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Musik im Animationsfilm: Arbeitsbibliographie Zusammengestellt von Hans J. Wulff und Ludger Kaczmarek

Mit einer Einleitung von Matthias C. Hänselmann: Phasen und Formen der Tonverwendung im Animationsfilm*

Der Animationsfilm ist ein von Grund auf synthetisches Medium: Alle visuellen Aspekte – und das wird besonders am Zeichentrickfilm deutlich – müssen zunächst künstlich erzeugt werden. Es müssen Serien syntagmatisch kohärenter Bewegungsphasenbilder hergestellt werden, ehe diese durch einzelbildweise Abfotografierung auf den Filmstreifen gebracht werden können, von wo aus sie sich dann unter geeigneten Vorführbedingungen als konsistenter, flüssiger Bewegungsablauf auf die Leinwand projizieren lassen.

Was für den Bildbereich gilt, ist im Tonbereich grundsätzlich nicht anders. Auch die akustischen Komponenten eines Animationsfilms müssen zunächst künstlich hergestellt werden, bevor sie mit dem Bildmaterial zusammenkopiert werden können. Gespräche müssen bildsynchron eingesprochen, Geräusche erzeugt und Musik eingespielt werden, ehe sich der Animationsfilm als das audiovisuelle Medium konstituiert, als das man ihn seit den 1930er Jahren kennt.

Das ist evident, da die Kader für Kader vonstattengehende Aufzeichnung der Bildspur jede zusammenhängende Aufnahme von etwaigen szenischen Originalgeräuschen unmöglich macht. Gleichzeitig bedeutet das, dass die Bild- und die Tonspur des Animationsfilms sich in einer sehr freien und d. h.: in einer flexiblen und kreativ gestaltbaren Beziehung zueinander befinden. Diese künstlerische Freiheit wurde bereits sehr früh bemerkt und experimentell ausgetestet, ehe sich audiovisuelle Strategien für den Animationsfilm festigten, die bis heute auch im kommerziellen Mainstreamfilm Verwendung finden.

Der folgende Abriss der wichtigsten Entwicklungslinien der Tonverwendung im Animationsfilm legt das Hauptaugenmerk auf den grafisch-malerischen Zeichentrickfilm, da es sich bei diesem 1) um

die lange Zeit dominante Animationsform handelt, 2) gerade der Zeichentrickfilm Prinzipien der animationsspezifischen Musikverwendung hervorgebracht hat und diese Prinzipien 3) dann auch von anderen Animationsfilmformen übernommen wurden bzw. sich prinzipiell auf diese übertragen lassen.

Versuche der organischen Verbindung von dynamischer Malerei (als was sich der Zeichentrickfilm auffassen lässt) mit koordiniert organisierten Tönen (als was man Musik ansehen kann) begannen Anfang des 20. Jahrhunderts mit eher technisch-wissenschaftlicher Zielsetzung denn mit künstlerisch-kreativen Ambitionen. Es war Rudolf Pfenninger, der bereits um 1922 während seiner Arbeit bei der Münchener Lichtspielkunst AG (EMELKA) damit begann, unter dem Stichwort „gezeichnete Musik“ bzw. „tönende Handschrift“ ein System zur Erzeugung synthetischen Tons zu entwickeln, indem er zunächst mit einem Stift per Hand auf ein Blatt Papier grafische Zeichen auftrug. Anschließend fotografierte er diese direkt mit der Filmkamera ab, um sie so auf einen Lichttonfilmstreifen zu bringen, der dann – von einer Seleniumzelle abgelesen – zum ersten Mal die seiner künstlich hergestellten Zeichnungen entsprechenden Töne hörbar werden ließ. Ähnliche Versuche fanden ungefähr zeitgleich u. a. in Russland statt mit den Experimenten von Arseni Michailowitsch Awraamow, dem bis 1930 entwickelten Variophon von Evgeny Sholpo und dem Vibroexponator von Boris Yankovsky, der 1932 fertiggestellt wurde. All diese Versuche folgten jedoch einer primär wissenschaftliche Motivation.

Erstmals stärker künstlerisch setzte László Moholy-Nagy die Technologie des synthetischen Lichttons für sein *Tönendes ABC* (1932) ein, indem er die Buchstaben des Alphabets zunächst fotografisch auf

die Tonspur eines Filmstreifens brachte und dann die Buchstaben noch einmal als optische Elemente in die Bildfelder des Films aufnahm. Auf diese Weise erreichte Moholy-Nagy, dass dem Zuschauer zugleich die optische Darstellung des Alphabets sowie dessen akustische Übersetzung durch die Lichttonabtastung des Projektors präsentiert werden konnte. Diese Idee wurde ab 1938 von Norman McLaren aufgegriffen und weiterentwickelt, so dass er etwa in *Boogie-Doodle* (1941) sogar eine Kombination von synthetischem und natürlichem Ton verwendete. Mehrere folgten nach, wie beispielsweise auch Bruno Böttge, der 1966 für das DEFA-Studio grafisch Silhouettenketten gestaltete und diese Zackschrift auf die Lichttonspur eines Films übertrug.

Ungefähr zur gleichen Zeit, als diese ersten Versuche zur Herstellung von Geräusch und Musik mit den Mitteln der Malerei unternommen wurden, suchte man auch nach Prinzipien und Verfahren, wie bereits vorbestehende Musik in ein harmonisches Zusammenspiel mit animierten Bildinhalten zu bringen sei. Es war der Pionier des kameralosen Films Hans Lorenz Stoltenberg, der in seiner Schrift *Reine Farbkunst in Raum und Zeit und ihr Verhältnis zur Tonkunst* von 1920 neben Walter Ruttmann als einer der Ersten theoretische Überlegungen zu den Möglichkeiten einer harmonischen Verbindung von visuellen und akustischen Syntagmen anstellte und dabei auch explizit den Film als Medium zur Realisierung einer solchen Synthese miteinbezog. Auch wenn er selbst nur wenige Anstrengungen unternahm, seine Theorie in die Praxis umzusetzen, so konnte er doch bereits 1937 in der zweiten Auflage seines Bändchens u. a. auf Walter Ruttmanns *Lichtspiel Opus 1* und Oskar Fischingers *Komposition in Blau* (1935) verweisen.

Diese beiden Arbeiten waren durchweg abstrakt, wurden von – teils eigens komponierten – Musikstücken begleitet und zielten derart auf eine symbiotische Verbindung von Ton und Musik, dass wechselseitig die akustische Dimension der Filme die visuelle und umgekehrt die visuelle Dimension die akustische erhellen, vertiefen und in ihrer ästhetischen Wirkung steigern sollte. Sowohl Ruttmann als auch Fischinger machte sich dabei den Umstand zunutze, dass die einzelbildweise Aufnahmetechnik des Animationsfilms eine Zuordnung des Bildbereichs zum Tonbereich bis auf $\frac{1}{24}$ einer Sekunde genau zulässt, also eine quasi kaderngenaue Abstimmung von Bild und Ton möglich ist.

Die Organisation der Bildelemente erfolgte – und damit wirkten die beiden prägend für den Animationsfilm – in der Regel nach Gesetzmäßigkeiten der

Tonpsychologie, die Ruttmann und Fischinger auf die Gestaltung des „dynamisierten Bildes“ übertragen. So wird das Lauterwerden eines Tones beispielsweise mit dem Anwachsen eines Bildelements parallelisiert; kurzen, schrillen Tönen werden spitze, kurz aufblitzende Formen zugeordnet; „dunkle“ Klangfarben bestimmter Instrumente der Tonspur werden mit dunklen Farben in der Bildgestaltung korreliert etc.

Ruttmann erstellte insgesamt vier „Lichtspiele“, deren erstes bereits am 27. April 1921 öffentlich uraufgeführt wurde, sowie eine Reihe weiterer, meist zu Werbezwecken bestimmter abstrakter Tonkurzfilme wie etwa die Filme *Der Sieger* für Excelsior Reifen und *Das Wunder* für Kantorowicz-Liköre (beide 1922). Fischinger fertigte zwischen 1921 und 1925 vier als „Studien“ bezeichnete abstrakte Tonfilme an und ist vor allem auch für seine Arbeiten *Allegretto* (1936), *Komposition in Blau* (1935) und *An Optical Poem* (1937) bekannt.

Betrachtet man die Entstehungszeiten besonders der frühen Werke, fällt auf, dass sie im Zeitraum vor der Etablierung des eigentlichen Tonfilms liegen. Tatsächlich entwickelte vor allem Fischinger vor der Erfindung und Etablierung des Lichttonverfahrens eine Technik zur synchronen Wiedergabe von Schallplatten- und Filmaufzeichnungen, die sich wahrscheinlich am Prinzip des Kinetophonographen von Thomas Alva Edison orientierte. Seine Expertise in der harmonischen Kopplung von abstrakten Bildelementen mit Musikstücken brachte Fischinger während seines Amerikaexils in Kontakt zu einem anderen großen Pionier des „tönenden Trickfilms“: zu Walt Disney.

Obwohl es immer noch häufig zu lesen ist, war Disney nicht der Erste, der einen mit Tonspur versehenen (gegenständlichen) Zeichentrickfilm fertigte. Bereits im April 1926 hatte das Studio Max Fleischers mit dem sechsminütigen *My Old Kentucky Home* (1926) die erste Folge der „Song Car-Tunes“ produziert. Diese Cartoon-Serie nutzte den von Lee de Forest auf Basis des Triergon-Verfahrens entwickelten Phonofilm, eine frühe Form des Lichttonfilms, bei dem akustische Informationen fotografisch aufgezeichnet werden und sich mittels Verstärker und Lautsprecher wieder abspielen lassen. Fleischers Cartoons fanden aber nicht in erster Linie deshalb starken Gefallen beim Publikum, weil sie eine besonders ansprechende Ton-Bild-Verbindung herstellten, sondern vor allem, weil sie die Zuschauer durch ihr „Bouncing Ball Sing-Along“ zu aktivem Mitsingen animierten: Während der Film akustisch ein bestimmtes populäres Lied wiedergab, wurde dem Zuschauer gleichzeitig visuell der Liedtext dar-

geboten und – nach einem Prinzip, wie es noch heute beim Karaoke Verwendung findet – mittels eines von Silbe zu Silbe weiterhüpfenden Balls angezeigt, wann welches Wort zu singen sei. Diese kurzen, in eine narrative Struktur eingebundenen Lieder zum Mitsingen waren ungemein beliebt, auch wenn sich ihre Gesamtqualität auf keinem sonderlich hohen Niveau bewegte.

Auch Paul Terrys früher Tonzeichentrickfilm *Dinner Time*, ein nachsynchronisierter Cartoon aus der „Aesop’s Fables“-Serie der Van Beuren Studios, der am 14.10.1928 Premiere hatte, konnte, was die akustisch-visuelle Gestaltung betrifft, nicht überzeugen und fiel – da ihm eine involvierende Anbindung der Zuschauer fehlte, wie sie die „Car-Tunes“ Fleischers boten – beim Publikum durch.

Gegenüber diesen Vorläufern war *Steamboat Willie*, der erste Ton-Cartoon Disneys, der am 18. November 1928 zur Erstaufführung kam, ein Meilenstein in der audiovisuellen Animationsgestaltung und wirkte prägend für alle folgenden Ton-Cartoons. Während vor allem Paul Terry und anfangs auch Fleischer im Tonfilm primär die Möglichkeit zur Herstellung eines umfassenderen Spektakels sahen und zunächst entsprechend lärmende Filme produzierten, zeigte Disney von Beginn an ein ausgeprägtes Bewusstsein und ein feines Gespür für die adäquate Korrelierung von Ton und Bild und schuf ein audiovisuelles Gestaltungsverfahren, das mit dem Namen seiner berühmtesten Figur auf immer verbunden bleiben wird: das Mickey-Mousing.

Technisch realisieren lässt sich diese symbiotische Verbindung von Bild und Ton auf zwei Arten, und entsprechend kann man zwischen einer animationsorientierten Vertonung und einer tonorientierten Animation unterscheiden. Bei ersterer, die auch zumindest in Amerika, dem Heimatland des Mickey-Mousing, historisch gesehen die frühere Form ist, wird zunächst die Animation hergestellt und dann passend dazu eine Begleitmusik erzeugt. Um diese Musik möglichst taktgenau einzuspielen, entwickelte Walt Disneys Bruder Roy zusammen mit dem Animator Ub Iwerks ein Verfahren, das 1928 als Patent eingereicht wurde und das zunächst die Anfertigung eines Zeichentrickfilmnegativs vorsah, dessen Tonspur vorerst frei gelassen wurde. Aus diesem Filmmaterial erzeugte man dann einen „Partiturfilm“, d. h. einen Filmabzug, auf den zusätzlich zur Zeichentrickhandlung per Hand eine Folge von auf und ab hüpfenden Bällen gemalt wurde, die gemäß ihrer Auf- und Abbewegung dem Studioorchester zur metrischen Orientierung diente. Dieser Partiturfilm wurde dann so auf eine Leinwand projiziert, dass er den Musikern und Geräuschemachern des Studios, die gleichzeitig die zugehörige Tonspur einspielten,

mittels der Ballbewegung die Geschwindigkeit ihres Spiels und den Zeitpunkt des Geräuscheinsatzes anzeigte. Aus dem dabei aufgenommenen Tonspurnegativ und dem Zeichentrickfilmnegativ wurde dann abschließend ein synchroner Zeichentricktonfilm zusammenkopiert. Präzisiert wurde dieses Verfahren durch den Einsatz eines Metronoms, dessen Einsatz Wilfred Jackson im Disney-Studio einführte. Später revolutionierte Carl Stalling dieses Prinzip durch seine Click-Tracks, bei denen es sich um metrisch exakte Taktschläge handelte, die den Musikern des Studioorchesters während den Tonaufnahmen über Kopfhörer vorgespielt wurden und die – anders als die Metronomschläge bei Jacksons Prinzip – in der späteren Tonspur nicht hörbar waren.

Bei der tonorientierten Animation ist dagegen die musikalische Einspielung bereits vor der Animationsarbeit gegeben und die Animation orientiert sich streng an den Vorgaben der Tonaufnahme. Diese Form des Mickey-Mousing hat sich letztlich durchgesetzt, vor allem wohl deshalb, weil sie das besondere zeichentrickliche Potential ausschöpfen kann, das darin besteht, dass die *frame-by-frame*-Filmerzzeugung eine aufs Einzelbild exakte Taktung zur Tonspur erlaubt. Diese technische Variante des Mickey-Mousing brachte es mit sich, dass zwischen der Herstellung der eingespielten Partituren und der Fertigung der Animation mitunter eine lange Zeit und wie beispielsweise bei Disneys *Snow White* (1937) über drei Jahre liegen konnten.

