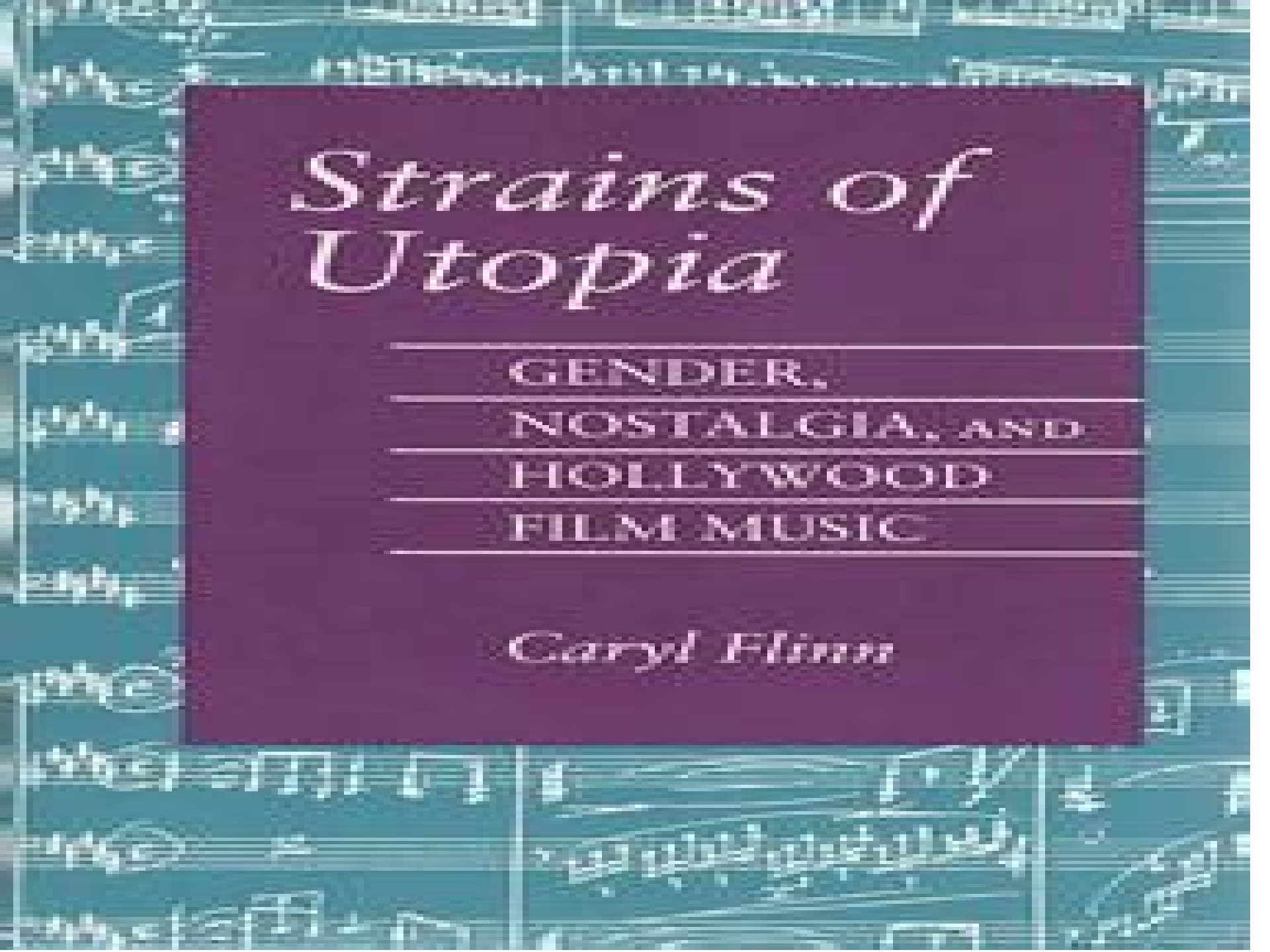




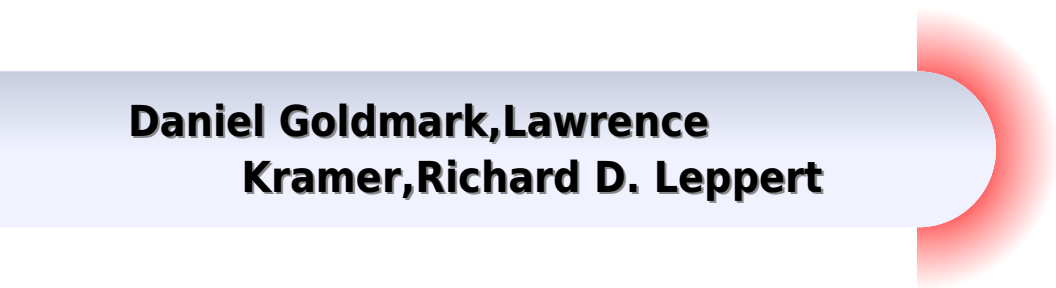
Strains of Utopia

GENDER,
NOSTALGIA, AND
HOLLYWOOD
FILM MUSIC

Caryl Flinn

Strains Of Utopia Gender Nostalgia And Hollywood Film Music

**Daniel Goldmark, Lawrence
Kramer, Richard D. Leppert**



Strains Of Utopia Gender Nostalgia And Hollywood Film Music:

Strains of Utopia Caryl Flinn, 1992-06-15 When Dmitri Tiomkin thanked Johannes Brahms Johann Strauss Richard Strauss and Richard Wagner upon accepting the Academy Award for his score of *The High and the Mighty* in 1954 he was honoring a romantic style that had characterized Hollywood's golden age of film composition from the mid 1930s to the 1950s Exploring elements of romanticism in film scores of composers ranging from Erich Korngold to Bernard Herrmann Caryl Flinn argues that films tended to link music to the sense of an idealized lost past Just as the score of *Gone with the Wind* captured the grandeur of the antebellum South others prompted flashbacks or suggested moments of emotional intensity and sensuality Maintaining that many films treated this utopian impulse as a female trait Flinn investigates the ways Hollywood genre films particularly film noir and melodrama sustained the connection between music and nostalgia utopia and femininity The author situates Hollywood film scores within a romantic aesthetic ideology noting compositional and theoretical affinities between the film composers and Wagner with emphasis on authorship creativity and femininity Pointing to the lasting impact of romanticism on film music Flinn draws from poststructuralist Marxist feminist and psychoanalytic criticism to offer fresh insights into the broad theme of music as an excessive utopian condition

A Critical Companion to Wes Craven John Darowski, Fernando Gabriel Pagnoni Berns, 2023-08-08 In *A Critical Companion to Wes Craven* contributors use a variety of theoretical frameworks to analyze distinct areas of Craven's work including ecology auteurism philosophy queer studies and trauma This book covers both the successes and failures contained in Craven's extensive filmography ultimately revealing a variegated portrait of his career Scholars of film studies horror and ecology will find this book particularly interesting

Beyond the Soundtrack Daniel Goldmark, Lawrence Kramer, Richard D. Leppert, 2007-06-08 Put briefly this is a superb collection of essays They are lucidly and eloquently written and make their points with wit and clarity They are full of perceptive highly stimulating and occasionally provocative illustrations of how practice connects to theory and vice versa without getting bogged down in academic language The contributors include a combination of exceptionally admired film music scholars and of musicologists renowned for their keen insights into the cultural contexts of music production and reception This book is an excellent resource and compelling read Derek B Scott author of *From the Erotic to the Demonic On Critical Musicology*

