiel der Karaoke-Szenen im Film. In: *Archiv für Musikwissenschaft* 73,4, 2016, S. 306–327.

Karaoke singing is a cultural phenomenon that became popular in highly developed capitalist societies in the 1970s. It establishes a frame of musical acting in the public sphere of leisure, and produces a collective immediacy and conviviality in live audiences while highlighting the subjective disposition of the singer. Karaokeists not only try to imitate their chosen performer; they often generate an obvious aesthetic distance to the recorded song through the use of exaggeration, overacting, and substandard vocals, thereby exploiting the music as a vehicle for their own subjective expression. Analyses of numerous karaoke scenes from films seek to expose the correlation between song, showmanship, personal-

ized projection, and self-representation.

Wulff, Hans J.: Medialisierung der Musik und Medienkritik im Schlagerfilm der 1950er Jahre. In: *Populäre Musikkulturen im Film: Inter- und transdisziplinäre Perspektiven auf Formen, Inhalte und Rezeptionen des fiktionalen und dokumentarischen Musikfilms*. Hrsg. v. Carsten Heinze & Laura Niebling. Wiesbaden: Springer VS 2016, S. 291–308 (Film und Bewegtbild in Kultur und Gesellschaft.).

Collective tacit knowledge about the mediation of popular music is integrated in representations of performances of popular songs by showing technical elements of media distribution (like microphones, sound storage and recording media, live-broadcasts etc.).

Wulff, Hans J.: Suprasegmentale Funktionen der Filmmusik: Summaries und Rekapitulationen. In: *Filmmusik und Narration: Über Musik im filmischen Erzählen*. Hrsg. v. Robert Rabenalt & Manuel Gervink. Marburg: Tectum 2017, S. 179–203 (= Dresdner Schriften zur Musik. 6.).

Wulff, Hans J.: Vom Singen, vom Mechanischen und von den Emotionen. Überlegungen zu Fernand Légers *The Girl with the Prefabricated Heart* aus Hans Richters Omnibusfilm *Dreams That Money Can Buy* (1947). In: *Archiv für Musikwissenschaft* 75,3, 2018, S. 179–192.

Fernand Léger's *The Girl with the Prefabricated Heart* from Hans Richter's episode movie *Dreams that Money Can't Buy* (1947) connects the after-war reality to the importance of the mechanical and the dominant role of objects in constituting the social world in the avangarde projects of the 1920s. The film combines these themes with the disintegration of the category of sovereignty of the subject and the substitution of the human by mannequin body. It is based on a popular dandy song performed by Libby Holman and Josh White, two music stars of the 1940s, telling a romantic love story with a fatal ending. The song is told in animated scenes of mannequin dolls and abstract paintings and objects from Léger's oeuvre, in the end un-

folding to a collage of discursive differences like to popular vs. the avanguardistic, the clash between time concepts of music and image, heteronomous concepts of femininity, love and the narcissistic, and changing relations between the real and the imaginary, especially in the pretended subjectivity of dreaming.

nes Stück vom großen Glück. Der Film *Mädchen mit schwachem Gedächtnis* (BRD 1956, Géza von Cziffra) im Kontext seiner Zeit / 221.

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Wulff, Hans J. / Fischer, Michael (Hrsg.): *Musik gehört dazu: Der österreichisch-deutsche Schlagerfilm 1950–1965*. Münster: Waxmann 2019, 239 S. (Populäre Kultur und Musik. 24.).