Die Möglichkeit der kadergenauen Synchronisierung von Ton und Bild schöpfte Disney bereits in *Steamboat Willie* mustergültig aus, indem er nicht nur bestimmten Objekten und Handlungen der Bildebene rein illustrativ passende Geräusche auf der Tonspur zuordnete und eine begleitende Musikuntermalung hinzufügte, sondern die enge Korrelationierbarkeit von Bild und Ton zur Herstellung einer höchst künstlerischen textuellen Überstrukturierung nutzte. So bewegen sich die Figuren nicht nur im Takt der Musik, sondern vollführen Handlungen, deren Geräusch sich minutiös in die Struktur der Musikbegleitung fügt, bis letztlich ununterscheidbar ist, ob die akustische Dimension die visuelle illustriert oder die visuelle die akustische. Die enge Interaktion von Ton und Bild, die seit 1929 insbesondere in den Episoden der „Silly Symphonie“-Serie des Disney-Studios perfektioniert wurde, nutzte Disney beispielsweise kreativ, um mittels der Tonspur dem Zuschauer Vorausdeutungen über das künftige Bildgeschehen zu geben, um punktuell stark affektiv wirkende Kontraste zwischen Ton und Bild zu installieren oder um musikalisch Spannungsbögen über dem Bildgeschehen zu errichten.

Kennzeichnend für Disney war dabei, dass er sich vornehmlich symphonisch-klassischer Musik bediente, die seinem Anspruch entsprach, künstlerische Animation auf höchstem Niveau zu schaffen. Dieses Bestreben gipfelte 1940 in *Fantasia*, dem dritten abendfüllenden Zeichentrickfilm Disneys, der in Zusammenarbeit mit dem von Leopold Stokowski geleiteten Philadelphia Orchestra entstand und auf Basis klassischer Orchesterwerke von Bach bis Stravinsky acht thematisch voneinander unabhängige Musik-Cartoons bietet. An der Entwicklung des Bach-Segment dieses ästhetisch ambivalenten Konzeptfilms beteiligte sich u. a. auch Oskar Fischinger, der seine Zusammenarbeit mit Disney allerdings nach einer Phase frustrierender Meinungsverschiedenheiten hinsichtlich der künstlerischen Umsetzung aufkündigte und bezeichnenderweise auch auf eine namentliche Nennung im Filmcredit verzichtete. Der Film, für den William Garity mit dem sogenannten Fantasound ein eigenes Surround-Sound-System entwickelte, zerfällt in Sequenzen, die wie reiner Kitsch wirken, und Abschnitte hoher animatorischer Artistik. Von den zeitgenössischen Kritikern und Filmtheoretikern wurde er überwiegend negativ bewertet, er floppte beim Publikum und führte aufgrund seiner extremen Produktionskosten fast zum Bankrott des Disney-Studios. Gleichwohl beeinflusste er die Ton-Bild-Koordination im Animationsfilm nachhaltig, rief mit dem Musik-Cartoon eine eigene Zeichentrickgattung ins Leben und zog eine ganze Reihe von Persiflagen und Nachahmungen nach sich, angefangen bei Robert Clampetts *Corny Concerto* (1943) über die Musik-Cartoons Chuck Jones wie *Long-Haired Hare* (1949), *Rabbit of Seville* (1950), *What's Opera Doc?* (1957) oder *Baton Bunny* (1958) und Tex Averys *Magical Maestro* (1952) bis hin zu den Parodien *Opera* (1973) und *Allegro Non Troppo* (1976) von Bruno Bozzetto und den didaktischen *Ten Pieces* (2014) von Oliver Symth.

Dem symphonisch-klassizistischen Selbstverständnis Disneys setzte dabei besonders das Warner-Studio sarkastisch-kakophone Musikinterpretationen entgegen, die nicht nur die verwendeten Stücke aus dem klassischen Konzertrepertoire veralberte, sondern auch die Aura der Hochkultur und Kunstmusik insgesamt dekonstruierte. Es war besonders die Aggressivität, mit der das Warner-Studio gegenüber Disney Position bezog, und nicht so sehr der Umstand, dass man ab 1940 meist auf populäre Unterhaltungsmusik und Brass-Orchester zurückgriff, denn bereits seit den frühen 1930er Jahren hatte das Fleischer-Studio für seine Cartoons vor allem Jazz-, Blues- und Black-Musik verwendet und sich damit von Beginn an klar gegenüber dem Disney-Studio

positioniert. Dem Trend, der populären Tanzmusik vor der klassischen den Vorzug zu geben, schloss sich letztlich selbst das Disney-Studio mit seinem zweiten Musik-Langfilm *Make Mine Music* (1946) an, in dem Stücke u. a. von Benny Goodman und den Andrews Sisters verwendet wurden.

Doch der ideologische Konflikt zwischen Disneys Hochkulturpathos auf der einen und den avantgardistischen Bestrebungen insbesondere der Warner-Cartoons auf der anderen Seite beschränkte sich nicht auf die Verwendung unterschiedlicher Musikstile. Trotz oder gerade wegen der extremen Perfektion, zu der das Mickey-Mousing im Disney-Studio geführt wurde, war vor allem auch dieses Verfahren bald negativ konnotiert und als sklavisches, unkreatives Prinzip verschrien. Carl Stalling und Scott Bradley bemühten sich während ihrer Arbeit für die Warner- und MGM-Cartoons in offener Ablehnung des Mickey-Mousing, wie es bei Disney praktiziert wurde, um einen freieren und flexibleren Einsatz der Musik: Ihre Kompositionen liegen locker über der Bildhandlung, akzentuieren bestimmte Geschehnisse, bereiten musikalisch Pointen in den Gagbändern der Animation vor und liefern zum Bildgeschehen musikalisch Beiträge von humoristischem Eigenwert, wenn beispielsweise der Auftritt einer in Rot gekleideten Schönheit mit der populären Melodie von „The Lady in Red“ (Allie Wrubel, 1935) unterlegt wird oder eine Szene, in der eine Figur eine andere aufzufressen versuchte, ironisch von dem Schlager „A Cup of Coffee, a Sandwich, and You“ (Joseph Meyer, 1925) begleitet wird.

Mit dem Ende des traditionellen Package Booking (Hauptfilm plus Cartoons plus Wochenschau) und dem Aufkommen des kaum oder nur limitiert animierten starren Fernsehcartoons verlor sich die Technik des Mickey-Mousing jedoch fast vollständig und wird aufgrund des Fehlens einer kreativen Weiterentwicklung heute oft antiquiert und kurios empfunden und – wenn überhaupt – primär zur Kommunizierung von Nostalgie oder Albernheit verwendet.

Es war vor allem auch der Fernsehcartoon, der über Jahrzehnte hinweg den originellen Umgang mit den akustischen Möglichkeiten des Animationsfilms blockierte, indem er den narrativen Schwerpunkt ganz auf den Voice-Over-Erzähler, die Figurenrede und die mal mehr mal weniger motivierte Begleitmusik verlagerte. Dieser Umstand führte auch zu jener kritischen Auffassung verschiedener Theoretiker des Animationsfilms, die besagt, dass es sich beim Zeichentrickfilm um ein dominant visuelles Medienformat handelt – eine Auffassung, die sich zunehmend und zu recht radikalisierte, als es besonders seit dem Aufkommen der Fernsehcartoons nach

1950 zu einer derart extremen Überbetonung des auditiven Bereichs kam, dass Kritiker häufig von illustrierten Hörspielen oder bebilderten Radiosendungen sprachen. Wenn nach 1950 nach innovativen Bild-Ton-Korrelationen gesucht wurde, so geschah dies – mit einigen Ausnahmen wie etwa Chuck Jones *Now Hear This* (1962) – meist abseits des etablierten Animationsfilmbetriebs in den Arbeiten experimenteller Künstler und Gruppierungen wie beispielsweise Norman McLaren, Yōji Kuri, der UPA oder Zagreb Film.

Entsprechend zeigt der Einsatz von Musik und Ton im heutigen (narrativen) Animationsfilm kaum noch größere Unterscheidungsmerkmale zur Musik- und Tonverwendung im dominanten Realfilm. Die Musikspur wird auch im Animationsfilm inzwischen mit rein struktureller Funktion verwendet, etwa zur Klammerung und homogenen Verbindung einzelner Einstellungen oder Erzählabschnitte. Sie wird eingesetzt, um den Zuschauer mittels Leitmotiven in der Handlung zu orientieren oder Figuren zu charakterisieren. Und sie wird kommentativ eingesetzt, um beispielsweise das affektive Potential romantischer Szenen durch eine geeignete Musikuntermalung zu steigern oder – im Gegenteil – um dieses zu konterkarieren.

Allein in animatorisch gestalteten Musikvideos, die aufgrund ihres Formats prädestiniert scheinen für kreative Ton-Bild-Lösungen, werden weiterhin intensiver Experimente unternommen. Die Arbeiten von Anthony Francisco Schepperd für die Band Blockhead oder für Jack White, Danger Mouse und Daniele Luppi geben dafür ebenso beispielhaft Belege wie etwa Cyriak Harris' Musikvideo für die Band Eskmo. Gerade diese Beispiele lassen erkennen, dass Lösungen für eine adäquate Ton-Bild-Verbindung nicht mehr vordergründig in den traditionellen Verfahren der Tonpsychologie oder des Mickey-Mousing gesucht werden, die in der Regel eine feinteilige Abstimmung der akustischen und visuellen Filmelemente fordern, sondern in der gewissermaßen „suprasegmentalen“ strukturellen Korrelation von Intro, Verse, Chorus, Bridge/Solo, Outro auf der Tonseite mit geeigneten gecyclten oder geloopten Animationssegmenten auf der Bildseite. Die genannten Beispiele zeigen aber auch, dass das Potential für eine innovative Ton-Bild-Kombination im Animationsfilm noch längst nicht ausgeschöpft ist.

* Der vorliegende Text basiert auf Ergebnissen, die im Zusammenhang der Arbeit an meiner Dissertation *Der Zeichentrickfilm. Eine Einführung in die Semiotik und Narratologie der Bildanimation* gewonnen wurden, die im Frühjahr 2016 in der Reihe *Schriften zur Kultur- und Mediensemiotik* im Verlag Schüren, Marburg, erscheinen wird.

Arbeitsbibliographie von Hans J. Wulff u. Ludger Kaczmarek

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Aloff, Mindy: *Hippo in a Tutu: Dancing in Disney Animation*. New York: Disney Ed. 2008, 175 S.

The ballet for hippo ballerinas and their crocodile cavaliers (plus a corps de ballet of ostriches and elephants) set to Ponchielli's "Dance of the hours" in *Fantasia* (1940) is one of the best-loved scenes in all the Disney animated features. Many viewers may not realize, however, that this ballet is no mere generalized parody of ballet mannerisms, but is in fact a deeply informed, affectionate parody of a famous scene choreographed by George Balanchine for the film *Goldwyn Follies* (1938) and starring his wife, the ballerina movie star Vera Zorina. With this sequence as a point of departure, the book examines the roles that dance, dancing, and choreography play in the Disney animated shorts and features. This chronicle both analyzes and celebrates dance in the Disney studios' work, while also investigating behind the scenes to find out how Disney's animated dance sequences have been made.

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Arfini, Maria Teresa: Abstract Film as Viewable Music: Early Experiments of Hans Richter, Walther Ruttmann and Oskar Fischinger. In: *Music in Art: International Journal for Music Iconography* 38,1/2, 2013, S. 213–221.

With the development of the cinematic technology, the time element could be applied to the painting and musical structures could be correlated to moving image. The German dada painter Hans Richter (1888–1976) turned away in 1917 from expressionism, deciding “to paint completely objectively and logically” and in 1921 he premiered his first animated film, *Rhythmus I* which is organized on the principle of counterpoint between the vertical dimension (simultaneity of elements on the screen) and horizontal dimension (succession of elements over time). The ten-minute long *Lichtspiel Opus I* by Walther Ruttmann (1887–1941), created in 1919–1920, is structured like a music piece with three movements, and in each of these we can see a thematic work with contrasting themes and their variations. The score for string quartet accompaniment, includes color pictures of the film with indicated repeats and changes, in order to allow the musicians to synchronize playing with the film projection. Influenced by Ruttmann’s experiments, Oskar Fischinger (1900–1967) made between 1929 and 1934 fourteen *Studien*, attempting to create a “visual music” with a perfect synaesthetic integration of images and music.

Arnell, Richard: Composing for Animation Film. In: *Composer* 73, Summer 1981, S. 8.

Describes the planning, production, and performance of a ten-minute computerized animated film – *Dilemma*, by John Halas – for which the electronic score was made by the author and David Henson, a former pupil at Trinity College, London (Abstract by F. Routh).

Arvey, Verna: Present Day Musical Films and How They Are Made Possible. In: *The Etude* 49, Jan. 1931, S. 16–17, 61 u. 72.

Nachdr. in: *Celluloid Symphonies: Texts and Contexts in Film Music History*. Ed. by Julie Hubbert. Berkeley, CA: University of California Press 2011, S. 156–163.

[T]his article describes how new technology was affecting the recording of music and the conceptualization of music in the early sound film. In particular, the sound editing technology allowed filmmakers to experiment with musical presentations not tied to diegetic musical performance and cinematic realism. Thus, sound editing liberated sound from the image and helped to liberate music from a visualized-music-only policy.

Although the ‘click-track’ approach to synchronization is not described, the author does mention the role of animated films in the process of coordinating the image and sound for this non-diegetic film music.

Austen, Jake: Hidey hidey hidey ho—boop-boop-a-doop! The Fleischer Studio and Jazz Cartoons. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 61–66.

Max and Dave Fleischer were known to produce markedly edgier cartoons in their studio than their chief competitor, Walt Disney. Incorporating inventions of collaborators, they pioneered the use of sound in animated films, and eventually produced an entire series of cartoons based on and accompanied by jazz. Louis Armstrong, Cab Calloway, and other major musicians agreed to appear in these shorts, which typically began with the artists briefly performing live, then the song would turn into often wildly, fantastically conceived cartoons. Many of these films were questionable for their racial and sexual imagery, but the musicians found them to be ideal advertisements of their forthcoming concert appearances (Abstract by A. Balog).

Austen, Jake: Rock ’n’ Roll Cartoons. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 173–191.

Focuses on the music of animated shorts primarily from the beginning to the television era.

Babulewicz, Katarzyna: Jakie dźwięki powinny towarzyszyć wizycie psa w muzeum? Wokół muzyki w serialu animowanym *Reksio* oraz jej twórcy. In: *Kwartalnik młodych muzykologów* 23,4, 2014, S. 21–45.

[What sounds should accompany a dog while visiting a museum? Around film scores in an animated series *Reksio* and its author.]

Examines the problem of music in the cultic Polish *Reksio* series that was produced between 1967 and 1990 by Studio Filmow Rysunkowych in Bielsko-Biala. The main area of interest is the form of music and its diverse features and functions. The interview with the composer Zenon Kowalowski and a visit to the Studio Filmow Rysunkowych in Bielsko-Biala served as points of departure. A detailed analysis of the music are based on videos and scores (which have been kindly shared by SFR). The first part contains a brief biography of the composer’s art. The second part is a collection of different types of information (working method for film music, its

features and the composer's memories and anecdotes associated with the production of the series), which were collected during the interview. The third part is a detailed analysis of one episode of the series (the details of solutions specified by the composer have been indicated). The fourth part is an attempt to determine the common characteristics of music throughout the series. Features that had been specified by the composer himself and the set of other regularities were identified, especially the original meaning assigned to specific instruments, articulation, form, and texture, as well as the most common ways of expressing certain emotions and moods. Based on a dissertation *Muzyka Zenona Kowalowskiego do wybranych odcinków serialu "Rek-sio"*.

