

Medienwissenschaft: Berichte und Papiere 157, 2014: Filmmusik.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.
ISSN 02366-6404.
URL: http://berichte.derwulff.de/0157_14.pdf.
Letzte Änderung: 15.11.2014.

Bibliographie der Filmmusik: Ergänzungen 2012–14 Zusammengestellt von Hans J. Wulff

In Fortführung der Bibliographie der Filmmusik (*Medienwissenschaft/Hamburg: Berichte und Papiere*, 87, 2008; rev. 2012, <http://berichte.derwulff.de/0087_08.pdf>, setzen wir das Verzeichnis der immer noch rasant ansteigenden Publikationen der Filmmusikforschung vor. Unseren Lesern sind wir dankbar für Hinweise auf Übersehenes und Neuerscheinungen (hwulff@uos.de) – das vorliegende Verzeichnis soll nach angemessener Zeit fortgeschrieben werden.

[*] Für Hinweise danke ich Bernd Hoffmann, Ludger Kaczmarek, Franz Obermeier, Hans-Christian Schmidt-Banse und Wolfgang Thiel.

Abhervé, Séverine / Binh, N.T. / Moure, José (coord. par): *Musiques des films. Nouveaux enjeux*. Bruxelles: Les Impressions Nouvelles 2014, 224 S. (Caméras subjectives.).

Inhalt: Sergio Miceli: Y a-t-il encore une école italienne de la musique de film ? – Dominique Nasta: Usages de la musique chez les cinéastes migrants et diasporiques – Phil Powrie: Les chansons préexistantes dans le cinéma contemporain français – Cécile Carayol: Phénomène du minimalisme dans le cinéma français contemporain. Exemple de Dans la maison – François Porcile: Heureux tandem: Pedro Almodovar et Alberto Iglesias – Johann Guglielmetti: « The Shape Song », musique séquentielle de John Carpenter – Roberto Calabretto: L'influence de Rota sur une nouvelle génération de compositeurs – François Ribac: When rock songs meet movies – Séverine Abhervé: Entre tradition et renouveau, rôle de la musique dans le cinéma indien contemporain – Gilles Mouëllic: De quelques performances musicales dans le cinéma contemporain – Dominique Chateau: Musicalité vs musique: l'idée d'une partition audiovisuelle – Clap de fin : Parole aux acteurs de la musique de films.

Abhervé, Séverine / Serceau, Daniel: *Compositeur de musiques de films dans l'industrie cinématographique française. Définition, caractérisation et enjeux d'un métier en mutation*. Lille: Atelier nationale de Reproduction des Thèses 2011, 2 Microfiches.
Zuerst als Diss, Paris I 2011.

Adams, Doug / Shore, Howard / Howe, John / Lee, Alan: *The Music of the "Lord of the Rings" Films: A Comprehensive Account of Howard Shore's Scores*. Foreword by Howard Shore. [Sketches by John Howe & Alan Lee.] Van Nuys, Cal.: Alfred Publ. [Vertrieb] 2010, xiii, 401 S., 1 CD.

Albrecht-Crane, Christa: Lost Highway as fugue: adaptation of musicality as film. In: *Adaptation Studies: New Approaches*. Ed. by Christa Albrecht-Crane and Dennis Cutchins. Madison, N.J.: Fairleigh Dickinson University Press 2010, S. 244–262.
Zu David Lynchs *Lost Highway*.

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

URL: <<http://othes.univie.ac.at/20853/>>.

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. (Internet)

Allen, Steven: Audio Avery: Sound in Tex Avery's MGM cartoons. In: *Animation Journal* 171, 2009, S. 7–22.

Alleyne, Mike: *The Encyclopedia of Reggae: The Golden Age of Roots Reggae*. Foreword by Sly Dunbar. New York: Sterling [2012], 332 S.

Darin u.a.: Reggae on film.

Altman, Rick: Sound space. In seinem: *Sound Theory, Sound Practice*. London Routledge 1992, S. 46–64, 255–257.

Auch in: *Sound Studies*. 4. *Media Sounds*. Ed. by Michael Bull. London/New York: Routledge 2013, S. 322–342.

Alunno, Marco: Cinema and Music (1937) by Ignacio Isaza Martínez. In: *Music, Sound, and the Moving Image* 8,1, Spring 2014, S. 87–92.

Alphaville: Journal of Film and Screen Media, 3, 2012: Sound, Voice and Music. Online.

URL: <www.alphavillejournal.com>.

Contents: Editorial / Danijela Kulezic-Wilson, Christopher Morris and Jessica Shine. – The Same Old Songs in Reagan-Era Teen Film / Michael D. Dwyer. – Prefiguring Gender in the Studio and Postmodern Musical / Michael Charlton. – When is the Now in the Here and There? Trans-Diegetic Music in Hal Ashbys *Coming Home* / Aaron Hunter. – Beneath Sci-Fi Sound: Primer, Science Fictions Sounds Design, and American Independent Cinema. / Nessa Johnston. – Cultural Innovation and Narrative Synergy in R. Kelly's *Trapped in the Closet* / Ioana Literat. – Emotion Capture: Vocal Performances by Children in the Computer-Animated Film / Christopher Holliday.

Anderson, Gillian B. (comp.): *Music for Silent Films 1894–1929*. Washington: Library of Congress 1988, xlix, 182 S.

Repr. 2011, xlix, 182 S.

Anderson, Tim: Uneasy Listening: Music, Sound, and Criticizing Camelot in Mad Men Popular Music and Social Change in Mad Men. In: *Mad Men: Dream Come True TV*. Ed. by Gary R. Edgerton. London/New York: Tauris // New York: Distrib. in the US by Palgrave Macmillan 2011 (Reading Contemporary Television.).

Andrieu, Michaël: *Réinvestir la musique. Autour de la reprise musicale et de ses effets au cinéma*. Paris

[u.a.]: Harmattan 2011, 228 S. (Univers musical.).

Anger, Violaine / Roullée, Antoine (sous la dir. de): *“Les Nibelungen” de Fritz Lang, musique de Gottfried Huppertz. Une approche pluridisciplinaire*. Paris: L'Harmattan 2012, 254 S. (L'univers esthétique.).

Inhalt: Wilkening, Anke: Le projet de restauration et de préservation de la Friedrich-Wilhelm-Murnau-Stiftung de Wiesbaden / 25–50. – Roullée, Antoine: *Les Nibelungen* de Fritz Lang: matrice thématique et narrative d'une oeuvre / 51–78. – Godefroid, Philippe: Vengeance de Kriemhild ou Crépuscule des dieux: Politique et esthétique dans *Les Nibelungen* / 79–100. – Guido, Laurent: „Une nouvelle formule d'opéra“ ou le film comme Gesamtkunstwerk: les enjeux esthétiques de la réception française des *Nibelungen* / 101–128. – Goetz, Olivier: Les actions physiques dans *Les Nibelungen* de Fritz Lang: geste et théâtralité / 129–154. – Villani, Vivien: *Les Nibelungen* de Fritz Lang, émergence de la „musique de film“? Esquisse d'une approche analytique / 155–170. – James, Max: L'agencement de la musique au film. Etude sur la première partie, Siegfried, des *Nibelungen* / 171–202. – Anger, Violaine: La représentation de la voix et l'imaginaire de la musique dans *Les Nibelungen* de Fritz Lang / 203–232.

Aquilar, Carlos: *Cine y jazz..* Madrid: Catédra 2013, 383 S. (Cine y imagen. 151.).

Aslinger, Ben: “Clueless” about Listening Formations? In: *Cinema Journal* 53,3, Spring 2014, S. 126–131.

Über den Soundtrack zu *Clueless*, 1995.

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

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

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: University of Wisconsin Press 2014, xxvi, 317 S. (Wisconsin film studies.).

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

Audissino, Emilio: Overruling a Romantic Prejudice. Forms and Formats of Film Music in Concert Programs. In: *Film in Concert: Film Scores and Their Relation to Classical Concert Music*. Ed. by Sebastian Stoppe. Glückstadt: Hülsbusch 2014, S. 25–44.

Avila, Jacqueline A.: *'Los Sonidos del Cine': Cinematic Music in Mexican Film, 1930–1950*. Ph.D. Thesis, Riverside, CA: University of California at Riverside 2011, xii, 287 S.; [Ann Arbor, MI: UMI Dissertation Services 2012].

Dazu: *Dissertation Abstracts International (DAIA)* 73,5, Nov. 2012, no: DA3491263.

The period witnessed the formation and institutionalization of several film genres, the creation of a star system paralleling Hollywood's, and successful domestic and international reception. An area that has not been thoroughly investigated is music and its contributions to nascent cinematic nationalism. This dissertation proposes an interdisciplinary investigation of music in Mexican cinema between 1930-1950, concentrating on how orchestral and popular music contributed to creating or enhancing cinematic representations of national identity. I examine several film examples from prominent genres developed during this period, such as the prostitute melodrama and the cabaretera subgenre, the indigenista film (films focusing on an indigenous population), cine de añoranza porfiriana (films of Porfirian longing), and the comedia ranchera (ranch comedy).

Aziz, Ashraf: *Light of the Universe: Hindustani Film Music*. New Delhi: Three Essays Press 2003, xxviii, 126 S.

Rev. & enl. ed. 2012, xi, 184 S. Essays on individual artists and the use of the female voice in Hindustani films.

Bailey, Trevor / Deutsch, Stephen / Street, Sean: Sounding the Past. In: *Journal of Media Practice* 4,1, 2003, pp. 41–54.

The project was an experiment in linking music and poetry to archive films, not only to provide an enhancing accompaniment but, in some cases, with the aim of making something new which would quite profoundly change the way that these films were perceived by audiences. It is interesting, and somewhat disappointing, to note how seldom verse has been used as film narrative. It was not until the 1990s that British television viewers were to witness the experiments of the BBC producer Peter Symes, notably in collaboration with Tony Harrison, in a series of powerful documentaries on powerful, important and often difficult subjects.

Bally, Juliane: *Miklós Rózsa. Ausbildung und kammermusikalisches Frühwerk als Basis für das film-*

musikalische Schaffen am Beispiel "Ben Hur". Saarbrücken: Pfau 2012, 211 S.

Zugl.: Leipzig, Univ., Diss., 2009.

Barbo, Matjaz / Hochradner, Thomas (eds.): *Music and Its Referential Systems*. Wien: Hollitzer Wissenschaftsverlag 2012, ix, 325 S. (Specula spectacula. 3.).

Darin: Film music beyond stigmatisation with effects / Anna Gadzinski. – How not to turn film music into a musical work: towards sociological approach to film music / Maja Vasiljevic.

Barnier, Martin / Sirois-Trahan, Jean-Pierre (éds.): Nouvelles pistes sur le son. Histoire, technologies et pratiques sonores. = *CINÉMAS, Revue d'études cinématographiques / Journal of Film Studies* 24,1, 2013.

Inhalt der Themensektion: Présentation / Martin Barnier et Jean-Pierre Sirois-Trahan. – Establishing Sound / Rick Altman. – Réception critique et historique des technologies du son au cinéma / Martin Barnier. – Sound Synthesis, Representation and Narrative Cinema in the Transition to Sound (1926–1935) / Maurizio Corbella et Anna Katharina Windisch. – Improvisation et son direct. Entre théories du son et mutations technologiques / Gilles Mouëllic. – Phonographie, cinéma et musique rock. Autour d'un impensé théorique chez Walter Benjamin / Jean-Pierre Sirois-Trahan.

Barron, Lee: Proto-electronica vs. martial marches: *Doctor Who*, *Stingray*, *Thunderbirds* and the music of 1960s' British SF television. In: *Science Fiction Film and Television* 322, Autumn 2010, S. 239–252.

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* 9,1, March 2011, S. 84–94.

Bartig, Kevin: *Composing for the Red Screen: Prokofiev and Soviet Film*. New York / Oxford: Oxford University Press 2013, xv, 228 S. (The Oxford Music/Media Series.).

Inhalt: Introduction – 1. New media, new means: "Lieutenant Kizhe" – 2. "The Queen of Spades", the 1937 Pushkin Jubilee, and repatriation – 3. The year 1938: halcyon days in Hollywood and an unanticipated collaboration – 4. "Alexander Nevsky" and the Stalinist Museum – 5. The wartime films. The path to Alma-ata – 6. Ivan the Terrible and the Russian national tradition – Epilogue
Rev. (Pauline Fairclough) in: *Music & Letters* 94,4, Nov. 2013, pp. 699–701.

Bauer, Shad A.: *Film, Music, and the Narrational*

Extra Dimension. M.A. Thesis, Athens, OH: Ohio University, May 2013, 88 S.

URL: <https://etd.ohiolink.edu/!etd.send_file?accession=ohiou1365444831&disposition=attachment>.

Abstract: This thesis addresses the role of so called nondiegetic film music, also known as background or score music, as it pertains to the overall structure of processes involved in cinematic presentation. Some of the questions that are normally asked here are: Where is this music supposed to be coming from? Who is responsible for it? What is it really doing? In addressing this common filmic feature we will clear up several foundational concepts in film, provide a rough categorization of film music, critique Jerrold Levinson's recent attempt to answer the above questions, and ultimately arrive at a consideration of nondiegetic film music as a kind of narrational extra dimension. We will ultimately reject the view that music is instrumental in building narrative facts, in favor of one that holds music to be significant to the very processes of film narration, affecting how a film is presented.

Beaster-Jones, Jayson: Re-tuning the past, selling the future. Tata-AIG and the *Tree of Love*. In: *Popular Music – A Yearbook* 30,3, 2011, pp. 351–370.

This article explores the mobilisation of Indian popular music in the Tata-AIG life insurance company television advertisement *Tree of Love* (2004). I address ways in which music representing different periods of Hindi film, along with visual representations of Indian material culture, have been integrated into an advertising narrative that alludes to India's technological and economic development. I suggest that a range of aural and visual signs subtly complement each other in creating a narrative that not only marks the passage of time, but reframes past social and economic debates into contemporary terms. I contextualise this advertisement – and the signs that it uses – within the field of the Indian insurance industry, as well as within the social-historical context of modern India. Then, utilising elements of Peircean semiotic theory, I closely analyse the aural representations of the passage of time and different eras of Indian musical culture. The analysis ties together the interactions of musical and non-musical signs with the cultural memories that the commercial is designed to evoke. Ultimately, I argue that musical meaning in this advertising context emerges from the complex interaction of these aural and visual signs, and produces memory as much as it reflects it. (Vorlage)

Becker, Jürgen: Die Schöpfer von Filmmusik und die Verwaltung ihrer Rechte durch die GEMA. In: *Zeitschrift für Urheber- und Medienrecht* 43,1, 1999, S.16–24.

Bendrup, Dan: Sounds of Easter Island: Music and cultural representation in *Ogú y Mampato en Rapa-*

nui. In: *Animation Journal* 17,1, 2009, S. 72–85.

Berberich, Eva: Ingmar Bergmans Verfilmung der Zauberflöte von Wolfgang Amadeus Mozart. In: *Psychoanalyse im Widerspruch*, 42, 2009, S. 43–52.

Ingmar Bergmans filmische Gestaltung der “Zauberflöte” von Wolfgang Amadeus Mozart geht auf frühe Träume des noch 12-jährigen Bergman zurück, der sich schon damals vorgenommen hatte, einmal dieses Meisterwerk zu verbildlichen. Die zentrale Mitteilung, die vermutlich mit dem Werk Bergmans gewachsen ist, und die in dieser Verfilmung ihren Ausdruck findet, ist der Hinweis auf die Notwendigkeit des Konfliktes, auf die Notwendigkeit von Krisen und Zusammenbrüchen, deren Bewältigung zur Basis der Selbstsuche werden kann. Die Bewältigung des Konfliktes um Liebe und Tod, die Mozart durch die verwandelnde Kraft der Musik darstellte, hat Bergman durch die Orchestrierung der Bilder kongenial ergänzt.

Berliner, Todd / Furia, Philip: The sounds of silence: songs in Hollywood films since the 1960s. In: *Style* 36,1, 2002, S. 19–35.

[Bermbach, Udo, Hrsg.:] *Wagnerspectrum* 4,2, 2008: Wagner und Fantasy / Hollywood. Hrsg. v. Udo Bermbach [...]. Würzburg: Königshausen & Neumann 2008, 312 S.

Aus dem Inhalt: Susanne Vill: Wagner Visionen – Motive aus Werken Richard Wagners in Fantasyfilmen (9–96). – Alex Ross: Der Herr der Ringe und Der Ring des Nibelungen – Tolkien und Wagner (97–104). – Albrecht Riethmüller: „All in the Family“ – Cosima und Richard Wagner auf der Leinwandbühne von William Dieterle und Ken Russel (105–122). – Tobias Plebuch: Richard Wagner im Film bis 1945 (123–140). – Claudius Reinke: Richard Wagner im Film nach 1945 (141–158).

Bernanke, Judith: Howard Shore's Ring Cycle: The Film Score and Operatic Strategy. In: *Studying the Event Film: “The Lord of the Rings”*. Ed. by Harriet Elaine Margolis, Sean Cubitt, Barry King, and Thierry Jutel. Manchester: Manchester University Press 2008, S. 176–184.

Bernhard, Paul: Probleme der Filmmusik. In: *Sozialistische Monatshefte* 34,6, 1928, S. 506–510.

Berthomé, Jean-Pierre: Deux voix dans la nuit: La musique de *La nuit du chasseur*. In: *Positif*, 389–390, 1993, S. 148–153.

On Walter Schumann's score for Charles Laughton's *The Night of the Hunter*.

Biamonte, Salvatore G.: *Musica e film*. Roma: Edizioni dell'Ateneo 1959, 274 S.

“Filmografia”: S. 235–272. “Nota discografica”: S. 273–274.

Biancorosso, Giorgio: The Shark in the Music. In: *Music Analysis* 29,1–3, 1.3.2010, S. 306–333.

Bick, Sally: *Of Mice and Men*. Copland, Hollywood, and American Musical Modernism. In: *American Music* 23,4, Dec. 2005, S. 426–472.

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

Binh, Nt. / Moure, José / Sojcher, Frédéric (éds.): *Cinéma et musique accords parfaits. Dialogues avec des compositeurs et des cinéastes*. Bruxelles: Les Impressions Nouvelles 2014, 202 S. (Caméras subjectives.).

Bird, Michael: Secret arithmetic of the soul: Music as spiritual metaphor in the cinema of Ingmar Bergman. In: *Kinema*, 5, Spring 1996, S. 13–39.

Blim, Dan: Musical and dramatic design in Bernard Herrmann’s prelude to *Vertigo* (1958). In: *Music and the Moving Image* 6,2, 2013, S. 21–31.

In *Vertigo* (1958), director Alfred Hitchcock repeatedly employs the motif of mirrors and spirals, both literal and figurative. This essay first traces how these motifs informed Bernard Herrmann’s approach to scoring the film, then offers a closer analysis of Herrmann’s iconic Prelude, arguing that Herrmann’s music foreshadows narrative events. (Vorlage)

Blouin, Michael J.: Auditory Ambivalence: Music in the Western from *High Noon* to *Brokeback Mountain*. In: *Journal of Popular Culture* 43,6, 2010, S. 1173–1188.

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

Inhalt: A moment of historical conjuncture in Mumbai / Gregory D. Booth – Global masala / Natalie Sarrazin – Kollywood goes global / Joseph Getter – On nightingales and moonlight / Kaley Mason – Film song and its other / Jayson Beaster-Jones – Play it again, Saraswathi / Stephen Putnam Hughes – Filming the Bhangra music video / Anjali Gera Roy – Mimesis and authenticity / Peter Kvetko – Making music regional in a Delhi studio / Stefan Fiol – Latin American music in moving pictures and jazzy cabarets in Mumbai, 1930s to 1950s / Bradley Shope – The beat comes to India / Gregory D. Booth – Be true to yourself / Niko Higgins – At home in the studio / Shalini Ayyagari – The

liveness-es of Pandit Bhimsen Joshi’s popular abhangas / Anna Schultz – Bollywood in the era of filmsong avatars / Paul Greene – Afterword – capitalisms and cosmopolitanisms / Timothy D. Taylor.

Bosc, Michel: *L’art musical de Walt Disney. L’Animation de 1928 à 1966*. Paris: L’Harmattan 2013, 250 S.

Bossu, Laurent: “Passages” de la musique dans le cinéma contemporain de fiction. *Nouvelles fonctions, nouvelles formes*. Diss. Paris: Université Panthéon-Sorbonne (Paris 1) 2005. 707 Bl. (2 Microfiches).

Botstein, Leon: Sanctioned daydreams. Music, pictures, and architecture. In: *The Musical Quarterly* 94,3, 2011, S. 271–277.

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

Brackett, David: Banjos, Biopics, and Compilation Scores: The Movies Go Country. In: *American Music* 19,3, Oct. 2001, S. 247–290.

Brauch, Mario: *Das Sounddesign im deutschen Spielfilm. Psychoakustische Verfahren der Geräuschkonzeption von der Nachkriegs- bis zur Neuzeit*. Marburg: Tectum-Verlag 2012, X, 283 S. Zugl.: Diss., Karlsruhe: Pädag. Hochsch. 2011.

Das Jahr 1962 veränderte die Tongestaltung des deutschen Spielfilms entscheidend. Mit dem Anspruch, den Neuen Deutschen Film zu erschaffen, endete die Ära des deutschen Heimatfilmes und gänzlich unkonventionelle Filminhalte rückten in den künstlerischen Mittelpunkt. Regisseure wie Bernhard Wicki oder Wim Wenders ließen die bislang herrschenden politischen, gesellschaftlichen und künstlerischen Einschränkungen hinter sich und erhoben den ästhetischen Mehrwert zum höchsten Gedankengut. Die Filmmusik, vor allem aber der Reichtum an Soundereignissen wurde zur funktionalen Gestaltung des Filmgeschehens eingesetzt. Das schmerzhaft Quiet-schen von Türen, das physiologische Schlagen des menschlichen Herzens, aber auch elektronisch erzeugte Geräusche wurden nicht mehr ausschließlich diegetisch, sondern psychoakustisch zum Zwecke der Expression, Wertung und Strukturierung von Filmszenen eingesetzt. Der Autor untersucht die Techniken der Geräuschgestaltung anhand von 60 ausgewählten Deutschen Filmpreisträgern, deren Lautereignisse nicht nur systematisch strukturiert, sondern auch empirisch überprüft werden.

Braun, Michael / Kamp, Werner: Pathos im Kopf: Musik und Mindscreen in Stanley Kubricks *Eyes Wide Shut* (1999). In: *Emotionen in Literatur und Film*. Hrsg. v. Sandra Poppe. Würzburg: Königshausen & Neumann 2012, S. 267–280 (Film – Medium – Diskurs, 36.).

Brend, Mark: *The Sound of Tomorrow: How Electronic Music Was Smuggled into the Mainstream*. London: Bloomsbury Publishing 2012, xi, 272 S.

Summary: Monterey Pop Festival, 1967. Bernie Krause and Paul Beaver demonstrate a Moog synthesizer to the assembled rock aristocracy, plugging into a surge of interest that would see synthesizers and electronic sound become commonplace in rock and pop early the following decade. And yet in 1967 electronic music had already seeped into mainstream culture. For years, composers and technicians had been making electronic music for film and TV. Hitchcock had commissioned a theremin soundtrack for *Spellbound* (1945); *The Forbidden Planet* (1956) featured an entirely electronic score; Delia Derbyshire had created the Dr Who theme in 1963; and by the early 1960s, all you had to do was watch commercial TV for a few hours to hear the weird and wonderful sounds of the new world. *The Sound of Tomorrow* tells the compelling story of the sonic adventurers who first introduced electronic music to the masses. A network of composers, producers, technicians and inventors, they took emerging technology and with it made sound and music that was bracingly new [Publisher's description].

Bribitzer-Stull, Matthew: From Nibelheim to Hollywood. The associativity of harmonic progression. In: *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception*. Ed. by Luca Sala. Turnhout: Brepols 2012, S. 157–183.

Conventional wisdom holds that the tonal-dramatic musical language of nineteenth-century Europe – particularly Wagner's – is alive and well in the modern-day film score. Oft-cited in support of this claim are the chromatic harmony and Leitmotive (associative themes) shared between the two genres. While this characterization ignores crucial differences between the art music of the Romantic era and the film music of the silver screen, it points to a common musico-dramatic heritage that provides a natural avenue into the topic of associative harmonic progression. As a point of departure, this study begins by introducing the under-explained concept of associativity. From there, it traces a remarkable commonality of sinister eerie and eldritch associations borne by a specific harmonic progression (the opening of Wagner's notorious "Tarnhelm" music in "Das Rheingold") in works ranging from the early nineteenth century to the post-1975 orchestral film-music Renaissance. Methodologically, this study adopts a plurality of analytic approaches to explain the role of the "Tarnhelm" progression in a variety of musico-dramatic contexts. The progression's

Stufen-centric, harmonic functions; its voice-leading transformations; its set-class constituency; and its various roles in establishing formal coherence reveal both functional/semiotic ambiguities and multiple connections that obtain between it and the textual, programmatic, visual, narrative, and dramatic contexts in which it appears. (Vorlage)

Brocksch, Franziska: *The Sound of Disney. Filmmusik in ausgewählten Walt Disney-Zeichentrickfilmen*. Marburg: Tectum-Verlag 2012, 113 S.

Verlag: Die Walt Disney Company verstand es wie kein anderer Medienkonzern, eine beeindruckende Symbiose zwischen Zeichentrickfilm und Musik herzustellen und gilt als Pionier der Animationsfilme und deren Vertonung. Franziska Brocksch analysiert anhand ausgewählter Walt Disney-Filme, wie *Arielle die Meerjungfrau*, *Der König der Löwen*, *Die Schöne und das Biest*, *Schneewittchen und die sieben Zwerge* und weitere Beispiele das bewusst komponierte Zusammenwirken von Bild und Musik im Film. Dazu beleuchtet die Autorin die gängigen Theorien aus dem Genre des Realfilms.

Brophy, Philip: The Architectonic Object. Stereo Sound, Cinema, and *Colors*. In: *Culture, Technology, and Creativity in the Late Twentieth Century*. Ed. by Philip Hayward. London [...]: Libbey [1990], S. 91–110.

Brown, Julie / Davison, Annette: *The Sounds of the Silents in Britain*. New York: Oxford University Press 2013, xvi, 334 S.

This book explores the sonic dimension of film exhibition in Britain, from the emergence of cinema through to the introduction of synchronized sound. With contributions from many of the acknowledged experts on British silent film, as well as specialists on film music, the chapters provide an introduction to diverse aspects of early film sound: vocal performance (from lecturing and reciting to voicing the drama), music (from the forerunners of music for visual spectacle, to the impact of legislation and the development of an aesthetic), and performance in cinemas (from dancing and singalong films to live stage prologues, and even musical performances captured in British Pathé's early sound shorts). Other topics include the sonic eclecticism of performances at the Film Society, British International Pictures' first synchronized sound films, and the role of institutions such as the Musicians' Union and the Performing Right Society in relation to cinema music and musicians.

Contents: 1. Professional Lecturing in Early British Film Shows / 2. "Now, where were we?": Ideal and Actual Early Cinema Lecturing Practices in Britain, Germany and the United States / 3. Eric Williams: Speaking to Pictures / 4. Sounding Scottish: Sound Practices and Silent Cinema in Scotland / 5. "Suitable Music": Accompaniment Practice in Early London

Screen Exhibition from R. W. Paul to the Picture Palaces / 6. The Art of Not “Playing to Pictures” in British Cinemas, 1906–1914 / 7. “The efforts of the wretched pianist:” / 8. The Reception of British Exhibition Practices in Moving Picture World, 1907–1914 / 9. Selsior Dancing Films, 1912–1917 / 10. Song Performance in the Early Sound Shorts of British Pathé / 11. Framing the Atmospheric Film Prologue in Britain, 1919–1926 / 12. Animating the Audience: Sing-along Films in Britain in the 1920s / 13. Workers’ Rights and Performing Rights: Cinema Music and Musicians Prior to Synchronized Sound / 14. Sound at the Film Society / 15. Edmund Meisel’s “Visual Sound” in *The Crimson Circle* (1929): The Case of the Vanishing Part-Talkie.

Brown, Matthew: *Debussy Redux: The Impact of His Music on Popular Culture*. Bloomington, IN: Indiana University Press 2012, 226 S. (Musical Meaning and Interpretation.).

Contents: From Parisian salon to billboard phenom / The medium and the message / Lights, camera, sound track! / In the moog / “Yo– Baudelaire!” / The schlock of the new / *Assez lent or allegro non troppo?* / Other cultures, other sounds.

Brown, Royal S.: How Not to Think Film Music. In: *Music and the Moving Image* 1,1, April 2008, S. 2–18.

Brown, Royal S.: Music and/as Cine-Narrative or: Ceci n’est pas un leitmotif. In: *A Companion to Narrative Theory*. Ed. by James Phelan and Peter J. Rabbinowitz. New York: Wiley 2008, S. 451–465.

Brownrigg, Mark: Hearing place: Film music, geography and ethnicity. In: *International Journal of Media & Cultural Politics* 3,3, 2007, pp. 307–323.

Bruce, Graham: Music in Glauber Rocha’s Films. In: *Jump Cut*, 22, May 1980, pp. 15–18.

Brügge, Joachim / Grosch, Nils (Hrsg.): „*Singin’ in the Rain*“. *Kulturgeschichte eines Hollywood-Musical-Klassikers*. Münster: Waxmann 2014, 176 S.

Das Hollywoodmusical *Singin’ in the Rain*, das Anfang der 1950er-Jahre von Betty Comden, Adolph Green und Roger Edens im Auftrag von Metro-Goldwyn-Mayer (MGM) konzipiert und 1952 unter der Regie von Stanley Donen und Gene Kelly, mit Kelly in der Hauptrolle produziert wurde, gilt heute als Klassiker, ja als einer der künstlerisch und kommerziell erfolgreichsten und paradigmatischen Vertreter seines Genres. Das Musical basiert auf musikalischem Material, das zum großen Teil – genauso wie der durchschlagende Titelsong – bereits eine Vorgeschichte sowohl auf im Film als auch in anderen medialen Formen der populären Kultur besaß. In der

Bühnenversion, welche 1983 am Londoner West End ihre Erstproduktion hatte, erlebt „*Singin’ in the Rain*“ eine bis heute rege Aufführungs- und Rezeptionsgeschichte.

Brüstle, Christa: *Konzert-Szenen: Bewegung, Performance, Medien. Musik zwischen performativer Expansion und medialer Integration 1950–2000*. Stuttgart: Steiner 2013, 416 S. (Beihefte zum Archiv für Musikwissenschaft. 73.)

Rev. (David Roesner) in: *Music and Letters* 95,3, 2014, S. 489–491.

In recent years, ‘interarts’ has become a bit of a buzzword in the humanities. Various authors have sought to chart and interpret the ubiquitous attempts of artists to cross boundaries between different art forms, as well as between art and life. That these attempts are not always free of conflict is expressed in David Cecchetto et al.’s *Collision: Interarts Practice and Research* (Newcastle 2008) for which the editors chose ‘collision’ to describe the various interplays and interweavings, as well as in Fischer-Lichte et al.’s notion of the ‘broadening of the field of art’ in *Ausweitung der Kunstzone: Interart Studies – Neue Perspektiven der Kunstwissenschaften* (Bielefeld 2010), which is a direct reference to Michel Huellebecq’s *Extension du domaine de la lutte* (Paris 1994). What is striking is that the focus of these studies is often predominantly on film, theatre, literature, and electronic media, with music remaining largely absent. In 1998 Nicholas Cook demonstrated in great detail, however, in his *Analyzing Musical Multimedia*, how deeply music—which so often has been idolized as the ‘purest’ art form—is entangled with other art forms, media, and semiotic systems.

Buhler, James: Ontological, formal, and critical theories of film music and sound. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 188–225.

Buhler, James: Gender, sexuality, and the soundtrack. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 366–382.

Buhler, James: Psychoanalysis, apparatus theory, and subjectivity. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 383–417.

Buhler, Jim [= James] / Kassabian, Anahid / Neumeyer, David / Stilwell, Robynn Jeananne / Barnett, Kyle / Bowman, Sarah Lynne / Boa-Ventura, Ana: Panel Discussion on Film Sound/Film Music. In: *The Velvet Light Trap*, 51, 2003, S. 73–91.