Inhalt: Hans J. Wulff: Editorial: Schlagerfilme im Kontext ihrer Zeit / 7. – Caroline Amann & Hans J. Wulff: Figuren, Gattungen und Horizonte des Wissens und ihre Inszenierung im Schlagerfilm. Die Graf-Bobby-Filme / 21. – Stefanie Mathilde Frank: Plot gebraucht – Musik neu? Schlager und Schlagerfilme in den Remakes der 1950er Jahre / 31. – Réka Gulyás: Paprika Rock. Musikalische Ungarnbilder in deutschsprachigen Filmen der 1950er und 1960er Jahre / 51. – Lucian Schiwietz: Musik aus dem südöstlichen Europa im deutschen und österreichischen „Heimatfilm“ nach 1945. Phänomene und Funktionen / 71. – Hans J. Wulff: Folklorisierung und Exotisierung des Regionalen. *Hoch droben auf dem Berg* (BRD 1957, Géza von Bolváry) / 79. – Gabriele Vogt: Touristische Sehnsuchtswelten der Schlagerfilme / 95. – Michael Fischer: Melodie und Rhythmus. Selbstthematisierung einer neuen Jugend- und Musikkultur in einem Peter-Kraus-Film / 111. – Detlef Arlt & Hans J. Wulff: Die Ambivalenz der Frauenrollen. *Das süße Leben des Grafen Bobby* (Österreich 1962, Géza von Cziffra) / 129. – Bernd Hoffmann: „Abfallprodukte des Jazzidioms“. Schlager als Gegenwelten improvisierter Musik / 137. – Klaus Nathaus: How the hits got into the flicks. The production of Schlagerfilms in West Germany, 1955-1963 / 153. – Martin Lücke: Schlagerfilmwirtschaft. Das Geschäft mit dem populären Lied / 177. – Elisabeta Fabrici: Mehrfachpaarungen. *So liebt und küsst man in Tirol* (BRD 1961, Franz Marischka) / 193. – Theresa Georgen: Perlons und Rüschen. Mode und Schlagerfilm am Beispiel von *Die süßesten Früchte* (BRD 1953/54, Franz Antel) / 207. – Hans J. Wulff: Ein klei-

Yang Xuanhu: *Zhōngguó diànyǐng yīnyuè fāzhǎn yánjiū = Research on the Development of Music in Chinese Film: Dàlù bùfèn* [杨宣华: 中国电影音乐发展研究 = *Research on the Development of Music in Chinese Film: 大陆部分* [Mainland China]]. Běijīng: Zhōngguó diànyǐng chūbǎn shè [China Film Publishing House] 2014, 2, 2, 182 S.

In chines. Schrift. – *Inhalt*: [Introduction. – 1. The germination and rapid development of Chinese film music (1905–1949) – 1.1 Chinese silent film period music under the influence of foreign culture (1905–1930) – 1.2 The first climax of Chinese film music – Movie music in the left-wing period (1932-1937) – 1.3 Wartime and Post-War Film Music (1937–1949). – 2. Film Music in the “Seventeen Years” Period (1949-1966) – 2.1 The renewed glory of movie songs – 2.2 A new development of film instrumental music – 2.3 The maturing film music creation team – 2.4 A conscious exploration of the national style of film music. – 3. Film Music During the “Cultural Revolution” (1966–1976) – 3.1 Model Opera Music – 3.2 Feature Film Music Creation. – 4. New Era Film Music (1976–2013) – 4.1 Recovery and Innovation of Film Music (1976–1984) – 4.2 The film music of the fifth generation director – 4.3 Music in the Diversified Film Development Period (1990–2013). – Conclusion.]

Yeh, Yueh-yu: A Life of Its Own: Musical Discourses in Wong Kar-Wai’s Films. In: *PostScript* 19,1, Fall 1999, S. 120–136.

Yeh, Yueh-yu: Historiography and Sinification: Music in Chinese Cinema of the 1930s. In *Cinema Journal* 41,3, 2002, S. 78–97.

Sinification, in the sense of rendering Chi-

nese, or indigenizing a foreign medium, has been a dominant discourse in Chinese film historiography. This article analyzes film music in Chinese cinema of the 1930s and argues that sinification should not be taken as a natural or inevitable process but instead should be viewed as a conditional, negotiated practice, subject to intertwined industrial and political mediations.

Yeung, Ka Chung Lorraine: An Aesthetic of Horror Film Music. In: *Film and Philosophy* 23, 2019, S. 159–178.

In this paper I develop an aesthetic of horror film music based on the film sound theorist Kevin Donnelly's "direct access thesis". This states that horror film scores have the power to provide "direct accesses" "to the bodies of an audience; they "produce bodily sensations, excite (mainly negative) emotions and insert in the audience "frames of mind and attitudes...much like a direct injection". I first argue that two dominant theories in the field, namely, the culturalist theory of film music and Peter Kivy's cognitivist theory of music and emotion are inadequate. Then I will show that by aligning the direct access thesis with Jenefer Robinson's theory of music and emotion, Mark Johnson and Steve Larson's contention that musical meaning is primarily embodied, we will be able to reveal a deeper meaning of horror film scores than musical convention. I illustrate my proposal with the shark motif in *Jaws* and *Dies Irae* in *The Shining*.