Baldwin, Frances Novier: *The Passage of the Comic Book to the Animated Film: The Case of the "Smurfs"*. M.A. thesis, Denton, TX: University of North Texas 2011, iv, 56 S.; URL: <<http://digital.library.unt.edu/ark:/67531/metadc84167/>>.

The purpose of this study is to explore the influence of history and culture on the passage of the comic book to the animated film. Although the comic book has both historical and cultural components, the latter often undergoes a cultural shift in the animation process. Using the *Smurfs* as a case study, this investigation first reviews existing literature pertaining to the comic book as an art form, the influence of history and culture on *Smurf* story plots, and the translation of the comic book into a moving picture. This study then utilizes authentic documents and interviews to analyze the perceptions of success and failure in the transformation of the *Smurf* comic book into animation: concluding that original meaning is often altered in the translation to meet the criteria of cultural relevance for the new audiences.

Barham, Jeremy: Recurring Dreams and Moving Images: The Cinematic Appropriation of Schumann's Op. 15, No. 7. In: *19th-Century Music* 34,3, Spring 2011, S. 271–301.

Schumann's music took its place alongside that of many other nineteenth-century composers in the lexicon of silent-film accompaniment. Evidence of early-twentieth-century scoring practices indicates that "Träumerei" quickly proved to be an especially popular choice for scenes of pathos and romance. This appropriation is viewed in the context of the piece's general reception history and the tradition of its concert performance in isolation from the rest of op. 15 (and in any number of instrumental arrangements) that had come to a peak at this time. The assumption of "Träumerei" into the world of film is explored with

reference to the aesthetics and changing cultural economies of Schumann's own compositional activities, the nineteenth-century Biedermeier Hausmusik tradition, and the "child" topos. The emergence of a "Träumerei" protocol in film scoring is uncovered in an examination of its continued appearance in animated and live-action sound cinema from the 1930s to the present day. The risks of semantic impoverishment of the music through clichéd film usage are assessed.

Barrier, Michael: *The Animated Man: A Life of Walt Disney*. Berkeley/Los Angeles/London: University of California Press 2007, xviii, 393 S. Nachdr. 1998.

Barrier, Michael: *Hollywood Cartoons: American Animation in Its Golden Age*. New York/Oxford: Oxford University Press 1999, xviii, 648 S.

Barrier, Mike: An Interview with Carl Stalling. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 37–60.

An interview with the American composer of music for cartoons.

Barrios, Richard: *Dangerous Rhythm: Why Movie Musicals Matter*. Oxford/New York: Oxford University Press 2014, xi, 276 S.

Includes the chapter "Painting the clouds: *Snow White*, *South Park*, and other ways to animate a musical".

Bathey, Bret: An Animation Extension to Common Music. In: *Proceedings of the Eighth Biennial Symposium on Arts and Technology at Connecticut College, March 1–3, 2001*. [Ed. by] Libby Friedman. New London, CT: Center for Arts and Technology, Connecticut College [2001], 6 S.; URL:

<<http://www.mti.dmu.ac.uk/~bbathey/Words/Bathey-AECM-010226.pdf>>.

The Animation Extension to Common Music (AECM) version 1 is a set of extensions to the Common Music (CM) infrastructure. These extensions allow musical event algorithms authored in CM to also generate scripts to control a computer animation environment. The current version of AECM works with Common Music 1.4 and generates MaxScript, the scripting language for 3-D Studio Max 2.5. While facilitating the use of algorithmic methods for generation of both audio and visual events, it can encourage reconceptualization of relationships between sound and image mediums. Examples are provided from the author's recent work *Writing on*

the Surface for computer-realized sound and image.

Bathey, Bret Franklin: *Writing on the Surface: A Work for Computer-Realized Video, Animation, and Music*. Ph.D. thesis, Seattle, WA: University of Washington, Center for Advanced Research Technology in the Arts and Humanities (CARTAH) and School of Music Computer Center (SMCC) 2001 [2000], 1 DVD, 15 min. + Abstract, 1 S.

Beauchamp, Robin: *Designing Sound for Animation*. Amsterdam/Boston: Elsevier / Focal Press 2005, xxi, 192 S. + 1 DVD-Video.

2nd ed., Waltham, MA: Focal Press 2013.

Beeler, Stan: Songs for the Older Set: Music and Multiple Demographics in *Shrek*, *Madagascar* and *Happy Feet*. In: *Children's Film in the Digital Age: Essays on Audience, Adaptation and Consumer Culture*. Ed. by Karin Beeler & Stan Beeler. Jefferson, NC: McFarland 2015, S. 28–36.

Belousova, Sofya: “*Terror in a Three Piece Suit*” and “*Orchis*” Music Scores. M.M. thesis, Los Angeles, CA: University of California, Los Angeles 2012, 32 S.; URL:

<<https://escholarship.org/uc/item/9x12z99c>>.

My Master's Thesis revolves around “*Terror In A Three Piece Suit*”, a short animated film, and an excerpt from “*Orchis*”, a contemporary ballet. – “*Terror in a Three Piece Suit*” is a wonderful short animated film directed by Ariel Goldberg. The film develops the story of a clerk with an overactive mind who imagines monstrous happenings behind the door to the boss's office. First premiered in June, 2012 “*Terror In A Three Piece Suit*” has already become an official selection of several major film festivals including the Los Angeles International Children's Film Festival, San Diego International Children's Film Festival, New Orleans International Children's Film Festival, to name but a few. Additionally, the music for “*Terror In A Three Piece Suit*” was highly recognized by such acclaimed industry professionals as Jorge Calandrelli, Grammy Award winning and Oscar nominated composer; Peter Golub, an Award winning composer and director of the Sundance Film Music Program; and Colette Delerue, the wife of the late Oscar winning legendary Hollywood composer Georges Delerue, and the Head of the Georges Delerue Memorial Foundation. The score for “*Terror In A Three Piece Suit*” is a combination of four live instruments (flute/piccolo, clarinet/bass clarinet, oboe, violin) and a mockup. I composed, orchestrated, programmed and conducted the score. – “*ORCHIS*” is a contemporary ballet.

For my thesis I am submitting an excerpt from it. The score for “*Orchis*” is a combination of a live solo cello and a mockup. The overall composition is full of ambience created by electronic instruments with high piano ringing tones and long low cello notes. The music was inspired by the beautiful photographs of Cemal Ekin who was able to capture the frozen beauty of dead flowers. I composed, orchestrated, programmed and conducted the score.

Bendazzi, Giannalberto / Ceconello, Manuele / Michelone, Guido: *Coloriture: Voci, rumori, musiche nel cinema d'animazione*. Bologna: Ed. Pendragon 1995, 357 S. (Le sfere. 4.).

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.

Berthomé, Jean-Pierre: Le rendez-vous manqué: Les Noirs, le jazz et le “cartoon”. In: *Positif* 472, juin 2000, S. 101–103.

On the representation of Afro Americans and of Jazz music in American animated films and cartoons of the World War II era. Discusses especially the work of Bob Clampett and Isadore Frelleng.

Bonanomi, Claudio / Gajani, Donatella / Vitali, Maurizio: *Il giallo e il grigio: Animazione musicale e pensionati*. Bologna: Ed. CLUEB 1992. (Musica e scienze umane. 8.).

Bond, Jeff: *Tiny Tune Titans*. In: *Film Score Monthly* 4,7, 1999, S. 22–28.

Bootz, Philippe / Hautbois, Xavier: Analyse en UST et en MTP de *Rhythm 21* de Hans Richter. In: *Musimédiane: Revue audiovisuelle et multimédia d'analyse musicale* 5, Mar. 2010: Les unités sémiotiques temporelles: Enjeux pour l'analyse et la recherche; URL:

<<http://www.musimediane.com/spip.php?article114>>.

An analysis of the animated film *Rhythm 21* by the filmmaker Hans Richter (1888–1976), conducted with both temporal semiotic units (UST) and temporal motives with parameters (MTP) models. The selection of the relevant variables necessary for modelling in MTP and their variation are studied. The results of the analysis are presented in the form of an animation and in the body of the text. A comparison of the two analyses reveals their complementarity.

Borodin, Boris Borisovič: ‘Kinematograf’ Vladimira Gorovica. In: *Fortepiano* 1, 2008, S. 19–29.

[Vladimir Horowitz's cinematography.]

Examines the impact of technology and of aesthetics of feature and animated films on the performance art of Vladimir Horowitz, with examples of the pianist's interpretation of Musorgskij's *Kartinki s vystavki*, of transcription of Saint-Saëns's *Danse macabre*, and of Liszt's second rhapsody (Abstract by E. Živcov).

Bosc, Michel: *L'art musical de Walt Disney: L'animation de 1928 à 1966*. Paris [u.a.]: L'Harmattan 2013, 250 S.

Bouënard, Alexandre / Gibet, Sylvie / Wanderley, Marcelo M.: Hybrid Inverse Motion Control for Virtual Characters Interacting with Sound Synthesis. In: *The Visual Computer* 28,4, Apr. 2012, S. 357–370; URL:

<<http://hal.inria.fr/hal-00763280/PDF/VC11.pdf>>.

The ever growing use of virtual environments requires more and more engaging elements for enhancing user experiences. Specifically regarding sounding virtual environments, one promising option to achieve such realism and interactivity requirements is the use of virtual characters interacting with sounding objects. In this paper, we focus as a case study on virtual characters playing virtual music instruments. We address more specially the real-time motion control and interaction of virtual characters with their sounding environment for proposing engaging and compelling virtual music performances. Combining physics-based simulation with motion data is a recent approach to finely represent and modulate this motion-sound interaction, while keeping the realism and expressivity of the original captured motion. We propose a physically-enabled environment in which a virtual percussionist interacts with a physics-based sound synthesis algorithm. We introduce and extensively evaluate the Hybrid Inverse Motion Control (HIMC), a motion-driven hybrid control scheme dedicated to the synthesis of upper-body percussion movements. We also propose a physics-based sound synthesis model with which the virtual character can interact. Finally, we present an architecture offering an effective way to manage heterogenous data (motion and sound parameters) and feedback (visual and sound) that influence the resulting virtual percussion performances.

Bovier, François: Du film direct au son animé. In: *Dissonanz/Dissonance* 94, Jun. 2006, S. 10–13.

Considers how the relationship between sound and image may be characterized. The evolution of the audiovisual in film from the 1920s through the early 21st century and ideas such as animated sound are discussed (Abstract by D. Hosford).

Bradley, Scott: Music in Cartoons. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 115–120.

Bradley, Scott: Personality on the Sound Track: A Glimpse Behind the Scenes and Sequences in Film-land. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 121–124.

Bravo, Fernando: *The Influence of Music on the Emotional Interpretation of Visual Contexts*. M.Sc. thesis, Ames, IA: Iowa State University 2011, vi, 107 S.; URL: <<http://lib.dr.iastate.edu/etd/12094/>>.

This thesis explores the effects of music upon the cognitive processing of visual information. The objective is to address how alterations of specific aspects within the musical structure may influence the interpretation of visual scenarios. – Background is provided from film-sound theory, studies of the expressive capabilities of sound in film, theories of connotation related to musical tonality, music cognition and implications of neuroscientific research on human emotion. Two studies follow, one empirical and the other the creation of an intermedia-based analytical tool supporting experimental design. – The empirical research is focused on the influence of tonal dissonance, using an invariant visual scene. The results show strong evidence in support of the effect of tonal dissonance level (in film music) on interpretations of emotion in a short animated film. These confirm previous research by this author on how music may assign meaning within audiovisual contexts. – The design of experimental intermedia tools is aimed at exploring the various ways in which music may shape the semantic processing of visual contexts, and to analyze how these processes might be evaluated in an empirical setting. These designs incorporate a variety of potential variables in both musical sound and transformations of the visual stimuli for experimental purposes. – The conclusion discusses further research envisioned for systematic evaluations of the multiple and subtle ways music functions in the comprehension of visual domains.

Bravo, Fernando: Changing the Interval Content of Algorithmically Generated Music Changes the Emotional Interpretation of Visual Images. In: *Sound, Music, and Motion: 10th International Symposium, CMMR 2013, Marseille, France, October 15–18, 2013. Revised Selected Papers*. Ed. by Mitsuko Aramaki, Olivier Derrien, Richard Kronland-Martinet & Solve Ystad. Cham [u.a.]: Springer International

2014, S. 494–508. (Lecture Notes in Computer Science. 8905.).

The ability of music to influence the emotional interpretation of visual contexts has been supported in several psychological studies. However, we still lack a significant body of empirical studies examining the ways in which specific structural characteristics of music may alter the affective processing of visual information. The present study suggests a way to use algorithmically generated music to assess the effect of sensory dissonance on the emotional judgment of a visual scene. This was examined by presenting participants with the same abstract animated film paired with consonant, dissonant and no music. The level of sensory dissonance was controlled in this experiment by employing different interval sets for the two contrasting background music conditions. Immediately after viewing the clip, participants were asked to complete a series of bipolar adjective ratings representing the three connotative dimensions (valence, activity, and potency). Results revealed that relative to the control group of no music, consonant background music significantly biased the affective impact by guiding participants toward positive valence ratings. This finding is discussed in terms of interval content theory within the general perspective of post-tonal music theory and David Temperley's probabilistic framework (model of tonalness).

Breaux, Richard M.: "I'm a Cartoon!": The *Jackson Five* Cartoon as Commodified Civil Rights & Black Power Ideologies, 1971–1973. In: *Journal of Pan African Studies* 3,7, 2010, S. 79–99.

With the December 2009 release of Disney's *The Princess and the Frog* and the continued airing of the animated series *The Boondocks* (November 6, 2005–Present) and *Little Bill* (November 28, 1999–July 2, 2007), television viewers and moviegoers seem to forget that just over forty years ago, it was rarely if ever a time when non-stereotypical, minstrel-type caricatures did not represent the only images of African Americans in animated film or television. The *Jackson Five* animated series (September 11, 1971 – September 1, 1973) became only the second animated television series starring more than one non-stereotypical African American character to air on a major television network, and was one of the longest running cartoons with non-stereotypical African Americans as title characters excluding *Fat Albert & the Cosby Kids* (September 9, 1973 – August 29, 1984) until 1999. In many ways, the *Jackson Five* animated series was to cartoons, what Michael Jackson was to MTV

(Music Television). Rather than the first (MTV played Joan Armatrading, Gary Bonds, Tina Turner, and Prince before Jackson), both helped the Jackson 5 and Michael Jackson appear as creators of media equal opportunity for future Black entertainers while opening more doors for white and black media capitalists to profit from black cultural production and expression.

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 weiterer 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 Animation of Sound. In: *The Illusion of Life: Essays on Animation*. Ed. by Alan Cholodenko. Sydney: Power Publications / Australian Film Commission 1991, S. 67–112.

Wiederabgedr. in: *Movie Music: The Film Reader*. Ed. by Kay Dickinson. London/New York: Routledge 2003, 133–142. (In Focus / Routledge Film Readers.).

Surveys animated music films in the mid-20th c., with particular attention to the output of the Disney and Warner Brothers studios.

Brophy, Philip: An Interview with John Zorn. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 263–268.