- Bullerjahn, Claudia: Vertonung von Weiblichkeit im Film. In: *Kompendien Musik, 5: Musik und Gender. Grundlagen, Methoden, Perspektiven*. Hrsg. v. Rebecca Grotjahn und Sabine Vogt unter Mitarb. von Sarah Schaubeger. Laaber: Laaber 2010, S. 195–209.
- Bullerjahn, Claudia: Bad der Gefühle und heimlicher Erzähler. Zu den Wirkungen von Filmmusik. In: *tv diskurs* 14,1, 2010, S. 29–33.
- Bullerjahn, Claudia: Zwischen Patina und High-Tec. Zur Problematik der Rekonstruktion von Stummfilm-Originalkompositionen der 1920er Jahre. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 66–90.
- Burden, Michael / Thorp, Jennifer (guest eds.): *Dance & Image: Articles Based on Papers Presented at the Eleventh Annual Oxford Dance Symposium, New College, Oxford 2 May 2009*. New York, NY: Research Center for Music Iconography 2011, 368 S. (= *Music in Art: International Journal for Music Iconography* 36,1–2, 2011.).
- Burlingame, Jon: *The Music of James Bond*. Oxford/ New York: Oxford University Press 2012, ix, 293 S. Rev. (Alenka Barber-Kersovan) in: *Lied und populäre Kultur* 58, 2013, S. 311–313.
- Burnand, David / Sarnaker, Benedict: The Articulation of National Identity Through Film Music. In: *National Identities* 1, 1999, S. 7–13. Examining the use of music in narrative film for geographical location as well as racial and ethnic characterisations.
- Burns, Lori / Watson, Jada: Spectacle and Intimacy in Live Concert Film. Lyrics, Music, Staging, and Film Mediation in *P!nk's Funhouse Tour* (2009). In: *Music, Sound, and the Moving Image* 7,2, 2013, S. 103–140.
- Bushard, Anthony: *Leonard Bernstein's "On the Waterfront": A Film Score Guide*. Lanham, MD/ Plymouth, UK: Scarecrow Press 2013, xviii, 214 S. (Scarecrow Film Score Guides. 14.). 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.
- Butkus, Clarice M.: Sound warrior: Voice, music and power in *Dark Angel*. In: *Science Fiction Film and Television* 5,2, Autumn 2012, S. 179–199.
- Butler, David: *Jazz Noir: Listening to Music from "Phantom Lady" to "The Last Seduction"*. Westport, Conn.: Praeger 2002, xix, 227 S. Jazz has been associated with crime and immorality since early forms of the music were heard in the brothels of New Orleans and the gangster-owned clubs of the 1920s. This association encouraged the use of jazz in film noir, a genre preoccupied with tales of anxiety and urban decay, which flourished in American cinema during the postwar period. Yet, although the extent and nature of this collaboration has often been alluded to, it has rarely been examined in detail. Making significant use of archival sources and documentation, "Jazz Noir" seeks to correct this oversight, placing the films discussed in their proper historical context and utilizing an interdisciplinary approach that gives equal weight to the films—including such notables as "Phantom Lady," "I Want to Live, and "Taxi Driver"—and to the indelible music that accompanied them. In so doing, it corrects a great many misunderstandings about this complex, ideologically tinged relationship. Television "noirs" of the 1950s and 1960s, as well as the cinematic neo-noirs of the 1990s, have used jazz and jazz-flavored music extensively, thus giving rise to the misconception that the genre and the musical style were always intertwined.
- Butler, David: In a lonely tone: music in film noir. In: Spicer, Andrew / Hanson, Helen (eds.): *A Companion to Film Noir*. Malden, MA: Wiley-Blackwell 2013, S. 302–317.
- Butler, David: A Good Score Goes to War: Multiculturalism, Monsters and Music in *New Doctor Who*. In: *New Dimensions of "Doctor Who": Adventures in Space, Time and Television*. Ed. by Matt Hills. London/New York: Tauris 2013, S. 19–38 (Reading Contemporary Television.).
- Butler, David: 'Way Out – Of This World!' Delia Derbyshire, *Doctor Who* and the British Public's Awareness of Electronic Music in the 1960s. In: *Critical Studies in Television: The International Journal of Television Studies* 9,1, Spring 2014, S. 62–76. The composer and musician Delia Derbyshire (1937–2001) remains most famous for her arrangement and realisation of Ron Grainer's title theme for *Doctor Who*. Yet although providing the theme tune with its distinctive sounds, which would be featured in the programme's titles from 1963 until 1980, Derbyshire provided little else in terms of music for the Doctor's adventures during her time at the BBC Radiophonic Workshop. This article considers the impact of the Doctor Who theme tune on Derbyshire's career and

the interest in electronic music that it generated amongst the British public in the 1960s.

Butzmann, Frieder / Martin, Jean: *Filmgeräusch. Wahrnehmungsfelder eines Mediums*. Hofheim: Wolke 2012, 269 S.

Vor allem in Kapitel 3, Abschnitt: *Die Metaphorik der Bewegung. Die Musik als Teil des Films – Musik als Metapher* (73ff).

Calabretto, Roberto: *Antonioni e la musica*. Venezia: Marsilio 2012, 208 S. (Saggi. Cinema.).

Nel cinema di Antonioni la musica si pone come presenza di grande interesse, a partire dai documentari fino a giungere agli ultimi film. È una “musica realistica”, come la definirà lo stesso regista, che utilizza i rumori e le sonorità elettroniche, lontana dagli abituali stereotipi che riducevano la sua funzione a un banale e scontato accompagnamento allo scorrere delle immagini. Non a caso Antonioni ha collaborato con molti musicisti, a partire da Giovanni Fusco, Vittorio Gellmetti, Giorgio Gaslini, Harbie Hancock, i Pink Floyd per giungere a Lucio Dalla, Van Morrison e Brian Eno.

Calella, 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. (Vorlage)

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

Verlag: Films are the lingua franca of western culture; for decades they have provided viewers with a universal way of understanding the human experience. And film music, Kutter Callaway demonstrates, has such a profound effect on the human spirit that it demands theological reflection. 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: Auditorium 2014, 125 S. (Collana Rumori. 33.).

Collected essays and interviews by Umiliani.

Caps, John: *Henry Mancini: Reinventing Film Music*. Urbana/Chicago/Springfield: University of Illinois Press 2012, 278 S. (Music in American life.).

Examines the composer's influence on film music, discussing his collaborations with directors to create musical effects resonant with the plots of each film he worked on and his lasting impact on the subsequent role of music in film.

Inhalt: Introduction. Here was something fresh – Al-legheny River launch – Not quite jazz – The music factory – Big screen, little screen – Blake Edwards and the high times – Career crescendos – First cadence – The break with Blake – Off to see the world – Back to television? – The curse of the Pink Panther – Maturity, the second cadence – Frustration – Stolen moments – A closing door that wasn't there before – Almost to Broadway – Lookin back, looking on.

Carayol, Cécile: *Une musique pour l'image. Vers un symphonisme intimiste dans le cinéma français*. Préface de Michel Chion; postface de Gilles Mouëllic. Rennes: Impr. Reprographie de l'Université Rennes 2, 2012, 320 p. (Le Spectaculaire, Série Cinéma.).

En appendice, entretiens avec divers compositeurs, 2007–09.

Care, Ross: Cinesymphony: Music and Animation at the Disney Studio 1928–1842. In: *Sight and Sound* 46,1, Winter 1976–77, S. 40–44.

Care, Ross: Melody time. In: *Soundtrack: The Collector's Quarterly* 8,3, 1989, S. 31–40.

On the music for Disney animation films of the 1940s and 1950s. Discusses especially the work of Oliver Wallace, Paul Smith, Edward Plumb, Charles Wolcott, Joseph Dubin and Jud Conlon.

Carlson, Rachel Golden: Polyphonies of sound and space. Motet, montage, *Voices of Light*, and *La passion de Jeanne d'Arc*. In: *The Musical Quarterly* 96, 2, 2013, S. 296–330.

Carocchia, Antonio: “Camillo de Nardis e il cinema”: documenti inediti. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*.

Ed. by Massimiliano Sala. Turnhout: Brepols 2012, S. 37–60.

Caron, Alfred / Labrande, Christian / Salmona, Paul (sois la direction de): *Figures du compositeur. De Gesualdo à Pierre Schaeffer – le compositeur vu par le cinéma et la télévision (1905–1995)*. Paris: Éditions de la Réunion des Musées nationaux 1996, 217 S.

Cassard, Philippe / Chevrie, Marc / Narboni, Jean: *Deux temps trois mouvements. Un pianiste au cinéma*. Entretien avec Marc Chevrie et Jean Narboni. [Paris]: Capricci/[France musique] 2011, 266 S. (Cinéma.).

Inhalt: Philippe Cassard: Des pellicules dans le piano (avant-propos) – DE BRUIT ET DE SILENCE (Bresson, Melville, Hitchcock, Ophüls / Musiques du muet, cinéma de l'oreille / Symphonies d'une grande ville) – CORRESPONDANCES (Tempo mon beau souci / Leçons d'interprétation) – LE CINÉMA FRANÇAIS ET LES VOIX (Liszt et le père Jules / Partitions vocales / L'enchantement Demy) – BANDES ORIGINALES (Fellini musicien / Du classique / Les modernes & la BO / La musique de film est-elle interchangeable? / intermède) – MILLER'S CROSSING: L'ÉCOUTE DÉDOUBLÉE – MUSICIENS AU TRAVAIL (Débat autour de *Chronique d'Anna Magdalena Bach* / Le sujet musical / Yves Angelo, *Sur le bout des doigts*) – JEAN-LUC GODARD, COMPOSITEUR (Polyphonie(s), socialisme(s) / Louis Beethoven et les Rolling Stones) – BERGMANIADÉ.

Cavell, Stanley: Oper im Film, Oper als Film. In: *Deutsche Zeitschrift für Philosophie* 50,1, 2002, S. 3–15.

Chanan, Michael: Music, documentary, music documentary. In: Winston, Brian (ed.): *The Documentary Film Book*. Basingstoke, Hampshire: Palgrave Macmillan on behalf of the British Film Institute 2013, S. 337–344.

Chapman, David: Chance Encounters: Serendipity and the Use of Music in the Films of Jean Cocteau and Harry Smith. In: *The Soundtrack* 2,1, Aug. 2009, pp. 5–18.

Charlton, Katherine: *Experience Music*. 3rd ed., Boston: McGraw-Hill Higher Education 2012, xxxi, 402 S.

Darin: 36. Film music.

Charlton, Michael: Performing Gender in the Studio and Postmodern Musical. In: *Alphaville*, 3, Summer 2012.

URL: <<http://www.alphavillejournal.com/Issue>

>%203/HTML/ArticleCharlton.html>.

This essay explores two distinct historical periods in the Hollywood musical through a Butlerian reading of gender as a performance. The two example films from the studio era, Howard Hawks' *Gentlemen Prefer Blondes* (1953) and the restored version of George Cukor's *A Star is Born* (1954), are contextualised not only within the studio system but through the constructed star personae of their leads—Marilyn Monroe and Judy Garland. Baz Luhrmann's *Moulin Rouge!* (2001) and Rob Marshall's *Chicago* (2002), the two example films from the twenty first century, are contextualised within a Jamesonian post-modern aesthetic and as examples of the non-studio, non-star filmic text as act of nostalgia. In contrasting these historical periods, the essay posits that the studio musical was, in fact, always already “post-modern” in its fragmentation of narrative in favour of the star performance, which constructs the gendered persona of the star. In addition, it is suggested that the sub-textual subversion of traditional female roles within the studio star performance is in many ways more effectively critical of gender conventions than the intentionally parodic aesthetics of Luhrmann and Marshall.

Chattah, Juan Roque: *Semiotics, Pragmatics, and Metaphor in Film Music Analysis*. Ph.D. Thesis, Tallahassee, FL: Florida State University 2006, xv, 171 Bl.

Chianura, Claudio: *Le canzoni nei film di Nanni Moretti*. Milano: Auditorium Ed. 2012, 124 S. (Fuori collana. 3.).

Chion, Michel: *Audio-Vision. Ton und Bild im Kino*. Hrsg. v. Jörg U. Lensing. Berlin: Schiele & Schön 2012, 214 S. (Ed. Mediabook.).

Rez. (Werner, Hans Ulrich) in: *Positionen* 96, 2013, S. 46–47.

Ćirić, Marija: Music in Ex-Yugoslav cinematography 1945–1961. On the road to musical. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Ed. by Massimiliano Sala. Turnhout: Brepols 2012, S. 61–70.

Cité de la Musique (Paris): *Musique & cinéma – le mariage du siècle?* Paris: Actes Sud 2013, 253 S.

Citron, Marcia J.: Opera and film. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeier. Oxford/New York: Oxford University Press 2014, S. S. 44–71.

Clifton, Kevin: Unravelling music in Hitchcock's *Rope*. In: *Horror Studies* 4,1, June 2013, S. 63–74.

Coates, Norma: Missing the (Popular) Music for the Screens? In: *Cinema Journal* 48,1, Fall 2008, S. 123–130.

Coates, Norma: Excitement is Made, Not Born: Jack Good, Television, and Rock and Roll. In: *Journal of Popular Music Studies* 25,3, Sept. 2013, S. 301–325.

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.

A recurring trope in the literature on Kubrick's *2001: A Space Odyssey* holds that the HAL 9000 computer has more feelings than any of the human characters. But the film itself presents the question of HAL's 'real feelings' as something no one can truthfully answer. One way to begin negotiating this contradiction is by attending anew to the way the Jupiter Mission episode, in which HAL appears, is cut to the Adagio from Khachaturian's ballet "Gayane", the excerpt that remains the least discussed in this renowned compilation score. Suggesting that the elusive affect of this music, as it is deployed through several interrelated scenes, brings focus to questions of emotion and embodiment that fundamentally inform the conflict between human and machine, I go on to offer a new hearing of HAL's unforgettable death song "Daisy Bell" in this light, and to re-evaluate some of the director's own words about his film. Ultimately, I carry the same questions forward to inform a contribution to the ongoing debate about the Nietzschean philosophical inflections occasionally thought to enter the film with its much more famous cue from Richard Strauss's "Also sprach Zarathustra". (Vorlage)

Cohen, Annabel: Resolving the paradox of film music through a cognitive narrative approach to film comprehension. In: Kaufman, James C. / Simonton, Dean Keith (eds.): *The Social Science of Cinema*. New York: Oxford University Press [2014], S. 57–84.

Cohen, Annabel J.: Film music from the perspective of cognitive science. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 96–130.

Cohen, Harvey G.: Duke Ellington on Film in the 1930s. In: *The Musical Quarterly* 96,3–4, 2013, S. 406–425.

Cohen, Thomas F.: *Playing to the Camera: Musicians and Musical Performance in Documentary Cinema*. London/New York: Wallflower Press 2012, 154 S. (Nonfictions.).

Playing to the Camera is the first full-length study de-

voted to the musical performance documentary. Its scope ranges from rock concert films to experimental video art featuring modernist music. Unlike the "music under" produced for films by unseen musicians, on-screen "live" performances show us the bodies that produce the sounds we hear. Exploring the link between moving images and musical movement as physical gesture, this volume asks why performance is so often derided as mere skill whereas composition is afforded the status of art, a question that opens onto a broader critique of attitudes regarding mental and physical labor in Western culture. (Publisher's website) Introduction: In Praise of Performance (9–22) – Cool Jazz, Hot Jazz and Hard Bop on a Summer's Day (23–36) – Wild Guitarists and Spastic Singers: Virtuoso Performance on Film (37–52) – Direct Cinema, Rock's Public Persona and the Emergence of the Star (53–68) – Instrumental Technique and Facial Expression On Screen (69–90) – Free Jazz Meets Independent Film: Shirley Clarke's *Ornette: Made in America* (91–108) – 'I'm Looking at Them and They're Looking at Me': Observation and Communication in *Sex Pistols: Live at the Longhorn* (109–128) – Conclusion: Simple Gestures and Smooth Spaces in Robert Cahen's *Boulez-Repons* (129–138).

Conway, Kelley: Cinema and Popular Song. In: *Iris*, 27, Spring 1999, S. 171–174.

Cooke, Mervyn: *A History of Film Music*. Cambridge, UK/New York, NY: Cambridge University Press 2008, xxi, 562 S.

Rez. (Tobias Janz) in: *Sehepunkte: Rezensionenjournal für die Geschichtswissenschaften* 11,5 (2011), URL: <<http://www.sehepunkte.de/2011/05/17889.html>>.

Cooper, B. Lee: Terror translated into comedy: The popular music metamorphosis of film and television horror, 1956–1991. In: *Journal of American Culture* 20,3, Fall 1997, S. 31–42.

Cooper, David: Film form and musical form in Bernard Herrmann's score to *Vertigo*. In: *The Journal of Film Music* 1,2–3, Fall/Winter 2003, S. 239–248.

Copenhafer, David: Mourning and music in *Blue Velvet*. In: *Camera Obscura*, 69, 2008, S. 136–157.

Cornelius, Steven / Natvig, Mary: *Music: A Social Experience*. Upper Saddle River, NJ: Pearson 2012, xv, 245 S. + 4 CDs.

Darin (S. 173ff.): ch. 11: Music and Film: – Narrative Film: The Sounds of Science Fiction and the Modern World – *E.T.: The Extra-Terrestrial* (1982) – Listening Guide *E.T.: The Extra-Terrestrial*, Flying Scene – Early Film – *The Jazz Singer* (1927) – *Metropolis* (1927) – Listening Guide *Metropolis*, Opening – Hollywood's Golden Era – *Cabin in the Sky* (1943) – Post

World War II – *The Day the Earth Stood Still* (1951) – Listening Guide *The Day the Earth Stood Still*, Opening Sequence – Beyond Hollywood: *The Hidden Fortress (Kakushi-toride no san-akunin)* (1958) – Diversification – New Explorations – Listening Guide *The Hidden Fortress*, Fire Festival Scene – Dissecting an Epic: *The Lord of the Rings*.

Costa De Beauregard, Raphaëlle: Résonances musicales et labyrinthes sonores. Étude de l'intertextualité musicale dans *The Dead / Les morts* (Joyce, 1914 et Huston, 1987). In: *Anglophonia*, 11, 2002, S. 209–218.

Covach, John Rudolph / Flory, Andrew: *What's That Sound? An Introduction to Rock and Its History*. 3rd ed., New York: Norton 2012, xxi, 581, 3, 3, 27 S.

Darin: Viewing Rock: Rock Television; Rock Film; Music Videos; Visual and Contextual Aspects of "Nowhere to Run" (S. 27–33). – In Chapt. 9 (S. 343ff.): Backstage Pass: Wattstax: "Black Woodstock" and the Legendary Film It Inspired by Rob Bowman.

Coyle, Rebecca: Point of audition. Sound and music in *Cloverfield*. In: *Science Fiction Film and Television* 3,2, Autumn 2010, S. 217–237.

Coyle, Rebecca: *Drawn to Sound: Animation Film Music and Sonicity*. London [...]: Equinox 2010, x, 258 S.

Animation films are widely consumed in the general population and the study of animation films has blossomed. But music and sound are often marginalized, despite the significance of soundtracks (music, voice talent and sound effects) for both the films and their marketing. Off the Pad unpacks elements used in sound and music tracks, contextualises them within the film and music industries, and profiles specific exemplars. Focusing largely on feature-length, widely-distributed films, the book highlights work and oeuvres from key centres of animation production, such as USA, Europe and Japan. Chapters by animation and music experts such as Daniel Goldmark, Paul Wells and Susan Buchan offer international perspectives on the history and aesthetics of music and sound in animation film. Chapters from authors in Japan, Australia, Denmark, Russia and Canada provide analyses of key locations of activity and significant contributors to the field in several international arenas. As the first of its kind, this anthology is an invaluable resource for students, teachers and researchers in film, animation, music and media studies. [book jacket]

Coyle, Rebecca / Hannan, Michael: Musical Modernism in Brian May's Australian Film Scores. In: *Screening the Past*, 11, 2011.

URL: <<http://www.screeningthepast.com/2011/11/>

musical-modernism-in-brian-may's-australian-film-scores/>.

Coyle, Rebecca / Fitzgerald, J. / Hayward, Philip: Subtle idiosyncrasy: sound and music in the Australian animated short film *The Lost Thing* (2010). In: *Screen Sound* 4, 2013, S. 45–57.

This article provides textual and contextual analyses of and reflections on the particular aesthetics of sound and music employed in the film and identifies the manner in which these represent a distinctly local and idiosyncratic approach to auralising the author's visual narratives. As individual sections detail, the collaborative and interactive aspects of particular sonic components are also notable for representing a subtle compositional integration of elements—rather than a set of relationships between autonomous elements determined in the final sound mix (as is often the norm for cinematic production).

Crease, Robert P.: Divine Frivolity: Hollywood Representations of Lindy Hop, 1937–42. In: *Representing Jazz*. Ed. by Krin Gabbard. Durham/London: Duke University Press 1995, S. 207–228.

Creekmur, Corey K.: The Space of Recording: The Production of Popular Music as Spectacle. In: *Wide Angle* 10,2, 1988, pp. 32–40.

Crook, Tim: *The Sound Handbook*. Abingdon, Oxon/New York, NY: Routledge 2012, xii, 250 S. (Media Practice.).

Darin: 6. Sound practice and theory in film [S. 171–175].

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 Inhalt: The history of film music – Production – The music – The business of film scoring – Interviews.
- Davis, Susan Shibe: *Creative Composing: The Verbal Art of Rita Dove, the Visual Art of Stephen Davis and the Filmic Art of Stanley Brakhage*. Ph.D. Thesis, Tempe, AZ: Arizona State University 1994, vii, 178 S.
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 In his 1999 film adaptation of Patricia Highsmith’s novel *The Talented Mr. Ripley*, writer/director Anthony Minghella used musical instruments, musical taste, and scenes of musical performance and listening to create a film about the American gay male experience in a particular time and place: Italy in the late 1950s. Attention to the film’s use of classical music highlights Minghella’s considerable feat – making a major motion picture depicting an era in modern gay history rarely presented to so wide an audience. But when it came to selling the film, Minghella’s *Ripley* was marketed as a generic heterosexual thriller that was not about homosexuality at all. Analysis of the film’s publicity materials, trailers, press packet, soundtrack CD, published screenplay, and DVD commentary show how this tale of the closet was itself closeted for the movie-going public at the turn of the twenty-first century. Silencing certain types of music and building a peculiar rhetorical argument about the role of music in the film proved central to the effort to closet Ripley, a project in which Minghella himself participated.
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 Darin: 4. David Raksin: Grandfather of Film Music [S. 234–237].
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 When composing her folk-rock score to accompany *The Sentimental Bloke*, Jen Anderson considered the historical ‘authenticity’ of her style and instruments, as well as the celebrated ‘Australian-ness’ of this early silent film. Jeannette Delamoire writes that Anderson’s score successfully allows today’s audiences to experience the film in a way that would have been very similar to that of the film’s original audiences.
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Diergarten, Felix: Filmmusik. In: *Adorno-Handbuch. Leben – Werk – Wirkung*. Hrsg. v. Richard Klein, Johann Kreuzer u. Stefan Müller-Doohm. Stuttgart/Weimar: Metzler 2011, S. 156–160.

Dietz, Dan: *The Complete Book of 1960s Broadway Musicals*. Lanham, Md.: Rowman & Littlefield [2014], xii, 609 S.

Dan Dietz examines every musical and revue that opened on Broadway during the 1960s. In addition to providing details on every hit and flop, Dietz includes revivals and one-man and one-woman shows that centered on stars like Jack Benny, Maurice Chevalier, Marlene Dietrich, Danny Kaye, Yves Montand, and Lena Horne. In addition to entries for each production, the book offers numerous appendixes: a discography, film and television versions, published scripts, Gilbert and Sullivan operettas, and lists of productions by the New York City Center Light Opera Company, the New York City Opera Company, and the Music Theatre of Lincoln Center.

Diop, Samba: Music and narrative in five films by Ousmane Sembene. In: *Journal of African Cinemas* 1, 2, Dec, 2009, pp. 207–224.

Doering, James M.: In Search of Quality: George Colburn, George Kleine, and the Film Score for *Anthony and Cleopatra* (1914). In: *The Musical Quarterly* 91,3/4, Oct. 2008, S.158–199.

Donnelly, Kevin J.: The Perpetual Busman's Holiday: Sir Cliff Richard and British Pop Musicals. In: *Journal of Popular Film and Television* 25,4, 1998, S. 146–154.

Theodor Adorno's assertion that "popular music for the masses is a perpetual busman's holiday" suggests to me the Cliff Richard film *Summer Holiday* (1963). In the film, Cliff Richard plays a mechanic who with some coworkers borrows a bus from their workplace and drives across Europe, serving up a number of wholesome songs along the way. Adorno's rather catchy phrase underlines what he saw as the conservative nature and function of popular music, and Cliff Richard's career perhaps has substantiated Adorno's observation. Starting as a rock 'n' roll singer, Cliff (as he is fondly known in Britain) developed into a unique British cultural institution. He became a born again Christian and spoke in favor of censorship, represented Britain in the Eurovision Song Contest, and sang spontaneously to the rain-drenched crowd at the Wimbledon Tennis Championship. His status as a key icon of Britain since the 1950s was confirmed by his knighthood in 1996, which was an almost unprecedented acknowledgment of the power of pop music and a confirmation of Cliff's cultural status. In light of his

popularity, it seems timely to reassess the earliest period of his career and the part that films played in his conversion from a rock 'n' rolling Elvis look-alike to a mainstream youth figure. The conversion directly reflected the changes in pop music culture, the British negotiation of American youth culture, and the addition of rock 'n' roll to the traditional musical film.

Donnelly, Kevin J.: *Occult Aesthetics: Synchronization in Sound Film*. New York: Oxford University Press 1014, xii, 260 S. (The Oxford Music/Media Series.).

Inhalt: Introduction: The lock of synchronization. – Synchronization: McGurk and beyond. – Sound montage. – Occult aesthetics. – Isomorphic cadences: film as "musical". – "Visual" sound design: the sonic continuum. – "Pre" and "post" sound. – Wildtrack asynchrony. – Conclusion: final speculations.

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

Music in *The Twilight Zone* / James Wierzbicki / 1– Time Warp: Sonic Retro-Futurism in *The Jetsons* / Rebecca Coyle, Alex Mesker / 14 – John Williams's Music to *Lost in Space*: The Monumental, the Profound, and the Hyperbolic / Ron Rodman / 14 – Hearing the Boldly Goings: Tracking the Title Themes of the *Star Trek* Television Franchise, 1966–2005 / Neil Lerner / 52 – Whimsical Complexity: Music and Sound Design in *The Clangers* / Philip Hayward / 72 – Schizophrenic Chords and Warm Shivers in the Stomach: The "New Astronautic Sound" of *Raumpatrouille* / Guido Heldt / 87 – Television's Musical Imagination: *Space: 1999* III / Kevin J. Donnelly / 111 – The Sound of Civilization: Music in Terry Nation's *Survivors* / Derek Johnston / 121 – Rematerialization: Musical Engagements with the British TV Series *Doctor Who* / Philip Hayward, John Fitzgerald / 135 – *Babylon 5*: Science Fiction, Melodrama, and Musical Style / Louis Niebur / 151 – The Work of Music in the Age of Steel: Themes, Leitmotifs and Stock Music in the New *Doctor Who* / David Butler / 163 – Lost in Music: Heidegger, the Glissando and Otherness / Isabella van Elferen / 179 – Visual Effects in *Sanctuary*: The Reparative Function of Sound in Low Budget Science Fiction Series / Lisa Schmidt / 197.

Dragone, Manuela: *Pura musica – pura visione. Ennio Morricone e Giuseppe Tornatore – da Nuovo cinema paradiso a La migliore offerta*. Prefazione di Vincenzo Mollica. Cosenza: Pellegrini 2013, 142 S. (Arte e spettacolo. 3.).

Drees, Stefan: *Filmmusik – Film/Musik – Musik-Film. Zum Wechselverhältnis zweier Medien im*

Schaffen Olga Neuwirths. In: *Wechselwirkungen. Neue Musik und Film*. Hrsg. v. Jörn Peter Hiekel. Hofheim am Taunus: Wolke 2012, S. 81–97.

Olga Neuwirths Wille zur kritischen Bestandsaufnahme medialer Prozesse und Strategien führt dazu, dass die Komponistin das Visuelle als essenzielles Element betrachtet, das, falls die entsprechende Werkkonzeption dies erlaubt, gleichberechtigt neben die übrigen Parameter des künstlerischen Gestaltens treten kann. Vor dem Hintergrund dieser Interessenlage wird das Verhältnis zwischen Bild und Klang anhand dreier sehr unterschiedlicher und von ihren Entstehungsbedingungen her divergenter Filmmusikarbeiten untersucht: Im Mittelpunkt stehen – als Teilaspekte einer viel weiter reichenden und grundlegenden Auseinandersetzung mit dem Bild als Ausdrucksträger innerhalb der künstlerischen Arbeit Neuwirths verstanden – die als Beitrag zum Genderdiskurs verstehbare elektronische Musik zu dem Dokumentarfilm *Erik(A)* von Kurt Mayer (2004/05), das gemeinsam mit dem österreichischen Regisseurs Michael Kreihsl realisierte Film-Musik-Projekts *The Long Rain* (1999/2000) auf eine literarische Vorlage von Ray Bradbury sowie Neuwirths eigener, an René Clairs Stummfilm *Paris qui dort* anknüpfender Filmessay *disenchanted time* (2005). (Autor)

Drehmel, Jan / Jaspers, Kristina / Vogt, Steffen (Hrsg.): *Richard Wagner und das Kino der Dekadenz*. [Dokumentation der Vorträge des Symposiums “Richard Wagner und das Kino der Dekadenz”, das am 27. April 1913 im Rahmen der Film- und Veranstaltungsreihe “Wagner Kino” (25. April bis 31. Mai 2013) im Zeughauskino des Deutschen Historischen Museums (Berlin) abgehalten wurde.] Wien/Berlin: Turia + Kant 2014, 104 S.

Ausgehend von Friedrich Nietzsches Wagner-Kritik wird in den versammelten Beiträgen untersucht, wie weit Nietzsches Analyse auch für ein bestimmtes Filmkonzept gilt, das Wagner’sche Topoi, musikalische oder personelle Konstellationen oder ästhetische Konzepte übernimmt. Das Spektrum der erörterten Themen reicht von Erlösungsfantasien und der Überwindung des Todestriebes im Hollywood-Kino, über Verfallsgeschichten bei Regisseuren wie Luchino Visconti und Hans Jürgen Syberberg bis zu den Wagner-(An-)Klängen im Bereich des Horror- und Fantasyfilms.

Drehmel, Jan / Jaspers, Kristina / Vogt, Steffen (Hrsg.): *Wagner Kino: Spuren und Wirkungen Richard Wagners in der Filmkunst*. Hamburg: Junius 2013, 207 S.

Inhalt: Grußworte: Zeughauskino im Deutschen Historischen Museum Hauptstadtkulturfonds / Jörg Frieß, Hans Helmut Prinzler – Genie und Monster: Richard Wagner als Filmfigur / Peter Jammerthal – Bildstrecke “Magic Fire” – Dialog 1: Gespräch mit Edgar Selge – “Was ist fotogener als seine Musik?": der Ein-

fluss Richard Wagners auf die frühe französische Filmtheorie / Laurent Guido – Bildstrecke “die Nibelungen” – Der nicht ganz absolute Film: Richard Wagner in der klassischen Filmavantgarde / Daniel Kothenschulte – Der durchkreuzte Drang nach Ganzheit: von Richard Wagners Gesamtkunstwerk zu Sergej Eisensteins Filmkunst / Dieter Thomä – Verfilmet mir den Meister nicht: Wagner im NS-Film / Reimar Volker – Dialog 2: Gespräch mit Frank Sirobel – Wagner-Sound im ‘Golden Age’: Einflüsse auf die Filmmusik des klassischen Hollywoodkinos / Christian Müller – Weltschmerzmann und Traumfrau: Filmische Variationen über den Fliegenden Holländer / Steffen Vogt – Die Kunst des Übergangs: Japanische Avantgarde und die Idee des Gesamtkunstwerks / Maria Roberta Novielli – Das Kino der Dekadenz: Nietzsches Kritik als filmische Analyse / Kristina Jaspers – Dialog 3: Gespräch mit Hans Jürgen Syberberg – Bildstrecke “Parsifal” – Dialog 4: Gespräch mit Werner Herzog – Wagner im all: Bemerkungen zur Genealogie der space opera / Thomas Macho – “Napalm am Morgen”: Richard Wagners Walkürenritt im Film / Marcus Stiglegger – Fallen und fallen und sterben und sterben: Richard Wagner bei Lars von Trier / Stefanie Krust – “In Sachen Wagner bin ich ein Suchender”: Verwandlungsszenen mit Christoph Schlingensiefel / Jörg van der Horst – Dialog 5: Gespräch mit Philipp Stölzl – Postmodernes Recycling: Wagners Spuren in der filmischen Popkultur / Jesko Jockenhövel.
Rez. (Frank Piontek) in: *Wagnerspectrum* 9,2, 2013, S. 229–235.

Dressler, John C.: *William Alwyn: A Research and Information Guide*. New York: Routledge, 2012, xv, 317 S. (Routledge Music Bibliographies.).
Darin: Documentary Film Scores [S. 11ff.]; Feature Film Scores [S. 40].

Dubowsky, Jack Curtis: The Evolving ‘Temp’ Score in Animation. In: *Music, Sound, and the Moving Image* 5,1, Spring 2011, pp. 1–24.

Temp music has long been used to assist in the making of Hollywood motion pictures. Animated feature films, in particular, often spend years in production, going through a protracted process of development, storyboarding, animation, lighting, shading, editing and revisions. Unlike live-action film, today’s computer-animated film is also edited as it is being developed, written and conceived. Hence, the *temp score* changes, evolves and is ‘conformed’ as sequences are further edited and altered following reviews, screenings, rewrites, picture changes and new animation. Over several years, the temp score evolves along with the film. The evolution of the temp score, while being a hidden, unglorified part of the filmmaking process, is ideally situated to impact upon debates concerning authorship, originality, auteur theory, collaborative processes and intertextuality. Drawing on the author’s notes and discussions with filmmakers, this article

provides a glimpse into the internal process of temp scoring in computer-animated feature film, and analyses temp and final music. Attention is given to the collaborative process, music selection, intertextuality and authorship, as well as insight into possible ideological comparisons with final score.

Dubowsky, Jack Curtis: Musical Cachet in New Queer Cinema. In: *Music, Sound, and the Moving Image* 8,1, Spring 2014, S. 25–56.

Dwyer, Michael D.: The Same Old Songs in Reagan-Era Teen Film. In: *Alphaville*, 3, Summer 2012. URL: <<http://www.alphavillejournal.com/Issue%203/HTML/ArticleDwyer.html>>.

