



Strains of Utopia

GENDER,
NOSTALGIA, AND
HOLLYWOOD
FILM MUSIC

Caryl Flinn

Strains Of Utopia Gender Nostalgia And Hollywood Film Music

Ian Conrich



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

The New Historical Dictionary of the American Film Industry Anthony Slide, 2014-02-25

The New Historical Dictionary of the American Film Industry is a completely revised and updated edition of Anthony Slide's The American Film Industry originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year. More than 200 new entries have been added and all original entries have been updated; each entry is followed by a short bibliography. As its predecessor, the new dictionary is unique in that it is not a who's who of the industry but rather a what's what: a dictionary of producing and releasing companies, technical innovations, industry terms, studios, genres, color systems, institutions, and organizations, etc. More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens, from Astoria Studios to Zoetrope. Outstanding Reference Source. American Library Association. [The Gendered Score: Music in 1940s Melodrama and the Woman's Film](#) Heather Laing, 2017-07-05 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. [Medieval film](#) Anke Bernau, Bettina Bildhauer, 2021-06-15 Medieval film explores theoretical questions about the ideological, artistic, emotional, and financial investments inhering in cinematic renditions of the medieval period. What does it mean to create and watch a medieval film? What is a medieval film, and why are they successful? This is the first work that attempts to answer these questions, drawing for instance on film theory, postcolonial theory, cultural studies, and the growing body of work on medievalism. Contributors investigate British, German, Italian, Australian, French, Swedish, and American film, exploring topics such as translation, temporality, film noir, framing, and period film, and find the medieval lurking in unexpected corners. In addition, it provides in-depth studies of individual films from different countries, including *The Birth of a Nation* to *Nosferatu* and *Robin Hood: Prince of Thieves*. Medieval Film will be of interest to medievalists working in disciplines including literature, history, to scholars working on film, and in cultural studies. It will also be of interest to undergraduates, postgraduates, and to an informed enthusiast in film or medieval culture. [Crossing Boundaries](#) Julie Scanlon, Amy Waste, 2001-06-01 This eclectic collection interrogates boundaries with reference to nineteenth and twentieth-century

literature performance music and film from a diverse range of critical and theoretical perspectives The authors probe the issue of negotiating boundaries in their innovative and imaginative investigations of science in Dickens Eliot and Pater narrative in Hawking and Weinberg Bakhtin and the feminization of translation lesbian romance by Jeanette Winterson transitional females in migrant postcolonial fiction pedagogy in South Africa materiality and hypertext the semiotic and money in Jay McInerney the role of cliché in Beckett music in Wim Wenders the real in fiction theory and performance creative and academic writing politics and aesthetics Original contributions by Terry Eagleton and Sally Shuttleworth support this volume's exciting challenge to established boundaries and help to make it a scintillating and thought provoking read

Music In Video Games K.J. Donnelly, William Gibbons, Neil Lerner, 2014-03-26 From its earliest days as little more than a series of monophonic outbursts to its current day scores that can rival major symphonic film scores video game music has gone through its own particular set of stylistic and functional metamorphoses while both borrowing and recontextualizing the earlier models from which it borrows With topics ranging from early classics like Donkey Kong and Super Mario Bros to more recent hits like Plants vs Zombies the eleven essays in Music in Video Games draw on the scholarly fields of musicology and music theory film theory and game studies to investigate the history function style and conventions of video game music

Sounds of Fear and Wonder Janet K. Halfyard, 2016-06-20 Characters and plot developments similarly are enhanced by their musical accompaniment The different scoring strategies employed in supernatural and horror based genres comprising for example True Blood and Supernatural are considered alongside cult shows set in our reality such as Dexter The Sopranos and 24 These discussions are complimented by in depth case studies of musical approaches in two high profile series Buffy the Vampire Slayer and Hannibal Written from a musicological standpoint but fully accessible to non musicologists the book significantly advances television and music studies

Film's Musical Moments Ian Conrich, 2006-07-14 The scope of this collection is indicative of the breadth and diversity of music's role in cinema as is its emphasis on musical contributions to non musical films By bringing together chapters that are concerned both with the relationship between performance music and film and the specificity of national historical social and cultural contexts Film's Musical Moments will be of equal importance to students of film studies cultural studies and music The book is organised into four sections Music Film Culture focuses on cinema representations of music forms Stars Performance and Reception explores stars fan cultures and intertextuality The Post Classical Hollywood Musical considers the importance of popular music to contemporary cinema and Beyond Hollywood looks to specific national contexts

The ^AOxford Handbook of New Audiovisual Aesthetics John Richardson, Claudia Gorbman, Carol Vernallis, 2013-08-20 This handbook provides powerful ways to understand changes in the current media landscape Media forms and genres are proliferating as never before from movies computer games and iPods to video games and wireless phones This essay collection by recognized scholars practitioners and non academic writers opens discussion in exciting new directions

The Oxford Handbook of

New Audiovisual Aesthetics John Richardson, Claudia Gorbman, Carol Vernallis, 2013-08-20 This handbook provides powerful ways to understand changes in the current media landscape Media forms and genres are proliferating as never before from movies computer games and iPods to video games and wireless phones This essay collection by recognized scholars practitioners and non academic writers opens discussion in exciting new directions *100 Greatest Film Scores* Matt Lawson, Laurence MacDonald, 2018-09-15 The background music on a film can make or break the audience experience Imagine the shower scene in Psycho without the shrieking violins or Jaws without the ominous notes that portend the shark's attack Musical accompaniment helps create atmosphere for the viewer from subtle undertones to compositions that heighten the drama In *100 Greatest Film Scores* authors Matt Lawson and Laurence E MacDonald consider the finest music produced for cinema since the development of motion picture sound Each entry includes background details about the film biographical information about the composer a concise analysis of the score and a summary of the score's impact both within the film and on cinematic history Among the many films cited here are iconic scores for *The Adventures of Robin Hood* *A Beautiful Mind* *The Big Country* *Chariots of Fire* *Citizen Kane* *Edward Scissorhands* *Fargo* *Gone with the Wind* *The Great Escape* *Jurassic Park* *King Kong* *Lawrence of Arabia* *The Lion in Winter* *North by Northwest* *On the Waterfront* *Out of Africa* *The Pink Panther* *Raiders of the Lost Ark* *Vertigo* and *Up Arranged* alphabetically and featuring a photo of each movie the entries in this volume give the reader insight into how music functions across a wide spectrum of film genres Representing some of the greatest composers in the history of cinema including Elmer Bernstein Bernard Herrmann Alfred Newman John Williams and Hans Zimmer *100 Greatest Film Scores* will be of interest to fans of movie music everywhere

Strains Of Utopia Gender Nostalgia And Hollywood Film Music Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Strains Of Utopia Gender Nostalgia And Hollywood Film Music**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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