Browning, Mark: *Wes Anderson: Why His Movies Matter*. Santa Barbara, CA: Praeger 2011, xiii, 190 S. (Modern Filmmakers.).

U.a. zu Rolle und Einfluss von Musik in Wes Andersons Animationsfilm *Fantastic Mr. Fox* (2009).

Brysch, Klemens / Bullerjahn, Claudia / Haug, Tanja: Musik im japanischen Zeichentrickfilm am Beispiel *Akira*. In: Krahe, Hans / Pabst, Eckhard / Struck, Wolfgang (Hrsg.): *FFK 11. Dokumentation des 11. Film- und Fernsehwissenschaftlichen Kolloquiums an der Christian-Albrechts-Universität Kiel, Oktober 1998*. Hamburg: Kovač 1999, S. 166–174 (Schriften zur Kulturwissenschaft. 29.).

Buchsbaum, Tony: That's All Folks! Cartoon Songs from *Merrrie Melodies & Looney Tunes*. In: *Sound-track: The Collector's Quarterly* 20,80, Winter 2001, S. 13. Buerger, Megan: Greatest Hits. In: *Wall Street Journal – Eastern Edition* 261,67, 22.03.2013, S. D5.

The article reviews several animated film songs including “Be Our Guest” by Alan Menken, “Circle of Life” by Tim Rice and Elton John, and “You’ve Got a Friend in Me” by Randy Newman, featured respectively in the animated films “Beauty and the Beast,” “The Lion King,” and “Toy Story.”

Bujacz, Janusz: Muzyka w filmie animowanym. In: *Acta Universitatis Lodziensis* 50, 1979, S. 191–200.

[Music in animated cartoons.] – Discusses theoretical and technical problems, and describes specific features of music composed for cartoons (Abstract by B. Brzezińska).

Burešová, Alena: Die Legende vom Rattenfänger in der tschechischen Kultur. In: *Musicologica Olomucensia* 5, 2000, S. 31–37.

U.a. zum Animationsfilm *Krysař* von Jiří Bárta (1986). – A myth of the Pied Piper of Hamelin is among those central topics of European culture which, over time, lose their connection with their original model and become symbols for a specific situation, quality, or character. Focus is on the theme of the Pied Piper in the context of Czech culture from the earliest days to the present time. Various treatments of the legend in different art forms (i.e., literature, drama, music, and plastic arts) as well as its connection with historical events are explored. The topic is represented through the following genres in works by Czech composers: song, opera, ballet, symphony, program music, comedy, and marionette film for adults. The ballet *Krysař* by Pavel Bořkovec, and the stop-motion-animated feature film by Jiří Bárta with music by Michael Kocáb are among the remarkable adaptations of this theme.

Cacqueray, Elizabeth de: Music, Poetry, Realism: Benjamin Britten and His Film Scores. In: *Anglo-phonica: French Journal of English Studies* 11, 2002, S. 227–236.

At the very beginning of his career, between 1935 and 1939, Britten composed scores for the soundtracks of 19 documentaries, two animated films, and one feature film. His music was used after his death in at least three other feature films: *Fanny and Alexander* (Bergman, 1983), *War Requiem* (Jarman, 1989), and *The Children* (Palmer, 1990). Several of these productions are examined. Britten always found inspiration in lit-

erature and his film music is exceptionally well-suited to a study of the intertextual relations between literature, music, and images. The emphasis is on the essential role of W.H. Auden's poetry in the two documentaries that are analyzed, *Coal Face* (Alberto Cavalcanti) and *Night Mail* (Harry Watt and Basil Wright). The innovative use of sound—music and voices—removes the documentary from an everyday story, and makes the former a film-opera. Although *Night Mail*, which uses synchronized dialogue, seems to tend more towards realism, the inclusion of a poem by Auden towards the end moves it closer to poetic realism. This somewhat antagonistic relationship between synchronized sound and the imaginary was noted by Lotte Reininger, who made animated films for which Britten also composed a score [*Die Tocher*, 1937]. In this case, Britten's music, in conjunction with the animated image, creates a visual and musical poetry. If the work of the documentary movement in Great Britain had a strong influence on British cinema, this influence is as much in the poetic aspect as in its realistic components.

Cadoz, Claude / Luciani, Annie / Florens, Jean-Loup: Physical Models for Music and Animated Image: The Use of CORDIS-ANIMA© in *Esquisses – A Music Film* by ACROE. In: [*The Human Touch*.] *Proceedings of the 1994 International Computer Music Conference. Organised by International Computer Music Association and Danish Institute of Electroacoustic Music September 12–17, 1994*. Wayne Siegel, Conference chairman. San Francisco, CA: International Computer Music Association 1994, S. 11–18; URL:

<<http://quod.lib.umich.edu/cgi/p/pod/dod-idx/physical-models-for-music-and-animated-image-the-use.pdf?c=icmc;idno=bbp2372.1994.005>>.

The multi-sensory and retroactive simulation technique of physical objects, applied to sound and animated images creation, was introduced by the ACROE in 1978. Consequently, two fundamental research axes concerning the application of computer science to artistic creation have been studied: the instrumental gesture in the frame of the creator-computer relation, which gave rise to the development of force feedback gestural transducers, and recently of the modular force-feedback keyboard, and modeling and simulation of multi-sensorial physical objects, which gave rise to the development of the CORDIS-ANIMA system. Thus, in the framework of computer science, artistic creation disposes of a material of a new nature. This material is based on a deep symbiosis between sound and image in the heart of phenomena and objects directly manipulated by hand and gesture. *Esquisses* was AC-

ROE's first creation performed thanks to COR-DIS-ANIMA material. The purpose and the structure of the work are presented here, as well as its realization processes, the specificities of the implemented models for the sound and visual production, and their symbiosis.

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

Darin: "Music in the Films of Pixar Animation Studios" (13–42).

Carbullido, Sherri: *Spirituality, Aesthetics, and Aware: Feeling Shinto in Miyazaki Hayao's "My Neighbour Totoro"*. M.A. thesis, Victoria, BC: University of Victoria 2013, 137 S.; URL:

<<https://dspace.library.uvic.ca/handle/1828/5061>>.

The thesis will explore the idea of feeling Japanese spirituality of Shinto through a contemporary work of art, the animated film *My Neighbour Totoro* (1988). The idea of a felt spirituality revolves around Shinto's notion of kami, divine entities whose existence becomes manifest through one's feeling and perception to awe-inspiring things of the natural world and the aesthetic notion of aware, an immediate felt emotional response that coincides as the response/reaction when coming into contact with awe-inspiring things. This thesis conceives aware to be the meeting point in which the human and kami world converge, a Shinto concept known as shin-jin-gitsu, or the meeting of the human spirit with kami. This thesis will uncover themes of Shinto spirituality through a close reading of the functionality of specific components of the film: music, setting, characters, character interactions, and symbolism. Themes such as nature, community, symbolism and the role of aesthetics within the film will be discussed to showcase the idea of a spiritual encounter. It is a spiritual encounter/meeting that is facilitated through the aesthetics and components of the film which elicits a response of aware from the viewer.

Cardle, Marc / Barthe, Loic / Brooks, Stephen / Robinson, Peter: Music-Driven Motion Editing: Local Motion Transformations Guided by Music Analysis. In: *Proceedings: The 20th Eurographics UK Conference, De Montfort University, Leicester, UK, June 11–13, 2002*. Sponsored and supported by Eurographics. Los Alamitos, CA: IEEE Computer Society 2002, S. 38–44; URL:

<<https://web.cs.dal.ca/~sbrooks/projects/motionSynthesis/Brooks-Eurographics-2002.pdf>>.

This paper presents a general framework for synchronising motion curves to music in computer

animation. Motions are locally modified using perceptual cues extracted from the music. The key to this approach is the use of standard music analysis techniques on complementary MIDI and audio representations of the same soundtrack. These musical features then guide the motion editing process. It allows users to easily combine different aspects of the music with different aspects of the motion.

Care, Ross: Cinesymphony: Music and Animation at the Disney Studio 1928–1942. In: *Sight & Sound* 46, 1, Winter 1976–77, S. 40–44.

Care, Ross: Symphonists for the Sillies: the Composers for Disney's Shorts. In: *Funnyworld* 18, Summer 1978, S. 38–48.

Care, Ross B.: Threads of Melody: The Evolution of a Major Film Score – Walt Disney's *Bambi*. In: *The Quarterly Journal of the Library of Congress* 40,2, Spring 1983, S. 76–98.

Care, Ross: Melody Time. In: *Soundtrack: The Collector's Quarterly* 8,31, 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.

Care, Ross: Make Walt's Music: Music for Disney Animation, 1928–1967. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 21–36.

Traces the evolution of Disney's film music from their inception until Walt Disney's death in 1967. The careers of several composers are documented, among them Carl Stalling (1891–1971), who left Disney in 1930, Bert Lewis (active from 1930 to 1935), as well as Frank Churchill (*Snow White and the Seven Dwarfs*, 1937, and *Bambi*, 1942) and Leigh Harline (best known for *Pinocchio*, 1940). Paul Smith composed scores for 70 scores (1936–53); Oliver Wallace was active from 1936 to 1963. George Burns adapted Čajkovskij's music for the score of *Sleeping Beauty* (1959), and supervised *101 Dalmatians* (1961). After Disney's death, animated features fell on hard times in general, and the genre would not come back into its own until *The Little Mermaid* (1989) initiated a whole new vogue of animated film musicals culminating with *Beauty and the Beast* (1991), both scored by the team of Alan Menken and Howard Ashman. Also to be noted is the work of the songwriting brothers Richard and Robert Sherman, hired in 1961, who scored *Mary Poppins* (1962) and *The Jungle Book* (1967), among other hits (Abstract by A. Balog).

Carroll, Joe: Sound Strategies. In: *Animatrix: A Journal of the UCLA Animation Workshop*, 7, 1993, S. 31–36.

Carson, Charles: “Whole New Worlds”: Music and the Disney Theme Park Experience. In: *Ethnomusicology Forum* 13,2, Nov. 2004, S. 228–235.

One can easily discover the value of music in the “Disney Experience” by tracing its role throughout the history of the company, from its early use in cartoons to its current incarnation as a stand-alone product (for example, soundtrack recordings). In this paper, I explore some of the ways in which music operates in the Disney theme park experience. In the context of Walt Disney World, my belief is that music functions in at least three specific capacities: 1) music links current Disney experiences to (often romanticized) experiences of the past through nostalgia; 2) music defines the boundaries which separate “same” from “other” in terms of both geography and, ultimately, identity; 3) and music serves as an index for the “Disney Experience” in general; an experience which itself is built upon a commixture of the aforementioned modes of identity and nostalgia.

Chan, Crystal: How to Write a Film on a Piano. In: *Sight & Sound* NS 24,4, April 2014, S. 52–53.

On avantgardistic music in the films of Norman McLaren.

Chen, Kuen-Meau / Shen, Siu-Tsen / Prior, Stephen D.: Using music and motion analysis to construct 3D animations and visualisations. In: *Digital Creativity* 19,2, June 2008, S. 91–104.

This paper presents a study into music analysis, motion analysis and the integration of music and motion to form creative natural human motion in a virtual environment. Motion capture data is extracted to generate a motion library, this places the digital motion model at a fixed posture. The first step in this process is to configure the motion path curve for the database and calculate the possibility that two motions were sequential through the use of a computational algorithm. Every motion is then analysed for the next possible smooth movement to connect to, and at the same time, an interpolation method is used to create the transitions between motions to enable the digital motion models to move fluently. Lastly, a searching algorithm sifts for possible successive motions from the motion path curve according to the music tempo. It was concluded that the higher ratio of rescaling a transition, the lower the degree of natural motion.

Cheng, Hui Tung Eos: *Singable Translating: A Viewer-oriented Approach to Cantonese Translation of Disney Animated Musicals*. Ph.D. thesis, Hong Kong: The Chinese University of Hong Kong 2013, 438 S.

Abstract in: *Dissertation Abstracts International* A 75,7(E), Jan. 2015.

This research focuses on singable translating in the Cantonese dubbed version of Disney animated musicals, one of the most complicated – but at the same time one of the most neglected – translational activities. The present research is a pioneer attempt at an in-depth study of the relationship between the target text and four major components of the multimedial presentation respectively, namely, the source music (one-melody relationship, the time-related elements, and rhyming), the source text (semantic fidelity, semantic deviation and semantic anomaly), the source images (word-image relationship), and the target viewer (immediate comprehensibility), hoping to shed new light on this complicated yet neglected translational activity. A viewer-oriented approach for translating dubbed songs into Cantonese is identified.

Cheng, Xingwang: Zǎoqí zhōngguó dònghuà diànyǐng yīnyuè jíqí lìshǐ dìwèi. In: *Zhōngyāng Yīnyuè Xuéyàn xuébào* 115,2, 2010, S. 53–62.

[Musik im frühen chinesische Animationsfilm und ihr historischer Status.]

The first Chinese animated film music was that for the short *Luotuo xianwu* (“Dancing Camel”) in 1935, around the time when sound films (made in China from 1930) began to dominate the market; the first phase of animated film music in China lasted until 1949 as a period of initial exploration and limited development. During these 14 years, it engaged with the anti-Japanese War and subsequent Civil War, and its relation to society should not be neglected; it was also associated with the exploration of other elements in film making (language, scene, etc.) at the time. He Lüting’s score for an animation sequence inserted into Yuan Muzhi’s *Dushi fengguang* (“Scenes of City Life”, 1935) was the first piece of creative music used with animation in China. The peak of the early period was Lu Zhongren’s music for China’s first animated feature, *Tie Shan gongzhu* (“Princess Iron Fan”), directed by the Wan brothers (Wan Guchan and Wan Laiming) in 1941.

Chusid, Irwin: Raymond Scott, Accidental Music for Animated Mayhem. In: *The Cartoon Music Book*.

Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 151–160.

Even though Scott (1908–94) himself never wrote a score for an animated feature, his programmatic late-1930s novelty jazz instrumentals have been used in countless cartoons.

Cipolloni, Marco: “Como un pequeño ciclón”: La lunga corsa di Speedy Gonzales, tra connotazione linguistica, musica e pubblicità. In: *Dubbing Cartoonia: Mediazione interculturale e funzione didattica nel processo di traduzione dei cartoni animati*. A cura di Gian Luigi De Rosa. Casoria (Napoli): Loffredo University Press 2010, S. 29–45. (Margens: Oltre la traduzione. I.).

Clague, Mark: Playing in 'Toon: Walt Disney's “Fantasia” (1940) and the Imagineering of Classical Music. In: *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America* 22,1, Spring 2004, S. 91–109.

Examines the innovations in recording and photography with the 1940 production of “Fantasia,” by Walt Disney in the United States. Mechanical reproduction of the classical music for the animated film; Conceptions of art music as a moral force for community uplift; Use of color, image, pattern and narrative to articulate musical experience for the audience.

Cohen, Thomas E.: The Click Track. The Business of Time: Metronomes, Movie Scores and Mickey Mousing. In: *Sound and Music in Film and Visual Media: An Overview*. Ed. by Graeme Harper, Ruth Doughty & Jochen Eisentraut. London/New York: Continuum 2009, S. 100–113.