This article examines the recontextualization of 1950s rock in the form of “Oldies” in teen films of the 1970s and 1980s. Specifically, the article highlights the peculiar phenomenon of scenes featuring teenagers lip-synching to oldies songs in films like *Risky Business* (1983), *Pretty in Pink* (1986), *Ferris Bueller’s Day Off* (1986), and *Adventures in Babysitting* (1987). In these scenes, like in the cover versions of rhythm and blues records popularized by white artists in the fifties, white teens embody black cultural forms, “covering” over the racial and sexual politics that characterized rock and roll’s emergence. The transformation of rock ‘n’ roll from “race music” to the safe alternative for white bourgeois males in the face of new wave, punk, disco and hip hop, reflected in the establishment of oldies radio formats and revival tours, was aided and abetted by oldies soundtracks to Hollywood films.

Dyer, Richard: *In the Space of a Song: The Uses of Song in Film*. Abingdon, Oxon/New York, NY: Routledge 2012, viii, 202 S.

Introduction – The perfection of *Meet me in St. Louis* – *A star is born* and the construction of authenticity – “I seem to find the happiness I seek”: heterosexuality and dance in the musical – The space of happiness in the musical – Singing prettily: Lena Horne in Hollywood – Is Car wash a musical? – Music and presence in blaxploitation cinema.

Songs take up space and time in films. The book is arguing that the way songs take up space indicates a great deal about the songs themselves, the nature of the feelings they present, and who is allowed to present feelings how, when and where. In the Space of a Song explores this perception through a range of examples, from classic MGM musicals to blaxploitation cinema, with the career of Lena Horne providing a turning point in the cultural dynamics of the feeling. Rez. (Johnston, Nessa) in: *Popular music* 33, 2014, S. 182–184.

Rez. (Bandur, Markus) in: *Lied und populäre Kultur* 58, 2013, S. 314–320.

Edgar-Hunt, Robert (ed.): *The Music Documentary: Acid Rock to Electropop*. New York, NY/Abingdon,

Oxon: Routledge 2013, xvi, 244 S. (Routledge Music and Screen Media Series.).

Robert Edgar / Kirsty Fairclough-Isaacs / Benjamin Halligan: Introduction: Music Seen: The Formats and Functions of the Music Documentary / 1 – Paul Long / Tim Wall: Tony Palmer’s *All You Need Is Love*: Television’s First Pop History / 25 – Michael Saffle: Retrospective Compilations: (Re)defining the Music Documentary / 42 – Oliver Carter / Sam Coley: Sound and Vision: Radio Documentary, Fandom, and New Participatory Cultures / 55 – Julie Lobalzo Wright: The Good, The Bad, and The Ugly ’60s: The Opposing Gazes of *Woodstock* and *Gimme Shelter* / 71 – Emile Wennekes: “Let Your Bullets Fly, My Friend”: Jimi Hendrix at Berkeley / 87 – David Sanjek / Benjamin Halligan: “You Can’t Always Get What You Want”: Riding on The Medicine Ball Caravan / 100 – Michael Goddard: No Wave Film and the Music Documentary: From No Wave Cinema “Documents” to Retrospective Documentaries / 115 – Erich Hertz: The Anxiety of Authenticity: Post-punk Film in the 2000s / 131 – Ailsa Grant Ferguson: “Every Tongue Brings in a Several Tale”: The Filth and the Fury’s Counterhistorical Transgressions / 141 – Jeffrey Roessner: The Circus is in Town: Rock Mockumentaries and the Carnavalesque / 159 – Kevin J. Donnelly: Visualizing Live Albums: Progressive Rock and the British Concert Film in the 1970s / 171 – Andrew Burke: “Moo-gie Wonderland”: Technology, Modernity, and the Music Documentary / 185 – Christopher L. Ballengee: An Ethnographic Video Project for the Music Classroom / 195 – Mark Duffett / Jon Hackett: Mediating The Agony and the Ecstasy of Phil Spector: Documenting Monstrosity? / 206 – Sunil Manchani Keith McDonald: Desperately Seeking Kylie! Critical Reflections on William Baker’s White Diamond / 219.

Edney, Kathryn: Resurrecting the American musical. Film noir, jazz, and the rhetoric of tradition in *City of Angels*. In: *Journal of Popular Culture* 40,6, 2007, S. 936–952.

Eicke, Stephan: Molto amoroso – Musik einer Entfremdung. Die Filmmusik als Kommentar einer gescheiterten Beziehung in Sam Peckinpahs *Straw Dogs*. In: *Splattering Image*, 92, Dez. 2012, S. 55–57.

Elferen, Isabella van: *Gothic Music: The Sounds of the Uncanny*. Cardiff: University of Wales Press 2012, 229 S. (Gothic Literary Studies.).

Inhalt: Introduction: ‘Baleful sounds and wild voices ignored’ – The sound of Gothic literature – Gothic film music: the audiovisual uncanny – Gothic television music: the unhomey home – Gothic game music: hyperreality haunted – Goth music: uncanny embodied – The unthinkable sounds of the uncanny.

Ellis, Sarah T.: Establishing (and re-establishing) a sense of place: musical orientation in *The Sound of*

Music. In: *Studies in Musical Theatre* 3,3, Dec. 2009, pp. 277–283.

Elsaesser, Thomas: Innocence Restored?: Reading and Rereading a 'Classic'. In: *Lang's "Metropolis": Cinematic Visions of Technology and Fear*. Ed. by Michael Minden & Holger Bachmann. Rochester, NY: Camden House 2000, pp. 123–139.

On Giorgio Moroder's music for Lang's film.

Emons, Hans: *Für Auge und Ohr: Musik als Film oder Die Verwandlung von Kompositionen ins Licht-Spiel*. 2., komplett überarb. und erw. Aufl. Berlin: Frank & Timme 2012, 252 S. (Kunst-, Musik- und Theaterwissenschaft. 12.).

Emons, Hans: *Film – Musik – Moderne. Zur Geschichte einer wechselhaften Beziehung*. Berlin: Frank & Timme 2014, 234 S. (Kunst-, Musik- und Theaterwissenschaft. 14.).

Engel, Charlene: Language and the music of the spheres. Steven Spielberg's *Close Encounters of the Third Kind*. In: *Literature/Film Quarterly* 24,4, Oct. 1996, S. 376–382.

Evans, Mark: Straining the future. *Battlefield Earth*, Space Jazz and the sounds of Scientology. In: *Science Fiction Film and Television* 3,2, Autumn 2010, S. 201–216.

Everett, Wendy. Director as composer: Marguerite Duras and the musical analogy. In: *Literature/Film Quarterly* 26,2, 1998, S. 124–129.

Everist, Mark: *Mozart's Ghosts: Haunting the Halls of Musical Culture*. New York: Oxford University Press 2012, xiii, 310 S.

Darin: "Part III: Specters at the Feast" (S. 191ff.) considers the impact of Mozart's music in literature and film.

Farmer, James Clark: *Opera and the New German Cinema: Between Distance and Fascination*. Ph.D. Thesis, Iowa City: University of Iowa 2003, iv, 203 S.; [Ann Arbor, Mich.: ProQuest 2004, 3 Microfiches].

On the role of music in the films of Alexander Kluge, Werner Schroeter and Hans Jürgen Syberberg. Discusses especially the religious connotations in Syberberg's use of Richard Wagner's music.

Fawell, John: The sound of loneliness. *Rear Window's* soundtrack. In: *Studies in the Humanities* 27, 1, 2000, S. 62–74.

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

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 den Komponisten Peter Rabenalt, Wolfgang Thiel, Bernd Wefelmeyer, Christian Steyer, André Asriel, Peter Michael Gotthardt sowie Reiner Bredemeyer und 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. [Verlag]

Enthält u.a.: Wolfgang Thiel: Klänge aus Babelsberg – eine kurze Geschichte der Musik zu DEFA-Spielfilmen (19–48).

Fiegel, E. Todd: Bernard Herrmann as musical colorist. A musicodramatic analysis of his score for *The Day the Earth Stood Still*. In: *The Journal of Film Music* 1,3, 2003, S. 185–215.

Finocchiaro, Francesco (a cura di): *Musica e cinema nella Repubblica di Weimar*. Contributi di Gaia Varon [...]. Roma: Aracne 2012, 149 S.

Finocchiaro, Francesco: *Panzerkreuzer Potemkin* zwischen Moskau und Berlin. Parallele Leben eines Meisterwerks. In: *Musiktheorie – Zeitschrift für Musikwissenschaft* 27,3, 2012, S. 213–228.

A broad uncertainty characterizes the "status" of film music in the "silent-era": for a long time the exposure to contingent factors and the unstable nature of the compositional act conferred an evasive identity on cinematographic music. The special case of the so-called "localizations", that is the arrangement of different scores for the foreign distribution of a movie, bears witness to the uneven path that awaits the composition of original scores and to the difficulty in indentifying a film music dramaturgy. The most famous instance of localization concerns a milestone of film history: Sergei Eisenstein's *Bronenosec Potëmkin*, represented at Bol'shoi Theatre in Moscow on 24th December, 1925 and performed in a different version at Apollo-Theatre in Berlin on 29th April, 1926. At the premiere in Moscow the Bol'shoi's Orchestra performed a compilation

of Beethoven's and Caikovsky's fragments. For the German version instead, that was broadly modified in the montage, the Russian director ordered an original score from the emergent composer Edmund Meisel. The movie was a great success at the same time in Moscow and in Berlin: in both capitals for many years there circulated two different movies, both authorized by the director, with distinct music scores, until Meisel's one was lost under the Nazis. However, this latter score has been recently restored by Helmut Imig and Lothar Prox. In the meantime two other accompaniments were arranged in Russia after the Second World War: the first one in 1949 with Nikolai Kryukov's music; the second one with Shostakovich's music in 1976. The essay aims to outline the movie's "musical history" and to study the connections between the different sonorizations and the communicative universe of the Eisenstein's work and thought. (Vorlage)

Fitzgerald, Jon / Hayward, Philip: The sound of an upside-down world. Jerry Goldsmith's landmark score for *Planet of the Apes* (1968). In: *Music and the Moving Image* 6,2, 2013, S. 32–43.

Planet of the Apes (1968) portrays an "upside-down" world populated by dominant apes and inferior, primitive humans. This article examines ways in which screen composer Jerry Goldsmith draws on a range of twentieth-century classical music techniques to create a landmark orchestral film score that enhances the impact of the strange and confronting narrative. (Vorlage)

Flamm, Christoph: Als die (Ton-)Bilder laufen lernen: Filmische Elemente in Ottorino Respighis Tondichtungen. In: *Wie Bilder klingen. Tagungsband zum Symposium "Musik nach Bildern" (Innsbruck, 16.–18. April 2010)*. Hrsg. v. Lukas Christensen u. Monika Fink. Wien/Berlin/Münster: LIT 2011, S. 85–100.

Fleeger, Jennifer: *Mismatched Women: The Siren's Song through the Machine*. New York/Oxford: Oxford University Press 2014,

Content: Introduction – 1. Literary Divas: Trilby, Christine, and the Phantom of Phonography – 2. Metropolitan Women: Geraldine Farrar and Marion Talley Silence Opera on Screen – 3. Opera in Synch: Deanna Durbin and Musical Playback – 4. The Disney Princess: Animation and Real Girls – 5. Kate Smith: The Variety "Femcee" on Radio and Television – 6. Susan Boyle: The Amateur in the Age of Auto-Tune – Conclusion.

The mismatched woman is a stumbling block for both sound and feminist theory, argues Fleeger, because she has been synchronized yet seems to have been put together incorrectly, as if her body could not possibly house the voice that the camera insists belongs to her. Fleeger broadens the traditionally cinematic context of

feminist psychoanalytic film theory to account for literary, animated, televisual, and virtual influences. This approach bridges gaps between disciplinary frameworks, showing that studies of literature, film, media, opera, and popular music pose common questions about authenticity, vocal and visual realism, circulation, and reproduction. The book analyzes the importance of the mismatched female voice in historical debates over the emergence of new media and unravels the complexity of female representation in moments of technological change

Fleeger, Jennifer: *Sounding American: Hollywood, Opera, and Jazz*. New York [...]: Oxford University Press 2014, x, 220 S.

Contents: 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.

Sounding American: Hollywood, Opera, and Jazz tells the story of the interaction between musical form, film technology, and ideas about race, ethnicity, and the nation during the American cinema's conversion to sound. Contrary to most accepted narratives about the conversion, which tend to explain the competition between the Hollywood studios' film sound technologies in qualitative and economic terms, this book argues that the battle between disc and film sound was waged primarily in an aesthetic realm. Opera and jazz in particular, though long neglected in studies of the film score, were extremely important in defining the scope of the American soundtrack, not only during the conversion, but also once sound had been standardized. Examining studio advertisements, screenplays, scores, and the films themselves, the book concentrates on the interactions between musical form and film technology, arguing that each of the major studios appropriated opera and jazz in a unique way in order to construct its own version of an ideal American voice. (Verlag)

Fleming, Tyler: Stars of Song and Cinema: The Impact of Film on 1950s Johannesburg's Black Music Scene. In: Falola, Toyin / Fleming, Tyler (ed.): *Music, Performance and African Identities*. New York: Routledge 2012, S. 191–212 (Routledge African Studies. 3.).

Flinn, Caryl: Style and craft: Teaching film music. In: Fischer, Lucy / Petro, Patrice (ed.): *Teaching Film*. New York: The Modern Language Association of America 2012, S. 278–287.

Floreano, Ilaria: *Concerto per macchina da presa. Musica e suono nel cinema di Krzysztof Kieslowski*. Milano: Ed. Bietti 2011, 343 S., [7] Bl. (Bietti Hete-

rotopia. 5.).

Forman, Murray: *One Night on TV Is Like Weeks at the Paramount: Popular Music on Early Television*. Durham, NC: Duke University Press 2012, 424 S. (Console-ing Passions.).

Contents: Popular Music and the Small Screen Frontier: An Introduction. – 1. Music, Image, Labor: Television's Prehistory. – 2. "Hey TV!": Musical Pioneers and Pessimists. – 3. Harmonizing Genres. – The Look of Music. – 5. Music in a "Sepia" Tone. – 6. Maracas, Congas, and Castanets. – Conclusion: Rocking the TV Conventions.

Rev. (Carolyn Birdsall) in: *Screen* 54,3, Autumn 2013, S. 417–420.

Forman's study sets out to investigate the entwined histories of popular music and television in early television broadcasting. In doing so, Forman joins a small but growing number of scholars who have sought to redress the neglect in both television and popular music studies of this mutual influence by conducting television music history. Even in recent research, however, Forman identifies an ongoing tendency to downplay the appeal and diversity of pre-1956 music programming, which is rarely subject to close analysis. In response, Forman investigates a series of technical improvements and experiments in generic form and style from the 1930s, but also crucially foregrounds postwar industrial disputes between musicians' unions and television networks over contracts, recording and live performances. These large-scale disputes, moreover, support Forman's claim that both unions and television industry executives recognized the commercial potential represented by the intersection of music and television.

Fraile Prieto, Teresa: *Música de cine en España. Señas de identidad en la banda sonora contemporánea*. Badajoz: Diputación de Badajoz, Dep. de Publ. 2010, 367 S. (Festival Ibérico de Cine. Teresa Fraile Prieto. Colección Cine. 14.).

Zur Geschichte der spanischen Filmmusik, 1950 bis heute.

Franklin, Peter: *Seeing through Music: Gender and Modernism in Classic Hollywood Film Scores*. New York/Oxford: Oxford University Press 2011, 191 S. (The Oxford Music/Media Series.).

Rez. (Roust, Colin) in: *Notes. Quarterly Journal of the Music Library Association* 68,4, 2012, S. 782–784. Rev. (K. A. Wisniewski) in: *Alphaville*, 3, 2012, URL: <<http://www.alphavillejournal.com/Issue%203/HTML/ReviewWisniewski.html>>.

Fritsch, Eva: *Filmzugänge. Strukturen und Handhabung. Mit einem Exkurs zur Filmmusik von Tomi Mäkelä*. Köln: Halem 2010, 238 S.

Fuxjäger, Anton: Translation, Emphasis, Synthesis, Disturbance: On the Function of Music in Visual Music. In: *Organised Sound* 17,2, 2012, S. 120–127.

Gabbard, Glen O. / Gabbard, Krin: The science fiction film and psychoanalysis. *Alien* and Melanie Klein's night music. In: *Psychoanalytic Approaches to Literature and Film*. Ed. by Maurice Charney & Joseph Reppen. Rutherford, NJ: Fairleigh Dickinson University Press 1987, S. 171–179.

Gabbard, Krin: White face, black noise: Miles Davis and the soundtrack. In: *Beyond the Soundtrack: Representing Music in Cinema*. Edited by Daniel Goldmark, Lawrence Kramer and Richard Leppert. Berkeley, Cal./London: University of California Press 2007, S. 260–276.

Discusses, among others, Davis's music for Gary Ross's *Pleasantville* and Dennis Hopper's *The Hot Spot*.

Gall, Johannes C. / Schweinhardt, Peter (Hrsg.): *Alternative Filmmusik zu einem Ausschnitt aus „The Grapes of Wrath“ [Musikdruck] = Alternative Film Music to an Excerpt from "The Grapes of Wrath" / Hanns Eisler*. Wiesbaden/Leipzig/Paris: Breitkopf & Härtel 2013, XXX, 125 S. (Gesamtausgabe / Hanns Eisler. Ser. 6, Filmmusik 10.).

Libretto und Kritischer Bericht dt. – Vorw. und Einl. dt. und engl. Enth. außerdem: Filmmusik zu *Hangmen Also Die*. – Kritischer Bericht S. 99–125.

Gangloff, Tilmann P.: Krachen und Scheppern. Der Wert der Filmmusik und die Arbeit mit "Temp Tracks". In: *epd medien*, 26–27, 2010, S. 6–9.

Garwood, Ian: Must you remember this?: orchestrating the "standard" pop song in *Sleepless in Seattle*. In: *Screen* 41,3, 2000, S. 282–298.

Gauthier, Brigitte (éd.): *Kubrick, les musiques*. Montpellier: Entretemps 2012, 144 S. (Kubrick, les films, les musiques. 2.)/(Les points dans les poches. Série script.).

Gendron, Bernard: Theodor Adorno Meets the Cadillac. In: *Studies in Entertainment*. Ed. by Tania Modleski. Bloomington, Ind.: Indiana University Press 1986, pp. 18–36.

Gengaro, Christine Lee: Music in flux. Musical transformation and time travel in *Back to the Future*. In: *The Worlds of Back to the Future: Critical Essays on the Films*. Ed. by Sorcha Ni Fhlainn. Jefferson, NC/London: McFarland 2010, S. 112–132.

Gengaro, Christine Lee: *Listening to Stanley Kubrick: The Music in His Films*. Lanham, MD/Plymouth: Scarecrow Press 2012, viii, 305 S.

The musical scores of Stanley Kubrick's films are often praised as being innovative and forward-looking. Despite playing such an important part in his productions, however, the ways in which Kubrick used music to great effect is still somewhat mysterious to many viewers. Although some viewers may know a little about the music in 2001 or *A Clockwork Orange*, few are aware of the particulars behind the music in Kubrick's other films. In *Listening to Stanley Kubrick: The Music in His Films*, Christine Lee Gengaro provides an in-depth exploration of the music that was composed for Kubrick's films and places the pre-existent music he utilized into historical context. Gengaro discusses the music in every single work, from Kubrick's first films, including the documentary shorts *The Flying Padre* and *Day of the Fight*, through all of his feature films, from *Fear and Desire* to *Eyes Wide Shut*. No film is left out; no cue is ignored. Besides closely examining the scores composed by Gerald Fried for Kubrick's early works, Gengaro pays particular attention to five of the director's most provocative and acclaimed films—2001: *A Space Odyssey*, *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, and *Eyes Wide Shut*. For each film, she engages the reader by explaining how the music was excerpted (and changed, in some cases), and how the historical facts about a musical piece add layers of meaning—sometimes unintended—to the films. Meant for film lovers, music lovers, and scholars, *Listening to Stanley Kubrick* is a thoroughly researched examination into the musical elements of one of cinema's most brilliant artists. Appropriate for a cinema studies or music classroom, this volume will also appeal to any fan of Kubrick's films.

Contents: Introduction. – 1. Early Projects. – 2. Love Themes, Leitmotifs, and Pop Music. – 3. The Music of the Spheres. – 4. "It Was Lovely Music That Came to My Aid". – 5. "I Was Lucky Enough to Have Superb Material to Work With". – 6. Midnight, the Stars, and You. – 7. Kubrick's Final Word.

Gervink, Manuel: "Symphonie diagonale" – Abstrakte Filme und ihr Musikbezug. In: *Wechselwirkungen. Neue Musik und Film*. Hrsg. v. Jörn Peter Hiekel. Hofheim am Taunus: Wolke 2012, S. 29–40.

Gervink, Manuel / Bückle, Matthias (Hrsg.): *Lexikon der Filmmusik. Personen – Sachbegriffe zu Theorie und Praxis – Genres*. Laaber: Laaber-Verlag 2012, 710 S.

Rez. (Martina Rommel) in: *Informationsmittel (IFB)*, [2012], URL: <<http://ifb.bsz-bw.de/bsz275233006rez-1.pdf>>.

Rez. (Hans J. Wulff) in: *Medienwissenschaft Rezensionen*, 4, 2012, S. 487–492.

Rez. (Michael Wedel) in: *Filmblatt*, 50, 2013, S. 117–

120.

Rez. (Lücke, Martin) in: *Die Tonkunst* 7,1, 2013, S. 132–133.

Rez. (Stenzl, Jürg) in: *Lied und populäre Kultur* 57, 2012, S. 505–508.

Rez. (Wolf, Hans-Peter) in: *Forum Musikbibliothek* 33,2, 2012, S. 57–58.

Giuliani, Roberto: Le fonti sonore e audiovisive e la storiografia contemporanea. In: *Rivista Italiana di Musicologia* 35,2, 2000, S. 539–584.

Giuliani, Roberto (a cura di): *La musica nel cinema e nella televisione*. Milano: Guerini 2011, 375 S. (Musica nel 900 italiano. 3.)/(Guerini studio.).

Inhalt: Sergio Miceli: Musicisti d'area colta nel cinema muto (19–32). – Sergio Miceli: La musica nel cinema del fascismo (33–50). – Marco Alunno: Compositori d'area colta nel cinema del secondo Novecento (51–64). – Renata Scognamiglio: Considerazioni sul film biografico (65–76). – Renata Scognamiglio: Film operistici. Un profilo analitico (77–102). – Sergio Miceli: Nino Rota — Ennio Morricone (103–112). – Roberto Calabretto: La musica nel cinema di Pasolini e Antonioni (113–124). – Roberto Calabretto: Nicola Piovani — Franco Piesanti — Carlo Crivelli (125–144). – Beatrice Birardi: Non solo propaganda. Musica e documentano nel primo Novecento italiano (145–176). – Nicola Bondanese: Musica e generi documentaristici in Italia tra gli anni Cinquanta e Settanta (177–220). – Roberto Giuliani: La musica nella televisione italiana dal Nazionale a Raitre. Storie di albe, crepuscoli ed eclissi (221–266). – Assunta Cavalieri: Divulgazione e didattica musicale nel mezzo audiovisivo. Dall'Istituto LUCE alla RAI-TV (267–316). – Agnese Roda: Musica (mai) vista: le rarità audiovisive di *Fuori, orano* (317–352).

Goldmark, Daniel: Drawing a new narrative for cartoon music. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeier. Oxford/New York: Oxford University Press 2014, S. 229–244.

Gorbman, Claudia: Narrative film music. In: *Yale French Studies* 60, 1980, S. 183–203.

Auch in: *Sound Studies: Critical Concepts in Media and Cultural Studies*. 4. *Media Sounds*. Ed. by Michael Bull. London/New York: Routledge 2013, S. 306–321.

Grabócz, Márta (sous la dir. de): *Les modèles dans l'art. Musique, peinture, cinéma*. Strasbourg: Presses Universitaires de Strasbourg 1997, 223 S.

Gräf, Dennis / Großmann, Stephanie / Klimczak, Peter / Krah, Hans / Wagner, Marietheres: *Filmsemiotik: Eine Einführung in die Analyse audiovisueller Formate*. Marburg: Schüren, 2011, 412 S. (Schriften

zur Kultur- und Mediensemiotik. 3.).
Darin S. 250–285.

Grant, Barry Keith: “Jungle nights in Harlem”. Jazz, ideology, and the animated cartoon. In: *University of Hartford Studies in Literature* 21,3, 1989, S. 3–12.

Green, Edward: Bernard Herrmann – “pop” composer? In: *Popular Music History* 5,1, 2010, S. 7–20.

Introducing a special issue of Popular Music History honoring, on his centenary, the great American film composer Bernard Herrmann, this essay explores the complex and conflicted relation Herrmann had to the world of “popular” music – his great interest in its history, yet the distance he kept from contemporary popular styles. Among matters discussed are: his partnership with Alfred Hitchcock and its breakup over Hitchcock’s insistence on the inclusion of a “pop song” for the 1966 film *Torn Curtain*; the scores to *The Wrong Man* and *North by Northwest*; and Herrmann’s attempts to write Broadway musicals. In the process, comparison is made to music by Henry Mancini and Max Steiner – among others. The essay suggests that Eli Siegel’s philosophy of Aesthetic Realism can shed crucial light on both the music and life of Herrmann; in particular it can make sense of the anguish Herrmann had on the question of whether his artistic self-expression could include contemporary vernacular styles of music, or needed to exclude them. The essay concludes with a brief discussion of the term “classic”, and also of current methodology in the field of “popular music studies”. (Vorlage)

Green, Edward: Steiner, Korngold and the Musical Expression of Physical Space. A Preliminary Note. In: *International Review of the Aesthetics and Sociology of Music* 42,1, June 2011, S. 59–78.

Green, Jessica: Understanding the Score: Film Music Communicating to and Influencing the Audience. In: *Journal of Aesthetic Education* 44,4, Winter 2010, S. 81–94.

Guiraud, Bernard: *La musique au cinéma et dans l’audiovisuel*. Nice: Baie des Anges 2014, 189 S.

Hacohen, Ruth / Wagner, Naphtali: The Communicative Force of Wagner’s Leitmotifs: Complementary Relationships Between Their Connotations and Denotations. In: *Music Perception: An Interdisciplinary Journal* 14,4, July 1997, S. 445–475.

Hacquard, Georges: *La Musique et le cinéma*. Paris: Presses universitaires de France 1959, 115 S.

Haines, John Dickinson: *Music in films on the Middle Ages. Authenticity vs. Fantasy*. New York,

NY/Abingdon, Oxon: Routledge 2014, xvii, 229 S. (Routledge Research in Music. 7.).

Contents: The making of the Middle Ages – The bell – The trumpet fanfare and the horn call – Banquet and court music – The singing minstrel – Chant – The riding warrior.

Halfyard, Janet K. (ed.): *The Music of Fantasy Cinema*. Sheffield, South Yorkshire/Oakville, CT: Equinox 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, this genre has been neglected as the subject of serious academic work. This volume explores the way in which music and sound articulate the fantastic in cinema and contribute to the creation of fantasy narratives. 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.

Inhalt: Introduction: Finding Fantasy / Janet K. Halfyard (1–15). – Fantasy and the Exotic Other: The Films of Ray Harryhausen / Mark Brill (16–39). – Numinous Ambience: Spirituality, Dreamtimes and Fantastic Aboriginality / Philip Hayward (40–57). – Who

Wants to Live Forever: Glain Rock, Queen and Fantasy Film / J. Drew Stephen (58–78). – Fantasy Meets Electronica: Legend and the Music of Tangerine Dream / Lee Barron (79–94). – Entering the Labyrinth: How Henson and Bowie Created a Musical Fantasy / Liz Giuffre (95–110). – *Superman* as Mythic Narrative: Music, Romanticism and the 'Oneiric Climate' / Ben Winters (111–131). – Music and Fantasy Types in Tim Burton's *Edward Scissorhands* / Alexander G. Binns (132–147). – The Tritone Within: Interpreting Harmony in Elliot Goldenthal's Score for *Final Fantasy: The Spirits Within* / Scott Murphy (148–174). – Scoring Fantasy Girls: Music and Female Agency in *Indiana Jones* and *The Mummy* films / Janet K. Halfyard and Victoria Hancock (175–192). – Creating Magic with Music: The Changing Dramatic Relationship between Music and Magic in Harry Potter Films / Jamie L. Webster (193–217). – Superconductors: Music, Fantasy and Science in *The Sorcerer's Apprentice* / Janet K. Halfyard (218–232).

Hall, Kenneth E.: *John Woo: The Films*. Foreword by Tony Williams. 2nd ed., Jefferson, NC: McFarland 2012, x, 218 S.

Darin u.a.: Music in the films.

Hanna, Suzie: Composers and animators. The creation of interpretative and collaborative vocabularies. In: *Journal of Media Practice* 9,1, 2008, S. 29–41.

Hanssen, Tina Rigby: The omnipresent soundscape of drones. Reflections on Bill Viola's sound design in *Five Angels for the Millennium*. In: *The Soundtrack* 2,2, 2009, S. 127–141.

Harrell, Jean G.: Phenomenology of Film Music. In: *Journal of Value Inquiry* 14, Spring 1980, S. 23–34.

Haverkamp, Michael: *Synästhetisches Design. Kreative Produktentwicklung für alle Sinne*. München/Wien: Hanser 2009, XI, 427 S., 1 CD.

Engl.: *Synesthetic Design: Handbook for a Multisensory Approach*. Basel: Birkhäuser [2013], 472 S.

Darin: Visualization of noise and music: Artistic and technical visualization; Musical notation, graphics, and film.

Haworth, Catherine: Introduction: Gender, Sexuality, and the Soundtrack. In: *Music, Sound, and the Moving Image* 6,2, 2012, S. 113–135.

Hayward, Philip (ed.): *Sight Reading: Music Videos, MTV and Movie Soundtracks, Rap, Radio and Industrial Analysis*. Umina: Perfect Beat, 1992, 98 S. [= Themenheft der *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture* 1,1, 1992.]

Hayward, Philip: Whimsical complexity. Music and sound design in *The Clangers*. In: *Animation Journal* 17,1, 2009, S. 36–51.

Hayward, Philip: Polar grooves. Dance, music and musicality in *Happy Feet*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London/Oakville, CT: Equinox 2010, S. 90–103.

Die Musik im Film *Happy Feet* ist originale Filmmusik, Popmusik sowie Steptanzmusik; alle drei Musikarten durchmischen sich bzw. überlappen sich, wie gezeigt werden kann, deutlich.

Hayward, Philip: All mashed up? songs, music and allusionism in *The loved ones* (2009). In: *Screen Sound: The Australasian Journal of Soundtrack Studies* 3, 2012, S. 35–50.

The article considers Australian director Sean Byrne's 2009 horror/comedy feature film *The Loved Ones* with particular regard to its uses of allusionism within a popular genre context. Within this focus, the article explores the various musical components of the soundtrack (including critical use of specific songs), the creative template determined by the director and the creative input and decision making of various members of the production team. In this manner, the article profiles the film's audio-visual text, the perceptions and motivations of the production team and considers how these relate to the film's reception and box-office performance.

Hedling, Erik: Music, lust and modernity: Jazz in the films of Ingmar Bergman. In: *The Soundtrack* 4,2, Oct. 2011, pp. 89–99.

Heiland, Konrad [...] (Hrsg.): *Der Soundtrack unserer Träume. Filmmusik und Psychoanalyse*. Gießen: Psychosozial-Verlag 2013, 271 S. (Imago.).

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 *TheShining* (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 – *Interview mit der Musikerin und Komponistin Christina Fuchs (Mai 2012)*: Auf der Transsibirische Eisenbahn / 245 – *Andreas Jacke*: »Mimique« – durch den Körper versinnbildlichte Musik im Film: David Bowie und Marilyn Monroe / 249.

Heimerdinger, Julia: Music and sound in the horror film & why some modern and avant-garde music lends itself to it so well. In: *Seiltanz. Zeitschrift für aktuelle Musik* 4, 2012, S. 4–16.

Hein, Birgit: Die Idee von Musik und die Idee von Film: Cage – Fluxus – Film. In: „*John Cage und... Bildender Künstler – Einflüsse, Anregungen*. [Anlässlich der gleichnamigen Ausstellung in der Akademie der Künste, Berlin, vom 30. März bis 17. Juni 2012 und dem Museum der Moderne Salzburg, 14. Juli bis 7. Oktober 2012]. Hrsg. v. Wulf Herzogenrath. Köln: DuMont 2012, S. 154–162.

Heldt, Guido: ‘... there’s no music playing, and it’s not snowing’. Songs and Self-reflexivity in *Curtisland*. In: *Music, Sound, and the Moving Image* 6,1, 2012, S. 73–91.

Heldt, Guido: Hör-Spiele. Filmmusik und Imaginationssteuerung. In: *Auslassen, Andeuten, Auffüllen. Der Film und die Imagination des Zuschauers*. Hrsg. v. Julian Hanich u. Hans J. Wulff. München: Fink 2012, S. 121–141.

Heldt, Guido: Music and *Mildred Pierce*, 1945 and 2011. In: *Screen* 54,3, Autumn 2013, S. 403–409.
Remakes of classic texts are an integral part of today’s film and television landscape, but ‘remake’ can mean very different things. At one end of the scale is a detailed recreation such as Gus van Sant’s *Psycho* (1998), at the other end, for example, sits Todd Haynes’s HBO miniseries *Mildred Pierce* (2011), which seems related to the 1945 film mainly ex negativo, instead harking back to James M. Cain’s 1941 novel. This differentiation also applies to the music in the two adaptations: Max Steiner’s 1945 score, a classic example of studio-era Hollywood scoring, contrasts strongly with the calm simplicity of Carter Burwell’s original music and the more elaborate use of

preexisting music in the television series.

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

Music and Levels of Narration in Film is the first book-length study to synthesize scholarly contributions toward a narrative theory of film music. Moving beyond the distinction between diegetic and nondiegetic music—or music that is not understood as part of a film’s “story world”—Guido Heldt systematically discusses music at different levels of narration, from the extrafictional to “focalizations” of subjectivity. Heldt then applies this conceptual toolkit to study the narrative strategies of music in individual films, as well as genres, including musicals and horror films. The resulting volume will be an indispensable resource for anyone researching or studying film music or film narratology.