Yokota, Koharu: "Robinfuddo no bōken" (1938): Ni okeru Korungoruto no eiga ongaku [横田 小遥: 『ロビンフッドの冒険』(一九三八年)におけるコルンゴルトの映画音楽]. In: *Eiga-gaku* [映画学] 32, 2018, S. 27–35.

"Korngold's film music for *The Adventures of Robin Hood* [USA 1938, Michael Curtiz & William Keighley]." – In japan. Schrift.

Yokota, Koharu: "Arashi no seishun" (ichi kyū shi ni) [横田 小遥: 『嵐の青春』(一九四二)]. In: *Eiga-gaku* [映画学] 33, 2019, S. 16–25.

"Korngold's film music for *Kings Row* 1942 [USA 1942, Sam Wood]." – In japan. Schrift.

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Zacharopoulos, Konstantinos: Musical syntax in John Williams's film music themes. In: Coleman, Lindsay / Tillman, Joakim (eds.): *Contemporary Film Music: Investigating Cinema Narratives and Composition*. London: Palgrave Macmillan 2017, S. 237–262.

Zajceva, Marina Leonidovna / Michajlovna, Titova Tat'jana: Chudožestvenno-estetičeskaja specifika ispol'zovanija fortepiano v akustičeskom prostranstve kinomuzyki Džo Chisaiši [Зайцева Марина Леонидовна / Михайловна, Титова Татьяна: Траектория науки: Международный электронный научный журнал]. In: *Traektorija nauki: Meždunarodnyj elektronnyj naučnyj žurnal* 2,12, 2016, Razdel «Iskusstvovedenie», S. 7.1–7.12; [URL].

"Artistic and aesthetic specifics of using the piano in the acoustic space of Joe Hisaishi's film music."

In kyrill. Schrift. – *Abstract*: The article explains the problems of music functioning in the media text system, analyzes the stages of the creative collaboration of composer Joe Hisaishi and director Hayao Miyazaki in the creation of animated films, highlights the most important events in the biography of [the] artists. On the example of the animated film *Spirited Away* (2001), the peculiarities of interaction of music, voice and video in the series are revealed, the role of the piano in the acoustic space of film music by Joe Hisaishi is defined.

Zenck, Martin / Oy-Marra, Elisabeth: Stille und Explosion in Andrej Tarkovskij's Film *Nostalgia*. Das Echo altitalienischer Bilder und ihre Resonanzen in Luigi Nonos 'No hay caminos, hay que caminar... Andrej Tarkovskij per 7 cori'. In: Marschall, Susanne / Liptay, Fabienne (Hrsg.): *Mit allen Sinnen: Gefühl und Empfindung im Kino*. Marburg: Schüren 2006, S. 305–

319.

Zenck, Martin: *acoustic turn – versus iconic turn*. Über die subvokale Bedeutung der Musik im Stummfilm (Buñuel: Rihm/Kagel) und in Filmen von Jean-Luc Godard, Pier Paolo Pasolini und Andrej Tarkowskij. In: Petra Maria Meyer (Hrsg.): *acoustic turn*. München: Fink 2008, S. 409–432.

Zenck, Martin: Das Heilige, die Gewalt und die Musik in Pasolinis Filmen *Teorema* und *Medea*. In: Thomas Koebner, Irmbert Schenk (Hrsg.):

Das goldene Zeitalter des italienischen Films. München: text+kritik 2008, S. 257–267.

Zuberi, Nabeel: The Transmolecularisation of [Black] Folk: *Space is the Place*, Sun Ra and Afrofuturism. In: *Off the Planet: Music, Sound and Science Fiction Cinema*. Ed. by Philip Hayward. Eastleigh: John Libbey Publishing 2004, S. 77–95.

U.a. zu John Coneys Film *Space Is the Place* (1974) über und mit dem US-amerikanischen experimentellen Jazzmusiker, Komponisten, Poeten und Philosophen Sun Ra (1914–1993).