Comerford, Lucy / Comerford, Peter J.: *Dan and the Magic Musician: An Initiative by the Royal College of Organists Which Involves Us All*. In: *Organists' Review* 94,4, Nov. 2008, S. 34–37.

Dan and the Magic Musician is a CGI animated short film about a boy being introduced to the organ. The Royal College of Organists commissioned the film; the authors wrote the script, and it was animated by Karl Abson, of the School of Informatics at the University of Bradford, as his masters' thesis project. It is hoped that the film will help teachers include the organ in school music curricula and inspire more young persons to choose to study the instrument. An accompanying website, www.danmagic.org, provides additional information about organs as well as resources for teachers and parents to find each other, and publicizes organ-related events in the U.K.

Comuzio, Ermanno: Eventi musicali. In: *Cineforum* 39,381, gen./feb. 1999, S. 11–13.

On the importance of music for the 1990s animated film. – La colonna sonora dei film: *Il principe d'Egitto* (musica di Hans Zimmer e canzoni di Stephen Schwartz); *Mulan* (musica di Jerry Goldsmith e canzoni di Matthew Wilder); *La gabbianella e il gatto* (musica di David Rhodes. *Riferimenti alle colonne sonore* di Alan Menken (con testi di Ashman e Tim Rice).

Conrich, Ian / Tincknell, Estella (eds.): *Film's Musical Moments*. Edinburgh: Edinburgh University Press 2006, xiii, 226 S. (Music and the Moving Image.).

Darin: 1. Jazz, Ideology and the Animated Cartoon.

Cook, Malcolm: Visual Music in Film, 1921–1924: Richter, Eggeling, Ruttman. In: *Music and Modernism, c. 1849–1950*. Ed. by Charlotte de Mille. Newcastle upon Tyne: Cambridge Scholars 2011, S. 206–228.

During the early 1920s Hans Richter, Viking Eggeling, and Walther Ruttmann produced a series of abstract animated films whose focus on qualities such as movement, rhythm, tempo, mood, counterpoint, harmony and composition was more akin to the concerns of music than the representational narratives that were characteristic of cinema in this period. All three of these artists were significantly influenced by music: Richter's interest in counterpoint was provoked by discussions with composer Ferruccio Busoni; Busoni also proved an influence on Eggeling who was a pianist and whose father owned a music shop; Walther Ruttmann was a cellist and violinist. The influence of music in their works can be understood in two very different ways; on the one hand the non-representational quality of music can be seen as an inspiration to explore the unique qualities of the artist's own medium, music serves as an analogy for the interrogation of the nonrepresentational qualities of painting or film.

Cook, Malcolm: The Lightning Cartoon: Animation from Music Hall to Cinema. In: *Early Popular Visual Culture* 11,3, Aug. 2013, S. 237–254.

Discusses, among others, the work of J. Stuart Blackton and Winsor McCay in the USA, George Méliès in France, and Walter Booth in the UK.

Cook, Malcolm: Performance Times: The Lightning Cartoon and the Emergence of Animation. In: *Performing New Media, 1890–1915*. Ed. by Kaveh As-

kari, Scott Curtis, Frank Gray, Louis Pelletier, Tami Williams & Joshua Yumibe. New Barnet, Herts: John Libbey Publishing / Bloomington, IN: Distributed in Asia and North America by Indiana University Press 2015, S. 48–56.

The lightning cartoon act is an important example of a music hall performance which transferred into early moving images. It played a critical role in the formation of what would become known as animation not only in Britain, the primary focus of this chapter, but also worldwide. Key figures in the early history of animation are known to have performed this act, including J. Stuart Blackton and Winsor McCay in the United States, George Méliès in France and Walter Booth in the United Kingdom. This centrality of performance to animation has been highlighted in recent work by Donald Crafton [...].

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

A comprehensive introduction to the major trends in film scoring from the silent era to the present, focusing on dominant Hollywood practices and offering an international perspective by including case studies of the national cinemas of the UK, France, India, Italy, Japan, and the early Soviet Union. The book balances wide-ranging overviews of film genres, modes of production and critical reception with detailed non-technical descriptions of the interaction between image track and soundtrack in representative individual films. In addition to the central focus on narrative cinema, separate sections are also devoted to music in documentary and animated films, film musicals and the uses of popular and classical music in the cinema. The author analyses the varying technological and aesthetic issues that have shaped the history of film music, and concludes with an account of the modern film composer's working practices.

Rez. (Binns, Alexander) in: *Music & Letters* 91, 1, Def. 2008, S. 135.

Rez. (Rogers, Holly) in: *Twentieth-Century Music* 7,2, Sept. 2008, S. 245.

Rez. (Timm, Larry M.) in: *Journal of the Society for American Music* 8,3, Aug. 2014, S. 401.

Rez. (Thompson, Brian C.) in: *Fontes artis musicae* 56,4, Oct.–Dec. 2009, S. 428.

Corbett, John: A Very Visual Kind of Music: The Cartoon Soundtrack Beyond the Screen. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark &

Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 279–288.

Examines aesthetic and existential aspects related to animation.

Corradini, Bruno Ginnani: Chromatic Music. In: *Animation Journal* 4,2, [Spring] 1996, S. 78–84.

Reprint of an text by the Italian futurist from the year 1912.

Coyle, Rebecca: Hearing Screen Animation. In: *Metro* 161, Jun. 2009, S. 158–162.

On the sound for animated film in Australia.

Coyle, Rebecca (ed.): *Drawn to Sound: Animation Film Music and Sonicity*. London: Equinox / Oakville, CT: DBBC 2010, x, 258 S. (Genre, Music and Sound.).

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].

Inhalt: Coyle, Rebecca: Introduction: Audio Motion: Animating (Film) Sound. S. 1–13. – Coyle, Rebecca / Fitzgerald, Jon: Disney Does Broadway: Musical Storytelling in *The Little Mermaid* and *The Lion King*. S. 223–248. – Coyle, Rebecca / Morris, Peter: DreamWorking Wallace & Gromit: Musical Thematics in *The Curse of the Were-Rabbit*. S. 191–208. – Fitzgerald, Ian / Hayward, Philip: Resilient Appliances: Sound, Image and Narrative in *The Brave Little Toaster*. S. 160–172. – Goldmark, Daniel: Sonic Nostalgia and *Les Triplettes de Belleville*. S. 141–159. – Halfyard, Janet K.: “Everybody Scream!?”: Tim Burton’s Animated Gothic-Horror Musical Co-

medies. S. 25–39. – Hayward, Philip: Polar Grooves: Dance, Music and Musicality in *Happy Feet*. S. 90–103. – Imada, Kentaro: Lupin III and the *Gekiban* Approach: Western-styled Music in a Japanese Format. S. 174–189. – Inglis, Ian: Something Old, Something New, Something Borrowed... Something Blue: The Beatles' *Yellow Submarine*. S. 77–89. – Koizumi, Kyoko: An Animated Partnership: Joe Hisaishi's Musical Contributions to Hayao Miyazaki's Films. S. 60–74. – Lerner, Neil: Minstrelsy and Musical Framing in *Who Framed Roger Rabbit*. S. 104–119. – Tulk, Janice Esther: An Aesthetic of Ambiguity: Musical Representation of Indigenous Peoples in Disney's *Brother Bear*. S. 120–140. – Wells, Paul: Halas & Batchelor's Sound Decisions: Musical Approaches in the British Context. S. 40–59. – Yamasaki, Aki: *Cowboy Bebop*: Corporate Strategies for Animation Music Products in Japan. S. 209–222.

Rez. (Alexander, Helen) in: *Popular Music* 30,3, Oct. 2011, S. 475–476.

Rez. (Cooke, Mervyn) in: *Music, Sound, and the Moving Image* 5,2, Fall 2011, S. 179.

Coyle, Rebecca: Introduction: Audio Motion: Animating (Film) Sound. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 1–13. (Genre, Music and Sound.).

Coyle, Rebecca / Fitzgerald, Jon: Disney Does Broadway: Musical Storytelling in *The Little Mermaid* and *The Lion King*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 223–248. (Genre, Music and Sound.).

The overt deployment of Broadway musical-theater approaches in the films enabled Disney to launch a new generation of animation feature-film production. These provided a fertile ground for seeding future successes that radically changed animation production.

Coyle, Rebecca / Morris, Peter: DreamWorking Wallace & Gromit: Musical Thematics in *The Curse of the Were-Rabbit*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 191–208. (Genre, Music and Sound.).

Analyzes the feature film that arose from a collaboration between the successful British clay-animation studio Aardman Animation and a Hollywood partner, *Wallace & Gromit: The Curse of the Were-rabbit* (Nick Park and Steve Box, 2005). The music created by Julian Nott was informed by the studio's transition from a relative-

ly small company to a collaboration with a major US animation producer, DreamWorks Animation SKG, and their deployment of Hans Zimmer's musical approach.

Craig, Donald Duane: *Symphony by Numbers*. D.Mus.Arts thesis, Seattle, WA: University of Washington 2009, iii, 9 S. + 1 Videodisc (21 min) + 1 CD-ROM.

Music for Experimental films. Six movement intermedia art work. Accompanying DVD and CD-ROMs contain the images, music and files associated with this composition.

Curtis, Scott: The Sound of Early Warner Bros. Cartoon. In: *Sound Theory / Sound Practise*. Ed. by Rick Altman. New York/London: Routledge 1992, S. 191–203.

Cuthbert, Pamela: A Night at the Opera. In: *Take One* 6,16, 1997, S. 26–29.

Interview with Canadian animator Richard Condie on his computer generated opera film *La Sal-la* [Kurzfilm, Kanada 1996].

Dahl, Ingolf: Notes on Cartoon Music, 1949. In: *The Hollywood Film Music Reader*. Ed. by Mervyn Cooke. Oxford/New York: Oxford University Press 2010, S. 93–100.

Deneroff, Harvey: MTV Animation Putting Toons to Music. In: *Animation Magazine* 13,7, 1999 S.15–17.

Deneroff, Harvey: Famous's House of Animation-Creativity and Independence in Indian Animation. In: *Asian Cinema* 14,1, Spring-Summer 2003, S. 120–32.

Deutsch, Stephen: Aspects of Synchrony in Animation. In: *The Soundtrack* 1,2, 2008, S. 95–105.

Examines aspects of how sound (especially music) integrates with animated images and, especially, how synchrony between sound and image offers the viewer focal points of attention within the animation. It examines synchronic gestures in two animations – one abstract, the other representational and compares the use of synchronous sound in both. It places these two works in the context of animation generally and offers reflections on aspects of the relationship between sound and image in animated film. Links to the audio and video material described are offered in the body of the text.

Dickinson, Kay (ed.): *Movie Music: The Film Reader*. London/New York: Routledge 2003, viii, 207 S. (In Focus.).

Repr. 2007.

Darin: The Animation of Sound (133–142).

Dubowsky, Jack Curtis: The Evolving 'Temp Score' in Animation. In: *Music, Sound, and the Moving Image* 5,1, Spring 2011, S. 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.

Eastman, Patricia Lynn: *The Collateral Relationship between Sound Effects and Music in Selected Media*. M.A. thesis, San Jose, CA: San Jose State University 1994, x, 252 S.; URL:

<http://scholarworks.sjsu.edu/etd_theses/906/>.

Ehrbar, Greg: Cartoon Music: A Select Discography. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 289–298.

Ehrbar, Greg: 'Put One Note in Front of the Other': The Music of Maury Laws. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 193–199.

Farmer, Clark: "Every Beautiful Sound Also Creates an Equally Beautiful Picture": Color Music and Walt Disney's *Fantasia*. In: *Lowering the Boom: Critical Studies in Film Sound*. Ed. by Jay Beck & Tony Grajeda. Chicago, IL: University of Illinois Press 2008, S. 183–197.

Farnell, Andy: *Designing Sound*. Cambridge, MA: MIT Press 2010, 664 S.

Designing Sound teaches students and professional sound designers to understand and create

sound effects starting from nothing. Its thesis is that any sound can be generated from first principles, guided by analysis and synthesis. The text takes a practitioner's perspective, exploring the basic principles of making ordinary, everyday sounds using an easily accessed free software. Readers use the Pure Data (Pd) language to construct sound objects, which are more flexible and useful than recordings. Sound is considered as a process, rather than as data—an approach sometimes known as "procedural audio." Procedural sound is a living sound effect that can run as computer code and be changed in real time according to unpredictable events. Applications include video games, film, animation, and media in which sound is part of an interactive process.

Fitzgerald, Ian / Hayward, Philip: Resilient Appliances: Sound, Image and Narrative in *The Brave Little Toaster*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 160–172. (Genre, Music and Sound.).

Fitzner, Frauke: Lotte Reinigers Musikfilm *Papageno*: Die Rolle der Musik in der Produktion. In: *Kieler Beiträge zur Filmmusikforschung*, 8, 2012, S. 7–19.

Fleeger, Jennifer: *Mismatched Women: The Siren's Song Through the Machine*. Oxford/New York: Oxford University Press 2014, xi, 241 S. (Oxford Music/Media Series.).

Darin: 4. The Disney Princess: Animation and Real Girls (106–136).

Introduces readers to a lineage of women whose voices do not 'match' their bodies by conventional expectations, from George du Maurier's literary Trilby to Metropolitan Opera singer Marion Talley, from Snow White and Sleeping Beauty to Kate Smith and Deanna Durbin. The book tells a new story about female representation by theorizing a figure regularly dismissed as an aberration. The mismatched woman is a stumbling block for both sound and feminist theory, 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. The author broadens the traditionally cinematic context of feminist 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 fe-

male voice in historical debates over the emergence of new media and unravels the complexity of female representation in moments of technological change.

Friedwald, Will: I Kid Because I Love: The Music of *The Simpsons*. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 253–262.

Friedwald, Will: Sublime Perversity: The Music of Carl Stalling. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 137–140.

Friedwald, Will: Winston Sharples and the ‘Inner Casper’, or, *Huey Has Two Mommies*. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 161–168.

Explores the work of Sharples (1909–78), who is considered—along with Carl Stalling and Scott Bradley—one of the Three Greats of music for animated features. Sharples has spent the bulk of his career at Famous Studios.

Furniss, Maureen: Music in Art Animation. In: *Sound and Music in Film and Visual Media: An Overview*. Ed. by Graeme Harper, Ruth Doughty & Jochen Eisentraut. London/New York: Continuum 2009, S. 588–601.

Furniss, Maureen: John Whitney’s Path to IBM. In: *Animation Journal* 21, 2013, S. 26–46.

On the animator and composer.

Gabbard, Krin: Friz Freleng’s Jazz: Animation and Music at Warner Bros. In: *The Wiley-Blackwell History of American Film: Volume 2: 1929–1945*. Ed. by Cynthia Lucia, Roy Grundmann & Art Simon. Malden, MA: Blackwell 2012, S. 379–396.

Gabler, Neal: *Walt Disney: The Triumph of the American Imagination*. New York, NY: Knopf 2006, xx, 851 S. (A Borzoi Book.).

Mehrere Nachdr. – Mit Ausführungen zur Musik in *Bambi*, *Cinderella*, *Davy Crockett*, *Fantasia* und *Mary Poppins*.

Gage, Emma: A Walk through an American Classic. In: *Musical Offerings* 3,2, 2012, S. 61–74.