Heldt, Guido / Krohn, Tarek / Moormann, Peter / Strank, Willem (Hrsg.): *FilmMusik: Ennio Morricone*. München: Text + Kritik 2014, 170 S. (FilmMusik. 1.).

Ennio Morricone became well-known because of his compositions for Sergio Leone’s Italian western films in the 1960s. But their specific sound is just one aspect of his versatile work which encompasses – among more than 500 compositions for films and television – classical orchestral music, avant-garde jazz, electronic music and allusions of contemporary pop music genres. The first volume of the book series “FilmMusik” addresses this many-sidedness of Morricone’s composing and also includes an exclusive interview with the maestro himself, conducted by Ornella Calvano and Robert Rabenalt. The authors are Roberto Calabretto, Stefan Drees, Christiane Hausmann, Sergio Miceli, Franco Sciannameo and Timothy Summers.

Henderson, Clara: “When hearts beat like native drums”: Music and the sexual dimensions of the notions of “savage” and “civilized” in *Tarzan and His Mate*, 1934. In: *Africa Today* 48,4, 2002, S. 90–124.

Since the advent of sound in film, music has provided a vital counterpoint to the stunning visuals and electrifying action of Hollywood productions. Offering more than a tangential backdrop of auditory color, music plays a significant role in creating and defining the images portrayed in film. Though the part music plays in shaping these images is often overlooked, its powerful influence on the North American general public’s understanding of peoples, places, and ideas as they are constructed by Hollywood cannot be underestimated. Of the many Hollywood films made about Africa, perhaps the Tarzan films are some of the most pervasive in creating stereotyped notions of African peoples, geography, and social organization. An examination of the portrayal of Africa and Africans in

one of the Tarzan films provides a window into how music has been used to generate these stereotypes and calls into question the degree to which these (mis)conceptions, under the same or different guises, have survived into the twenty-first century.

Henry, Clarence Bernard: *Quincy Jones: his life in music*. Jackson: University Press of Mississippi [2013], xxi, 183 S.

Darin: On “Q” in Hollywood.

Hentschel, Frank: *Töne der Angst. Die Musik im Horrorfilm*. Berlin: Bertz + Fischer 2011, 254 S., 1 DVD-Video (Deep Focus. 12.).

Rez. (Drees, Stefan) in: *Die Tonkunst* 6, 2012, S. 564–566.

Rez. (Stefanie Klos) in: *Medienwissenschaft: Rezensionen*, 2, 2012, S. 214–216.

Rez. (Uwe Breitenborn) in: *TV Diskurs* 16,2, 2012, S. 94.

Dazu: Kritik am “American Dream”. Interview von Reinhard Jellen mit Frank Hentschel über den klassischen Horrorfilm (13.11.2011). In: *Telepolis*, URL: <<http://www.heise.de/tp/artikel/35/35640/1.htm>>.

Henzel, Christoph (Hrsg.): *Geschichte – Musik – Film*. [= Colloquium Musikgeschichte im Film, Würzburg.] Würzburg: Königshausen & Neumann 2010, 246 S.

Rez. (Tarek Krohn) in: *Kieler Beiträge zur Filmmusikforschung* 8, 2012, S. 316–321.

Henzel, Christoph (Hrsg.): *Musik im Unterhaltungskino des Dritten Reichs*. [Akten des Colloquiums „Musik im Unterhaltungskino des Dritten Reichs“, Würzburg 23.–24.4.2010.] Würzburg: Königshausen & Neumann 2011, 223 S.

Inhalt: Christoph Henzel: Einleitung (9–24). – Harro Segeberg: Audiovision. Mediale Mobilmachung im Dritten Reich (mit einem Exkurs zum Zuschauer im NS-Kino) (25–40). – Matthias Hurst: „Piloten ist nichts verboten“ und „Jede Nacht ein neues Glück“: Unterhaltungskino und Filmmusik im Spannungsfeld ideologischer Werte (41–76). – Hans-Peter Fuhrmann: Filmmusik und Mentalität in der nationalsozialistischen Filmproduktion während des Zweiten Weltkriegs am Beispiel der Spielfilme *Die Feuerzangenbowle*, *Karneval der Liebe* und *Immensee* (77–92). – Michael Wedel: Synchronisierung der Sinne — Synchronisierung des Sinns? Tonfilmumstellung, Musikfilmästhetik, NS-Ideologie (93–114). – Guido Heldt: Wirklichkeit und Wochenschau: Die Fiktionalisierung des Krieges im Musikfilm des Dritten Reiches (115–140). – Panja Mücke: Vielschichtige Offerten: Eduard Künnekes Filmkompositionen im Dritten Reich (141–154). – Christoph Henzel: Zur Filmsymphonik in Deutschland (155–180). – Kevin Clarke: „Wir machen Musik, da geht uns der Hut hoch“. Zur Filmope-

rette und Operette im Film der NS-Zeit (181–210).

Henzel, Christoph: Sinfonische Filmmusik in Veit Harlans *Opfergang* (1944). In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch u. Arne Stollberg. München: edition text + kritik 2013, S. 248–265

Herrmann, Bernard: Contemporary Use of Music in Film: *Citizen Kane*, *Psycho*, *Fahrenheit 451*. In: *University Film Study Center Newsletter Supplement* (Cambridge, MA) 7,3, Febr. 1977, S. 5–10

Hewer, Anna Katharina: Schweizer Filmmusik im Zeichen der “geistigen Landesverteidigung”. Robert Blums *Füsilier Wipf* (1938) und *Gilberte de Courgenay* (1941). In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 295–301.

Heymann, Werner Richard: “*Liebling, mein Herz lässt dich grüßen*”. *Der erfolgreichste Komponist der UFA-Zeit erinnert sich*. Hrsg. v. Hubert Ortkemper. Mainz: Schott 2011, 368 S., 1 CD.

Hickman, Roger: Wavering Sonorities and the Nascent Film Noir Musical Style. In: *Journal of Film Music* 2,2–4, Winter 2009, S. 165–174.

Hickman, Roger: *Miklós Rózsa's “Ben-Hur”*: *A Film Score Guide*. Lanham, MD/Plymouth, UK: Scarecrow Press 2011, xvi, 158 S. (Scarecrow Film Score Guides. 10.).

Miklós Rózsa's musical background – Rózsa's technique of film scoring – The historical and critical context of Ben-Hur – The music and its context – An analysis of the score.

Hiekel, Jörn Peter (Hrsg.): *Wechselwirkungen. Neue Musik und Film*. Hofheim am Taunus: Wolke 2012, 128 S.

Inhalt: Jörn Peter Hiekel: Intermediale Substanzgemeinschaften. Über das Zusammenwirken von musikalischen und filmischen Gestaltungen (9–20). – Cornelius Schwehr: Neue Musik oder Neue Filmmusik. Zum Verhältnis von Musik und Film (21–28). – Manuel Gervink: *Symphonie diagonale* – Abstrakte Filme und ihr Musikbezug (29–40). – Oliver Wiener: „Wie ein fernes Echo, wie außerirdisches Rauschen“. Elektronische Musik als Signatur imaginärer Räume im und hinterm Film (41–64). – Martin Zenck: Zur Funktionalität/Dysfunktionalität und Autonomie von Musik im Film (65–80). – Stefan Drees: Filmmusik – Film-Musik – Musik-Film. Zum Wechselverhältnis zweier Medien im Schaffen Olga Neuwirths (81–97). – Georg Katzer: „birdie sings, music sings“ (99–104). – Henry

Keazor: „the most intimate, vital, and passionate performance (...) yet committed to film“: Mark Romaneks Coldplay-Video *Speed of Sound* (105–124).

Hiekel, Jörn Peter: Intermediale Substanzgemeinschaften. Über das Zusammenwirken von musikalischen und filmischen Gestaltungen. In: *Wechselwirkungen. Neue Musik und Film*. Hrsg. v. Jörn Peter Hiekel. Hofheim am Taunus: Wolke 2012, S. 9–20.

Higbee, Will: Displaced audio: Exploring soundscapes in Maghrebi-French film-making. In: *Crossings: Journal of Migration & Culture* 3,2, Nov 2012, S. 213–225.

The article examines the use of sound in Maghrebi-French film-making since the early 1980s, arguing for a greater need to explore the role of the soundtrack and music in this area of contemporary French/francophone cinema, as well as in diasporic and postcolonial cinema more generally. The article analyses a range of films by Maghrebi-French directors, characterized by what might be termed ‘displaced audio’. Particular attention will be paid to the concepts of accented voice and heteroglossia, the layering and displacement of sound, and the subversion of more Eurocentric associations of music in film as an ethnic marker.

Hills, Matt: Listening from behind the sofa? The (un)earthly roles of sound in BBC Wales’ *Doctor Who*. In: *New Review of Film and Television Studies* 9,1, 2011, S. 28–41.

Hinterberger, Julia: „G’fäudes Wien“. Musik, Identität und Raum in Steinwendners Avantgardefilm *Wienerinnen – Schrei nach Liebe*. In: *Die Künste der Nachkriegszeit. Musik, Literatur und bildende Kunst in Österreich*. Hrsg. v. Schmidl, Stefan. [Wien]: Böhlau Wien 2013, S. 105–116 (Wiener Musikwissenschaftliche Beiträge. 23.).

Hoffmann, Bernd: Anmerkungen zu poetischen und visuellen Konzepten im afro-amerikanischen Videoclip. In: Thomas Phleps (Hg.) *Populäre Musik im kulturwissenschaftliche Diskurs II*. Karben: Coda 2001, 53–66 (Beiträge zur Populärmusikforschung. 27/28.).

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: Lindy Hop und Cotton Club. Tanz im frühen US-amerikanischen Film. In: Stephanie Schroedter (Hrsg.): *Bewegungen zwischen Hören und Sehen. Denkbewegungen über Bewe-*

gungskünste. Würzburg: Königshausen & Neumann 2012, S. 501–518.

Hoffmann, Bernd: Liebe, Jazz und Übermut. Der swingende Heimatfilm der 1950er Jahre. In: Helmut Rösing (Hrsg.): *Heimatlose Klänge? Regionale Musiklandschaften heute*. Karben: CODA 2002, S. 259–277 (Beiträge zur Populärmusikforschung. 29/30.).

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

Hoffmann, Bernd: Ruß im Gesicht: Zur Inszenierung US-amerikanischer *Musical Shorts*. In: *Jazzforschung / Jazz Research* 44, 2012 [2013], S. 160–184.

Hoffmann, Bernd: Alltag im Jazz-Himmel. Die Musical Shorts der 1930er Jahre. In: Andreas Eichhorn / Helmke Jan Kaeden (Hrsg.): *Musikkulturen und Musikpädagogik*. Festschrift für Reinhard Schneider. München: Allitera Verlag 2014, S. 101–123 (Musik – Kontexte – Perspektiv. 4.).

Hoffmann, Bernd: Alltag im Jazzhimmel und Eisgekühlter Hot. 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.).

Hofmann, Charles: *Sound for Silents*. New York: Drama Book Specialists 1970, 98 S.

Historical and practical account, includes musical examples.

Holbrook, Morris B.: *Music, Movies, Meanings, and Markets: Cinemajazzamatazz*. New York/Abingdon, Oxon: Routledge 2011, xxiv, 382 S. (Routledge Interpretive Marketing Research. 14.).

Inhalt: Introduction: Ambi-Diegetic Music in Motion Pictures (1–54). – Ambi-Diegetic Jazz and the Development of Character (55–142). – The Plot Thickens: Cinemusical Meanings in the Crime-Plus-Jazz Genre (143–170). – Jazz, Films, and Macromarketing Themes: Art versus Commerce in the Young Man-with-a-Horn Genre (171–212). – Ambi-Diegetic, Non-diegetic, and Diegetic Cinemusical Meanings in Motion Pictures: Commerce, Art, and Brando Loyalty . . . or . . . De Niro, My God, to Thee (213–240). – God Is in the Details (241–270). – Jazz Biopics as Tragedy

and Comedy: Pivotal Ambi-Diegetic Cinemusical Moments in Tragedepictions and Comedepictions of Jazz Heroes (271–360).

Holliday, Christopher: Emotion Capture: Vocal performances by Children in the Computer-animated Film. In: *Alphaville*, 3, Summer 2012.

URL: <<http://www.alphavillejournal.com/Issue%203/HTML/ArticleHolliday.html>>.

The customary practice across both feature-length cel-animated cartoons and television animation has been to cast adults in the vocal roles of children. While these concerns raise broader questions about the performance of children and childhood in animation, in this article I seek to examine the tendency within computer-animated films to cast children-as-children. These films, I argue, offer the pleasures of “captured” performance, and foreground what Roland Barthes terms the “grain” of the child’s voice. By examining the meaningless “babbling” and spontaneous vocalisations of the aptly-named child Boo from Pixar’s *Monsters, Inc.* (2001), this article offers new ways of conceptualising the relationship between animation and voiceover, suggesting that computer-animated films celebrate childhood by emphasising the verbal mannerisms and vicissitudes of the unprompted child actor. The calculated fit between the digital children onscreen and the rhythms of their unrefined speech expresses an active engagement with the pleasures of simply being young, rather than privileging growing up. *Monsters, Inc.* deliberately accentuates how the character’s screen voice is authentically made by a child-as-a-child, preserving the unique vocal capabilities of four-year-old Mary Gibbs as Boo, whilst framing her performance in a narrative which dramatises the powers held within the voice of children.

Hörmann, Georg: “Davon geht die Welt nicht unter”. In: *Musik-, Tanz- und Kunsttherapie* 16,4, 2005, S. 198–204.

Das bekannte Lied “Davon geht die Welt nicht unter” aus dem Film *Die Große Liebe* (1942) gibt Anlass, die Rolle und Funktion von Filmmusik im Kontext ihrer Aufgabe nicht nur als Unterhaltungsmittel, sondern als nationales “Erziehungsmittel” (Goebbels) zu reflektieren. Die “Große Liebe” wird über die Abkehr von der “Neuen Liebe” bis hin zur Zuwendung zu “großen Gefühlen” in einer musikalischen Zeitreise anhand bekannter Songs zwischen Durchhaltewillen, Espakismusbedürfnissen, Traumwelten und Glückssehnsucht jenseits von Defätismus und Resignation illustriert. Zur ästhetischen Bearbeitung von Liebe, Leid, Kummer und Glückshoffnungen im pädagogisch-therapeutischen Setting wird mit praktischen Anregungen ermuntert.

Hrycaj, Lara: *What is This Music? Auteur Music in the Films of Wes Anderson*. Ph.D. Thesis, Detroit, MI: Wayne State University 2013, 263 S.

See: *Dissertation Abstracts International, Section A: Humanities and Social Sciences* 74,8–A(E), 2014.

The purpose of this dissertation is to analyze the different types of music featured in the films of contemporary American film director Wes Anderson utilizing Claudia Gorbman’s concepts of auteur music and *auteur mélomane*. This analysis establishes the music in Anderson’s films as auteur music and Anderson himself as an *auteur mélomane* – a director with a passion for music. To establish Anderson as a *mélomane*, it is important to look not only at the different types of music found in his films but also the different ways that the music is used within the films and his collaboration with composer Mark Mothersbaugh and music supervisor Randall Poster. Anderson’s films feature several different ways that music is used, but there are three specific uses that contribute to his overall authorial signature: the songs associated with montage sequences, the songs and original score used to accompany scenes featuring slow-motion sequences, and finally the songs that emanate from musical devices. The music used in Anderson’s films is a significant part of his overall authorial signature, and this is established by detailing the specific ways that the music is used in his first five feature-length films and two of his short films.

Hubai, Gergely: *Torn Music: Rejected Film Scores, a Selected History*. Los Angeles: Silman-James 2012, xx, 476 S.

A film is finished and almost ready to make its way into theaters, but one or more of its prime movers (producer, director, studio brass) contends that it doesn’t feel right. What can be almost instantaneously changed to give it a new “feel”? The last element that was added—its music! So, often regardless of whether a film actually needs a new score, a new composer is hired at the last minute to quickly replace a previous composer’s often-heartfelt work. In Hollywood and around the world, scores have been rejected and replaced for every conceivable reason—style, quality, composer’s name recognition, test-audience’s reaction, a picture’s reediting, etc. Sometimes new music improves a film; sometimes it doesn’t. Such score replacements, which are more common than one might imagine, affect the work of the most famous and respected composers in the business as much as they do novice and unknown composers. In *Torn Music* (which takes its title from one of the most famous score replacements, the film *Torn Curtain*, which put an end to the long and fruitful collaboration of director Alfred Hitchcock and composer Bernard Herrmann), author Gergely Hubai presents the often strange, and sometimes wild, stories behind 300 rejected and replaced film scores from the 1930s through the 2000s. In these pages are behind-the-scenes tales about the music for popular films and forgotten films, high cinema art and lowbrow exploitation movies, as well as television programs and even a video game.

Hubbert, Julie: 'Whatever Happened to Great Movie Music?' *Cinéma Vérité and Hollywood Film Music of the Early 1970s*. In: *American Music* 21,2, July 2003, S. 180–213.

Hubbert, Julia Bess: The compilation soundtrack from the 1960s to the present. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 291–318.

Huber, Clara: The country girl, the emperor and some saltsticks. The musical film *Spring Parade*, its affinity to Viennese operetta and the changing contexts of its screen adaptations. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Ed. by Massimiliano Sala. Turnhout: Brepols 2012, S. 125–142.

Huck, Oliver: *Das musikalische Drama im Stummfilm. Oper, Tonbild und Musik im Film d'Art*. Hildesheim/New York: Olms 2012, X, 338 S.

Die Analogiebildung zwischen einem von Musik begleiteten Stummfilm und der Oper ist in Europa eine vor allem deutsche Perspektive. Sie ist ohne Richard Wagners Konzeption des musikalischen Dramas als Gesamtkunstwerk nicht denkbar. Wenn die Oper vielfach zum Vergleich herangezogen wurde, obwohl Gesang zur Begleitung von Filmen (wie etwa in den Tonbildern und Lichtspieloperen) eine Ausnahme bildete, so weil eine Reihe von frühen Filmen auf Sujets zurückgreift, die durch die Oper bekannt waren. Jene Filme, die direkt auf Opern rekurrieren, prägen einen Rezeptionsmodus kompilierter Filmmusik als ein Netz intertextueller Verweise aus. Sie leisten damit ebenso wie jene Films d'Art, die sich nach dem Vorbild der Oper der Vermarktung einer Medienkombination aus Klavierauszügen originaler komponierter Filmmusik, Libretti und Leitmotivtafeln bedienen, einen zentralen Beitrag zur Herausbildung eines künstlerischen Films als „Gesamtkunstwerk“. Sechs exemplarische Studien zur Musik in Filmen, die auf Wagners Musikdramen, Gounods *Faust* und Bizets *Carmen* sowie den Opern des Verismo basieren, sowie zu den Anfängen der musikalischen Begleitung des künstlerisch ambitionierten Films in Frankreich, Italien und Deutschland werden durch eine kurze Geschichte der Oper im frühen Film und einen Ausblick auf „Kino-Bilder“ und Musik bei Wagners Erben abgerundet.

Huckvale, David: *Visconti and the German Dream: Romanticism, Wagner and the Nazi Catastrophe in Film*. Jefferson, NC: McFarland 2012, vii, 224 S.

Inhalt: Wagner in Italy – Ludwig, Wagner and Hitler – First intermission-the birth of Hitler from the spirit of virtuosity – Mann's "Death in Venice" – Second intermission-Pan, paganism and Arcadia – Visconti's Death in Venice – Gotterdammerung – Third inter-

mission-the cinema of the future – The damned – Alternative visions.

Summary: This book explores the complex relationship between themes and ideals of German Romanticism; their impact on the Third Reich catastrophe; how the German Romantic movement led to Nazism, and contrasts the ways in which filmmakers have presented this continuum. Works discussed are Richard Wagner, Thomas Mann, Friedrich Nietzsche, Hans-Jürgen Syberberg, Ken Russell, Tony Palmer and others.

Hunter, Aaron: When is the Now in the Here and There? Trans-diegetic Music in Hal Ashby's *Coming Home*. In: *Alphaville*, 3, Summer 2012.

URL: <<http://www.alphavillejournal.com/Issue%203/HTML/ArticleHunter.html>>.

While it would be a stretch to classify Hal Ashby as a postmodernist filmmaker (with that term's many attendant ambiguities), his films of the 1970s regularly evince post-Classical stylistic and narrative strategies, including non-linear time structures, inter-textual self-references, open endings, and nuanced subversions of the fourth wall. Ashby's most consistently playful approach to form comes by way of his integration and development of trans-diegetic musical sequences within his body of work. Music in Ashby films creates a lively sense of unpredictability, and each of his seven films of the 1970s employs this strategy at least once. Moreover, trans-diegetic music in Ashby's films becomes a device that allows the director to elide moments in time. It functions as an editing tool, creating a bridge between often disparate events. However, it is also a narrative device that both compresses and stretches time, allowing for an on-screen confluence of events that at first appear to take place simultaneously or sequentially, but which actually occur over different moments or lengths of time. Yet while Ashby is not alone as a Hollywood director interested in exploring the formal possibilities that trans-diegesis might bring to his movies, film studies has begun only relatively recently to explore and analyse this technique. After briefly discussing the current critical discussion of trans-diegetic music and explicating patterns of its use in Ashby's career, this paper explores an extended display of the strategy in the film *Coming Home* (1978). By interrogating its use as both narrative device and formal convention in this instance, the paper attempts both to understand trans-diegesis as a key component of Ashby's filmmaking style and also to forge ahead in expanding the discussion of trans-diegesis within film studies.

Hust, Christoph: Perspektiven auf das Fremde. Orientalismus in der deutschen und amerikanischen Kinomusik der Stummfilmzeit und sein Echo im Videospiele. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik

2013, S. 27–54.

Hutchins, Amber: Cue the Lights and Music: How Cinematic Devices Contribute to the Perpetuation of Romantic Myths in Baz Luhrmann's *Moulin Rouge*. In: *Critical Thinking about Sex, Love, and Romance in the Mass Media*. Eds.: Galician, Mary-Lou / Mer-skin, Debra L. Mahwah, N.J.: Lawrence Erlbaum 2007, S.239–246.

Inglis, Ian: Music into movies: the film of the song. In: Cartmell, Deborah (ed.): *A Companion to Literature, Film, and Adaptation*. Chichester, West Sussex/Malden, MA: Wiley 2012, S. 312–329 (Blackwell Companions to Literature and Culture. 81.).

Ireland, David: 'It's a sin [...] using Ludwig van like that. He did no harm to anyone, Beethoven just wrote music': The Role of the Incongruent Sound-track in the Representation of the Cinematic Criminal. In: Gregoriou, Christiana (ed.): *Constructing Crime: Discourse and Cultural Representations of Crime and 'Deviance'*. Basingstoke: Palgrave Macmillan 2012, S. 97–111.

Ivashkin, Alexander / Kirkman, Andrew (ed.): *Contemplating Shostakovich: Life, Music and Film*. Farnham, Surrey/Burlington, VT: Ashgate 2012, xxviii, 285 S.

Darin: Part II. Film. Madness by design: Hamlet's state as defined through music / Eric Heine. – Stalin (and Lenin) at the movies / John Riley. – Hamlet, King Lear and their companions: The other side of film music / Olga Dombrowskaia.

James, David: The Vietnam War and American Music. In: *Social Text* 23, Fall/Winter 1989, S. 122–143.

Janot, Antoine: *Le cinéma est-il devenu muet?* Paris: L'Harmattan 2014, 149 S. (Univers musical.).

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.

Jaszoltowski, Saskia / Riethmüller, Albrecht: Musik im Film. In: *Handbuch Musik und Medien*. Hrsg. v. Holger Schramm. Konstanz: UVK 2009, S. 149–175.

Seit Beginn des Mediums Film Ende des 19. Jahrhunderts besteht eine kaum zu lösende Verbindung zwischen den sich bewegenden Bildern und Musik. Ist es, bezogen auf die Ära des Stummfilms, auch nicht gera-

de naheliegend, von Musik im Film zu sprechen, war sie doch genau genommen dort Musik zu einem Film, so war es schon für den Zuschauer damals möglich, sich die Musik als zur Szene gehörig vorzustellen. Selbst als die Bilder sprechen lernten, verlor dieser Aspekt nicht seine Gültigkeit. Die zu hörende Musik konnte als Teil der Filmhandlung oder als Begleitung zum Film erklingen. Dass mit der Einführung der Tonspur nun die Musik zum Film unveränderlich festgelegt werden konnte, war nur eine der radikalen Veränderungen des Tonfilms. Blieben auch die wesentlichen Eigenschaften von Filmmusik, wie etwa ihre fragmentarische und eklektische Form, bis heute bestehen, so beruht sie doch auf Codes und Regeln, die in einem ständigen Wandel immer wieder vom Zuschauer akzeptiert werden. Kompositorische Merkmale sind häufig mit einer Filmkomponistengeneration verbunden, wobei musikalische Zitate und Allusionen integraler Bestandteil der Filmmusik insgesamt sind. Filmkomponisten sind daher nicht zuletzt gute Arrangeure, wie es etwa in Hollywood seit den 30er Jahren üblich war. Vor allem liegt ihr Bestreben darin, eine Musik zu komponieren, die für den Film geschrieben ist und nur in Wechselwirkung mit den Bildern ihre Funktion erfüllt. (Vorlage)

Jaszoltowski, Saskia: Warum Wagner? Musikalische Grenzüberschreitungen in (Zeichentrick-)Filmen. In: *Archiv für Musikwissenschaft* 69,2, 2012, S. 154–164.

Richard Wagner is often a point of reference in film music – scholars draw terminological parallels to his operas and composers quote his themes. His music can be heard not only in feature films but in animated cartoons, which were an integral part of pre-show programming during the Golden Age of Hollywood cinema (from the advent of sound to the decline of the studio system in the mid-fifties). And yet animated short subjects challenge established methods of musical analysis in film. Selected examples from "Silly Symphonies" and "Merrie Melodies" illustrate the versatility and flexibility of Wagner's music, with its capacity to evoke the most divergent associations. (Vorlage)

Jaszoltowski, Saskia: *Animierte Musik – Beseelte Zeichen. Tonspuren anthropomorpher Tiere in Animated Cartoons*. Stuttgart: Steiner 2013, 206 S. (Archiv für Musikwissenschaft (Archiv für Musikwissenschaft / Beihefte. 74.).

Zugl.: Freie Universität Berlin, Diss., 2012.

Zeichentrickfilme mit Mickey Mouse, Tom und Jerry oder Bugs Bunny waren in Hollywoods 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. “Animierte Musik – Beseelte Zeichen. Tonspuren anthropomorpher Tiere in Animated Cartoons” 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)

Jellenik, Glenn: Quiet, music at work. The soundtrack and adaptation. In: *Adaptation Studies: New Approaches*. Ed. by Christa Albrecht-Crane & Dennis Cutchins. Madison, N.J.: Fairleigh Dickinson University Press 2010, S. 221–243.

Jenkins, Henry: “If I Could Speak with Your Sound”: Fan music, textual proximity, and liminal identification. In: *Camera Obscura*, 23, 1990, S. 149–175.

On the score for Nicolas Meyer’s *Star Trek II*.

Joe, Jeongwon: *Opera as Soundtrack*. Farnham, Surrey/Burlington, VT: Ashgate 2013, xv, 207 S. (Ashgate Interdisciplinary Studies in Opera.).

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.

Johnson, Henry: Animating and educating Japan. Nitaboh, music, and cultural nationalism. In: *Animation Journal* 17,1, 2009, S. 52–71.

Johnston, Nessa: Beneath Sci-fi Sound: Primer, Science Fiction Sound Design, and American Independent Cinema. In: *Alphaville*, 3, Summer 2012.

URL: <<http://www.alphavillejournal.com/Issue%203/HTML/ArticleJohnston.html>>.

Primer is a very low budget science-fiction film that deals with the subject of time travel; however, it looks and sounds quite distinctively different from other films associated with the genre. While Hollywood blockbuster sci-fi relies on “sound spectacle” as a key attraction, in contrast Primer sounds “lo-fi” and screen-centred, mixed to two channel stereo rather than the now industry-standard 5.1 surround sound.

Although this is partly a consequence of the economics of its production, the aesthetic approach to the soundtrack is what makes Primer formally distinctive. Including a brief exploration of the role of sound

design in science-fiction cinema more broadly, I analyse aspects of Primer’s soundtrack and sound-image relations to demonstrate how the soundplays around with time rather than space, substituting the spatial playfulness of big-budget Hollywood sci-fi blockbuster sound with temporal playfulness, in keeping with its time-travel theme. I argue that Primer’s aesthetic approach to the soundtrack is “anti-spectacle”, working with its *mise-en-scène* to emphasise the mundane and everyday instead of the fantastical, in an attempt to lend credibility and “realism” to its time-travel conceit. Finally, with reference to scholarship on American independent cinema, I will demonstrate how Primer’s stylistic approach to the soundtrack is configured as a marketable identifier of its “indie”-ness.

Jones, Ryan Patrick: Copland on Wilder. Scoring existential theatre in early American film. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Ed. by Massimiliano Sala. Turnhout: Brepols 8, 2012, S. 143–155.

Jordan, Randolph: The ecology of listening while looking in the cinema. Reflective audioviewing in Gus van Sant’s *Elephant*. In: *Organised Sound* 17,3, 2012, S. 248–256.

This article argues that the state of spatial awareness engendered by the art of soundscape composition can be productively extended to the act of listening while looking in the cinema. Central to my argument is how Katharine Norman’s concept of “reflective listening” in soundscape composition can be adapted to “reflective audioviewing” in the audiovisual context of film. Norman begins the process of intersecting film theory and the discourse of soundscape composition by appealing to famed Soviet filmmaker Sergei Eisenstein’s theories of montage to illustrate how soundscape composition enables active listener engagement. I extend her discussion of Eisenstein to demonstrate how this filmmaker’s thinking about sound/image synchronisation in the cinema – and R. Murray Schafer’s own predilection for Eisensteinian dialectics – can be understood as a means towards the practice of reflective audioviewing. I illustrate my argument with an analysis of how the soundscape compositions of Hildegard Westerkamp have been incorporated into Gus Van Sant’s film *Elephant*. Attention to the reflective qualities of Westerkamp’s work open up new dimensions in our experience of the audiovisual construction of space in the film. Ultimately I argue that the reflective audioviewing prompted by *Elephant* can be carried into considerations of all films that make use of sound design for spatial representation. (Vorlage)

Jorgensen, Estelle R.: Music, myth, and education: The case of the *Lord of the Rings* film trilogy. In: *Journal of Aesthetic Education* 44,1, 2010, S. 44–57.

Jost, François: The Voices of Silence. In: *The Sounds of Early Cinema*. Ed. by Richard Abel & Rick Altman. Bloomington, Ind: Indiana University Press 2001, S. 48–56.

Journal of Popular Music Studies 25,3, Sept. 2013.
= Special Issue: Sonic Visions: Popular Music on Television. Includes: Matt Delmont, Murray Forman: Sonic Visions: Popular Music on Television (293–300). – Norma Coates: Excitement is Made, Not Born: Jack Good, Television, and Rock and Roll (301–325). – Kristen Galvin: TV Party: Downtown New York Scenes Live on Your TV Screen (326–348). – Kelly Kessler: Broadway in the Box: Television’s Infancy and the Cultural Cachet of the Great White Way (349–370). – Tim Anderson: From Background Music to Above-the-Line Actor: The Rise of the Music Supervisor in Converging Televisual Environments (371–388).

Kagan, Jeremy (ed.): *Directors Close up 2: Interviews with Directors Nominated for Best Film by the Directors Guild of America, 2006–2012*. Lanham, Maryland: Scarecrow Press 2013, xiv, 400 S.

Darin: pt. III: Post-production. Editing – Music and sound – Benjamin Button storyboard sequence.

Kaganovsky, Lilya / Salazkina, Masha (eds.): *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. Bloomington, IN: Indiana University Press 2014, viii, 299S.

Kalinak, Kathryn Marie: The Dead-End Kid: *Flashdance* and Fantasy. In: *Jump Cut*, 28, Jan. 1984.

Kalinak, Kathryn: Impetoud Rythm: Edmund Meisel’s Score for Eisenstein’s *Battleship Potemkin*. In: *Purdue Film Studies Annual* 7, 1983, pp. 33–45.

Kalinak, Kathryn Marie: Disturbing the Guests with That Racket: Music and *Twin Peaks*. In: *Full of Secrets: Critical Approaches to Twin Peaks*. Ed. by David Lavery. Detroit, Mich: Wayne State University Press 1994, S. 82–92.

Kalinak, Kathryn Marie: How the West Was Sung. In: *Westerns: Films Through History*. Ed. by Janet Walker. New York [...]: Routledge 2001, S. 151–176.

Kalinak, Kathryn Marie: ‘The Sound of Many Voices’: Music in the Films of John Ford. In: *John Ford Made Westerns: Filming the Legend in the Sound Era*. Ed. by Matthew Bernstein & Gaylyn Studlar. Bloomington: Indiana University Press 2001, S. 169–192.

Kalinak, Kathryn Marie: The Language of Music: A Brief Analysis of *Vertigo*. In: *Movie Music: The Film Reader*. Ed. by Kay Dickinson. London/New York: Routledge 2003, S. 15–24.

Kalinak, Kathryn Marie: Typically American: Music for *The Searchers*. In: *The Searchers: Essays and Reflections on John Ford’s Classic Western*. Ed. by Peter Lehman & Arthur Eckstein. Detroit, Mich.: Wayne State University Press 2004, S. 109–144.