Overtones and Undertones Royal S. Brown, 2023-04-28 Since the days of silent films music has been integral to the cinematic experience serving variously to allay audiences fears of the dark and to heighten a film's emotional impact Yet viewers are often unaware of its presence In this bold insightful book film and music scholar and critic Royal S Brown invites readers not only to hear the film score but to understand it in relation to what they see Unlike earlier books which offered historical technical and sociopolitical analyses *Overtones and Undertones* draws on film music and narrative theory to provide the first comprehensive aesthetics of film music Focusing on how the film score interaction influences our response to cinematic situations Brown traces the history of film music from its beginnings

covering both American and European cinema At the heart of his book are close readings of several of the best film score interactions including Psycho Laura The Sea Hawk Double Indemnity and Pierrot le Fou In revealing interviews with Bernard Herrmann Mikl s R sza Henry Mancini and others Brown also allows the composers to speak for themselves A complete discography and bibliography conclude the volume Since the days of silent films music has been integral to the cinematic experience serving variously to allay audiences fears of the dark and to heighten a film s emotional impact Yet viewers are often unaware of its presence In this bold insightf

Music in Films on the Middle Ages John Haines,2013-10-30 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

Theories of the Soundtrack James Buhler,2019 A theory of the soundtrack is concerned with what belongs to the soundtrack how a soundtrack is effectively organized how its status in a multimedia object affects the nature of the object the tools available for its analysis and the interpretive regime that the theory mandates for determining the meaning sense and structure that sound and music bring to film and other audiovisual media Beyond that a theory may also delineate the range of possible uses of sound and music classify the types of relations that films have used for image and sound identify the central problems and reflect on and describe effective uses of sound in film 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

Music in Contemporary Indian Film Jayson Beaster-Jones,Natalie Sarrazin,2016-10-04 Music in Contemporary Indian Film Memory Voice Identity 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

Romanticism and Film Will Kitchen, 2020-11-26 The relationship between Romanticism and film remains one of the most neglected topics in film theory and history with analysis often focusing on the proto cinematic significance of Richard Wagner's music dramas One new and interesting way of examining this relationship is by looking beyond Wagner and developing a concept of audio visual explanation rooted in Romantic philosophical aesthetics and employing it in the analysis of film discourse and representation Using this concept of audio visual explanation the cultural image of the Hungarian pianist and composer Franz Liszt a contemporary of Wagner and another significant practitioner of Romantic audio visual aesthetics is examined in reference to specific case studies including the rarely explored films *Song Without End* 1960 and *Lisztomania* 1975 This multifaceted study of film discourse and representation employs Liszt as a guiding thread structuring a general exploration of the concept of Romanticism and its relationship with film more generally This exploration is supported by new theories of representation based on schematic cognition the philosophy of explanation and the recently developed film theory of Jacques Rancière Individual chapters address the historical background of audio visual explanation in Romantic philosophical aesthetics Liszt's role in the historical discourses of film and film music and various filmic representations of Liszt and his compositions Throughout these investigations Will Kitchen explores the various ways that films explain or make sense of things through a Romantic aesthetic combination of sound and vision

Music, Modern Culture, and the Critical Ear Nicholas Attfield, Ben Winters, 2017-11-20 In his 1985 book *The Idea of Music Schoenberg and Others* Peter Franklin set out a challenge for musicology namely how best to talk and write about the music of modern European culture that fell outside of the modernist mainstream typified by Schoenberg Berg and Webern Thirty years on this collected volume of essays by Franklin's students and colleagues returns to that challenge and the vibrant intellectual field that has since developed Moving freely between insights into opera Volksoper film festival and choral movement and from the very earliest years of the twentieth century up to the 1980s its authors listen with a critical ear they site these musical phenomena within a wider web of modern cultural practices a perspective in turn that enables them to exercise a disciplinary self awareness after Franklin's manner

The Sounds of Commerce Jeffrey Paul Smith, 1998 A detailed historical analysis of popular music in American film from the era of sheet music sales to that of orchestrated pop records by Henry Mancini and Ennio Morricone in the 1960s to the MTV ready pop songs that occupy soundtrack CDs of today

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