The music of Walt Disney’s classic films was written by a number of hand-picked composers who, working with Disney, ingeniously crafted the music to fit animation and bring musical inspiration to the homes of viewers leaving America and the world with a beloved legacy. Though Walt Disney was a cartoonist and not a

musician, music was given a distinct, almost central, role in the creation of his cartoons. Special techniques such as Mickey-mousing or the click track were developed by composers and used to synchronize this music and animation. These processes really began with Disney and have formed the basis for all music synchronized to cartoon animation. From the very beginning with Mickey Mouse, to *The Silly Symphonies*, to the beloved classic Disney movies music has been an ever-present and developing center. Walt Disney, though not a composer himself, hired a number of key composers from which we have many cherished melodies. Unlike most other cartoons Disney’s were focused on using music of the classical style rather than the popular style. The music from a number of classical composers was used or drawn upon as a model. Disney had a special purpose for the music in his animated films. Most of his films contained a story other than the music, but his movie *Fantasia* really seeks to find the purpose music itself has with visual interpretation. College students have done research on these ideas of simply listening to music or listening while seeing an image. All of Disney’s animated films would not be the classics they are without the music that holds them together. Disney music has become recognized as its own individual art form. It has inspired America to dream and to think more deeply than realized. Walt Disney’s indirect effect on music history may be considered a stretch, but there is no doubt that the music developed through Disney Bros. has left an inspiration on the hearts of Americans.

Gallo, Phil: Taking Flight. In: *Billboard* 123,11, 02.04.2011, S. 8.

The article reports on the motion picture soundtrack for “Rio,” an animated film which is to feature music by artists such as Taio Cruz, Will.i.am, and Sergio Mendes. It describes the unusually extensive marketing which the movie studio, Twentieth Century Fox, has undertaken. The soundtrack is influenced by Brazilian music, as the film is named after Rio de Janeiro, Brazil.

Galm, Eric A.: *Baianas, malandros, and Samba: Listening to Brazil through Donald Duck’s Ears*. In: *Global Soundtracks: Worlds of Film Music*. Ed. by Mark Slobin. Middletown, CT: Wesleyan University Press 2008, S. 258–280.

Explores Disney’s feature-length animated film, *The Three Caballeros* (1944), as a representative of cultural misrepresentation by Hollywood projects. Donald Duck travels to Latin America and joins with characters from Brazil and Mexico to form the titled trio. Analysis of the music used in

the film sheds light on how identity has been shaped through musical expression in both Brazilian cultural and broader global contexts. No black people are portrayed in the movie even though Brazil has a large population of African descendants. Disney's portrayal of Bahia is based largely on the figure of the *baiana*—the archetypal Bahian woman of African descent—the most famous of which was Carmen Miranda.

Garcia, Bob: *Batman, the Animated Series: Composing Music for Animation*. In: *Cinefantastique* 24/25 [= 6,1], Febr. 1994, S. 108–110.

On musical supervisor Shirley Walker.

Gengaro, Christine Lee: Art Music in the Abstract Animated Films of Oskar Fischinger and Mary Ellen Bute: Form, Structure, and Narrative. In: *Resonance: An Interdisciplinary Music Journal*, Spring 2006, 4 S.; URL:

<<http://resonanceinterdisciplinaryjournal.org/2006/Spring/gengaro/index.html>>.

Traces the artistic and commercial endeavors of two influential early filmmakers recognized for their innovative integration of music and image: Oskar Fischinger and Mary Ellen Bute. Film clips, still images, and audio excerpts provide a vivid demonstration of the musical and filmic landscapes explored by these two pioneers.

Geringer, John M. / Cassidy, Jane W. / Byo, James L.: Effects of Music with Video on Responses of Non-Music Majors: An Exploratory Study. In: *Journal of Research in Music Education* 44,3, Fall 1996, S. 240–251.

The purpose of this exploratory study was to investigate possible effects of visual information on nonmusic students' affective and cognitive responses to music. Excerpts were selected from compositions by Bach (abstract example) and Dukas (programmatic example) used in the movie *Fantasia*. One group of university nonmusic students viewed the video while hearing the music excerpts; a second group was presented the music only. All students (N = 103) completed cognitive listening tests based upon the excerpts, rated the music on Likert-type affective scales, and responded to two openended affective questions. Results indicated that there were no significant differences between presentations on the more abstract (Bach) excerpt. On the programmatic (Dukas) excerpt, mean scores of the music-plus-video group were higher than the music-only group on both cognitive and affective measures. However, effect sizes were not robust, and differences in cognitive scores were not independent of presentation order. Significantly

more subjects in the music-only group used analytical descriptions of music elements for both pieces of music than did the video-group subjects.

Geringer, John M. / Cassidy, Jane W. / Byo, James L.: Nonmusic Majors' Cognitive and Affective Responses to Performance and Programmatic Music Videos. In: *Journal of Research in Music Education* 45,2, Summer 1997, S. 221–233.

This study was designed to compare the effects of different kinds of visual presentations and music alone on university nonmusic students' affective and cognitive responses to music. Four groups of participants were presented with excerpts from the first and fourth movements of Beethoven's Symphony No. 6 in F major ("Pastoral"). Two groups heard music excerpts only, one interpretation conducted by Stowkowski and one by Bernstein. One of the video groups viewed corresponding excerpts from the movie *Fantasia* while listening to the Stowkowski recording. A second group viewed and listened to a performance video of the Vienna Philharmonic filmed during the Bernstein recording. All students (N = 128) completed cognitive listening tests based on the excerpts, rated the music on Likert-type affective scales, and responded to two open-ended questions. Significant effects of presentation condition were found. Cognitive scores were higher for the performance video than the music plus animation video on both movements. Scores for the two music-only presentations were not significantly different from each other or the two video presentations. Although affective ratings were not significantly different in magnitude between the presentation groups, the animation video (*Fantasia*.) presentation ranked consistently higher in affect than the other presentations. Implications of these results regarding the effects of different types of visual information presented to music listeners are discussed.

Gerulis, Saulius: Mindaugo Urbaičio muzika kino filmams (1976–2002). In: *Menotyra: Studies in Art* 14,1, 2007, S. 45–60; URL

<<http://www.lmaleidykla.lt/menotyra/2007/1/3838>>.

[The film music of Mindaugas Urbaičius (1976–2002).] – A historical and stylistic analysis of the film music of Mindaugas Urbaitis, based on the composer's manuscripts. Discussed are *Takai šalia magistralių* (Paths Near the Highway, 1976), directed by Edmundas Zubavičius; *Barbora Radvilaitė* (1982), directed by Vidmantas Bačiulis; the animated films *Medis* (1983) and *Rytoj, 11 val. ryto* (1985) by Nijolė Valadkevičiūtė; three television movies directed by Bačiulis, *Benjami-*

nas Kordušas (1986), *Vilius Karalius* (1988), and *Sukultas qšotis* (A Smashed Pitcher); and the television documentary *Kernavės archeologai* (2002) by Gražina Basford. The effect of computer technologies on the composer's aesthetics is discussed.

Gerwin, Carsten: »Kill the Wabbit!« – Richard Wagner im Hollywood- Cartoon. In: *Kieler Beiträge zur Filmmusikforschung*, 11, 2014, S. 78–93.

Giddins, Gary: Viva la Vida. In: *Film Comment* 46, 6, Nov.–Dec. 2010, S. 16.

The article offers information on the Spanish animated film "Chico & Rita," directed by Fernando Trueba, in collaboration with artist Javier Mariscal. According to the article, the film, which was the highlight of the 2010 Telluride Film Festival, is a love story set in Havana and New York. Additionally, the film reportedly features Cubop, Afro-Cuban jazz, Latin jazz and salsa. Also cited are the other personalities involved in the film's production.

Giusti, Marco [et al.]: Se c'è una rana al pianoforte / Ub Iwerks – Skrewi Bu – Ubbe Ert Iwwerks / Materiali dai film di Ub Iwerks. In: *Griffithiana: Rivista della Cineteca del Friuli* 3,7, 1980, S. 20–27, 35–47, 61–81.

On Ub Iwerk's trick film character 'Flip the Frog' and on the score for the TV series (1933–1936).

Giusti, Marco: La bottega del cartoonist. In: *Segnocinema: Rivista Cinematografica Bimestrale*, 52, nov./dic. 1991, S. 16–18.

Zu den *Silly Symphonies*.

Glebas, Francis: *The Animator's Eye: Adding Life to Animation with Timing, Layout, Design, Color and Sound*. New York/Oxford [u.a.]: Focal Press 2013, xi, 289 S. + DVD.

Zu Musik und Sound insbesondere das Kap. 8. Postproduction.

Goldmark, Daniel: Carl Stalling and Humor in Cartoons. In: *Animation World Magazine* 2,1, 1997, S. 28–30.

Goldmark, Daniel I[ra]: *Happy Harmonies: Music and the Hollywood Animated Cartoon*. Ph.D. Thesis, Musicology, Los Angeles, CA: University of California at Los Angeles 2001, xxi, 560 S.

Abstract in: *Dissertation Abstracts International* A 62,2, Aug. 2001, S. 380.

Vor allem über die Arbeit Carl Stallings und Scott Bradleys.

Goldmark, Daniel: Bibliography. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 299–305.

Goldmark, Daniel: Classical Music and Hollywood Cartoons: A Primer on the Cartoon Canon. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 103–114.

Goldmark, Daniel: An Interview with Alf Clausen. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 239–252.

Goldmark, Daniel: An Interview with Mark Mothersbaugh. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 207–217.

Goldmark, Daniel: An Interview with Richard Stone, Steve Bernstein, and Julie Bernstein. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 225–238.

Goldmark, Daniel: *Tunes for 'Toons: Music and the Hollywood Cartoon*. Berkeley: University of California Press 2005, xviii, 225 S.

Inhalt: Carl Stalling and popular music in the Warner Bros. cartoons. / "You really do beat the shit out of that cat": Scott Bradley's (violent) music for MGM. / Jungle jive: animation, jazz music, and swing culture. / Corny concertos and silly symphonies: classical music and cartoons. / What's opera, doc? and cartoon opera.

In the first in-depth examination of music written for Hollywood animated cartoons of the 1930s through the 1950s, Daniel Goldmark provides a brilliant account of the enormous creative effort that went into setting cartoons to music and shows how this effort shaped the characters and stories that have become embedded in American culture. Focusing on classical music, opera, and jazz, Goldmark considers the genre and compositional style of cartoons produced by major Hollywood animation studios, including Warner Bros., MGM, Lantz, and the Fleischers. The book discusses several well-known cartoons in detail, including *What's Opera, Doc?*, the 1957 Warner Bros. parody of Wagner and opera that is one of the most popular cartoons ever created. Goldmark pays particular attention to the work of Carl Stalling and Scott Bradley, arguably the two most influential composers of music for theatrical cartoons. Though their musical backgrounds and approaches to scoring differed

greatly, Stalling and Bradley together established a unique sound for animated comedies that has not changed in more than seventy years. Using a rich range of sources including cue sheets, scores, informal interviews, and articles from hard-to-find journals, the author evaluates how music works in an animated universe.

Rez. (Furniss, Maureen) in: *Animation Journal* 14,1, 2006, S. 93–94.

Rez. (Langdon, Caroline) in: *Animation* 2,2, 2007, S. 206–209.

Rez. (McQuiston, Kate) in: *Current Musicology* 81, Spring 2006, S. 155–162.

Rez. (Teachout, Terry) in: *Wall Street Journal – Eastern Edition* 246,66, 30.09.2005, S. W6.

Goldmark, Daniel: Before *Willie*: Reconsidering Music and the Animated Cartoon of the 1920s. In: *Beyond the Soundtrack: Representing Music in Cinema*. Ed. by Daniel Goldmark, Lawrence Kramer & Richard Leppert. Berkeley/Los Angeles/London: University of California Press 2007, S. 225–245.

Dichotomizing cartoon music into diegetic/non-diegetic or source/underscore maintains a fundamental misinterpretation of how music functions in cartoons, and to explore this a survey is necessary of examples before Walt Disney's 1928 *Steamboat*, which was not the first to feature music but rather synchronized sound and effects that served as integral parts of the narrative. Stage musicals based on comic strips—*Katzenjammer Kids*, *Little Nemo*, and others—had become popular in the 1910s, as well as John Alden Carpenter's 1922 jazz pantomime for orchestra *Krazy Kat*. Early accompanying guides for theater keyboardists saw cartoons as a place for players to be witty and show off, but soon the use of popular songs led to descriptive cues known as photoplay music, an early example of which is Emil Velazco's 1928 *Komedy Kartoons Theatre Organ Series*. Carl Fleischer and Lee de Forest explored possibilities for audiences singing along with animated bouncing balls, and their short, *Has Anybody Here Seen Kelly?*, was admired by Disney. In light of this, and in combination with the arrival of synchronized sound, can be situated in a context, as well as Disney's later *Silly Symphonies* and Warner Brothers *Looney Tunes* and *Merrie Melodies*.

Goldmark, Daniel: Sonic Nostalgia and *Les Triplettes de Belleville*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 141–159. (Genre, Music and Sound.).

Analyses how Sylvain Chomet's muscscapes and soundscapes of two eras and two continents operate without dialogue in *Les Triplettes de Belleville*, a film that now has cult status. Sound organizes historical eras, plotlines, and characterizations to effectively create spaces for nostalgia.

Goldmark, Daniel: Sounds Funny / Funny Sounds: Theorizing Cartoon Music. In: *Funny Pictures: Animation and Comedy in Studio-Era Hollywood*. Ed. by Daniel Goldmark & Charlie Keil. Berkeley/Los Angeles/London: University of California Press 2011, S. 257–271.

Goldmark, Daniel: Pixar and the Animated Soundtrack. In: *The Oxford Handbook of New Audiovisual Aesthetics*. Ed. by John Richardson, Claudia Gorbman & Carol Vernallis. Oxford/New York: Oxford University Press 2013, S. 213–226. (Oxford Handbooks in Music.).

Explores Pixar's approach to music and the soundtrack to show how advances in sound design, as well as an evolving approach to film scoring taken by veteran Hollywood composers, have brought a new level of complexity and even respectability to the long-maligned animated feature. Through deftly crafted stories, animation, and soundtracks, these films have a striking capacity to evoke emotional responses in many new ways.

Goldmark, Daniel: Drawing a New Narrative for Cartoon Music. In: *Oxford Handbook of Film Music Studies*. Oxford/New York: Oxford University Press 2014 [2013], S. 229–244.

Provides a succinct historical account of animated films and their musics. Working with shorts and animated features as well as television shows, the path running from Disney's *Steamboat Willie* (1928) to *The Fairly Odd Parents* (2001–) is traced, emphasizing the variety of early studio practices, the centrality of production for music, and the effects of technological changes after 1950 (Abstract by D. Neumeier).

Goldmark, Daniel / Taylor, Yuval (eds.): *The Cartoon Music Book*. Chicago: A Cappella Books 2002, xvi, 320 S.