Kalinak, Kathryn Marie: *How the West Was Sung: Music in the Westerns of John Ford*. Berkeley/Los Angeles/London: University of California Press 2007, x, 256 S.

Rev. (Tom Schneller) in: *The Journal of Film Music* 2, 2–4, Winter 2009, S. 279–282.

Kalinak, Kathryn Marie (ed.): *Music in the Western: Notes from the Frontier*. New York, NY/Abingdon, Oxon: Routledge 2012, ix, 237 S. (Routledge Music and Screen Media Series.).

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*.

Kalinak, Kathryn Marie / Dagle, Joan: 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.

Kapp, Reinhard: Neue Musik und Film bis 1930. Interdependenzen jenseits der Anwendung. In: *Musik-Theorie* 27,3, 2012, S. 197–212.

This essay poses the question whether early cinema as an emerging new medium with its specific material and language may have influenced the development of musical modernism from a structural point of view. By adopting formal and medial categories such as time configuration, rhythm, motion, body, mass,

space, light, or material, the essay puts particular emphasis on the analogies and correspondences which could be drawn between the technical features of silent film dramaturgy and the devices of musical composition. (Vorlage)

Kassabian, Anahid: *Songs of Subjectives: Theorizing Hollywood Film Music of the 80's and 90's*. Ph.D. Thesis, Stanford University 1993.

Katzer, Georg: "birdie sings, music sings". In: *Wechselwirkungen. Neue Musik und Film*. Hrsg. v. Jörn Peter Hiekel. Hofheim am Taunus: Wolke 2012, S. 99–104.

Keith, Sarah: 'Half of it is just the fun of finding the right music': Music and the films of Adam Curtis. In: *Studies in Documentary Film* 7,2, June 2013, pp. 161–178.

Kepa, Sojo [...]: *Compositores vascos de cine*. [Álava]: Diputación Foral de Álava [2007], 303 S. (Zinemastea bilduma. 1.).

Vascos, música y cine: a modo de introducción / Kepa Sojo – Del sinfonismo al neosinfonismo: viaje de ida y vuelta por la primera música para el audiovisual en Euskal Herria / Josep Lluís i Falcó – Filmografías y discografías de músicos vascos (1930–1990) / Josep Lluís i Falcó – Una nueva generación: músicos de cine vascos en los últimos veinticinco años / Conrado Xalabarder – Músicos alaveses en el panorama cinematográfico contemporáneo / José R. Gómez López de Abetxuko – Del corto al largo por medio de la música / Fernando Velázquez.

Kerins, Mark: *Beyond Dolby (Stereo): Cinema in the Digital Sound Age*. Bloomington/Indianapolis: Indiana University Press 2010, ix, 378 S.

Inhalt: Introduction – Production and style. Cinema's hidden multi-channel history and the origins of digital surround – The sound of 5.1: aural aesthetics – The look of 5.1: visual aesthetics – Decoding the digital surround style – Using the digital surround style – Analysis. Studying multi-channel soundtracks – Studying image/sound interactions – Theory. Body and voice – Apparatus theory – The real and the symbolic – Conclusion: media and media studies in the digital surround age.

Keuchel, Susanne: *Das Auge hört mit... Rezeptionsforschung zur klassischen Musik im Spielfilm*. Bonn: ARcult-Media 2000, 298 S. (Medien-Kultur. 1.). Zugl.: Berlin, Techn. Univ., Diss., 1999.

Kevin, Clifton: Unravelling music in Hitchcock's *Rope*. In: *Horror Studies* 4,1, April 2013, S. 63–74.

Kielian-Gilbert, Marianne: Listening in film. Music/film temporality, materiality, and memory. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 500–525.

Kijak, Stephen: Just a man singing. Scott Walker, 30 Century Man. In: Young, Rob (ed.): *No Regrets: Writings on Scott Walker*. London: WIRE 2012, S. 262–273.

Kılıç, Sinem Derya: Die Musik als "des Pudels Kern". Mascagnis Werk und Teufels Beitrag zum italienischen Stummfilm *Rapsodia Satanica* (1917). In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 125–151.

Kimber, Marian Wilson: Musical topics, historical styles and narrative in Carl Davis's score for *Pride and Prejudice* (1995). In: *Journal of Adaptation in Film & Performance* 6,2, Sept. 2013 S. 141–155.

Kivy, Peter: Music in the movies: a philosophical enquiry. In: Allen, Richard / Smith, Murray (eds.): *Film Theory and Philosophy*. Oxford/New York: Oxford University Press 1999, S. 308–328.

Klein, Richard: Walkürenritt in Vietnam. In: *Richard Wagner und seine Medien. Für eine kritische Praxis des Musiktheaters*. Hrsg. v. Johanna Dombois; Richard Klein. Stuttgart: Klett-Cotta 2012, S. 394–408.

Der Text untersucht die berühmte Szene in Francis Ford Coppolas *Apocalypse Now*, bei der eine amerikanische Helikopterstaffel zu den Klängen von Wagners "Walkürenritt" ein vietnamesisches Küstendorf bombardiert. Zwei Themen spielen eine Rolle: zum einen das Zusammenspiel von Bild und Musik, zum anderen die Frage nach Ideologie und Gewalt. Coppola arbeitet großflächig mit analogen Elementen von Komposition und Film, aber er ist nicht in der Lage, dies auch gemäß den eigenen Ansprüchen durchzuführen. Betont anspruchsvoll setzt er auf den "Walkürenritt" in toto und behandelt ihn doch als Potpourri.

Kletschke, Irene: „Cult of inexpressiveness“. Stravinskys Verhältnis zur Filmmusik. In: *Archiv für Musikwissenschaft* 71,2, 2014, S. 135–145.

Igor Stravinsky's correspondence, his own writings, biographies, and catalogues raisonnés reveal that Stravinsky was open to the idea of composing film music throughout his entire life. While his early compositions were often used in films, none of his own projects, i.e. those based on an original score, were ever realized, whether in the silent movie era or thereafter.

Instead, Stravinsky integrated compositional sketches for film music in other works. After Stravinsky commented enthusiastically on the possibilities of music in film in the 1930s and showed great interest in working for Hollywood, he changed his tune in 1946 in an article that leveled severe criticism against the film industry. In a reply to this article two years later, film composer David Raksin questioned several of Stravinsky's views, particularly those pertaining to music's "inexpressiveness." (Vorlage)

Kloppenburger, Josef: Zur Bedeutungsvermittlung von Filmmusik. In: *Jahrbuch der Deutschen Gesellschaft für Musikpsychologie* 3, 1986, S. 91–106.

Die Identifikation der Funktion von Filmmusik wurde bei 69 Universitätsstudenten untersucht. Dazu wurde der Anfang des Films *Spellbound* von Alfred Hitchcock verwendet. In einem Fragebogen, der nach dem Film ausgefüllt wurde, wurden Fragen zur Instrumentation, zur Struktur und zum Ausdruck der Filmmusik gestellt. Die Auswertung ergab, dass Personen, die die Musik als Hintergrund zum Film interpretierten, diese als vage und diffus erlebten. Personen, die Zusammenhänge zwischen Film und Musik wahrnahmen, identifizierten spezifische Absichten des Komponisten und erkannten Variationen in Struktur und Ausdruck.

Kloppenburger, Josef: *Das Handbuch der Filmmusik. Geschichte – Ästhetik – Funktionalität*. Laaber: Laaber-Verlag 2012, 587 S.

Verlag: Die Geschichte der Filmmusik reicht von den Vorläufern und Vorbildern in der Kunst- und Populärmusik über die Anfänge der Stummfilmzeit bis zur erstaunlichen Vielfalt ihrer heutigen Formen in Hollywood und anderswo. Der vorliegende Band präsentiert die enorme Bandbreite der Musik in Film und Fernsehen – vom Mainstream-Kino über den Videoclip bis zur Visualisierung von Kunstmusik. Die Bedeutung und die Funktionalität der Filmmusik wird anhand prägnanter Beispiele wie *Iwan der Schreckliche*, *Der Herr der sieben Meere* oder auch *Marienhof* und *Fluch der Karibik* anschaulich dargestellt. Eine reichhaltige Bebilderung sowie zahlreiche Dokumente und Notenbeispiele sorgen für eine vorzügliche Visualisierung.

Rez. (Lücke, Martin) in: *Die Tonkunst* 7, 2013, S. 421–423.

Rez. (Bandur, Markus) in: *Lied und populäre Kultur* 58, 2013, S. 314–320.

Kloppenburger, Josef: Klischee und Kunst. Eisenstein/Prokofjew: *Iwan der Schreckliche* (1944). In: *Tonspuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 186–200.

Klüppelholz, Werner: "Erst der Löffel, dann die Suppe". Zur Analyse der Tonspur im Spielfilm. In: *Medienfiktionen. Illusion – Inszenierung – Simulati-*

on. Festschrift für Helmut Schanze zum 60. Geburtstag. Hrsg. v. Sibylle Bolik, Manfred Kammer, Thomas Kind u. Susanne Pütz. Frankfurt a. M./Berlin/Bern/Bruxelles/New York/Wien: Lang 1999, S. 305–312.

Klusczyński, R.W.: Koncert filmowy. In: *Iluzjon*, 3 (=23), 1986, S. 40–48.

On the relation between experimental film, music and painting.

Knapp, Raymond: Getting off the trolley: musicals contra cinematic reality. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Ed. by Massimiliano Sala. Turnhout: Brepols 2012, S. 157–171.

Koepnick, Lutz: Die Macht der Gefühle. Oper und Filmmusik im Kino der 1970er und 1980er Jahre. In: *Fernsehen und Video*. Hrsg. v. Harro Segeberg. München/Paderborn: Fink 2011, S. 311–338 (Mediengeschichte des Films. 7.)/(Film im Zeitalter Neuer Medien. 1.).

Koizumi, Kyoko: An animated partnership. Joe Hisaishi's musical contributions to Hayao Miyazaki's films. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London/Oakland, CT: Equinox 2010, S. 60–74.

Die Musik von Joe Hisaishi für die Filme von Hayao Miyazaki lässt sich in vier Richtungen einteilen: dori-sche Musik für alteuropäische Stimmungen, klassische westliche Musik für abendländische Stimmungen, Pentatonik und andere asiatische Elemente für orientale Bilder und eklektische Musik aus japanischen und europäischen Elementen.

Koldau, Linda Maria: Musik zum Krieg: Klangliche Mittel zur emotionalen Steigerung in U-Boot-Filmen. In: *Historische Mitteilungen der Ranke-Gesellschaft* (im Auftrage der Ranke-Gesellschaft, Vereinigung für Geschichte im öffentlichen Leben e.V., hrsg. v. Jürgen Elvert & Michael Salewski) 22 (2009) [Themenheft: "Militär, Musik und Krieg"], S. 170–187.

Koldau, Linda Maria: Of Submarines and Sharks: Musical Settings of a Silent Menace. In: *Horror Studies* 1,1, 2010, pp. 89–110.

Koldau, Linda Maria: *The Titanic on Film: Myth versus Truth*. Jefferson, NC: McFarland 2012, viii, 299 S.

Darin (S. 223ff.): 10. The Titanic Code: Recurrent Motifs in Titanic Films – Recurrent Motifs: History, Myth, and Fiction – Music to Drown By: Music in

the Titanic Myth – The Final Song – Music and Class – The Film Music – The Sounds of Death – Conclusion: Making Titanic Immortal.

Koozin, Timothy: Expressive Meaning and Historical Grounding in the Film Music of Fumio Hayasaka and Toru Takemitsu. In: *The Journal of Film Music* 3,1, 2010, pp. 5–17.

Kopiez, Reinhard / Platz, Friedrich / Wolf, Anna: The overrated power of background music in television news magazines: A replication of Brosius' 1990 study. In: *Musicae Scientiae* 17,3, Sept. 2013, pp. 309–331.

This study investigated the effects of background music on cognition, evaluations of films and attitudes. We replicated an earlier experiment by Brosius (1990) on the effects of background music on memory and evaluations of informational films. Using the Elaboration Likelihood Model (ELM, see Petty & Cacioppo, 1986) as a theoretical framework, we predicted that music would have negative effects on the central route of processing (recognition) but positive effects on the peripheral route (evaluations, changes in attitudes) of the ELM. A television report on toxic substances in energy-saving lamps served as the basic stimulus. Five versions of the report were presented: one with no music and four additional versions with high/low valence/arousal background music. Using a five-group between-subjects design (with approximately 100 members in each group), stimuli were rated in an online study with a representative sample of "consumers" (age range: 18–60 years). The changes in attitudes toward energy-saving lamps and the overall evaluations of the video were measured using pre- and post-test questionnaires. In addition, the subjects completed recognition tests for both the auditory and visual information. No differences in recognition or the evaluations were found between the conditions, and no effects of the valence of the music (i.e., negative vs. positive) were found. Furthermore, there was a pre-post shift in attitudes toward a critical evaluation of energy-saving lamps ($d_z = 0.85$). However, this intervention effect was independent of the experimental condition. Overall, our study found no support for the widely assumed manipulative effect of background music in television news magazines. The results are discussed in relation to the habituation effects of music and the perceived relevance of background music. Brosius, Hans-Bernd: Commentary on the study "The overrated power of background music in television news magazines: A replication of Brosius' 1990 study". In: *Musicae Scientiae* 17,3, Sept. 2013, pp. 332–333.

Kramer, Lawrence: Classical music, virtual bodies, narrative film. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 351–

365.

Krehl, Sebastian (2014): Musik als Genrekritik in Jean-Luc Godards *Prénom Carmen*. In: *Rabbit Eye – Zeitschrift für Filmforschung*, 6, S. 172–184.

URL: <http://www.rabbiteye.de/2014/6/krehl_godard.pdf>.

Krohn, Tarek / Strank, Willem (Hrsg.): *Film und Musik als multimedialer Raum*. Marburg: Schüren 2012, 240 S. (Marburger Schriften zur Medienforschung.).

Ingo Lehmann / Annika Krüger: Dokumentarische Manifestierung eines Mythos. Martin Scorseses *The Last Waltz* (9–25). – Guido Heldt: Die Lieder von gestern. Filmmusik und das implizite Imperfekt (26–41). – Claudia Bullerjahn: Gender-Konstruktion durch Filmmusik. Eine analytische Betrachtung am Beispiel der Vertonung von Frauenfiguren in Filmen von Alfred Hitchcock und im neueren Frauenfilm (42–62). Christoph Henzel: «... drum sehnt sie sich nur nach der Liebe – pfui Teufel!». Domestizierung durch Kunst in Carl Froelichs *Heimat* (63–71). – Knut Holtsträter: Sentimentale Rheinfahrt Beethovens auf dem Dampfer Cäcilie. Kagels Musik zum Film im Spannungsfeld von Erzählfilm, Experimentalfilm und Instrumentaltheater 7(2–84). Werner Loll: Anmerkungen zur Geschichte und Praxis der Stummfilmmusik. Eine Einführung und Gedankensammlung (85.96). – Silke Martin: Audiovisuelle Brüche. Zur Selbstreflexivität des modernen Films in *Chronique d'un été* (Chronik eines Sommers) (97–110). – Dieter Merlin: Diegetic Sound. Zur Konstituierung figureninterner und -externer Realitäten im Spielfilm (111–145). – Wolfgang Thiel: Die Hollywooder Tonfilmsymphonik. Studien zu Geschichte, Wesen, Gestalt und Funktion (146–167). – Willem Strank: Die Verflechtung von Biographie und musikalischer Diegese in Clint Eastwoods *Bird* (168–175). – Claus Tieber: Musik im Hindifilm zwischen Narration und Reflexion (176–185). – Andreas Wagenknecht: Wenn Fledermäuse Walzer tanzen. Zur inszenatorischen Verwendung von Musik in dokumentarischen Formen des Fernsehens (186–195). – Hans J. Wulff: Die Montage kultureller Einheiten des Wissens als poetologische Strategie in den Filmen Ken Russells (196–214). – Robert Rabenalt: Filmmusik im Dokumentarfilm Die Gestaltung von Wirkmomenten im Spannungsfeld dokumentarischer und fiktionaler Erzählformen durch Musik (215–230).

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, S. 9–32.

William Walton's manuscripts are generally well-preserved and well-documented. Autograph material survives for half of his fourteen feature film projects. These sources offer a rare glimpse behind the scenes

into the production of mid-century British cinema – in particular allowing a more nuanced understanding of the film editing decisions made by Walton’s great collaborator Laurence Olivier, and the post-production role of conductor Muir Mathieson. Sketches reveal Walton’s early attempts to synchronize his music to action on screen, and later giving up this technique. Most surprisingly, the autographs reveal that the recent DVD release of “Battle of Britain” which purportedly restores the discarded Walton score (actually written jointly with Malcolm Arnold) misplaces every cue. (Vorlage)

Lachman, Kathryn: Music and the Gendering of Colonial Space in Karin Albou’s *Le chant des mariées*. In: *Music, Sound, and the Moving Image* 7,1, 2013, S. 1–18.

Lamberts-Piel, Christa: *Filmmusik*. Hrsg. v. Norbert Schläbitz. Paderborn: Schöningh 2012, 99 S. + 1 DVD (EinFach Musik: Unterrichtsmodell.).

Lang, Klaus: *Wilhelm Furtwängler im Briefwechsel mit Wieland Wagner, Curt Riess, Walter Legge und Agathe von Tiedemann*. Aachen: Shaker Media 2013, 304 S.

Darin u.a.: Der Film.

Langlois, Philippe: *Les cloches d’Atlantis. Musique électroacoustique et cinéma; archéologie et histoire d’un art sonore*. [Paris]: MF 2012, 483 S. (Coll. Répercussions.).

Zugl.: Diss., Paris, Université Sorbonne, 2004 (u.d.T.: *Les procédés électroacoustiques dans les différents genres cinématographiques*).

Rez. (Verdier, David) in: *Dissonance* 125, 2014, S. 83.

Lannin, Steve (ed.): *Pop Fiction: The Song in Cinema*. Bristol/Chicago, IL: Intellect 2005, 173 S.

Laudadio, Nicholas: What dreams sound like. *Forbidden Planet* and the electronic musical instrument. In: *Journal of the Fantastic in the Arts* 17,4, 2007, S. 334–349.

Laudadio, Nicholas C.: All manner of revolving things. Musical technology, domestic anxiety and *The Twilight Zone’s A Piano in the House* (1962). In: *Science Fiction Film and Television* 5,2, 2012, S. 159–177.

Lavoie, Mathieu: La genèse d’une reconnaissance réfléchie de la musique de film au Québec. Le Prix Jutra. In: *Intersections: Canadian Journal of Music* 30,2, 2010, S. 41–60.

The Jutra Awards, an annual competition rewarding

Quebec’s film industry, are in their first years of a renewed and improved approach to celebrating film music and its composers. This is the result of much debate – even controversy – in the industry, with respect to the credibility of the awards in the “Best Music” category. By studying the results of the competition since its inception in 1999 and in comparison with the regulations and the histories of the Felix, the Genie, and especially of the Academy Awards, we will show that the recent updates to the rules of eligibility for music at the Jutras are justified, but also that they can still be improved upon. One objective of this paper is to better understand the concept of originality in film music, as it pertains to competition in the film industry in Quebec. A second objective will be to question the importance of recognizing, in separate categories, “dramatic” orchestral film scores, original popular music and original songs.

La Motte-Haber, Helga de (Hrsg.): *Neue Musik und Bühne, Jazz, Populäre Musik, Filmmusik, Grenzüberschreitungen, Transmedialität*. Unter Mitarb. von Hans Emons u. Elmar Budde. Laaber: Laaber-Verlag 2011, 360 S. (Handbuch der Musik im 20. Jahrhundert. 14: Dokumente zur Musik des 20. Jahrhunderts. Teil 2.).

Rez. (Rathert, Wolfgang) in: *Positionen. Texte zur aktuellen Musik* 91, 2012, S. 53–54.

Rez. (Röhrling, Klaus) in: *Musik & Kirche. Zeitschrift für Kirchenmusik* 81,6, 2011, S. 446.

Lawler, Justus G.: Converging glosses? Gibson’s film and Beethoven’s Mass. In: *Worship* 78,5, 2004, S. 444–453.

On Mel Gibson’s *The Passion of Christ* and Beethoven’s *Missa solemnis*.

Lăzărescu, Laura: *Sound Design in the American Animated Film*. Berlin: wvb, Wiss. Verl., 2013, 312 S.

Zugl.: Bukarest: National Univ. of Theatre and Film, Diss., 2012.

Verlag: Starting from a compact history of the American animation film, from its early stages, evoking the classics of its Golden Age (the animations of Disney, Warner Bros., MGM etc.) to the most recent 3D-animation films (Pixar, DreamWorks etc.), the book analyzes the technical and especially the aesthetic evolution of the sound accompanying animations through decades. The work recalls numberless examples of American animation shorts and features referring thus to a wide range of artistic means through which sound (dialogue, sound effects, music) complement the image and contribute to creating comic effects or characterize heroes, describing at the same time the aesthetic approaches of the sound track in the representation of dreams, leitmotifs, in creating counterpoints, in constructing suspense and the silence with multiple aesthetic values, in underlining specific animation cli-

chés and geographic or cultural references.

Lee, Michael: Music, masculinity, and masochism in *Gun Crazy*. In: Rhodes, Gary D. (ed.): *The Films of Joseph H. Lewis*. Foreword by Francis M. Nevins. Detroit: Wayne State University Press 2012, S. 242–254 (Contemporary Approaches to Film and Media Series.).

Lefèvre, Raymond: La cinéphilie chantante des années 30. In: *CinémAction* 95 [=2/2000], 2000, S. 149–155.

Lehman, Frank Martin: *Reading Tonality through Film: Transformational Hermeneutics and the Music of Hollywood*. Ph.D. Thesis, Cambridge, Mass.: Harvard University 2012, x, 318 S.

Dazu: *Dissertation Abstracts International (DAI)* 73,11, May 2013, no. DA3514439.

Film musical style and form respond strongly to a transformational approach, which adapts well to both the triadic chromaticism characteristic of Hollywood's harmonic practice and the dynamic and contingent condition of musical design inherent to the medium. Concurrently, the analytic tools and conceptual structure of neo-Riemannian theory benefit from exposure to a fresh repertoire with different analytic needs than those of art music. In this dissertation, the author scrutinizes the capacity for tonality to act as a unifying and dramatically potent force in film.

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)

Lenz, Felix: Stabilität durch Subtilität. Audiovisuel-

ler Rhythmus in Eisensteins *Alexander Newski* (1938). In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch u. Arne Stollberg. München: edition text + kritik, 2013, S. 169–185.

Leonard, Kendra Preston: *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*. Lanham, Md.: 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. In *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*, Kendra Preston Leonard examines the use of music in Hamlet, Macbeth, and King Lear.

Leonard, Kendra Preston: "The future is the past". Music and history in *Firefly*. In: *Space and Time: Essays on Visions of History in Science Fiction and Fantasy Television*. Ed. by David C. Wright, Jr. & Allan W. Austin. Jefferson, NC/London: McFarland 2010, S. 174–188.

Lester, Neal A.: "Let the music play": music, meaning, and method in *Oprah Winfrey Presents: Their eyes were watching God*. Green, Tara T. (ed.): *Presenting Oprah Winfrey, Her Films, and African American Literature*. New York, NY: Palgrave Macmillan 2013, S. 127–160.

Levinson, Jerrold: Film Music and Narrative Agency. In: *Post-Theory: Reconstructing Film Studies*. Ed. by David Bordwell & Noel Carroll. Madison: University of Wisconsin Press 1996, pp. 248–282.

Repr. in Levinson's *Contemplating Art: Essays in Aesthetics*. Oxford: Oxford University Press 2006, S. 143–83.

Frz.: *La musique de film. Fiction et narration*. Trad. De l'anglais (USA) par Roger Pouivet & Jean-Pierre Cometti. Pau: Publications de l'Université de Pau 1999, 72 pp. (Quad.).

Link, Stan: Nor the Eye Filled with Seeing: The Sound of Vision in Film. In: *American Music* 22,1, April 2004, S. 76–90.

Liu, Guoyi: *Die Macht der Filmmusik. Zum Verhältnis von musikalischem Ausdruck und Emotionsvermittlung im Film*. Marburg: Tectum 2011, 195 S. (Wissenschaftliche Beiträge aus dem Tectum-Verlag / Reihe Psychologie. 19.).

Guoyi Liu nähert sich der Fragestellung zunächst mit Hilfe von Sergej Eisensteins Film-Theorie, um diese dann auf die musikalischen und filmischen Elemente in Bernardo Bertoluccis Film *Der letzte Kaiser* anzuwenden.

Lluís i Falcó, Josep: *Gregorio García Segura. Historia, testimonio y análisis de un músico de cine*. Murcia: Filmoteca Regional de Murcia/Editora Regional de Murcia 1994, 206 S. (Colección Imagen. 19.).

Lluís i Falcó, Josep: Los compositores de la generación de la República y su relación con el cine. In: *V Congreso de la Sociedad Española de Musicología*, (Barcelona, 25–28 de octubre de 2000). Ed. Begoña Lolo. 2. Madrid: Sociedad Española de Musicología, [2002], S. 771–784.

Lluís i Falcó, Josep: Tipologías de aparición del músico en el cine y su aplicación al cine español (1930–2000). In: *Music in Art* 27,1/2, 2002, S. 127–139.

Films have always used musical characters or musical subject matters as a source for screenplays, thus configuring a challenging “icono-sphere” that includes composers, instrumental performers, singers, and music schools. Four types of representations of musicians on the screen can be identified: they can be presented, represented, veiled, and simulated. In Spanish films, these categories can be recognized in several versions of the biography of the tenor Julián Gayarre (played by Alfredo Krauss and José Carreras), Pedro Almodóvar’s *Tacones lejanos* (in *English High Heels*), and musical films with the singers Sara Montiel, Julio Iglesias, and Marisol. The 1941 biopic on Pablo de Sarasate, on the other hand, is used as an example of the film genre in which the actor had to simulate virtuoso playing the violin without actually playing it.

Lluís i Falcó, Josep: *Els compositors de cinema a Catalunya (1930–1959)*. Barcelona: Ed. Pòrtic 2009, 274 S. (Cineastes / Filmoteca de Catalunya. 13.).

Lluís i Falcó, Josep: *Els compositors de cinema a Catalunya, 1960–1989*. Barcelona: Pòrtic 2012, 292 S. (Cineastes / Filmoteca de Catalunya. 16.).

Lluís i Falcó, Josep / Gadler, Dolores: The Film Composer in Spain: The generation of ’89. In: *Music, Sound, and the Moving Image* 4,2, 2010, S. 226–235.

This article was first published in: *Actas del VI Congreso de la Sociedad Española de Musicología*. =

Revista de Musicología 28,2, 2005, S. 1051–1077.

Long, Michael: *Beautiful Monsters. Imagining the Classic in Musical Media*. Berkeley, Cal.: University of California Press 2008, x, 311 S. (California Studies in 20th Century Music. 10.).

Beautiful Monsters explores the ways in which ‘classical’ music made its way into late twentieth-century American mainstream culture - in pop songs, movie scores, and print media. Beginning in the 1960s, Michael Long’s entertaining and illuminating book surveys a complex cultural field and draws connections between ‘classical music’ (as the phrase is understood in the United States) and selected ‘monster hits’ of popular music. Addressing such wide-ranging subjects as surf music, Yiddish theater, Hollywood film scores, Freddie Mercury, Alfred Hitchcock, psychedelic, rap, disco, and video games, Long proposes a holistic musicology in which disparate musical elements might be brought together in dynamic and humane conversation. *Beautiful Monsters* brilliantly considers the ways in which critical commonplaces like nostalgia, sentiment, triviality, and excess might be applied with greater nuance to musical media and media reception. It takes into account twentieth-century media’s capacity to suggest visual and acoustical depth and the redemptive possibilities that lie beyond the surface elements of filmic narrative or musical style, showing us what a truly global view of late twentieth-century music in its manifold cultural and social contexts might be like. (Verlag)

Ma, Jean: Delayed voices: Intertextuality, music and gender in *The Hole*. In: *Journal of Chinese Cinemas* 5,2, Aug. 2011, pp. 123–139.

The idea of delayed cinema offers a lens through which to explore Tsai Ming-liang’s approach to intertextuality. As much as intertextuality for Tsai functions in the mode of homage or a self-conscious play with genre conventions, it also demands to be understood as a historically meaningful gesture. This article looks at *The Hole*’s references to Grace Chang and post-war Mandarin popular cinema, taking up the question of why the music of Grace Chang. Is there more to the intertextual dialogue that the film establishes with her songs, beyond what many commentators have framed as a relation of counterpoint or ironic contrast? The entanglement of music, femininity and an ideal of cosmopolitan modernity within the figure of the songstress opens up provocative angles on the gender and identity politics of Tsai’s work.

Maas, Susanne: Chöre im Spielfilm: Eine Untersuchung zur Darstellung von Bildung durch Chorsingen im fiktionalen Film. Berlin/Münster: Lit, 2014, 544 S. (Schriften des Instituts für Begabungsforschung in der Musik (IBFM), 6.).

Zugleich: Diss., Paderborn: Universität, 2013.

Es waren zwei der Publikumsfavoriten des Kinojahr-

gangs 2004: *Die Kinder des Monsieur Mathieu* und *Wie im Himmel*. Beide Filme schildern, welche Wirkungen Chorsingen auf Menschen haben kann. Sie stehen damit stellvertretend für eine große Zahl von Spielfilmen, in denen Chöre eine Rolle spielen – vom Klassiker *Casablanca* bis zum Blockbuster *Sister Act*. Die Untersuchung stellt einschlägige Filme vor und unterzieht sie einer vergleichenden Analyse.

Machin, David: *Analysing Popular Music: Image, Sound and Text*. London/Thousand Oaks, CA/New Delhi/Singapore: Sage 2010, 229 S.

Darin: Ch. 8: Analysing music in film 154–184).

Macho, Thomas: Der Eselsschrei in der A-Dur-Sonate. Robert Bresson zu Film und Musik. In: *Ereignis und Exegese. Musikalische Interpretation – Interpretation der Musik. Festschrift für Hermann Danuser zum 65. Geburtstag*. [Hrsg. v.] Camilla Bork, Tobias Robert Klein, Burkhard Meischein, Andreas Meyer u. Tobias Plebuch. Schliengen: Ed. Argus 2011, S. 203–213.

Magni, Daniele: *Cuori matti. Dizionario dei musicarelli italiani anni '60*. In collaborazione con Maurizio Maiotti e con la partecipazione di Manuel Cavenaghi, Fulvio Fulvi. Prefazione di Ruggero Deodato. Milano: Bloodbuster 2012, 225 S.

Auch: Bloodbuster. Tutto il cinema della B alla Zeta. = *Jamboree* (URL: <<http://jamboreemagazine.com>>).

Maier, Thomas M.: Nur Natur? Bemerkungen zu den Soundtracks aktueller Naturfilme. In: *Neue Zeitschrift für Musik* 173,4, 2012, S. 62–64.

Allzu oft verweilen die Soundtracks aktueller Naturfilme geradezu zwanghaft im Bereich konventioneller cineastischer Filmmusik-Dramaturgie. Die neuen film-musikalischen Möglichkeiten, die sich durch die ausschließliche Naturdarstellung im Bild ergeben, werden viel zu selten wahrgenommen. Die Befreiung des Bildes von menschlichen Protagonisten wurde analog in der Musik noch nicht vollzogen. Sonst wäre der Einsatz von neuen Klängen und Kompositionstechniken, die nicht den subjektiven Ausdruck zum Ziel haben, viel weiter verbreitet. Das ist schade, denn nur mit einer solchen Filmmusik wäre ein wirklich neuer und unverstellter Blick auf die gezeigte Natur möglich. (Vorlage)

Mancini, Henry, with Gene Lees: *Did They Mention the Music?* Chicago: Contemporary Books 1989, xix, 252 S.

Updated with a new postscript, New York: Cooper Square Press 2001, xix, 255 S.

Autobiographie von Henry Mancini.

Mark, Minett: *Beyond the badass: Electronic Dance*

Music meets film music practice. In: *New Review of Film and Television Studies* 11,2, 1.6.2013, pp. 191–210.

Marks, Martin: Film Music: The Material, Literature, and Present State of Research. In: *Notes, Second Series* 36,2, Dec. 1975, S. 282–325.

Marks, Martin Miller: Screwball Fantasia. Classical music in *Unfaithfully Yours*. In: *19th Century Music* 34,3, 2011, S. 237–270.

Unfaithfully Yours, released in 1948, was the last major film to be written, produced, and directed by Preston Sturges. It ranks high in importance as a late example of “screwball” comedy from the genre’s golden age, and as one of the funniest features about classical music ever made. The story centers on Sir Alfred de Carter, an idiosyncratic British conductor (modeled on Sir Thomas Beecham, as played by Rex Harrison), who suddenly becomes suspicious of his wife’s infidelity. Jealous to the point of madness, he conducts a concert of three nineteenth-century works: Rossini’s overture to “Semiramide” (1823), Wagner’s overture to “Tannhäuser” (1845), and Tchaikovsky’s tone poem “Francesca da Rimini” (1877), and while doing so the film shows us his imagined fantasy scenarios as inspired by the music. Placed within a soundtrack richly filled with voices and effects (often hilariously distorted), the film takes each concert work from objective foreground to ambiguous background status and back again, then deconstructs the three in more cartoonish ways during the final half hour. With reference to studio source materials, to the original significance of each concert work, and to earlier and later films using classical music, the article presents a reading of the film’s meanings and shows how it took up the argument about the role of classical music within America’s democratic culture. (Vorlage)

Marks, Martin: Saint-Saëns and silent film, sound film and Saint-Saëns. In: Pasler, Jann: *Camille Saint-Saëns and His World*. Princeton: Princeton University Press 2012, S. 357–369.

Martin, Adrian: Lessons of noise and silence. Avant-garde cinema and experimental music in Australia. In: *Studies in Australian Cinema* 1,2, 2007, S. 223–234.

Martin, Bill: Ayn Rand and the Music of Rush: Rhapsodic Reflections. In: *The Journal of Ayn Rand Studies* 5,1, Fall 2003, S. 189–213.

Martin replies to Sciabarra’s essay on Rand, Rush, and progressive rock with critical reflections from a Marxist perspective. Focusing on the film version of *The Fountainhead*, which shares much in common with film noir and Socialist Realism, Martin rejects as reification Rand’s emphasis on property as the defining

feature of human life. Her dismissal of rock music has overtones of racism and Eurocentrism. The rock band Rush may have drawn inspiration from Howard Roark, but two other real-life role models would have been better suited: Ludwig van Beethoven and Frank Lloyd Wright.

Martin, Ruth Lee: Framing Ambiguity and Desire through Musical Means in Sally Potter's Film *Orlando*. In: *Music, Sound, and the Moving Image* 5,1, Spring 2011, S. 25–37.

Sally Potter's film *Orlando* (based on Virginia Woolf's 1928 book of the same name) is a rather curious tale based on a mixture of biography and fiction about sexual ambiguity and identity. The film has been the subject of much feminist criticism for the manner in which it departs from the main theme of the original story. Woolf's final message in her book is that the status quo in regards to the treatment of women continues ever onwards, while Potter's message in her film – that we have reached a stage where we can transcend constructions of gender – seems, at first glance, superficial. Potter not only directed the film but also wrote the music for it, and an analysis of this music (that runs throughout much of the film) demonstrates that the case against Potter, and the grounds for such criticism, may not be clear-cut at all. This article shows how the music reveals a deeper, more profound message at the heart of the film that is as ambiguous as Orlando him- (or is it her-?) self.

McDonald, Keiko: Dream, song and symbol: more about *Drunken Angel*. In: *Post Script: Essays in Film and the Humanities* 20,1, 2000, S. 23–33.

Auch in: McDonald, Keiko I.: *Reading a Japanese film. Cinema in context*. Honolulu: University of Hawaii Press 2006.

MacDonald, Laurence E.: *The Invisible Art of Film Music: A Comprehensive History*. 2nd ed., Lanham, MD/Plymouth: Scarecrow Press 2013, xvii, 605 S. Zuerst 1991. Neued. 1998.

Traces the history of film music from its genesis through 1997. The author focuses on the top film scores of each year, discussing the films themselves, how the scores came to be written, and the type of music the films contain. The book also includes biographical sketches of nearly forty of the most prominent composers of film music.

Macdonald, Nicholas: *In Search of La grande illusion: A Critical Appreciation of Jean Renoir's Elusive Masterpiece*. Jefferson, NC: McFarland [2014], x, 258 S.

Darin: 22. Film as Film – And the Music Within [S. 198–212].

McDonnell, Cari: Genre theory and the film musical.

In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 245–269.

McGee, Kristin: Orientalism and Erotic Multiculturalism in Popular Culture: From *Princess Rajah* to the *Pussycat Dolls*. In: *Music, Sound, and the Moving Image* 6,2, 2012, S. 209–238.

Said's groundbreaking monograph *Orientalism* (1978) inspired critical reflection of 'Orientalist' discourses contained within dominant Western literature. In this article, I extend this impulse by illustrating connections between early twentieth-century erotic and exotic representations of a 'feminised Orient' and contemporary hyper-mediated negotiations of sex and gender in audiovisual texts. My methodological approach uncovers the musical, kinetic, visual, and aesthetic signifiers that contribute culturally to a broader symbolic configuration of subjectivities in the modern and post-modern eras. As case studies, I compare two visually mediated, gendered performances: *Princess Rajah's* early twentieth-century belly dancing film (1904) and the music video *Buttons* (2006) by this century's leading music-television 'girl group', the Pussycat Dolls. To differentiate between prior colonial articulations of difference, my analyses foreground the recent exploitation by the music industry of what I call 'erotic multiculturalism'; a concept which betrays an accelerated surplus value derived from references to subaltern subjects within late-capitalist cultures of consumption. My examination of Orientalist stars' online reception constitutes an additional contribution to new analytical strategies. Ultimately, I aim to ameliorate the imbalance of Orientalist studies which prioritise male creativity, by considering symbolic female Orientalist performers who both innovate and 'Other' through their adaptation and exploitation of new technologies in popular culture contexts.

McGraw, Andrew Clay / Suriyanti Azmi, Azti Nezia: Music and Meaning in the Independence-Era Malaysian Films of P. Ramlee. In: *Asian Cinema* 20,1, March 2009, pp. 35–59.

McMahon, Orlene Denice: *Listening to the French New Wave: The Film Music and Composers of Post-war French Art Cinema*. Oxford/Bern/Berlin/Bru-xelles/Frankfurt am Main/New York/Wien: Lang 2014, xiv, 295 S. (New Studies in European Cinema. 16.).

As perhaps the most studied film movement in cinematic history, the French New Wave has been analysed and criticised, romanticised and mythologised, raising the question of whether it is possible to write anything new about this period. Yet the study of music in New Wave films is a striking gap in the scholarship. *Listening to the French New Wave* 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.

McNelis, Tim / Boschi, Elena: Seen and heard: visible playback technology in film. In: García Quiñones, Marta / Kassabian, Anahid / Boschi, Elena (eds.): *Ubiquitous Musics: The Everyday Sounds That We Don't Always Notice*. Farnham, Surrey/ Burlington, VT: Ashgate [2013], S. 89–106 (Ashgate Popular and Folk Music Series.).

McQueen, Amanda: 'Bring the Noise!' Sonic Intensified Continuity in the Films of Edgar Wright. In: *Music, Sound, and the Moving Image* 7,2, 2013, S. 141–166.

McQuinn, Julie: Strange recognitions and endless loops. Music, media, and memory in Terry Gilliam's *12 monkeys*. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeier. Oxford/New York: Oxford University Press 2014, S. 445–467

McQuiston, Kate: Value, violence, and music recognized. *A Clockwork Orange* as musicology. In: *Stanley Kubrick: Essays on His Films and Legacy*. Ed. by Gary D. Rhodes. Jefferson, NC/London: McFarland 2008, S. 105–122.

McQuiston, Kate: *We'll Meet Again: Musical Design in the Films of Stanley Kubrick*. Oxford/New York: Oxford University Press 2013, xiv, 235 S. (The Oxford Music/Media Series.).

MacRory, P.: Excusing the violence of Hollywood women: Music in *Nikita* and *Point of No Return*. In: *Screen* 401, 1999, S. 51–65.

Meigh-Andrews, Chris: *A History of Video Art*. 2nd ed., New York: Bloomsbury 2014, 387 S.

Darin: 5. Musique Concrète, Fluxus and Tape Loops: The Influence and Impact of Sound Recording and Experimental Music on Video Art.

Mera, Miguel: Outing the Score. Music, Narrative, and Collaborative Process in *Little Ashes*. In: *Music, Sound, and the Moving Image* 6,1, 2012, S. 93–110.

Meyer, Thomas: Dürfen wir heimkehren? Eine Sammlung von Liedszenen. In: *Dissonance: Schweizer Musikzeitschrift für Forschung und Kreation* 127, 2014, S. 4–12.

Wann erscheinen Lieder in Filmen? Warum erklingen sie in Instrumentalwerken häufig gegen Schluss? Was bedeutet es, in gewissen Situationen ein Lied zu singen? Gibt es eine Rettung im/ins Lied? Der Aufsatz präsentiert eine Sammlung ausgewählter "Liedszenen" und versucht eine Auslegung.

Miceli, Sergio: *Musica per film. Storia, estetica, analisi, tipologie*. [Lucca]: LIM / [Milano]: Ricordi 2009, 1025 S. (Le sfere. Collana di studi musicali. 49.).

Engl.: *Film Music: History, Aesthetic-Analysis, Typologies*. Ed. & transl. by Marco Alunno, Braunwin Sheldrick. [Milan]: Ricordi / [Lucca]: LIM 2013, xxxvii, 835 S.

Miceli, Sergio: Fascist ideology in film music of the *Squadrone bianco* by Antonio Veretti (1936). In: *Musik-Kontexte* 1, 2011, S. 568–576.

Miceli, Sergio: WYSIWYG (What you see is what you get): movie musical, film musicale, film di argomento musicale; è necessario distinguere. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Ed. by Massimiliano Sala. Turnhout: Brepols 2012, S. 185–195.

Miklitsch, Robert: *Siren City: Sound and Source Music in Classic American Noir*. New Brunswick, NJ/London: Rutgers University Press 2011, xxii, 288 S.

Siren City engagingly illustrates how sound tracks in 1940s film noir are often just as compelling as the genre's vaunted graphics. Focusing on a wide range of celebrated and less well known films and offering an introductory discussion of film sound, it resonates with the sounds and source music of classic American noir—gunshots and sirens, swing riffs and canaries. Along with the proverbial private eye and femme fatale, these audiovisuals are central to the noir aesthetic and one important reason the genre reverberates with audiences around the world.

Inhalt: Introduction: Sound and (Source) Music; Prologue: Small World, Big Sign; 1. House Sound: Reverb, Offscreen Sound, and Voice-Over Narration in Early RKO Noir; 2. Sonic Effects: Sound and Fury in Forties Noir; 3. Audio Technologies: Intercoms and Dictaphones, Telephones and Radios, Phonographs and Jukeboxes; 4. Blues in the Night: Popular and Classical Instrumental Source Music; 5. Singing Detectives and Bluesmen, Black Jazzwomen and Torch Singers; 6. The Big Number (Side B): Killing Them Softly; 7. The Big Number (A Side): Siren City; Epilogue: Silences.

Rev. (James A. Wren) in: *Alphaville*, 3, 2012, URL: <<http://www.alphavillejournal.com/Issue%203/HTML/ReviewWren.html>>.

Milano, Paolo: Music in the Film: Notes for a Morphology. In: *The Journal of Aesthetics and Art Criticism* 1,1, 1941, pp. 89–94.

Milano states that “no one will deny that sound and image are two different media of expression”; he goes on to say there are three types of aesthetic relations between sound and image: “dominant visuals,” “dominant aural,” and “equal collaboration”. There are also different types of music: “neutral,” “casual,” “music as rhythmic comment,” “illustrative music,” and “music as psychological comment”. In all of these different types, “the film’s theme has determined the visuals and the score is planned only for their adornment”. Sometimes the music and film do not relate to one another. Milano uses the example of a fight scene while peaceful music plays. Another type of music discussed later in the essay is “counterpoint” which would show as a “sleeping face and the wild music of a nightmare”. After discussing different types of music, Milano breaks down the different types of images: “images of psychological comment,” “illustrative images,” “images as rhythmic comment,” “casual images,” and “neutral images”.

Miller, Terry E. / Shahriari, Andrew: *World Music: A Global Journey*. 3rd ed., New York: Routledge 2012, xxv, 589 S.

Darin: Indian Filmi Git (Film Song) [S. 121].

Minetta, Mark: Beyond the badass: Electronic Dance Music meets film music practice. In: *New Review of Film and Television Studies* 11,2, June 2013, S. 191–210.

Perhaps the most recent resource made available to film music is the popular musical idiom and practice known as *Electronic Dance Music* (EDM). Three typical categories of interaction and influence can be traced out: non-EDM practitioner film composers who make use of the EDM idiom in their scores, the EDM practitioner as composer, and the use of pre-existing EDM tracks. Little scholarly attention has been given to an analysis of the way these three categories of EDM interaction play out in films, particularly in terms of the formal construction of the music and the diverse functions they serve in the film. Relying on close formal analysis of multiple films and the work of music theorist Mark J. Butler, this paper identifies a key set of EDM practices incorporated into film music practice: sampling, beat manipulation, and layering and looping. This paper also argues that the use of EDM goes beyond simply signaling excitement or connoting ‘the badass’. Instead, EDM practices have been combined in numerous permutations and placed into multiple and distinct relationships with other aspects of films’ soundtracks and visual tracks, in the

service of a wide range of nuanced functions.

Mitry, Jean: Musique et cinéma. In: *Revue d’Esthétique*, 26, April-Dez. 1973, S. 311–328.

Moormann, Peter: Von der Filmmusik zur Konzertsuite. Semantische Verschiebungen in Sergej Prokofjews Kompositionen zu *Leutnant Kische*. In: *Archiv für Musikwissenschaft* 69,1, 2012, S. 42–50.

Sergej Prokofiev’s varied oeuvre includes eight compositions for film, whereby his work with director Sergei Eisenstein has for a considerable time claimed the center of attention in film studies and musicology. His early film music, on the other hand, is still almost entirely unknown. This article focuses on Prokofiev’s first film score, which was composed in 1933 for the monarchical satire, *Lieutenant Kijé*. The relationship between the pictorial sequence and music and how they together convey the satiric elements of the plot will be examined. Thereafter the focus turns to the structural and semantic transformations that arose in the concert suite Prokofiev adapted from the film score in 1934. (Vorlage)

Moormann, Peter: Musik und Geräusch im frühen Tonfilm. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 55–65.

Moreira Macedo de Carvalho, Ludmila: Memories of sound and light: musical discourse in the films of Wong Kar-wai. In: *Journal of Chinese Cinemas* 2,3, Nov. 2008, pp. 197–210.

Morelli, Giovanni: *Prima la musica, poi il cinema. Quasi una sonata: Bresson, Kubrick, Fellini, Gaàl*. Venezia: Marsilio 2011, 123 S. (Saggi.).

Inhalt: 11–46: “Cinema Diderot, già Fratelli Lumière”. Osservazioni preliminari a un esercizio di ripristino delle/della pluralità delle/nelle Storie del cinema: il cinema del Settecento. – 47–86: Il postiglione Cronos *Barry Lyndon* e ancora il “cinema del Settecento”. – 87–100: Cantilena A proposito di un “corto” di Zanzotto e Fellini [o Fellini e Zanzotto]. – 101–120: Che farem senza Euridice?

Morricone, Ennio / Miceli, Sergio: *Composing for the Cinema: The Theory and Praxis of Music in Film*. Transl. by Gillian B Anderson [...]. Lanham, MD/Plymouth, UK: Scarecrow Press 2013, xiv, 295 S.

Morris, Mitchell: The order of sanctity. Sound, sight, and suasion in *The Ten Commandments*. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University

Press 2014, S. 424–444.

Moschini, Ilaria: Music and Series: The Verbalizing Role of Soundtrack Lyrics from TV Series to User-generated Narrations. In: *Visual Communication* 10, 2, May 2011, S. 193–208.

In 1984, the creators of *Miami Vice* – a famous NBC detective drama – added pop and rock hits to the original themes of the soundtrack. This new use of music, later defined as ‘MTV-inspired’, has progressively increased in the last 10 years and has now become one of the widely accepted standards for music and image integration in US TV series and movies. Recently, it has also been fully exploited by users of social networking platforms in creating their own contents. In this article, the author examines how lyrics are used to ‘design’ meaning in both TV series and user-generated narrations, by applying the methodological framework of multimodality outlined by Kress, Van Leeuwen and Jewitt and, in particular, the system network of semi-otic resources of sound elaborated by Van Leeuwen.

Mücke, Panja: “Bei der Verbindung mit der filmischen Darstellung erlangt die Musik zuweilen eine neue Bedeutung”. Sostakovics Musik zum Film *Odna op. 26* (1931). In: *Kritik des Ästhetischen – Ästhetik der Kritik*. Festschrift für Karl Prümm zum 65. Geburtstag. Hrsg. v. Andreas Kirchner, Astrid Pohl und Peter Riedel. Marburg: Schüren 2010, S. 315–327.

Mücke, Panja: *Musikalischer Film – musikalisches Theater. Medienwechsel und szenische Collage bei Kurt Weill*. Münster/New York, NY: Waxmann 2011, 262 S. (Veröffentlichungen der Kurt-Weill-Gesellschaft Dessau. 7.).

Zugl.: Marburg, Univ., Habil.-Schr., 2008.

Im ersten Drittel des 20. Jahrhunderts manifestiert sich die Konkurrenz zwischen den neuen audiovisuellen Medien Rundfunk und Film sowie den etablierten Medien Buch, Sprech- und Musiktheater u.a. im künstlerischen Austausch zwischen den verschiedenen Formen. In dieser Zeit wird eine große Menge an Literatur-, Theater- und Opernverfilmungen produziert, es entsteht die Gattung der Funkoper und man realisiert medienkombinatorische Bühnenstücke mit integrierten Lichtbild- und Filmprojektionen, Grammophon- und Rundfunk-Passagen. Kurt Weill ist der wichtigste Träger eines kompositorischen Anspruchs, der seine Innovativität vor allem aus einer Hinwendung zum Publikum, zur Anti-Illusion, Modernität im Sujet und Medialisierung ableitet. Weills Kompositionen werden in dieser Studie als Teil des publizistischen und künstlerischen Diskurses über das neuartige mediale Spannungsverhältnis der 1920er und 1930er Jahre untersucht. Im Zentrum stehen die Adaption von Musikalischem Theater für den frühen Tonfilm (Verfilmung der *Dreigroschenoper*) und die mediensyntheti-

schen Werke (*Mahagonny, Dreigroschenoper, Royal Palace* und *Der Zar lässt sich photographieren*). (Verlag)

Mücke, Panja: Vielschichtige Offerten: Eduard Künnekes Filmkompositionen im Dritten Reich. In: *Musik im Unterhaltungskino des Dritten Reichs*. Hrsg. v. Christoph Henzel. Würzburg: Königshausen & Neumann 2011, S. 141–153.

Mücke, Panja: “Wir werden alle ‚Milliardäre“”. Strauss, die Medienkonkurrenz und der Rosenkavalier-Film (1926). In: *Musiktheorie* 27, 2012, S. 229–246.

Mücke, Panja: “Trennung der Elemente” – Eislers Musik zu *Kuhle Wampe* (1932) im Umfeld avancierter Kompositionskonzepte. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch u. Arne Stollberg. München: Ed. Text + Kritik 2013, S. 230–247.

Murphy, Scott: Transformational theory and the analysis of film music. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 471–499.

Nannicelli, Ted: Instructions and Artworks: Musical Scores, Theatrical Scripts, Architectural Plans, and Screenplays. In: *British Journal of Aesthetics* 51,4, Oct. 2011, S. 399–414.

This essay offers an account of the relationship between screenplay and film, and it does so by comparing this relationship to the relationships that hold between other sets of instructions and artworks: score and musical work, theatrical script and theatrical work, architectural plan and architectural work. I argue that musical scores and theatrical scripts are work-determinative documents – manuscripts whose existence entails the existence of musical works and theatrical works, respectively, and which determine the facts about what those works are like. On the contrary, I argue that architectural plans and screenplays are not work-determinative because they alone do not entail the existence of any architectural work or film. Nevertheless, I conclude that this difference has no bearing upon art status: theatrical scripts are almost always artworks in their own right, musical scores almost never are, and architectural plans are in certain cases. This conclusion suggests that although the relationship between theatrical script and theatrical work is quite different from that between screenplay and film, there is no reason to think that screenplays cannot be literary artworks in their own right.

Nauck, Gisela (Hrsg./Red.): *Film, Video, Sensorik*.

[Berlin]: [Verlag Positionen] 2012, 68 S. (= Positionen. 91, 2012.).

Neumeyer, David (ed.): *The Oxford Handbook of Film Music Studies*. Oxford/New York: Oxford University Press 2014, x, 683 S.

Explores the history and evolution of film music studies from the silent film to the sound film era. It examines the relevance of various theories, including ontological, feminist, queer, critical and apparatus theories, in film studies and analyzes the influence of theater or opera music on the development of film soundtrack. It also discusses the history of video game music and presents two case studies involving the analysis of the musical scores for Cecil B. DeMille's *The Ten Commandments* and Terry Gilliam's *12 Monkeys* [Verlag].

Inhalt: Overview – Music and the ontology of the sound film – Opera and film – Visual representation of film sound as analytical tool – Film music from the perspective of cognitive science – Composing for film – Ontological, formal, and critical theories of film music and sound – Drawing a new narrative for cartoon music – Genre theory and the film musical – The tunes they are a-changing – The compilation soundtrack from the 1960s to the present – The origins of musical style in video games, 1977–1983 – Classical music, virtual bodies, narrative film – Gender, sexuality, and the soundtrack – Psychoanalysis, apparatus theory, and subjectivity – Case studies–introduction – Case study 1, The order of sanctity – Case study 2, Strange recognitions and endless loops – Transformational theory and the analysis of film music – Listening in film – Auteurship and agency in television music – When the music surges – Audio-visual palimpsests – Performance practices and music in early cinema outside hollywood – Performing prestige.

Neumeyer, David / Platte, Nathan: *Franz Waxman's "Rebecca": A Film Score Guide*. Lanham, MD/Plymouth, UK: Scarecrow Press 2012, xvii, 217 S. (Scarecrow Film Score Guides. 12.).

Nguyen, Binh: *Mit Musik geht alles besser. Strategien psychischer Einflussnahme über die Musik in den propagandistischen Unterhaltungsfilmen des Dritten Reichs und Hollywoods*. Marburg: Tectum 2010, 328 S.

Zuerst: Zugl.: Halle (Saale), Univ., Diss., 2009.

[Verlag:] ...wie genau wird Musik zu einem Bestandteil der Filmpropaganda? Welche Inhalte vermitteln die Filme mit Hilfe ihrer Musik? Bediente sich der Hollywood-Film ähnlicher Mittel? Binh Nguyen vergleicht heutige Erkenntnisse über die Wirkung von Musik mit damaligen Quellen und den Thesen von Joseph Goebbels und Adolf Hitler. Hinzu kommen Analysen von Faktoren, die die Propagandawirkung im Dritten Reich unterstützten: beginnend beim populären Radio, über die Wochenschauen bis zu den

Massenveranstaltungen, der Etablierung eines einzigartigen Starkults und natürlich dem allgegenwärtigen Schlager. Ganz am Ende steht die Erkenntnis: Mit Musik geht vieles besser – auch die Vermittlung von Nazi-Propaganda.

Nitta, Takayuki: Jean Grémillon, le musicien-cinéaste: 'Remorques'. In: *Bigaku: The Japanese Journal of Aesthetics* 62,2, Winter 2011, S. 25–36.

Noeske, Nina: Filmmusikalische Experimente zwischen Bild und Ton, oder: Der betrunkene Klavierspieler. In: *Experimente in den Künsten: transmediale Erkundungen in Literatur, Theater, Film, Musik und bildender Kunst*. Hrsg. v. Stefanie Kreuzer. Bielefeld: Transcript, 2012, S. 287–304 (Kultur- und Medientheorie.).

Noeske, Nina: Gläserne Harmonien hinter dem Eisernen Vorhang. In: *Postmoderne hinter dem Eisernen Vorhang. Werk und Rezeption Alfred Schnittkes im Kontext ost- und mitteleuropäischer Musikdiskurse*. Hrsg. v. Amrei Flechsig und Stefan Weiss. Hildesheim/New York: Olms 2013, S. 77–92.

O'Brien, Wesley J.: *Music in American Combat Films: A Critical Study*. Jefferson, NC: McFarland 2012, v, 190 S.

Inhalt: Scoring the classical combat film and conventions of the war film protagonist: the story of *G.I. Joe* – The Vietnam conflict scored as a conventional war film: John Wayne plays John Wayne in the *Green Berets* – The ambivalent hero: major heroic malfunction in *Full Metal Jacket* – Vietnam redux: scoring the conflicted (post-9/11) hero in *We Were Soldiers* – Heroes without a cause: scoring practice and the devolution of combat film heroism in the wake of Vietnam – Re-presenting "the good war" – Comparing classical and current scoring practices.

Oberhaus, Lars: Jazz erzählt – Narrativität zwischen Konstruktion und Improvisation in Jazzfilmmusik der 1950er Jahre. In: *Erzählen im Film: Unzuverlässigkeit – Audiovisualität – Musik*. Hrsg. v. Susanne Kaul, Jean-Pierre Palmier & Timo Skrandies. Bielefeld: transcript 2009, S. 205–222 (Medienkulturanalyse.).

Osteen, Mark: *Nightmare Alley: Film Noir and the American Dream*. Baltimore: Johns Hopkins University Press 2013, viii, 324 S.

Darin: Nocturnes in black and blue: memory, morality and jazz melody [S. 154–184].

Östlund, Götz: *Kontrapunktik in der Filmmusik. Die Auswirkungen einer kontrapunktierenden Filmmusik in Actionszenen originaler Spielfilme auf die Rezep-*

tionsprozesse. Diss., Universität Lüneburg 2005.

URL: <<http://opus.uni-lueneburg.de/opus/volltexte/2005/338/>>.

Die Arbeit untersucht, ob die Wahrnehmung einer Filmszene verändert wird, wenn eine kontrapunktierende Musik oder eine Actionmusik erklingt. Als Orientierung diente die musikfreie Originalfassung der Actionsszene. Am Beispiel von Szenen aus *Gladiator*, *Titanic* und *Dreamcatcher* wurde anhand von 1212 Studenten festgestellt, dass die visuelle Ebene zu dominierend ist, und die Versuchspersonen unabhängig von der musikalischen Untermalung stets ähnliche Urteile abgaben. Die Wahrnehmung der Filmszene wird nicht durch die o.a. Musiken verändert.

Overbeck, Anja / Heinz, Matthias (Hrsg.): *Sprache(n) und Musik. Akten der gleichnamigen Sektion auf dem XXXI. Romanistentag (Bonn, 27.09.–01.10.2009)*. München: LINCOM Europa 2012, 306 S. (LINCOM Studies in Romance Linguistics. 72.).

Sprache und Musik fordern als Zeichensysteme mit vielfachen Bezügen aufeinander einen pluri- und interdisziplinären Forschungszugang geradezu heraus. Die Akten zur Sektion «Musik und Sprache(n)» des XXXI. Romanistentages in Bonn entsprechen dem – ganz im Sinne der von Anfang an «transversalen» Ausrichtung des Tagungsprogramms. In insgesamt 18 Beiträgen zeigt sich eine breite thematische Auffächerung, die wichtige aktuelle Forschungsfragen spiegelt: Mehrere primär linguistisch und teils empirisch orientierte Beiträge rezipieren etwa die besonders in (Musik-) Semiotik und Kognitionswissenschaft rege Forschung zum Interagieren beider Ausdrucksformen. In weiteren Beiträgen werden einerseits übergreifende Themen der europäischen Sprach-, Musik- und Kulturgeschichte mit Anwendungsbeispielen kombiniert, andererseits Parallelen literarischer und musikalischer Ausdrucksformen in Autoren-, Werk- und Gattungsperspektive diskutiert. Dadurch werden Schnittstellen und Schnittmengen zwischen den Einzeldisziplinen sichtbar gemacht und transdisziplinäre Erschließungsmechanismen für die Phänomenbereiche Sprache und Musik herausgearbeitet.

Inhalt: Vorwort / Matthias Heinz / Anja Overbeck – Sprache und Musik: Zeichentypen und ihre Konsequenzen / Manfred Bierwisch – Über die Singbarkeit der Sprachen / Harro Stammerjohann – Sprache und Musik: Zur Analyse gesungener Sprachen anhand von Opernarien / Elmar Schafroth – *Guglielmo Tell* und *Les Noces du Figaro*: Einzelsprachliche Prosodie und Textvertonung in der italienischen und französischen Oper / Christoph Gabriel – Zur Pragmatik der affektiv-prosodischen Markierungen im *fado de Lisboa* / Steffen Thomas Buch – Sprachliche Alternanzen in Liedtexten / Christina Märzhäuser – Überlegungen zur diskursiven Repräsentation des Französischen in Kanada am Beispiel von Texten frankophonen Raps aus Québec / Julia Kuhn – Tra musicologia, linguistica dei corpora e informatica: il Lessico della letteratura musicale italiana 1490–1950 (LesMu) / Fabio Rossi –

Musikterminologie in der romanischen Lexikographie / Frank Paulikat – Die Konzeptualisierung von Tonhöhe – eine diachrone Analyse / Anke Grutschus – Zur Konfliktualität von Nationalhymnentexten als kollektiven Identifikationssymbolen: Frankreich, Spanien und Katalonien im Vergleich / Carlos Collado Seidel – Zwischen Lorbeer und Scheiterhaufen. Zur Inszenierung von Sterbe- und Todesszenen in der politischen Oper Italiens / Annette Frank – Frauenbilder in populärer Musik der Karibik – Zwischen Verehrung und Verachtung / Kristina Bedijs – Wer «azzurro» singt, meint nicht einfach blau: Überlegungen zur Farbsemantik im italienischen Lied / Christoph Oliver Mayer – Von der Lyra zur Lyrik und zurück. Eine kleine Geschichte der wechselseitigen Durchdringung von Dichtung und Musik / Roland Ißler – Du texte musical au texte littéraire: *Le Contrebandier*. Histoire lyrique par George Sand / Marie Héléne Rybicki – Musik als Vorbild und Rivale. Zur Poetik des musikliterarischen «Dazwischen» in Stéphane Mallarmés *musique du silence* / Wiebke Dehn – Le chant littéraire. Translatorische und intermediale Herausforderungen im *Ulysses* / Vera Schanz.

Paci, Viva: *La comédie musicale et la double vie du cinéma*. Lyon: Aleas / Udine: Forum 2011, 206 S. (Cinethesis. 1.).

Inhalt: La narration chancelle (sur le modèle de la description) // Entre description et chorégraphie (où il est question de communication, de style et de temps) // La comédie musicale (une histoire classique d'attraction) // Au fil du temps (au goût du jour) // Ruptures médiatiques (et nouveautés en musique).

Pacun, David: Paths between the spiritual and the real. On the intersection of musical style, symmetry, and cycle in Kenji Mizoguchi's *Ugetsu* (1953). In: *The Journal of Film Music* 3,1, 2010, S. 19–36.

Papadimitriou, Lydia: Music, Dance and Cultural Identity in the Greek Film Musical. In: Papadimitriou, Lydia / Tzioumakis, Yannis (eds.): *Greek Cinema: Texts, Histories, Identities*. Bristol: Intellect 2012, S. 147–166.

Parsons, James: 'The Exile's Intellectual Mission': Adorno and Eisler's Composing for the Films. In: *Telos: A Quarterly Journal of Critical Thought*, 149, Winter 2009, S. 52–68.

Passman, Donald S.: *All You Need to Know about the Music Business*. 8th ed., New York: Free Press 2012, xxiv, 480 S.

Darin: viii. Motion picture music (S. 413ff.): – 27. Overview of motion picture music: – Introduction – One song, eight deals – The rights involved – 28. Performer deals: – Overview – Performance in the film (no record rights) – Record rights to film performan-

ces – 29. Film songwriter deals: – Terminology – Deal points – 30. Composer agreements: – Deal points – Package deals – Creative financing – Television composers – Video game composers – 31. Licensing existing recordings and existing songs for motion pictures: – Master licenses – Licensing existing musical compositions for films – Film music quiz – 32. Music supervisors: – Role – Fees and royalties – Television supervisors – 33. Soundtrack album deals: – Score albums – Song albums – Cost covering – Other issues.

Paulus, Irena: Du Role de la musique dans le cinema hollywoodien classique. Les fonctions de la musique dans le film *Casablanca* (1943) de Michael Curtiz. In: *International Review of the Aesthetics and Sociology of Music* 28,1, June 1997, S. 63–110.

Paulus, Irena: Stanley Kubrick's Revolution in the Usage of Film Music: *2001: A Space Odyssey* (1968). In: *International Review of the Aesthetics and Sociology of Music* 40,1, June 2009, S. 99–127.

Paulus, Irena: Williams versus Wagner or an Attempt at Linking Musical Epics. In: *International Review of the Aesthetics and Sociology of Music* 31, 2, Dec. 2000, S. 153–184.

Pavlović, Ivanka / Marković, Slobodan: The Effect of Music Background on the Emotional Appraisal of Film Sequences. In: *Psihologija* 44,1, 2011, S. 71–91.

In this study the effects of musical background on the emotional appraisal of film sequences was investigated. Four pairs of polar emotions defined in Plutchik's model were used as basic emotional qualities: joy-sadness, anticipation-surprise, fear-anger, and trust-disgust. In the preliminary study eight film sequences and eight music themes were selected as the best representatives of all eight Plutchik's emotions. In the main experiment the participant judged the emotional qualities of film-music combinations on eight seven-point scales. Half of the combinations were congruent (e.g. joyful film - joyful music), and half were incongruent (e.g. joyful film - sad music). Results have shown that visual information (film) had greater effects on the emotion appraisal than auditory information (music). The modulation effects of music background depend on emotional qualities. In some incongruent combinations (joysadness) the modulations in the expected directions were obtained (e.g. joyful music reduces the sadness of a sad film), in some cases (anger-fear) no modulation effects were obtained, and in some cases (trust-disgust, anticipation-surprise) the modulation effects were in an unexpected direction (e.g. trustful music increased the appraisal of disgust of a disgusting film). These results suggest that the appraisals of conjoint effects of emotions depend on the medium (film masks the music) and emotional quality (three types of modulation effects).

Payne, Michael: *The Life and Music of Eric Coates*. Farnham, Surrey/Burlington, VT: Ashgate 2012, xvi, 279 S.

Eric Coates (1886–1957) is perhaps the most familiar name associated with British light music, with his memorable tunes including the openings to the BBC's *In Town Tonight*, *Desert Island Discs* and *The Forsyte Saga* as well as the theme from the *Dam Busters* film. In many ways, Coates' story is the story of British light music, and this study offers a fascinating insight into the heyday and decline of the British light music tradition. Michael Payne provides an indispensable insight into the man and his music.

Peim, Nick: "If only you could see what I've seen with your eyes". *Blade Runner* and *La Symphonie Pastorale*. In: *Classics in Film and Fiction*. Ed. by Deborah Cartmell, Imelda Whelehan & I. Q. Hunter. London/Sterling, VA: Pluto Press 2000, S. 14–33 (Film/Fiction. 5.).