Inhalt: Strauss, Neil: Tunes for Tunes: A Cartoon Music Primer (S. 5–13). – Lang, Edith / West, George: Animated Cartoons and Slap-Stick Comedy (S. 17–19). – Care, Ross: Make Walt's Music: Music for Disney Animation, 1928–1967 (S. 21–36). – Barrier, Mike: An Interview with Carl Stalling (S. 37–60). – Austen, Jake: Hidey hidey ho—boop-boop-a-doop! The Fleischer Studio and Jazz Cartoons (S. 61–66). –

- Wondrich, David: I Love to Hear a Minstrel Band: Walt Disney's *The Band Concert* (S. 67–72). – Granata, Charles L.: Disney, Stokowski, and the Genius of *Fantasia* (S. 73–91). – Jones, Chuck: Music and the Animated Cartoon (S. 93–102). – Goldmark, Daniel: Classical Music and Hollywood Cartoons: A Primer on the Cartoon Canon (S. 103–114). – Bradley, Scott: Music in Cartoons (S. 115–120). – Bradley, Scott: Personality on the Sound Track: A Glimpse Behind the Scenes and Sequences in Filmland (S. 121–124). – Nicholson, Stuart: *Make Mine Music* and the End of the Swing Era (S. 125–135). – Friedwald, Will: Sublime Perversity: The Music of Carl Stalling (S. 137–140). – Whitehead, Kevin: Carl Stalling, Improviser and Bill Lava, Acme Minimalist (S. 141–150). – Chusid, Irwin: Raymond Scott, Accidental Music for Animated Mayhem (S. 151–160). – Friedwald, Will: Winston Sharples and the 'Inner Casper', or, *Huey Has Two Mommies* (S. 161–168). – Hansen, Barry / Kress, Earl: An Interview with Hoyt Curtin (S. 169–172). – Austen, Jake: Rock 'n' Roll Cartoons (S. 173–191). – Ehrbar, Greg: 'Put One Note in Front of tThe Other': The music of Maury Laws (S. 193–199). – Vincentelli, Elisabeth: Merrie Melodies: Cartoon Music's Contemporary Resurgence (S. 203–206). – Goldmark, Daniel: An Interview with Mark Mothersbaugh (S. 207–217). – Miles, Milo: Robots, Romance, and Ronin: Music in Japanese Anime (S. 219–224). – Goldmark, Daniel: An Interview with Richard Stone, Steve Bernstein, and Julie Bernstein (S. 225–238). – Goldmark, Daniel: An Interview with Alf Clausen (S. 239–252). – Friedwald, Will: I Kid Because I Love: The Music of *The Simpsons* (S. 253–262). – Brophy, Philip: An Interview with John Zorn (S. 263–268). – Lanza, Joseph: Rhapsody in Spew: Romantic Underscores in *The Ren and Stimpy Show* (S. 269–274). – Corbett, John: A Very Visual Kind of Music: The Cartoon Soundtrack Beyond the Screen (S. 279–288). – Ehrbar, Greg: Cartoon Music: A Select Discography (S. 289–298). – Goldmark, Daniel: Bibliography (S. 299–305).
- Rez. (Burlingame, John / Rich, Martin) in: *Variety* 392,2, 25.08.2003, S. 100.
- Rez. (Hubbert, Julie Bess) in: *Notes: Quarterly Journal of the Music Library Association* 60,1, Sept. 2003, S. 146.
- Rez. (Hung, Eric) in: *The Journal of Film Music* 1,2/3, Fall-Winter 2003, S. 293.
- Rez. (Meyer, Bill) in: *Signal to Noise: The Journal of Improvised & Experimental Music* 29, Spring 2003, S. 36.
- Gonzalez, Fernando: Chico & Rita ...& Bebo. In: *JazzTimes* 42,8, 2012, S. 14–15.
- A celebrated animated film, now available on Blu-Ray and DVD, pays musical tribute to Latin jazz pioneers. The Oscar-nominated *Chico & Rita* starts in the late 1940s and tells the love story between a pianist and a singer, following them through their early struggles, success, heartbreak, and final triumph, from their native Havana, Cuba to New York, Las Vegas and back. But the real focus of the film—the creation of a Spanish team comprising Oscar-winning director Fernando Trueba, illustrator Javier Mariscal, and director Tono Errando—is the music. Author and producer Nat Chediak, who wrote the Dictionary of Latin jazz which Trueba edited, is interviewed. He explains that 'the love story...is a pretext to tell the history of the music of those days—the rise of bebop, the rise of Afro-Cuban jazz' (Abstract by J.L. Oakes).
- [Gould, Glenn / McLaren, Norman:] Where Music & Film Meet: Glenn Gould in Conversation with Norman McLaren. In: *GlennGould* 8,1, Spring 2002, S. 13–19.
- Transcribed from "Take 15" of CBC Radio's "The Art of Glenn Gould", broadcast August 24, 1969.
- Gräjdian, Maria: Befremdende Vertraulichkeiten. Anime-Soundtracks von domestizierendem Plagiarismus zu hybridisierender Authentizität. In: *Kieler Beiträge zur Filmmusikforschung*, 8, 2012, S. 20–61.
- Granata, Charles L.: Disney, Stokowski, and the Genius of *Fantasia*. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 73–91.
- 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.
- Grant, Barry Keith: Jazz, Ideology, and the Animated Cartoon. In: *Film's Musical Moments*. Ed. by Ian Conrich & Estella Tincknell. Edinburgh: Edinburgh University Press 2006, S. 17–27.
- Explores the emergence of the jazz cartoon of the 1930s and 1940s. Although jazz has had a significant presence in the movies from the arrival of sound onwards (during the Jazz Age itself in the late 1920s), its ideological connotations have been a source of struggle and considerable tensions, especially around race. Hollywood's casting mainstream jazz as primarily a white musical form in feature films such as *King of Jazz* (1930) is problematically paralleled by the use of

hot jazz in animations such as *Jungle Jive* (1944), in which racist stereotypes of black men as sexually predators preying on white women prevail. Though such films functioned as program fillers, they were often the site of an aggressively asserted insistence on black primitivism in which jazz is the primary signifier.

Grečnár, Ján: *Filmová hudba od nápadu po soundtrack*. Bratislava: Slovenská Akadémia Vied (Ústav Hudobnej Vedy) 2005, 85 S.

[Film music from an idea to the soundtrack.] – Discusses the process of film music making, including the aspects of composing, orchestration, recording, synchronisation of sound and picture, microphone techniques, and mixing. Specific types of film music, such as ethnic music and music for period films, animated films, and TV shows are discussed.

Grice, Sue: Can Music and Animation Improve the Flow and Attainment in Online Learning? In: *Journal of Educational Multimedia and Hypermedia* 18,4, 2009, S. 385–405.

Guzzo, Anne Marie: *The Life and Music of Carl Stalling: From Toy Pianos to Dog Ears*. Davis, CA: University of California, Davis, Ph.D. 2002.

Abstract in: *Dissertation Abstracts International* A 63,9, March 2003, S. 3051.

On the composer and his music for early Disney animation.

Halfyard, Janet K.: “Everybody Scream!”: Tim Burton’s Animated Gothic-Horror Musical Comedies. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 25–39. (Genre, Music and Sound.).

Examines Tim Burton’s stop-motion animation films *The Nightmare before Christmas* (directed by Henry Selick, 1993) and *Corpse Bride* (2005), and argues that music and songs help to structure these films and allow horror and humour to be juxtaposed so distinctively.

Halfyard, Janet K. (ed.): *The Music of Fantasy Cinema*. Sheffield, South Yorkshire / Oakville, CT: Equinox 2012, viii, 244 S. (Genre, Music, and Sound.).

Darin u.a.: Murphy, Scott: The Tritone Within: Interpreting Harmony in Elliot Goldenthal’s Score for *Final Fantasy: The Spirits Within* (S. 148–174). – Halfyard, Janet K.: Superconductors: Music, Fantasy and Science in *The Sorcerer’s Apprentice* (S. 218–231).

Halfyard, Janet K.: Superconductors: Music, Fantasy and Science in *The Sorcerer’s Apprentice*. In: *The Music of Fantasy Cinema*. Ed. by Janet K. Halfyard. Sheffield, South Yorkshire / Oakville, CT: Equinox 2012, S. 218–231. (Genre, Music, and Sound.).

Explores the hybrid pop and orchestral soundtrack of *The Sorcerer’s Apprentice* (Turteltaub, 2010). The film continues Jerry Bruckheimer’s successful relationship with the other stalwart of fantasy-film production, Disney, a relationship that made it easier to include the clear references to the animated musical film *Fantasia* (1940), as well as the symphonic poem by Dukas, *L’aprenti sorcier* (1897). Much of the interesting narrative territory surrounding science and magic in the film is created through sound, a combination of scoring, popular music, sound design, and musical intertextuality. By virtue of the relationship between score, song, and Tesla coils, music acts as a mediator between science and emotion on one hand, and between science and magic on the other. The narrative uses music to rehabilitate the idea of the scientist in a Hollywood film, making him an unambiguous hero rather than the wicked, world-dominating villain of popular imagination.

Hamon-Hill, Cindy: *Music and Empathy: Influencing Factors on the Social Perception of Three Interacting Objects*. M.Sc. thesis, Halifax, NS: Dalhousie University, Department of Psychology 2006, ix, 109 S.

It is well understood that we infer causes and intentions from the observed behaviour of others based on dynamics of motion, particularly combinations of movements (kinematic cues). Inferences can be affected by individual differences in cognitions and shared environmental factors, including audio and visual cues. Studies in music perception revealed that changes in pitch and tempo can alter one’s interpretation of visual information (Marshall & Cohen, 1988). Few if any studies have investigated the role of empathy in social perception. The present study investigated the effect of empathic tendencies and music on the social interpretation of kinematic cues perceived in visual stimuli. Seventy-one university students were assigned to 1 of 4 levels of music accompanying the same animated film of simple moving objects (Heider & Simmel, 1944). Prior to exposure of the visual and musical stimuli, each participant completed the Interpersonal Reactivity Index (IRI) (Davis, 1983) as a measure of 4 types of empathic tendencies. Differences in ratings of social characteristics for each of the 3 objects in the animation were compared between groups defined by music and empathy. Consist-

ent with findings in previous studies, objects were perceived to vary from one another on social characteristics. In support of the present hypotheses, ratings of social characteristics for each of the 3 objects varied as a function of music as well as empathic tendencies. Music showed a strong interactive effect with kinematic cues and empathy. The four subtypes of empathy showed a stronger interactive effect than object to influence the interpretation of the visual information.

Hanna, Suzie: Composers and Animators: The Creation of Interpretative and Collaborative Vocabularies. In: *Journal of Media Practice* 9,1, 2008, S. 29–41.

Considers the role of the composer within the creation of animated films, and identifies some historical and contemporary models of interpretation and collaboration between animation director and sonic artist. It is argued that the development of tools and graphic systems for communicating specifics from one field to the other evidences a shared creative vocabulary from which may evolve specialist hybrid vocabularies, and at times may lead to innovative collaborative practice.

Hänselmann, Matthias C.: *Der Zeichentrickfilm: Eine Einführung in die Semiotik und Narratologie der Bildanimation*. Marburg: Schüren 2016 [i.Dr.], ca. 820 S. (Schriften zur Kultur- und Mediensemiotik, [8.]).

Der Band beschreibt allgemein die semiotischen und narrativen Strukturen des Zeichentrickfilms. Das Kapitel zu den „akustischen Komponenten des Zeichentrickfilms“ befasst sich speziell mit den Möglichkeiten der Tonverwendung, mit Schwerpunkt auf der Nutzung von Musik im Zeichentrickfilm. Betrachtet werden die klassischen Verfahren der harmonischen Ton-Bild-Verbindung im experimentellen und abstrakten Animationsfilm, die Prinzipien des Mickey-Mousing im narrativen Mainstream-Cartoon und die Möglichkeit der Ton-Bild-Identifikation bei Rudolf Pfenninger und László Moholy-Nagy. Die theoretischen Ausführungen werden ergänzt durch Hintergrundinformationen zu den technischen Herstellungsverfahren und zu den wichtigsten historischen Entwicklungen im Tonzeichentrickfilm besonders bei Disney, Warner, MGM und Fleischer (M.C.H.).

Hansen, Barry / Kress, Earl: An Interview with Hoyt Curtin. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 169–172.

Harner, Devin: Memory, metatextuality and the music of war. In: *La Revue LISA/LISA e-journal* 10,1, 2012, S. 319–336; URL: <<http://lisa.revues.org/5073>>.

A discussion of the structure, the aesthetic, and the music of the animated film *ואלס עם באשיר* (*Vals Im Bashir* aka *Waltz with Bashir*, Israel u.a. 2008, Ari Folman).

Harper, Graeme / Doughty, Ruth / Eisentraut, Jochen (eds.): *Sound and Music in Film and Visual Media: An Overview*. London/New York: Continuum 2009, xii, 877 S.

Darin: The Business of Time: Metronomes, Movie Scores and Mickey Mousing / Thomas E. Cohen (100–113). – Music in Art Animation / Maureen Furniss (588–601). – Sickels C. Robert: Steamboat Willie and the Seven Dwarfs: the Disney Blueprint for Sound and Music in Animated Films (S. 602–611).

Rez. (Bandur, Markus) in: *Lied und populäre Kultur: Jahrbuch des Deutschen Volksliedarchivs Freiburg* 57, 2012, S. 433.

Rez. (Deutsch, Stephen) in: *Soundtrack* 2,2, 2009, S. 157.

Harrington, Séan: *The Disney Fetish*. New Barnet, Herts: John Libbey Publishing / Bloomington, IN: Distributed in Asia and North America by Indiana University Press 2015, v, 234 S.

Darin: 7. *Fantasia* and Eroticism: *Fantasia's* Utopia – *Pastoral Symphony* – *The Sorcerer's Apprentice* – *Death of the Dinosaurs* – *A Night on Bald Mountain* (S. 107–120).

This chapter discusses the transgressive quality of Disney imagery as an erotic form. *Fantasia* (1940) is perhaps the most appropriate film to discuss in this context as it is the most reliant on raw imagery and the least reliant on linear narrative within the classic Disney era. Describing *Fantasia* as a classic Disney feature is problematic as it does not follow many of the typical Disney narrative conventions. It is composed of a series of classical music pieces set against animation. There are eight segments, which vary thematically in style and narrative.

Harrison, Nancy: Visual Music: The Animation of Norman McLaren. In: *Vertigo* 3,4, Winter 2007; URL:

<http://www.closeupfilmcentre.com/vertigo_magazine/volume-3-issue-4-winter-2007/visual-music-the-animation-of-norman-mclaren/>.

Although born and educated in Scotland, Norman McLaren (1914–1987) became Canada's best-known animator through his work at the Na-

tional Film Board of Canada, winning both an Oscar (for his 1952 anti-War *Neighbours*) and a Palme d'Or (*Blinkity Blank*, 1955).

Hawk, Wayne: Carl Stalling: Master of the Merrie Melody. In: *Filmfax*, 34, 1992, S. 74–77.

On composer and his work for the Warner Bros. cartoons.

Hay, Carla: Film Music Challenges Counting Crows' Duritz. In: *Billboard* 116,19, 08.05.2004, S. 12.

Focuses on the challenge faced by singer Adam Duritz in writing an original song for the animated film "Shrek 2." Approaches used by Duritz in preparing for the song; Contents of the "Shrek 2" soundtrack; Plans for promoting the soundtrack.