Perez Perez, Miguel Angel: *Hollywood Film Music: Cramping the Composer's Style*. [Alicante]: Departamento de Filología Inglesa, Universidad de Alicante, 2004, i, 149 S. (Working papers / Universidad de Alicante. Departamento de Filología Inglesa. 9.).

Pfister, Patric: *Filmmusik als Medium ästhetischer Erfahrung im Kontext einer interdisziplinären, pragmatisch-konstruktivistisch orientierten Lernumgebung. Entwicklung und Evaluation musik-medienpädagogischer Unterrichtsbausteine*. Diss., Halle (Saale): Universität Halle 2013, 447 Bl., 1 CD-ROM.

Piccardi, Carlo: Pierrot at the Cinema: The Musical Common Denominator from Pantomime to Film: Part I. In: *Music and the Moving Image* 1,2, July 2008, S. 37–52.

Pielke, Robert G.: *Rock Music in American Culture: The Sounds of Revolution*. 2nd ed., Jefferson, NC: McFarland 2012, x, 255 S.
Darin: 6. Film: A Creative Tension [S. 92–104].

Pinch, Trevor / Bijsterveld, Karin: Sound Studies: New Technologies and Music. In: *Social Studies of Science* 34,5, 2004, S. 635–648.

Pisters, Patricia: The chirping of a little bird. Some (film) theoretical reflections. In: *Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage*. Ed. by Karin Bijsterveld. Bielefeld: Transcript 2013, S. 117–125.

Zur Verfilmung von Döblins *Berlin Alexanderplatz*.

Platte, Nathan: Music for *Spellbound* (1945). A con-

tested collaboration. In: *The Journal of Musicology: A Quarterly Review of Music History, Criticism, Analysis, and Performance Practice* 28,4, 2011, S. 418–463.

Production files detailing the construction of the musical score for the film *Spellbound* reveal an intense and complicated collaboration involving music editor Audray Granville, director Alfred Hitchcock, composer Miklós Rózsa, and producer David O. Selznick. Tracing the formation of the score from initial outlines through composition and editing shows how these four individuals contributed to the score's development. Conflicting instructions from Hitchcock and Selznick as well as Granville's preview score influenced Rózsa's compositional decisions, and Granville's revisions of Rózsa's recorded music affected the content of the score. The music of *Spellbound* does not represent a single or even shared vision, but rather an intricate conglomeration of ideas, revisions, and interpolations. Illuminating these layers of discourse enriches musico-cinematic analysis by challenging conventional notions of authorship and artistic control in the Hollywood film score. (Vorlage)

Platte, Nathan: Performing prestige. American cinema orchestras, 1910-1958. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 620-638.

Plebuch, Tobias: Der dunkle Spiegel – Bachs Musik in den Filmen Ingmar Bergmans. In: *Johann Sebastian Bach und die Gegenwart*. Hrsg. v. Michael Heinenmann u. Hans-Joachim Hinrichsen. Köln: Dohr 2007, S. 167–199.

Plebuch, Tobias: Richard Wagner im Film bis 1945. In: *Wagnerspectrum*, 2, 2008, S. 123–140.

Plebuch, Tobias: Mysteriosos Demystified: Topical Strategies within and beyond the Silent Cinema. In: *Journal of Film Music* 5,1–2, 2012, S. 77–92.

Musical topoi, such as religioso, battle, oriental etc., abound in generic silent film compositions ("photoplay music") and catalogs of pieces for cinema musicians in the 1920s. As topoi are indeed useful to evoke meanings and to quickly produce a musical accompaniment for actions, they had been established in dramatic genres and program music long before film music became a profession after World War I. Mysteriosos are a case in point to illustrate the formation and longevity of a musical topos from stage melodramas to sound films. When long feature films became mass entertainment and montage techniques advanced, cinema musicians had to develop new cataloging systems in order to gain control over a vast and rapidly growing repertoire of music suitable to accompany complex screen dramas at short notice. Accord-

ingly, the catalogs grew increasingly complex and provided multidimensional taxonomies of nested categories by the end of the silent period.

Pollach, Andrea (Hrsg.): *Singen und Tanzen im Film*. Wien: Zsolnay 2003, 256 S.

Inhalt: Brustellin, Alf: Das Singen im Regen. Über die seltsamen Wirklichkeiten im amerikanischen Filmmusical (13–39). – Dyer, Richard: Entertainment und Utopie (40–60). – Rebentisch, Juliane: Musical, Camp, Queer Underground (61–75). – Fischer, Lucy: Das Bild der Frau als Bild: Die optische Politik von *Dames* (76–96). – Seibel, Alexandra: Alles Walzer! Der Wien-Mythos in Ludwig Bergers Stummfilmopere *Ein Walzertraum* (1925) (97–106). – Mitry, Jean: *Le Million*: Ein Meisterwerk (107–119). – Clark, Danae: Arbeit und Filmerzählung: *42nd Street* (120–139). – Reichert, Ramón: Choreografie der Arbeit. Svetlyj Put und der sowjetische Musikfilm unter Stalin (140–155). – Baute, Michael / Blanke, Ludger / Lenssen, Claudia / Pethke, Stefan: Heißer Sommer. Gespräch vom 19.11.2002 (156–170). – Nagl, Tobias: Afrika spricht!. Modernismus, Jazz und Rasse im Kino der Weimarer Republik (171–196). – Clover, Carol J.: Dancin' in the Rain (187–212). – Streiter, Anja: Musik in den Bildern (213–226). – Büttner, Elisabeth: Bereits dort, noch da. Raumgefüge in den musikalischen Filmen von Jacques Demy (227–239). – Bonitzer, Pascal: Das brennende Zimmer (240–248).

Pollack, Howard: *Marc Blitzstein: His Life, His Work, His World*. New York/Oxford: Oxford University Press 2012, 618 S.

Auch zu den *film scores* von Blitzstein.

Pontara, Tobias: Bach at the Space Station. Hermeneutic Pliability and Multiplying Gaps in Andrei Tarkovsky's *Solaris*. In: *Music, Sound, and the Moving Image* 8,1, Spring 2014, S. 1–23.

Pool, Jeannie G. / Wright, H. Stephen: *A Research Guide to Film and Television Music in the United States*. Lanham, MD/Plymouth, UK: Scarecrow Press 2011, xvii, 174 S.

Inhalt: Film Music Research: A Brief History – Silent Film Music Resources (Pool) – Early Sound Film Scores (Pool) – Primary Sources for the Study of a Film's Soundtrack (Pool) – What Film and Television Music Researchers Need to Know about Cue Sheets (Pool) – Soundtracks and Other Recordings of Film Music (Wright) – Composer Collections: Preserving the Legacy (Pool) – Film Music Collections in Libraries and Archives (Wright) – The Literature of Film Music: A Concise Survey (Wright).

Porcile, François: *Présence de la Musique à L'écran*. Paris, Editions du Cerf 1969, 368 S.

Critical and aesthetic study of film music. Contains

filmographies and biographies for numerous composers.

Porcile, François: *Maurice Jaubert: musicien populaire ou maudit?* Paris: Les Editeurs Français Réunis 1971, 286 S.

Porcile, François / Garel, Alain (éds.): *La musique à l'écran*. Paris: Ed. Corlet/SACEM/Télérama 1992, 215 S. (CinémAction. 62.).

See esp. "Georges Duhamel", S. 49–52, on his works for Jean-Luc Godard's *Week-End* and Bertrand Tavernier's *La mort en direct*.

Powell, Larson: Allegories of Management: Norbert Schultzes's Soundtrack for *Das Mädchen Rosemarie*. In: *Framing the Fifties: Cinema in a Divided Germany*. Ed. by John E. Davidson & Sabine Hake. New York/Oxford: Berghahn Books 2007, S. 180–193. (Film Europa. 4.).

Pramaggiore, Maria: The celtic blue note: Jazz in Neil Jordan's *Night in Tunisia*, *Angel*, and *The Miracle*. In: *Screen* 39,3, 1998, S. 272–288.

Premchand, Manek: *Romancing the Song: Hindi Cinema's Lyrical Journey*. Mumbai: Jharna Books 2012, 654 S.

Rabenalt, Peter: *Der Klang des Films. Dramaturgie und Geschichte des Filmtons*. Berlin: Alexander-Verlag 2014, 269 S.

Ranade, Ashok Damodar: *Hindi Film Song: Music beyond Boundaries*. New Delhi: Promilla & Co., in association with Bibliophile South Asia 2011, 440 S. Originally published: 2006.

Rasula, Jed: Visual Music, a Missing Link? In: *The Aesthetics of Matter: Modernism, the Avant-Garde and Material Exchange*. Ed. by Sarah Posman, Anne Reverseau, David Ayers, Sascha Bru, Benedikt Hjar-tarson. Berlin/Boston, Mass: de Gruyter 2013, S. 39–47. (European Avant-Garde and Modernism Studies. 3.).

Rathert, Wolfgang: Musik als Widerstand und 'ästhetische Materie'. Notizen zu Jean-Marie Straubs und Daniëlle Huillets *Chronik der Anna Magdalena Bach*. In: *Die Passion des Künstlers. Kreativität und Krise im Film*. Hrsg. v. Christopher Balme, Fabienne Liptay u. Miriam Drewes. München: edition text + kritik 2011, S. 140–159.

Reale, Steven Beverburg: A Sheep in Wolf's Corset: Timbral and Vocal Signifiers of Masculinity in *The*

Rocky Horror Picture/Glee Show. In: *Music, Sound, and the Moving Image* 6,2, 2012, S. 137–162.

Contrary to both its appearance and its audience's reception, *The Rocky Horror Picture Show* can be seen as presenting a narrative that rein-scribes traditional cultural values of heteronormativity. The *Show's* songs, the musical dimensions of which have been understudied in much of the discourse on the film, follow broader cultural patterns of 1970s rock music and can therefore be studied with reference to commonplace signifiers of the genre. Drawing from John Shepherd's study of vocal timbre in popular music, and how it functions to preserve male hegemony, the article demonstrates that the progressions of the vocal timbres of Brad and Frank make necessary contributions to the film's Bildungsroman ethos, and that a change in vocal timbre, as occurs in the film's recent incarnation on the television show *Glee*, requires a concomitant change in its narrative.

Redner, Gregg: Fragments of a Life: Becoming-Music/Woman in Krzysztof Kieślowski's *Trois Couleurs: Bleu*. In: *Studies in French Cinema* 8,3, 2008, S. 277–287.

Redner, Gregg: *Deleuze and Film Music: Building a Methodological Bridge between Film Theory and Music*. Bristol, UK/Chicago, IL: Intellect 2011, 194 S.

Rez. (Parisini, Violetta) in: *Kieler Beiträge zur Filmmusikforschung*, 8, 2012, S. 328–338.

The analysis of film music is emerging as one of the fastest-growing areas of interest in film studies. Yet scholarship in this up-and-coming field has been beset by the lack of a common language and methodology between film and music theory. 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. (Verlag)

Reichardt, Sarah: Music, madness and modernity in Karl Freund's *Mad Love* (1935). In: *Horror Studies* 2,1, 2011, S. 3–13.

Reichert, Ramón: Choreographie der Arbeit. Der sowjetische Musikfilm unter Stalin 1928–1940. In: *Singen und Tanzen im Film*. Hrsg. v. Pollach, Andrea. Wien: Zsolnay 2003, S. 140–155.

Reimar, Volker: „Von oben sehr erwünscht“. *Die Filmmusik Herbert Windts im NS-Propagandafilm*. Luxembourg: Cinémathèque municipale de Luxembourg / Trier: Wissenschaftlicher Verlag Trier (WVT) 2003, 241 S. (Filmgeschichte international. 11.).

Reinsch, Paul N.: *At Least Half the Picture: Sound and Narration in the Postwar / Pre-Dolby American Film*. Ph.D. Thesis, Los Angeles, CA: University of Southern California Los Angeles 2008, vii, 393 S.

URL: <<http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll127/id/205136>>.

This dissertation: (a) argues that the time between the end of World War Two and the introduction of Dolby technology constitutes a distinct historical period in the American sound film and labels this the “postwar / pre-Dolby era”; (b) offers case studies of Hollywood films, avant-garde films, documentary films, and an animated film from the identified time period; and (c) on the basis of these case studies, complicates the synchronous / a synchronous dichotomy, the diegetic / nondiegetic binary, and the classical hierarchy of image over sound. In sum, the dissertation argues that the study of film history needs to more fully acknowledge the centrality of sound and the study of film sound needs to become more historical.; The dissertation discusses changes in the production, aesthetics and exhibition of American films in the postwar / pre-Dolby era. Films in this period present sound as something more than a support for the image and narrative. The foregrounding of sound in film narration is a return to the uncontrolled sound of the pre-classical era and explains the uses and presentation of sound in the Dolby era. This leads to a reconfiguration of the classical period’s limitations on sound as the exception, rather than the norm, of cinema. The discussion puts forth a theorization of film narration as the combination of sound and image because film is an audiovisual medium.; Topics also include: magnetic sound, stereo sound, surround sound, voiceover narration, the use of rock music as performance and underscore, the direct aural address of the audience, and the combination of voice and body in films that admit the two do not naturally or inevitably belong together.

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.

Reitinger, Douglas W.: Paint it black. Tock music and Vietnam war film. In: *Journal of American Culture* 15,3, 1992, S. 53–59.

Renick, Kyle: For Christ’s sake. In: *Film Score Monthly* 9,3, 2004, S. 18–48.

On music for films dealing with Jesus Christ, among them Nicholas Ray’s *King of Kings*, Pier Paolo Pasolini’s *Il vangelo secondo Matteo*, Franco Zeffirelli’s *Gesù di Nazareth*, Martin Scorsese’s *The Last Temptation of Christ* and Mel Gibson’s *The Passion of the Christ*.

Renihan, Colleen: Gesture, Temporality, and the Politics of Engagement in Opera on Film. Penny

Woolcock’s *The Death of Klinghoffer*. In: *Music, Sound, and the Moving Image* 8,1, Spring 2014, S. 57–85.

Rentsch, Ivana: Opernfilmmusik. Bohuslav Martinůs cineastische Kompositionen zwischen Illusion und Realismus. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 152–168.

Reyland, Nicholas: The Beginnings of a Beautiful Friendship? Music Narratology and Screen Music Studies. In: *Music, Sound, and the Moving Image* 6,1, 2012, S. 55–71.

Reyland, Nicholas W.: *Zbigniew Preisner’s “Three Colors Trilogy: Blue, White, Red”: A Film Score Guide*. Lanham, MD/Plymouth, UK: Scarecrow Press 2012, xix, 459 S. (Scarecrow Film Score Guides. 11.).

Richardson, John: *An Eye for Music: Popular Music and the Audiovisual Surreal*. Oxford/New York: Oxford University Press 2012, xi, 323 S. (The Oxford Music/Media Series.).

Inhalt: Introduction – Navigating the neosurreal: background and premises – Neosurrealist tendencies in recent films – Neosurrealist metamusicals, flow and camp aesthetics – In tandem with the random: loose synchronisation and remediation in Philip Glass’s *La Belle et la Bête* and *The Dark Side of Oz* – The surrealism of the virtual band in the digital age: Gorillaz’ “Clint Eastwood” and “Feel good inc.” – Back to the garden? Performing the disaffected acoustic imaginary in the digital age – Concluding thoughts: all that is solid melts into air?

Riethmüller, Albrecht: Korngolds Mendelssohn: zur Musik für Max Reinhardts “Sommernachtstraum”-Verfilmung (1935). In: *Archiv für Musikwissenschaft* 67,3, 2010, S. 187–211.

Erich Wolfgang Korngold’s short, successful, and influential career as a film composer got its start when stage director Max Reinhardt hired him to arrange Felix Mendelssohn’s incidental music to *A Midsummer Night’s Dream* for his Warner Brothers production of 1935. The article examines the techniques Korngold used for his adaptation, which utilized the score of the incidental music and additional excerpts from other compositions by Mendelssohn. The historical circumstances surrounding the production, namely, the Third Reich’s ban on Mendelssohn’s music in general and on his incidental music for *The Dream* in particular, are recounted. (Vorlage)

Richie, Donald: Notes on the film music of Takemi-

- tsu Toru. In: *Contemporary Music Review* 21,4, Dec. 2002, pp. 5–16.
- Robertson, Robert: *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema*. LondonNew York: Tauris 2011, xii, 239 S. (Kino.).
- Robinson, Mark A.: *Encyclopedia of Television Theme Songs*. Jefferson, N.C: McFarland 2011, viii, 199 S.
- Rona, Jeffrey Carl: *The Reel World: Scoring for Pictures: [A Practical Guide to the Art, Technology, and Business of Composing for Film and Television]*. San Francisco, Cal.: Miller Freeman Books 2000, xi, 272 S.
- Rosar, William H.: Music for the MONSTERS: Universal Pictures' Horror Film Scores of the Thirties. In: *The Quarterly Journal of the Library of Congress* 40,4, Oct.1983), S. 390–421.
- 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 als Diss., Universität Marburg 2012.
- Rothbart, Peter: *The Synergy of Film and Music: Sight and Sound in Five Hollywood Films*. Lanham, MD/Plymouth, UK: Scarecrow Press 2013, xx, 159 S.
The many roles of music in film / A word about leitmotif / The process of music in film / The films examined. *West side story / Psycho / Empire of the sun / American beauty / Altered states* / Conclusions and final words.
- Sackl, Susanne / Sharif, Malik (Hrsg.): *Jenseits von Hören und Sehen. Zur Ästhetik audiovisueller Medien*. Osnabrück: Electronic Publ. 2013, VI, 150 S. (Beiträge zur Medienästhetik der Musik. 13.)/(Epos music.).
- Sala, Massimiliano (ed.): *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Turnhout: Brepols 2012, xiv, 338 S. (Specvlm mvsciae. 19.).
- Salys, Rimgaila: “*Nam u e ne do smecha*”. *Muzikal'nye kinokomedii Grigorija Aleksandrova* [= The musical comedy films of Grigorii Aleksandrov Rimgajla Salis]. Avtoriz. perevod s anglijskogo V.A. Tret'jakova. Moskva: Novoe Literatur'noe Obozrenie 2012, 354 S.
Zuerst engl.: The Musical Comedy Films of Grigorii Aleksandrov.
- Sanchez, Ilario Meandri: Around the marvelous. Film music formulas from an ethnomusicological perspective. In: *Music and the Moving Image* 7,2, 2014, S. 34-75.
URL: <<http://www.jstor.org/stable/10.5406/musimoviimag.7.2.0034>>.
Stereotypes and conventions of film music have historically been understood by musicology as evidence of bad artistic practice (think for example of the influential Adorno-Eisler paradigm). But the great repository of musical conventions of the mainstream narratives – a consequence of production practices, true idiomatic competence of the film-music composer – can be scrutinized from the methodological perspective of oral-tradition studies, and understood as a formulaic system. (Vorlage)
- Sandmann, Anne-Katrin: Zwischen Satire und Propaganda. US-amerikanische Anti-Nazi-Cartoons der 1940er Jahre. In: *Die Tonkunst: Magazin für klassische Musik und Musikwissenschaft* 7,2, 2013, S. 250–258.
- Sandner, Wolfgang: Wenn Bilder Melodien finden – zum Verhältnis der Künste und zur Beziehung von Musik und Film bei Eleni Karaindrou, François Couturier und Stefano Battaglia. In: *Der blaue Klang. Musik, Literatur, Film, Tonspuren. Der Wirkungskreis von ECM und der europäisch-amerikanische Musikdialog*. Hrsg. v. Rainer Kern, Hans-Jürgen Linke, Wolfgang Sander. Hofheim: Wolke 2010, S. 82–89.
Es geht um die Wechselwirkung von Musik mit anderen Künsten, insbesondere den visuellen. Dafür werden zunächst berühmte Beispiele von Synästhetikern angeführt (Paul Klee, Jean Sibelius), malende Musiker (Joni Mitchell) erwähnt, Beispiele für musizierende Subjekte (u. a. Marc Chagall: “Der grüne Geigenspieler”, 1923–24) genannt und die gegenseitige Beeinflussung von bewegten Bildern bzw. von Kino und Musik erläutert (Pilip Glass: “Der Fotograf”, 1982 | Jean-Luc Godards Filmästhetik | Theo Angelopoulos' Auswahl der Filmmusiken). Schließlich sind es die Filmmusikkomponisten: Eleni Karaindrou, François Couturier und Stefano Battaglia, deren ruhende Klangwelt beschrieben wird und deren Musik auch auf ECM veröffentlicht wurde. (Elisabeth Heil)
- Sapiro, Ian: *Ilan Eshkeri's "Stardust: A Film Score Guide*. Lanham: The Scarecrow Press 2013, xxi, 163 S. (Scarecrow Film Score Guides. 15.).
Eshkeri's musical and filmic background – Eshkeri's working methods and approach to scoring – Critical context of the book, film, and narrative – Creation and production of the score – Analysis and readings of the score.

Sarkisova, Oksana: Folk Songs in Soviet Orchestration: Vostokfilm's *Song of Happiness* and the Forging of the New Soviet Musician. In: *Studies in Russian and Soviet Cinema* 4,3, 2010, S. 261–282.

Sarkisyan, Svetlana: Le phénomène musical des films de Serguei Paradjanov. In: *International Review of the Aesthetics and Sociology of Music* 38,1, 2007, S. 55–69.

Schäfer, Robert: Der Einsatz des "Dies irae" in Carl Theodor Dreyers *Vredens dag* (1943). In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 201–209.

Schifrin, Lalo: *Music Composition for Film and Television*. Ed. by Jonathan Feist. Boston, Mass.: Berkeley Press / Milwaukee, Wisc: Hal Leonard [Distrib.] 2011, viii, 278 S.

Inhalt: Film and music – Phases of the writing process – The interval relationship of different moods – Action music – Suspense – Special genres – Synchronization techniques – Dialogue and sound effects – The function of the human voice – Cinematic devices – Ethnic and period music – Beginnings, connections, and endings – Different genres – Studio-composer relationships – Fantasy for screenplay and orchestra – Coda.

Schmid, Martin Anton: *Filmmusik als . Musik im Film – analysiert an Hans Zimmers Score zu ‚Inception‘*. Saarbrücken: AV Akademikerverlag 2012, 104 S.

Filmmusik beeinflusst uns auf eine sehr intime Art und Weise und kann die Wirkung von Bildern in vollkommen unterschiedliche Bahnen lenken – und doch wird sie kaum bewusst wahrgenommen. Damit die zahlreichen Facetten einer Filmmusik überhaupt erfasst werden können, liefert das vorliegende Buch eine Einführung in die Wirkung von Filmmusik – eingeschränkt auf das zeitgenössische Hollywoodkino. Anhand ausgewählter Beispiele werden zentrale musikalische Hintergründe herausgearbeitet und analysiert. Anschließend werden das filmmusikalische Schaffen von Hans Zimmer sowie wesentliche Merkmale seiner Kompositionstechnik(en) untersucht. Am Ende folgt eine genaue Analyse von Zimmers Filmmusik zu „Inception“, wobei v.a. die einzelnen Themen und Motive herausgearbeitet und in den dramaturgischen Kontext des Films eingebettet werden. Dies macht die Darstellung zentraler Wirkungszusammenhänge der Filmmusik sowie die konkrete Analyse ihrer Struktur möglich, wobei genauestens recherchierte Notenbeispiele die Erklärungen veranschaulichen.

Schmidl, Stefan: "... vom Deutschen Reich bewußt zu distanzieren". Filmmusik in Österreich 1933 bis

1938. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch u. Arne Stollberg. München: edition text + kritik 2013, S. 285–294.

Schmidl, Stefan / Kröpfl, Monika: Wunschbild und Exportartikel. Betrachtungen über die audiovisuelle Struktur von *Sissi*. In: *Die Künste der Nachkriegszeit. Musik, Literatur und bildende Kunst in Österreich*. Hrsg. v. Schmidl, Stefan. [Wien]: Böhlau Wien 2013, S. 77–88 (Wiener Musikwissenschaftliche Beiträge. 23.).

Schmidt-Banse, Hans Christian: *Filmmusik. Für die Sekundar- und Studienstufe*. Kassel: Bärenreiter 1982, 120 S. (Musik aktuell. 4.).

Schneider, Enjott: Zeitstrukturen der Filmmusik. In: *Schnitt. Das Filmmagazin*, 56, April 2009, S. 20–24.

Schneller, Tom: Easy to cut: modular form in the film scores of Bernard Herrmann. In: *The Journal of Film Music* 5,1–2, 2013, S. 127–152.

Schneller, Tom: Sweet fulfillment. Allusion and teleological genesis in John Williams's *Close Encounters of the Third Kind*. In: *The Musical Quarterly* 97, 1, 2014, S. 98–131.

Musical analyses of film music tend to be concerned with the individual components of a film score (the various themes or leitmotifs), rather than with the way these components map onto the overarching narrative trajectory to reinforce the form of the film as a whole. To the extent that questions of form are addressed at all, they are usually relegated to the level of the individual cue. As Robin Stilwell pointed out in 2000, "Film music is perhaps the only predominantly instrumental musical genre which comes with no formal expectations." And yet it is precisely in the realm of form that film music carries out one of its most important functions, which is to throw into relief the dramatic structure by reinforcing parallel points and creating a goal-oriented sense of gathering tension, climax, and resolution across the narrative arc of the film. Film music, as Zofia Lissa noted in her 1965 study of film music aesthetics, possesses a "double-layered," "filmic-musical" form, the defining element of which is the "functional interrelationship between the two layers of the film" - that is, the musical and the visual/dramatic. Due to the fluid, constantly evolving nature of cinematic narrative and the fragmentation of film music into an archipelago of short, isolated cues, it generally eschews conventional forms that rely on symmetry and recapitulation in favor of a flexible musical fabric based on the constant variation and evolution of short motives. Although this, for the most part, renders the vocabulary of Formenlehre irrelevant to the analysis of film music, it does not follow that the

large-scale structure of film music bears no relationship to historical antecedents. On the contrary, the overall form of some of the most famous and effective film scores displays a kinship not only to opera, but the symphonic tradition as well.

Schönherr, Ulrich: Out of Tune: Music, Postwar Politics, and Edgar Reitz's *Die Zweite Heimat*. In: *New German Critique*, 110, 2010, S. 107–124.

Schönherr, Ulrich: *Klang - Bild - Sprache. Musikalisch-akustische Konfigurationen in der Literatur und im Film der Gegenwart*. Bielefeld: Aisthesis 2014, 192 S.

Enthält: Verstimmungen. Musik, Politik und Gesellschaft nach 1945 und Edgar Reitz' *Die Zweite Heimat* (82–101). – Als die Bilder hören lernten. Musik, Ton, Avantgardeästhetik und Geschlechterkonfiguration in Wim Wenders' *Lisbon Story* (132–152).

Schroeder, David P.: *Hitchcock's Ear: Music and the Director's Art*. New York: Continuum 2012, xii, 263 S.

Inhalt: Introduction – The sway of America and Europe – *The Lodger*: a London symphony – The music of montage: *Blackmail* – Waltzes and the dance of death – Shadow of a waltz – Through a rear window darkly – The piano: instrument of seduction – Mozart vs. Wagner: order and ambiguity – Going popular.

Schulz, Daniela: *Wenn die Musik spielt... Der deutsche Schlagerfilm der 1950er bis 1970er Jahre*. Bielefeld: Transcript 2012, 331, (4) S.

Rez. (Hans J. Wulff) in: *Act. Zeitschrift für Musik & Performance*, 4, Jan. 2013.

Rez. (Dietmar Elflein) in: *Samples* 11, 2012, URL: <<http://geb.uni-giessen.de/geb/volltexte/2014/10693/>>.

Schwarz, Mathias: Die Bedeutung des Filmherstellungsrechtes für die Auswertung des fertiggestellten Filmes – dargestellt am Beispiel von Filmmusik des GEMA-Repertoires. In: *Zeitschrift für Urheber- und Medienrecht* 32, 1988, S. 429–438.

Schwehr, Cornelius: Neue Musik oder neue Filmmusik. Zum Verhältnis von Musik und Film. In: *Wechselwirkungen. Neue Musik und Film*. Hrsg. v. Jörn Peter Hiekel. Hofheim am Taunus: Wolke 2012, S. 21–28.

Schweinhardt, Peter: *Schicksal am Lenkrad* – Hanns Eislers Beitrag zum österreichischen Heimatfilm? In: *Hanns Eisler – ein Komponist ohne Heimat?* Hrsg. v. Hartmut Krones. Wien/Köln/Weimar: Böhlau 2012, S. 97–108.

Schweinhardt, Peter / Gall, Johannes C.: Composing for film. Hanns Eisler's lifelong film music project. Transl. by Oliver Dahin. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 131–187.

Scott, D. Travers: Intertextuality as 'Resonance': Masculinity and Anticapitalism in Pet Shop Boys' Score for *Battleship Potemkin*. In: *Music, Sound, and the Moving Image* 7,1, 2013, S. 53–82.

Shaw, Lisa / Stone, Rob (eds.): *Screening Songs in Hispanic and Lusophone Cinema*. Manchester: Manchester University Press / New York: Palgrave Macmillan [Distrib.] 2012, xv, 320 S.

Shephard, Tim / Leonard, Anne (eds.): *The Routledge Companion to Music and Visual Culture*. New York/Abingdon, Oxon: Routledge 2014, xviii, 391 S.

Darin: Film I: Bollywood-Music And Multimedia / Anna Morcom (S. 352–358); Film II / David Neumeyer (S. 359–366).

Shuker, Roy: *Understanding Popular Music Culture*. 4th ed., Abingdon, Oxon/New York: Routledge 2013, vi, 282 S.

Darin: 'U got the look': from film to video games: music and pictures.

Shusterman, Richard: Moving Truth. Affect and Authenticity in Country Musicals. In: *Journal of Aesthetics and Art Criticism* 57,2, Spring 1999, S. 221–233.

This paper explores the popularity of contemporary country music and analyzes a particular movie genre that it generated – the country musical. The paper shows how country music achieves an aura of authenticity through, to use of affect and narrative. In showing this, the paper analyzes two films and the theories of William James and Walter Benjamin.

Silbergeld, Jerome: From Mountain Songs to Silvery Moonlight: Some Notes on Music in Chinese Cinema. In: Zhang, Yingjin (ed.): *A Companion to Chinese Cinema*. Malden, MA: Wiley-Blackwell 2012, S. 417–428. (Wiley-Blackwell Companions to National Cinemas.)

Siôn, Pwyll Ap: Understanding Minimalist Film Music: The Case of *Man on Wire*. In: *The Sound-track* 5,1, June 2012, pp. 51–66.

Slobin, Mark: Central Asian Film Music as a Sub-cultural System. In: *Ethnomusicology Forum* 18,1,

June 2009, pp. 153–164.

Slowik, Michael: Diegetic withdrawal and other worlds. Film music strategies before *King Kong*, 1927–1933. In: *Cinema Journal* 53,1, 2013, S. 1–25.

Smith, Jeff: “The tunes they are a-changing”. Moments of historical rupture and reconfiguration in the production and commerce of music in film. In: *The Oxford Handbook of Film Music Studies*. Ed. by David Neumeyer. Oxford/New York: Oxford University Press 2014, S. 270–290.

Stam, Robert: Samba, Candomble, Quilombo: Black Performance and Brazilian Cinema. In: *Journal of Ethnic Studies* 13,3, Fall 1985, pp. 55–84.

Stein, Alexander: Music and trauma in Polanski's *The Pianist* (2002). In: *Psychoanalytic Inquiry* 27,4, Sept.-Oct. 2007, S. 440–454.

This article takes Wladyslaw Szpilman's (1999) memoir and Roman Polanski's award-winning 2002 film interpretation of it as dual points of entry for exploring certain intrapsychic functions of music in the context of massive trauma. Particular attention is given to the relationship between Szpilman's mental life and his art (involving such elements as time, memory, and fantasy). A further focus is the specialized characterological features unique to the highly trained professional musician (e.g., discipline, ability to tolerate isolation, physical and metaphysical relationship to the instrument and to the musical score, psychosexual and other developmental components of becoming a concert artist, etc.) as significant factors in Szpilman's psychological and physical survival. A related parallel discussion considers Polanski's use of Chopin's music as a symbolic extranarrative language in the film's storytelling.

Steinhauer, Iakovos: Musik und Montage bei Sergej Eisenstein. In: *Film als Raumkunst: Historische Perspektiven und aktuelle Methoden*. Hrsg. v. Henning Engelke, Ralf Michael Fischer & Regine Prange. Marburg: Schüren 2012, S. 103–114 (Marburger Schriften zur Medienforschung, 23.).

Steinhauer, Iakovos: Notizen zur Ästhetik der Filmmusik. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 13–26.

Stenzl, Jürg: Zwischen Pays de Vaud und Paris: *Liberté et patrie*: Ein Filmessay von Jean-Luc Godard und seine Musikverwendung. In: *Jean-Luc Godard*. Hrsg. v. Bernd Kiefer. München: edition text & kritik 2010, S. 87–98 (Film-Konzepte. 20.).

Stenzl, Jürg: Éric Rohmers erster Spielfilm *Le signe du lion* (1959) und dessen Musik von Louis Sagner. In: *Musicologica Austriaca. Jahresschrift der Österreichischen Gesellschaft für Musikwissenschaft* 29, 2010, S. 171–193.

Stage director Éric Rohmer must be called an “ascetic” as far as the music in his films is concerned: There is no conventional “film music” and generally his work is more sparing in this respect than that of any other French stage director. This did not prevent him from composing the few elements of sounds in his films himself, assisted by Jean-Louis Valero and using the pseudonym Sebastien Erms. It is all the more surprising that for his first motion picture *Le Signe du lion* he asked the largely unknown composer Louis Sagner (1907–1991) to write a Sonata for Violin solo, a true “concert piece”. It found its place in this film as non-diegetic music, though in a very independent manner. As far as the use of music in the films of “Nouvelle Vague” is concerned, *Le Signe du lion* forms a kind of borderline: Later on Francois Truffaut, Claude Chabrol, Jean-Luc Godard and Éric Rohmer himself, but also Alain Resnais and Jacques Rivette have taken up very different and individual paths so far nearly unappreciated. (Vorlage)

Stenzl, Jürg: *Jean-Luc Godard – musicien. Die Musik in den Filmen von Jean-Luc Godard*. München: edition text + kritik 2010, 464 S.

Rez. (Hans J. Wulff) in: *Musicologica Austriaca*, 30, 2011, S. 229–232.

Rez. (Nonnenmann, Rainer) in: *Neue Zeitschrift für Musik* 172, 2011, S. 100.

Rez. (Haffter, Christoph) in: *Dissonance* 116, 2011, S. 82.

Rez. (Neumeyer, David) in: *Notes* 68, 2011, S. 394–396.

Sterne, Jonathan (ed.): *The Sound Studies Reader*. Abingdon, Oxon/New York, NY: Routledge 2012, x, 566 S.

Inhalt: Sonic imaginations / Jonathan Sterne. – The auditory dimension / Don Ihde. – Noise: the political economy of music / Jacques Attali. – Contradicting media: toward a political phenomenology of listening / Jody Berland. – The three listening modes / Michael Chion. – Cassette sermons, aural modernities and the Islamic revival in Cairo / Charles Hirschkind. – The ontology of vibrational force / Steve Goodman. – Hearing aids and the history of electronics miniaturization / Mara Mills. – Following you: disciplines of listening in social media / Kate Crawford. – The soundscape / R. Murray Schafer. – The Walkman effect / Shuhei Hosokawa. – Sound, modernity and history / Emily Thompson. – No corner for the devil to hide / Richard Cullen Rath. – The soundproof study / John Picker. – Listening to machines: industrial noise, hearing loss and the cultural meaning of sound / Karin Bijsterveld. – An anthropologist underwater: immer-

sive soundscapes, submarine cyborgs and transductive ethnography / Stefan Helmreich. – Ancient acoustic spaces / Barry Blesser and Linda-Ruth Salter. – The audio-visual iPod / Michael Bull. – The sound of music in the era of its electronic reproducibility / John Mowitt. – Four and a half film fallacies / Rick Altman. – Gramophone / Friedrich Kittler. – Fidelity versus intelligibility / James Lastra. – Shaping the synthesizer / Trevor Pinch and Frank Trocco. – The recording studio as fetish / Louise Meintjes. – The phonograph's new media publics / Lisa Gitelman. – Deadness: technologies of the intermundane / Jason Stanyek and Benjamin Piekut. – This is the voice of Algeria / Frantz Fanon. – Gender and early telephone culture / Michèle Martin. – Radio and the imagined community / Michelle Hilmes. – The telephonic uncanny and the problem of communication / John Durham Peters. – Cellular disability: consumption, design and access / Gerard Goggin. – Social transculturation, epistemologies of purification and the aural public sphere in Latin America / Ana María Ochoa Gautier. – Reading the sonic landscape / Richard Leppert. – Music research and psychoacoustics / Georgina Born. – Noise of the avant-garde / Douglas Kahn. – Operating system for the redesign of sonic reality / Kodwo Eshun. – Starship Africa / Michael Veal. – Auditory relations / Brandon LaBelle. – Toward a feminist historiography of electronic music / Tara Rodgers. – The voice that keeps silence / Jacques Derrida. – The grain of the voice / Roland Barthes. – Desiring machines in black popular music / Alexander Weheliye. – Multiple voices / Adriana Cavarero. – Laughing machines / Jacob Smith. – The linguistics of the voice / Mladen Dolar.

Stock, Walter: *Film und Musik. Eine Dokumentation über Musikfilm und Filmmusik*. Aachen: Bundesarbeitsgemeinschaft für Jugendfilmarbeit und Medien-erziehung 1977, 230 S.

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)

Stokes, Jordan Carmalt: *Music and Genre in Film: Aesthetics and Ideology*. Ph.D. Thesis, New York, NY: City University of New York 2013, 378 S.

Abstract in: *Dissertation Abstracts International A* 75,2, 2014.

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. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 93–124.

Stoppe, Sebastian: *Das "Red curtain"-Kino. Baz Luhrmanns Filme "Romeo + Juliet" und "Moulin Rouge"*. Marburg: Tectum 2006, 180 S.

Stoppe, Sebastian (Hrsg.): *Film in Concert: Film Scores and Their Relation to Classical Concert Music*. Glückstadt: Hülsbusch 2014, 207 S.

From the very beginning of cinema, music always played an important role in the history of filmmaking. Nonetheless, film music is judged by critics as a kind of low-grade art form. However, the majority of film score composers enjoyed a classical education and composed as well for the silver screen as for the concert hall. Film music also has its roots in the musical era of romanticism. Therefore, symphonic film scores can be regarded as program music in a broader sense. These scores were influenced by a motion picture instead of a poem, a landscape, or a painting. It is neither necessary nor supposed that film music must be subordinate to its belonging film. In fact, a well-written film score may enhance the impact of a film by using its own language—the language of music. Film music is still not truly recognized as an own style of music which is to be performed regularly in a concert hall. There are still strong prejudices about film music—too nice, too industrial, full of clichés, and unworthy to be performed live by an orchestra. This book wants to explore the nature of film music and its relation to classical music in this volume. 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? Contents: Sebastian Stoppe: *Film Music in Concert: Introduction* / 7–10. – Sebastian Stoppe: *Film Composing between Art and Business* / 11–24. – Emilio Audissino: *Overruling a Romantic Prejudice: Film Music in Concert Programs* / 25–44. – Jaume Radigales: *Wagner's Heritage in Cinema: The Bernard Herrmann Case* / 45–62. – Irena Paulus: *Williams versus Wagner. Or an Attempt at Linking Musical Epics* / 63–108. – Emilio Audissino: *Golden Age 2.0: John Williams and the Revival of the Symphonic Film Score* / 109–124. – Gene Pritsker: *On Film Music in the 21st Century* / 125–130. – Kristjan Jarvi: *"A Soundtrack to Our Lives..."* / 131–144. – Gene Pritsker: *Composing Cloud Atlas Symphony* / 145–160. – Lorenzo Sorbo: *The Dramatic Functions of Italian Spaghetti Western Soundtracks: A Comparison between Ennio Morricone and Francesco De Masi* / 161–174. – Marco Cosci: *Musical Labyrinths in Time: Alain Resnais' L'Annee dernière à Marienbad* / 175–190. – Pascal Vandelandoitte: *Ludwig: Consonant Music in a Dissonant Life* / 191–204.

Strigl, Sandra: *Traumreisende. Narration und Musik in den Filmen von Ingmar Bergman, André Téchiné und Julio Medem*. Diss., Wien: Universität Wien 2006, 311 Bll.

Gedruckt: *Traumreisende – eine narratologische Studie der Filme von Ingmar Bergman, André Téchiné und Julio Medem*. Bielefeld: Transcript 2007, 234 S. (Film.).

Darin bes. „Das Erzählen in Tönen“, S. 191–220.

Sullivan, Jack: *Psycho: The music of terror*. In: *Cineaste* 32,1, 2006, S. 20–28.

Sullivan, Jack: *Hitchcock's Music*. New Haven, Conn./London: Yale University Press 2006, xix, 354 S.

Rez. (Kemp, Philip: Sound science) in: *Sight and Sound* NS 18,9, 2008, S. 92.

Reu. (Thomas, Paul) in: *Film Quarterly* 61,4, 2008, S. 83–84.

Rez. (Wierzbicki, James) in: *Modernism/Modernity* 15,1, 2008, S. 210–211.

Rez. (Hans J. Wulff) in: *Kieler Beiträge zur Filmmusikforschung* 10, 2013, S. 245–251.

Sulzbacher, Laura / Socha, Monika: Forschungsübersicht zum unzuverlässigen, audiovisuellen und musikalischen Erzählen im Film. In: *Erzählen im Film: Unzuverlässigkeit – Audiovisualität – Musik*. Hrsg. v. Susanne Kaul, Jean-Pierre Palmier & Timo Skrandies. Bielefeld: transcript 2009, S. 255–274 (Medienkulturanalyse.).

Summers, Tim: *Star Trek and the Musical Depiction of the Alien Other*. In: *Music, Sound, and the Moving Image* 7,1, 2013, S. 19–52.

Sun, R.F.: *The Aesthetics of Film Music*. In: *College Music Symposium* 19,1, Spring 1979, S. 216–220.

Tadday, Ulrich (Hrsg.): *Hanns Eisler. Angewandte Musik*. München: Ed. Text + Kritik 2012, 223 S. (Musik-Konzepte. Sonderband. N.F. 2012.).

Enthält u.a.: Wolfgang Thiel: Zwischen „Hochofen-Musik“ und Orchesterklängen. Hanns Eislers Arbeit als Komponist und „Musikreporter“ für Joris Ivens' Film *Pesno Gerojach / Heldenlied / Die Jugend hat das Wort / Komsomol* von 1932 / 82–99. – Günter Agde: Ein Komponist macht Geräusche. Eine Spezialarbeit Hanns Eislers für den Dokumentarfilm *Komsomol* von Joris Ivens (1932) / 100–113. – Johannes C. Gall: Eine wiedergefundene Art den Regen zu beschreiben. Neue Bahnen zu einer problematischen Tonfassung / 137–167.

Tan, Siu-Lan / Cohen, Annabel / Lipscomb, Scott D.

/ Kendall, Roger A. (eds.): *The Psychology of Music in Multimedia*. Oxford: Oxford University Press 2013, xix, 432 S.

This book focuses on the growing body of empirical research investigating the cognition of musical multimedia, with an emphasis on temporally organized auditory and visual structures. Multimedia commonly refers to audiovisual presentations in film, television, video, interactive gaming, computer interfaces, and on the Internet. The term empirical refers to the process of collecting data from human participants via systematically designed experiments. Such empirical research provides a framework for understanding the relationships between music, sound, and image in multimedia contexts. The international collection of contributors represents eight countries and a range of disciplines including psychology, neuroscience, musicology, media studies, film, and communications. Each chapter includes a comprehensive review of the topic and, where appropriate, identifies models that can be empirically tested. Part I presents contrasting theoretical approaches from cognitive psychology, philosophy, semiotics, communications, musicology, and neuroscience. Part II reviews research on the structural aspects of music and multimedia, while Part III focuses on research related to the influence of music on perceived meaning in the multimedia experience. Part IV explores empirical findings on a variety of real-world applications of music in multimedia including entertainment and educational media for children, video and computer games, television and online advertising, auditory displays of information, and the impact of surround sound, showing how theory and practice intertwine in various examples of multimedia. Part V includes a final chapter that consolidates emergent themes and concludes with the value of broadening the scope of research to encompass multisensory, multidisciplinary, and cross-cultural perspectives to advance our understanding of the role of music in multimedia.

Taylor, Timothy D. / Katz, Mark / Grajeda, Tony (eds.): *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio*. Durham, NC: Duke University Press 2012, xx, 410 S. (American Studies/Film and Music History.).

Technikgeschichtlich, zur Tonaufzeichnung. – This unique anthology assembles primary documents chronicling the development of the phonograph, film sound, and the radio. These three sound technologies shaped Americans' relation to music from the late nineteenth century until the end of the Second World War, by which time the technologies were thoroughly integrated into everyday life. There are more than 120 selections between the collection's first piece, an article on the phonograph written by Thomas Edison in 1878, and its last, a column advising listeners "desirous of gaining more from music as presented by the radio." Among the selections are articles from popular

and trade publications, advertisements, fan letters, corporate records, fiction, and sheet music. Taken together, the selections capture how the new sound technologies were shaped by developments such as urbanization, the increasing value placed on leisure time, and the rise of the advertising industry. Most importantly, they depict the ways that the new sound technologies were received by real people in particular places and moments in time.

Rez. (Haskins, Rob) in: *ARSC Journal* 44, 2013, S. 275–276.

Rez. (Bandur, Markus) in: *Lied und populäre Kultur* 58, 2013, S. 314–320.

Thompson, Dave: *The Rocky Horror Picture Show*. Milwaukee, WI: Limelight Editions 2012, 148 S. (Music on Film.).

Thompson, Emily Ann: Wiring the world. Theater installation engineers and the empire of sound in the motion picture industry, 1927–1930. In: Erlmann, Veit [ed.]: *Hearing Cultures: Essays on Sound, Listening, and Modernity*. Oxford/New York: Berg 2004, S. 191–209.

Repr. in: *Sound Studies*. 3. *Sound Spaces, Places Cultures and Technologies*. Ed. by Michael Bull. London/New York: Routledge 2013, S. 112–128.

Tieber, Claus: Zur Inszenierung der Stimme. Visuelle Anleitungen zur Interpretation des Nicht-Hörbaren im Enrico-Caruso-Film *My Cousin*. In: *Auslassen, Andeuten, Auffüllen. Der Film und die Imagination des Zuschauers*. Hrsg. v. Julian Hanich u. Hans J. Wulff. München: Fink 2012, S. 191–204.

Während im Tonfilm Musik oftmals dazu dient zu repräsentieren, was nicht zu sehen ist, verhält sich im Stummfilm die Sache anders. Hier wird gezeigt, was der Zuschauer nicht hören kann. Am deutlichsten wird die kompensatorische Funktion des Bildes dort, wo keine Musik und keine Geräusche im Kino jenes Element ersetzen können, das im Stummfilm zwangsläufig fehlen muss: die Stimme, insbesondere die Singstimme. Der Fall, den dieser Beitrag untersucht, ist einer von zwei Filmen, die Enrico Caruso 1918/19 gedreht hat: *My Cousin*. An Hand des Films werden die filmischen Mittel der Informationsvergabe und der Zuschauerlenkung analysiert. Wie wird der Resonanzkörper der Stimme dargestellt und in Szene gesetzt? Welcher performativer, inszenatorischer und schnitttechnischer Mittel bedient sich der Film, um dem Zuschauer jene Les- und Hörart zu vermitteln, die er für richtige hält? Wie wird die „künstliche“ Oper im „realistischen“ Film repräsentiert und welches Starimage des Opernsängers Caruso wird dabei konstruiert?

Titus, Joan: Shostakovich as film music theorist. In: *Twentieth-Century Music and Politics: Essays in Memory of Neil Edmunds*. Ed. by Pauline Fair-

clough. Farnham, Surrey/Burlington, VT: Ashgate 2013, S. 249–260.

Tordini, Alessandro: *Così nuda, così violenta. Enciclopedia della musica nei mondi neri del cinema italiano*. Roma: Arcana 2012, 382 S.

Trautwein, Wolfgang: *Werner Richard Heymann. Berlin, Hollywood und kein Zurück*. Berlin: Hentrich & Hentrich 2011, 79 S. (Jüdische Miniaturen. 113.).

Treibler-Vondrak, Antonia: *Silvestre Revueltas. Musik für Bühne und Film*. Wien/Köln/Weimar: Böhlau 2011, 380 S. (Wiener Schriften zur Stilkunde und Aufführungspraxis: Sonderband. 6.).

Tsvian, Yuri: Dziga Vertov's Frozen Music. In: *Griffithiana*, 54, Oct. 1995, S. 92–121.

Cue sheets and a music scenario for *Celovek s kino-apparatom* from Dziga Vertov's archive at Russia's State Archive of Literature. Reproduces Vertov's handwritten notes.

Tzioumakis, Yannis / Lincoln, Siân (eds.): *The Time of Our Lives: "Dirty Dancing" and Popular Culture*. Detroit: Wayne State University Press [2013], xii, 336 S.

Darin: "It's a Feeling; a Heartbeat": Nostalgia, Music and Affect in *Dirty Dancing* / Claire Molloy. – *Dancing in the Nostalgia Factory: Anachronistic Music in Dirty Dancing* / Tim McNelis.

Urchueguía, Cristina: Musik für eine Diktatur. Manuel Paradas Musik zu Francos Kriegsepos *Raza* (1941). In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch u. Arne Stollberg. München: edition text + kritik 2013, S. 210–229.

Urek, Thomas: Die Abgrenzung des Filmherstellungsrechtes von den Filmauswertungsrechten, dargestellt am Beispiel der Verwendung von Filmmusik zur Herstellung und bei der Auswertung eines Filmwerkes. In: *Zeitschrift für Urheber- und Medienrecht* 37, 1993, S. 168–173.

Uroskie, Andrew V.: Visual music after Cage. Robert Breer, expanded cinema and Stockhausen's *Originals* (1964). In: *Organised Sound – An International Journal of Music Technology* 17,2, 2012, S. 163–169.

As such, Breer's film "accompaniment" to the 1964 production of Stockhausen's "Originals" has a curious status. While untethered from the musical performance, Breer's three-part "film performance" extended Stockhausen's aesthetic and conceptual framework

in rich and surprising ways. It might thus be understood as a “post-Cagean” form of visual music, one in which the sonic and visual components function in a relation of autonomous complementarity within an overarching intermedia assemblage. (Vorlage)

Uvarov, Sergej Alekseevic: *Muzykal'nyj mir Aleksandra Sokurova*. Moskva: Klassika-XXI 2011, 152 S., [8] Bl.

Van Order, M. Thomas: *Listening to Fellini: Music and Meaning in Black and White*. Madison, Wisc.: Fairleigh Dickinson University Press 2009, 275 S. (The Fairleigh Dickinson University Press Series in Italian Studies.).

For decades scholarship on Federico Fellini has focused on the figure of the director himself, while formal analysis of the craft of filmmaking has been largely overlooked. Fellini spent countless hours in the studios of Cinecittà recording, mixing, and editing voices, sound effects, and music for his films, but his unique and often revolutionary uses of cinematic sound have never before been systematically studied. Listening to Fellini reveals the singularly important role played by music in the construction of meaning in Fellini's black-and-white feature-length films, and presents a substantial re-reading of the films made during the most creative period of Fellini's artistic development.

Ventroni, Stefan: Filmmusik aus der Perspektive der deutschen Tonträgerindustrie. In: *Zeitschrift für Urheber- und Medienrecht* 43,1, 1999, S.24–29.

Vijayakar, Rajiv: *The History of Indian Film Music: A Showcase of the Very Best in Hindi Cinema*. New Delhi: Bennett, Coleman 2009, 128 S.

Vicente, Victor A.: Strange new worlds? Musical instruments and cultural and temporal coding in Indian and Turkish science-fiction film. In: *Musica Humana* (ed. by Korean Institute for Musicology) 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-visit the past, construct the present vis-à-vis other world powers, and not only imagine potential futures, but indeed forge new trajectories in history. (Vorlage)

Vill, Susanne: Wagner-Visionen: Motive aus Werken Richard Wagners in Fantasyfilmen. In: *Wagner-spectrum* 4,2, 2008, S. 9–95.

Vincent, Delphine: *Musique classique à l'écran et perception culturelle*. Paris: L'Harmattan 2012, 337 S.

Zugl.: Diss. Fribourg, Université de Fribourg 2011. Cinéma, télévision, Internet: face à ces nouveaux moyens de diffusion de la musique classique, quelle attitude adopter? Traditionnellement, ces pratiques sont entourées de méfiance, voire de mépris. L'étude de l'histoire et des techniques de captation filmique des concerts et opéras permet de déterminer les modifications que le filmage induit sur la perception de la musique. Les phénomènes récents et en cours d'explosion, comme le vidéoclip classique, sont pris en considération.

Vincent, Delphine: „Lippen schweigen, 's flüstern Geigen: Hab mich lieb! Seduction, power relations and Lubitsch's touch in *The Merry Widow*. In: *From Stage to Screen: Musical Films in Europe and United States (1927–1961)*. Ed. by Massimiliano Sala. Turnhout: Brepols 2012, S. 271–287.

Vinzenz, Alexandra: Auditive und visuelle Propagandastrategien im NS-Film. *Jud Süß* (1940) und *Der ewige Jude* (1940) im Vergleich. In: *Ton-Spuren aus der Alten Welt. Europäische Filmmusik bis 1945*. Hrsg. v. Ivana Rentsch und Arne Stollberg. München: edition text + kritik 2013, S. 266–284.

Wallengren, Ann-Kristin: Music in Children's Films. In: *Film International* 3,1, Jan. 2005, S. 40–49.

Walter, Brian: Wild Things: Music and Masculinity in *Something Wild* and *Blue Velvet*. In: *Music, Sound, and the Moving Image* 6,2, 2012, S. 163–183.

Both *Something Wild* (Jonathan Demme, 1986) and *Blue Velvet* (David Lynch, 1986) question contemporary conservative social agendas, but also subtly confirm traditional, paternalistic images of masculinity by using music to undermine their male protagonists' ability to play conventional male heroes. Popular music in both films works to seduce the male protagonists into heady, disorienting relationships with women that inspire them to face unwonted danger and violence. Together, the films offer up an unsettling vision of male possibility, locating the capacity for masculine growth and achievement in a redefining, even transformative encounter with female desire and authority. They presuppose a certain innocence in their male protagonists that female musical performance or spectacle will educate by violent means, tapping the sensuousness and immediate emotional ap-

peal of popular music to present male protagonists who acquire power and authority by submitting themselves to women.

Warner, Simon: *Text and Drugs and Rock 'n' roll: The Beats and Rock Culture*. London: Bloomsbury 2013, xix, 521 S.

Darin: 6. The sound of the summer of love? The Beatles and Sgt. Pepper, the hippies and Haight-Ashbury ; Q & A 4: Levi Asher, founder of Beat website Literary Kicks ; Interview 5: Ronald Nameth, Beat filmmaker and director of the film of the Exploding Plastic Inevitable. – 13. Return to Lowell: a visit to the Commemorative and Kerouac's grave ; Review 2: Film: One Fast Move or I'm Gone: Kerouac's Big Sur.

Waxman, Jonathan: Lessons from Ives. Elements of Charles Ives's musical language in the film scores and symphonic works of Bernard Herrmann. In: *Popular Music History* 5,1, 2010, S. 21–33.

Although Charles Ives is rarely considered a major influence on movie scoring, the composer Bernard Herrmann, in both his film scores and his symphonic compositions, drew on Ives's techniques and his broader aesthetic. However, Herrmann did so sparingly incorporating only one or two of Ives's techniques in a symphonic work or film score. The result is a fusion of Ivesian modernism with Herrmann's own neo-Romantic idiom; a contribution to film music that has been almost completely overlooked. This paper focuses on Herrmann's cantata *Moby Dick*, dedicated to Ives, and his film scores, *The Devil and Daniel Webster* and *Hangover Square* in order to explore the impact of the older composer. The "psychological" hallmarks of Herrmann's film scores, shocking orchestral colors, unresolved chromaticisms, and ostinatos, are also significant characteristics of Ives's music. Herrmann's use of these practices, refined in his later, more famous scores as well, profoundly influenced future film composers and thus the development of music for cinema. (Vorlage)

Weber, Horst: *"I am not a hero, I am a composer"*. *Hanns Eisler in Hollywood*. Hildesheim/Zürich/New York: Olms 2012, 536 S.

Wegele, Peter: *Der Filmkomponist Max Steiner (1888–1971)*. Wien: Böhlau 2012, 300 S., 18 Taf. (exil.arte-Schriften. 2.).

Engl.: *Max Steiner: Composing, "Casablanca", and the Golden Age of Film Music*. Lanham, Maryland: Rowman & Littlefield [2014], x, 259 S.

Weidinger, Andreas: *Filmmusik*. Konstanz: UVK 2006, 175 S. (Praxis Film. 21.).

2., überarb. Aufl. 2011, 200 S. (Praxis Film. 68.). Weidinger erklärt die einzelnen Arbeitsschritte einer Filmmusikproduktion aus der Sicht des Praktikers. Er erläutert hierfür verständlich und ohne überflüssige

technische Details grundsätzliche musikdramaturgische Konzepte. Ebenso leuchtet er die wirtschaftlichen und rechtlichen Rahmenbedingungen von Filmmusik im deutschsprachigen Raum aus.

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.

Werner, Hans Ulrich (Hrsg.): *Montage Collage Komposition*. Siegen: Universität Siegen 2014, 201 S. (MuK. 195/196.).

White, Timothy R.: Hollywood on (Re)Trial: The American Broadcasting-United Paramount Merger Hearing. In: *Cinema Journal* 31,3, 1992, S. 19–36.

Whitmer, Mariana: *Jerome Moross's "The Big Country": A Film Score Guide*. Lanham, MD/Plymouth, UK: Scarecrow Press 2012, xv, 197 S. (Scarecrow Film Score Guides. 13.).

Inhalt: Jerome Moross in Hollywood – Scoring drama: composing for theater and film – The critical/historical context of *The Big Country* – Changing the western soundscape – Analysis of the score.

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*. Hrsg. v. Jörn Peter Hiekel. Hofheim am Taunus: Wolke 2012, S. 41–63.

Wierzbicki, James: Shrieks, Flutters, and Vocal Curtains: Electronic Sound/Electronic Music in Hitchcock's *The Birds*. In: *Music and the Moving Image* 1,2, July 2008, S. 10–36.

Wierzbicki, James: Lost in translation? "Ghost music" in recent Japanese Kaidan films and their Hollywood remakes. In: *Journal of Horror Studies* 1,2, 2010, S. 193–205.

Wierzbicki, James Eugene (ed.): *Music, Sound and Filmmakers: Sonic Style in Cinema*. New York, NY/Abingdon, Oxon: Routledge 2012, xv, 210 S.

Collection of essays that examine the work of filmmakers whose concern is not just for the eye, but also for the ear. The bulk of the text focuses on the work of directors Wes Anderson, Ingmar Bergman, the Coen brothers, Peter Greenaway, Krzysztof Kieslowski, Stanley Kubrick, David Lynch, Quentin Tarantino, Andrey Tarkovsky and Gus Van Sant. Significantly, the anthology includes a discussion of films administratively controlled by such famously sound-conscious

- producers as David O. Selznick and Val Lewton. Contents: Introduction: sonic style in cinema / James Wierzbicki – Music, sound, and silence in the films of Ingmar Bergman / Per F. Broman – Andrey Tarkovsky: the refrain of the sonic fingerprint / Elizabeth Fairweather – “It’s all really happening”: sonic shaping in the films of Wes Anderson / Ben Winters – Kieslowski’s *musique concrète* / Joseph G. Kickasola – Gus Van Sant’s soundwalks and audio-visual *musique concrète* / Danijela Kulezic-Wilson – Blowin’ in the wind: music and meaning in the Coen Brothers’ films / Matthew McDonald – Sound and uncertainty in the horror films of the Lewton Unit / Michael Lee – Conducting the composer: David O. Selznick and the Hollywood film score / Nathan Platte – The Stanley Kubrick experience: music, firecrackers, disorientation, and you / Kate McQuiston – The filmmaker’s contract: controlling sonic space in the films of Peter Greenaway / Ian Sapiro – The attractions of repetition: Tarantino’s sonic style / Lisa Coulthard – Dream timbre: notes on Lynchian sound design / Isabella van Elferen.
 Rez. (Pontara, Tobias) in: *Svensk tidskrift för musikforskning* 95, 2013, S. 174–176.
 Rez. (Stefania Marghitu) in: *Popular Music and Society* 37,3, July 2014, S. 376–379.
- Wierzbicki, James Eugene / Platte, Nathan / Roust, Colin (eds.): *A Routledge Film Music Sourcebook*. New York, NY/Abingdon, Oxon: Routledge 2012, xv, 389 S.
- Wiese, Epi: The Shape of Music in *The Rules of the Game*. In: *Quarterly Review of Film Studies* 7,3, Summer 1982, pp. 199–210.
- Wigmore, Juliet: Sex, violence and Schubert. Michael Haneke’s *La Pianiste* and Elfriede Jelinek’s ‘Die Klavierspielerin’. In: *Processes of Transposition: German Literature and Film*. Ed. by Christiane Schönfeld, in coll. with Hermann Rasche. Amsterdam; New York: Rodopi 2007, S. 293–306 (Amsterdamer Beiträge zur neueren Germanistik. 63.).
- Wilcox, Rhonda V. / Cochran, Tanya R. (eds.): *Investigating “Firefly” and “Serenity”: Science Fiction on the Frontier*. London/New York: Tauris 2008, xi, 290 S. (Investigating cult TV.).
 See esp.: Lerner, Neil: Music, race, and paradoxes of representation: Jubal Early’s musical motif of barbarism in *Objects in Space* (183–190); Neal, Christopher: Marching out of step: Music and otherness in the *Firefly/Serenity* saga (191–200).
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Wolff, Stephan: *Gustav Mahler – ein Weltenregisseur. Das Filmmusikhafte und die Filmästhetik in seinem Werk*. Kleinmachnow: Musicalegenda 2012, 163 S.

Wulff, Hans J.: Militärmusiken im dramatischen Feld des Spielfilms. In: *Popularisierung und Artifizialisierung in der Militärmusik*. [Dokumentation zum gleichnamigen Symposium vom 6. bis 7. September 2011 in Bonn]. Hrsg. v. Michael Schramm. Bonn: Militärmusikdienst der Bundeswehr 2012, S. 1–18 (Militärmusik im Diskurs. 7.).

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Über Subtextualität als affektrelevantes Funktionselement von Filmmusik.

Wulff, Hans J.: Gemeinsames Musizieren im Film: Notizen zu einer dramaturgischen Elementarfunktion. In: *Zeitschrift Ästhetische Bildung* 4,2, 2012.

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Über die Effekte gemeinsamen Musizierens auf die Binnenkohäsion sozialer Gemeinschaften sowie die musikalische Darstellung von „Kollektivität“.

Wulff, Hans J.: Vom Kanon zur Volxmusik. Arne Birkenstocks und Jan Tengeler’s Film *Sound of Heimat* (2012). In: *Lied und populäre Kultur / Song and Popular Culture. Jahrbuch des Deutschen Volksliedarchivs Freiburg* 58, 2013 [Themenheft „Song und populäres Musiktheater“], S. 241–248.

Wulff, Hans J.: Textsemantische Grundlagen der Analyse von Musikszene und musikalischen Inserts. In: *Kieler Beiträge zur Filmmusikforschung*, 9, 2013, S. 224–292.

„Musikalische Szenen“ gehen oft über die klare Einbindung in den narrativen Kontext hinaus, setzen Überschussbedeutungen frei oder machen Tiefenbedeutungen erschließbar; oft können sie eine schnell erkennbare ästhetische Eigenständigkeit beanspruchen. Es gibt eine ganze Reihe von mächtigen Klammern, die die *relative Autonomie* von Szenen oder Sequenzen begründen, das sollten die vorgängigen Überlegungen unterstreichen: Kriterien der *Situation* oder *Szene* selbst einschließlich der Körperlichkeit des Handelns, des *Thematischen*, des *Stilistischen*, des *Modalen*, schließlich natürlich des *Narrativen*. In allen diesen Beispielen kann Musik als Mittel eingesetzt werden, die Sequenz von der Umgebung abzugrenzen. Für die Textsemantik des Films können Musiken von ausgesprochen zentralem Belang sein. Sie sind kein schmückendes Beiwerk, sondern in oft komplizierter Weise Teil der filmischen Darstellung, Element der Repräsentationsmodalitäten und Teil des sinnlichen Angebots des Films, das eine unter Umständen ganz eigene Bindung zwischen Leinwand und Zuschauer stiftet. (Artikel)

Wulff, Hans Jürgen: 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 from the outset is 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. (Vorlage)

Wulff, Hans J.: *Finale all’opera*: Wenn Filme opernhafte enden. In: *Cinema* (Zürich) 59, 2013, S. 59–67.

Yacavone, Daniel: Spaces, Gaps, and Levels. From the Diegetic to the Aesthetic in Film Theory. In: *Musik, Sound, and the Moving Image* 6,1, 2012, S. 21–37.

Younger, Richard: Song in Contemporary Film Noir. In: *Films in Review* 45,7–8, July-Aug. 1994, S. 48+ (insges. 3 S.).

The writer discusses how songs have become increas-

ingly important in modern film. With their added element of lyrical text and because of the psychological undercurrent found in many films noir, songs have been used to foreshadow events, develop themes, further plots, indicate a character's mood, and underscore irony. The songs in the musical scores of the following films are discussed: *Someone To Watch Over Me*, *Sea Of Love*, *Scarlet Street*, *Farewell My Lovely*, *Detour*, *Out Of The Past*, and *Blue Velvet*. [Art Abstracts]

Zapletal, Miloš: *Ďáblova past*. Několik poznámek k úloze hudby v "barokním" filmu. In: *Opus musicum: hudební revue* 44,4, 2012, S. 17–27 .

This study brings a neo-formalist analysis of the film *Ďáblova past* (1961) by the Czech director František Vláčil (1924–1999). In terms of methodology, the analysis is based on Russian and American formalists and on cognitive psychology. On the first sight a conventional historical film, it works with combinations

of a whole and detail, with light and especially with music in an unusual way. The music for the film *Ďáblova past* was composed by Zdeněk Liška (1922–1983), an unjustly forgotten Czech composer, who became Vláčil's court composer and is signed under Vláčil's most famous film pieces like *Marketa Lazarová*, *Údolí včel* etc. (Vorlage)

Zenck, Martin: Zur Funktionalität/Dysfunktionalität und Autonomie von Musik und Film. In: *Wechselwirkungen. Neue Musik und Film*. Hrsg. v. Jörn Peter Hiekel. Hofheim am Taunus: Wolke 2012, S. 65–79.

Żukowska, Izabela: *Muzyka Wojciecha Kilara w filmach Andrzeja Wajdy*. Opole: Scriptorium Wydawn. Naukowe 2013, 131 S. (Seria Scriptorium: Kultura.).