Hayward, Philip: Whimsical Complexity: Music and Sound Design in *The Clangers*. In: *Animation Journal* 17,1, 2009, S. 36–51.

Zur britischen Animations-TV-Serie *The Clangers* (*Auf dem pfiffigen Planeten*, 1969–1974).

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: Equinox / Oakville, CT: DBBC 2010, S. 90–103.

Analyses John Powell's music and its operation with popular songs and tap-dance music in George Miller's digital animation blockbuster *Happy Feet* (2006).

He, Shengjie: Yīnyuè zài diànyǐng huàmiàn zhōng de qínggǎn biǎodá: Yī Dísīnǐ dònghuà diànyǐng "Huànxǐǎngqǔ" yīnyuè wéilì. In: *Zhōng xiǎoxué yīnyuè jiàoyù* 227,2, 2011, S. 31–33.

[Emotional expression by music in cartoon: On the example of music in Disney's animated film *Fantasia*.]

Heath, Erin C.: *In Plane Sight: Theories of Film Spectatorship and Animation*. Ph.D. thesis, Urbana/Champaign, IL: University of Illinois at Urbana-Champaign 2013, viii, 212 S.; URL:

<https://www.ideals.illinois.edu/bitstream/handle/2142/45478/Erin_Heath.pdf>.

Darin insbesondere 4. Hearing Music and Star Voices: How Theories of Spectatorship Pertain to Animated Sound (S. 137--189): Issues in Perceiving Sound Effects and Music in Animation (141) – Theories of Film Music and Sound Effects (146) – Psychoanalytic Theories of Film Music and Sound Effects (146) – Cognitive Theories of Music and Sound Effects (150) – Sound Effects, Animation, and Jacques Tati (153) –

Theories of Voice as a Facet of Spectatorship (162) – Psychoanalytic Theories of Voice and Spectatorship (164) – Cultural and Star Studies Theories of Voice (167) – Ethnically/ Culturally Marked Voices in *Mulan* and *Howl's Moving Castle* (172).

Hébert, Pierre: Musicalité ou oralité? Réflexions d'un cinéaste qui voulait "faire comme un mucicien". In: *Cinémas* 3,1, 1992, S. 43–63.

The director on the importance of music for the animated film.

Hebert-Leiter, Maria: Disney's Cajun Firefly: Shedding Light on Disney and Americanization. In: *Journal of Popular Culture* 47,5, Oct. 2014, S. 968–977.

A criticism of the animated Disney film "The Princess and the Frog," directed by Ron Clements and John Musker. Particular focus is given to the film's depiction of the assimilation of the Cajuns of Louisiana into American culture, including in regard to American norms and the influence of American popular music on Cajun music.

Herzfeld, Gregor: Disney psychedelisch: Musik und Rausch im Zeichentrickfilm. In: *Acta musicologica* 86,1, 2014, S. 125–146.

Explores the relation between music and states of intoxication induced by drugs. Some have stated that the films of Walt Disney led to the emergence of the counterculture in the 1960s. The Disney film *Dumbo* (1941) is discussed, in particular the scene in which Dumbo the baby elephant mistakenly drinks alcohol, has a psychedelic dream, and learns to fly. The song *Pink Elephants on Parade* is interpreted as an unleashing of the elephant's creative potential.

Heyman, Marshall: Making the Cartoons Sing. In: *Wall Street Journal – Eastern Edition* 261,67, 22.03. 2013, S. D5.

The article reviews several songs by musician Adam Young, whose performance name is Owl City, such as "To the Sky," "When Can I See You Again?," and "Shine Your Way," for the animated films respectively entitled "Legend of the Guardians: The Owls of Ga'Hoole," "Wreck-It Ralph," and "The Croods."

Hill, Michael: Life in the Bush: The Orchestration of Nature in Australian Animated Feature Films. In: *Screen Scores: Studies in Contemporary Australian Film Music*. Ed. by Rebecca Coyle. North Ryde, NSW: Australian Film, Television, and Radio School 1998, S. 164–179.

In the opening scenes of Yoram Gross's 1977 film *Dot and the Kangaroo*, a sleepy, dreamy Australian bush landscape is evoked, first by music, then by animation. In this and many of his other films, Gross uses the combination of music and drawings as a unified animating force to paint a metaphorical portrait of the Australian bush, representing freedom from entrapment and alienation and a playground for childhood fantasy. After a brief discussion of significant developments and theoretical perspectives in the history of animation set to music, Gross's films are examined in relation to other Australian animated feature films, and an overview is provided of some of the key elements used in Australian animation (Abstract by E. Parry).

Hoffer, Heike: *Aesthetics of Destruction: Music and the Worldview of Ikari Shinji in "Neon Genesis Evangelion"*. M.M. thesis, Tucson, AZ: The University of Arizona 2012, 99 S.

Abstract in *Masters Abstracts International* 50,6, Dec 2012.

Director Anno Hideaki's series *Neon Genesis Evangelion* caused a sensation when it first aired on TV Tokyo in 1995 and has become one of the most influential anime ever made. Since its premiere, fans across the globe have debated the possible interpretations of the complex plot, but little has been said about how composer Sagisu Shiro's score might contribute to understanding the series. Anno's rehabilitation in a Jungian clinic and subsequent personal study of human psychology plays heavily into understanding the main character Ikari Shinji, and music has much to contribute to appreciating Shinji's view of the world. Shinji is an impressionable fourteen-year old boy, so his musical interpretations of the people and things around him do not always match reality. Sagisu's music gives the viewers welcome insight into Shinji's thoughts and feelings as he matures throughout the series.

Holliday, Christopher: *Emotion Capture: Vocal Performances by Children in the Computer-animated Film*. In: *Alphaville: Journal of Film and Screen Media* 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-child-

dren. 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.

Hollis, Tim / Ehrbar, Greg: *Mouse Tracks: The Story of Walt Disney Records*. Jackson, MS: University Press of Mississippi 2006, xii. 221 S.

Hou, Linqi / Zhang, Xiaolong: Dāngdài zhōnggrì dònghuà bèijǐng yīnyuè chuàngzuò shǒufǎ de bǐjiào fēnxī: Yī "Qínshí míngyuè" hé "Huǒyǐng rěnzhe" wéili. In: *Rénmín Yīnyuè* 615,7, Jul. 2014, S. 73–75.

[A comparative analysis of the compositional techniques in the background music of contemporary Chinese and Japanese animated films: On the examples of Qinshi mingyue and Naruto.] – Compares and contrasts scoring of the Chinese animated TV series *Qinshi mingyue* (The Legend of Qin), by the Hangzhou studio Sparkly Key, and the Japanese anime series *Naruto*, directed by Date Hayato.

Hrycaj, Lara Rose: *What Is This Music? Auteur Music in the Films of Wes Anderson*. Ph.D. thesis, Detroit, MI: Wayne State University 2013, iv, 257 S.; URL:

<http://digitalcommons.wayne.edu/oa_dissertations/662/>.

U.a. zu Rolle und Einfluss von Musik in Wes Andersons Animationsfilm *Fantastic Mr. Fox* (2009).

Hutchinson, Lydia: *The Sherman Brothers*. In: *Performing Songwriter* (29.08.2014); URL:

<<http://performingsongwriter.com/sherman-brothers/>>.

Richard and Robert Sherman tell the stories behind working with Walt Disney and writing the classic songs for *Mary Poppins*, *The Jungle Book*, *The Aristocats* and more.

Imada, Kentaro: *Lupin III and the Gekiban Approach: Western-styled Music in a Japanese Format*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 174–189.

Draws on a sociohistorical discussion of musical derivation to contextualize the case study and shows how the music in these features operates at a point of confluence between traditional Japanese stage and media sound and music and Western musical accompaniment.

Inglis, Ian: *Something Old, Something New, Something Borrowed... Something Blue: The Beatles' Yellow Submarine*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 77–89.

Examines the music track for George Dunning's *Yellow Submarine* (1968) and shows how the producer George Martin deployed three categories of music—familiar and new Beatles songs together with an original score—to create an integrated aural and visual production.

IotaCenter (presenter): *Kinetica 3: Abstraction / Animation / Music: Featuring Hy Hirsh and The Fifties, Jazz and Abstraction in Beat Era Film, Premiering Jordan Belson's "Bardo"*. Los Angeles, CA: IotaCenter 2001, 19 S.; URL:

<<http://www.iotacenter.org/program/exhibition/k3catalog.pdf>>.

“A travelling exhibition of abstraction in the film and video arts ... The third in our series KINETICA exhibitions features the work of two artists in particular, Hy Hirsh and Jordan Belson”. – “Kinetica 3 celebrates the little known San Francisco ‘Beat Generation’ film scene”.

Rez. (Chin, Daryl): “The Museum of the Moving Image”. In: *Art Journal* 61,3, May 2002, S. 92–95.

Ito, Mizuko: *The Rewards of Non-commercial Production: Distinctions and Status in the Anime Music Video Scene*. In: *First Monday* 15,5, May 2010; URL:

<<http://firstmonday.org/ojs/index.php/fm/article/view/2968/2528>>.

Anime music videos (AMVs) are remix videos made by overseas fans of Japanese animation. This paper describes the organization of the AMV scene in order to illuminate some of the key characteristics of a robust networked subculture centered on the production of transformative works. Fan production that appropriates commercial culture occupies a unique niche within our creative cultural landscape. Unlike profes-

sional production and many other forms of amateur media production, transformative fan production is non-commercial, and centered on appropriating, commenting on, and celebrating commercial popular culture. Participants in robust fan production scenes are motivated to create high-quality work that can rival the quality of professional media, but do this within an entirely non-commercial context. Rewards are not financial, but rather center on recognition and social participation. I describe how AMV creators, supporters, and viewers engage in processes of social inclusion as well as processes for marking status and reputation that delineate different modes of participating, contributing, and being recognized. This paper starts by outlining the conceptual framework and methodology behind this study. Then the paper provides historical background on the AMV scene before turning to descriptions of three complementary dimensions of the AMV scene drawn from ethnographic fieldwork: the properties of open access and sharing that support an amateur ethos, processes of connoisseurship and distinction making, and how status and reputation are established and negotiated among the elite editors that comprise the core of the scene. Together, these characteristics of the AMV scene provide incentives for both new and aspiring creators to participate, as well as for more experienced creators to improve their craft.

Izvolov, Nikolai: *The History of Drawn Sound in Soviet Russia*. In: *Animation Journal* 6,2, Spring 1998, S. 54–59.

Jacobs, Lea: *Film Rhythm after Sound: Technology, Music, and Performance*. Oakland, CA [u.a.]: University of California Press 2015, xii, 266 S.

Darin: 3. Mickey Mousing Reconsidered (S. 58–108).

One of the earliest sound genres to achieve thoroughgoing rhythmic organization was the animated cartoon, which, as is well known, came to be structured around the music track, a process known as mickey mousing. The term encompasses a number of different aspects of the relationship between music and action, and music and other sounds. Most important for my purposes is the idea of a tight synchronization between movement and/or cutting and the beat. But, it is also used to refer to the musical imitation of physical movement, as in the use of a glissando when a character slides down a [...].

Jakubov, Manašir Abramovič: *Muzyka k fil'mam Michaila Cechanovskogo*. In: *Muzykal'naja Akade-*

mija: *Ežekvartal'nyj naučno-teoretičeskij i kritiko-publicističeskij žurnal* 2, 2006, S. 86–91.

[The music for the films of Mihail Cehanovskij.]

Zu: Michail Michailowitsch Zechanowski. – Describes Šostakovič's creative collaboration with the animated film director Mihail Cehanovskij, the composer's ideas about film music, and the work process on the cartoons *Skazka o pope i o rabotnike ego Balde* and *Skazka o glupom myšonke*. Fragments from Cehanovskij's diary are included.

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. Beihefte.).

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).

Jaszoltowski, Saskia: Langohrige Helden und gefiederte Diven. Reflexionen über Opern und Animated Cartoons in vier Akten. In: *Kieler Beiträge zur Filmmusikforschung*, 11, 2014, S. 57–77.

Jean, Marcel: De la jarretelle de Betty Boop aux poulets dansants de Sledgehammer. In: *24 Images* 48, 1990, S. 51–53.

On the influence of early animation aesthetics on contemporary music video productions.

Jia, Qin: Ràng dònghuà yīnyuè zǒu jìn zhōngxué yīnyuè kètáng. In: *Zhōngxiǎoxué yīnyuè jiàoyù* 228, 3, 2011, S. 16–17.

[Allow animated music into the high school music classroom.] – Exploration of the use of animated film in music instruction, for introducing new content, assisting students to understand the music or to adjust their learning situation, and consolidating and expanding previous achievements (Abstract by Yu Yuan).

Jin, Qiao: Měiguó dònghuà piàn "Fēiwūhuán yóujì" yīnyuè chuàngzuò yánjiū. In: *Yīnyuè yìshù: Shànghǎi yīnyuè xuéyuàn xuébào / Art of Music: Journal of the Shanghai Conservatory of Music* 123,4, 2010, S. 86–92.

[Study of the creation of music for the U.S. animated film "Up".] – Analytic account of Michael Giacchino's Academy Award-winning score for the 2009 Pixar film "Up", directed by Pete Docter.

Johnson, Henry: Animating and Educating Japan: *Nitaboh*, Music, and Cultural Nationalism. In: *Animation Journal* 17,1, 2009, S. 52–71.

Jones, Chuck: Music and the Animated Cartoon. In: *Hollywood Quarterly* 1,4, July 1946, S. 364–370.

Nachdr. in: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 93–102.

Joubert-Laurencin, Hervé: Feu Walt Disney. In: *Cinéma: Revue Sémestrielle d'Esthétique et d'Histoire du Cinéma*, 15, Spring 1999, S. 42–61.

Zu den *Silly Sinfonies*.

Jüngling, Markus: Musik mit Klischeewirkung: Der Cartoonkomponist Scott Bradley. In: *EPD Film* 17, 8, Aug. 2000, S. 31–33.

Kadieva-Božinova, Penka S.: Za njakoi problemi na muzikata v animacionnija film. In: *Balgarska muzika. Organ na Sajuza na Balgarskite Kompozitori i na Ministerstvoto na Kulturata* 24,2, 1973, S. 53–55.

[Über einige Probleme der Musik im Animationsfilm.]

Kael, Pauline: Metamorphosis of the Beatles. In: *The New Yorker* (30.11.1968).

Nachdr. in: *The Beatles: Paperback Writer – 40 Years of Classic Writing*. Ed. by Mike Evans. London: Plexus 2009, S. 192–195.

US film critic Kael's review of *Yellow submarine* emphasizes its appeal as an animated feature film. The film further defined the Beatles' changing image: from leatherclad rockers, via cuddly mop-tops, to dandyish hippies. As they withdrew from live performance, and, in many ways, 'real life', what could be more apt than their metamorphosis into cartoon characters?

Kahn, Douglas: Eisenstein and Cartoon Sound. In: *Essays in Sound* [Newtown, Australia] 1, 1992.

Nachdr. in: *SoundCulture* [2004]; URL: http://web.archive.org/web/20050205113923/http://soundculture.org/texts/kahn_eisenstein.html.

Fast, funny, irreverent, and overflowing with artifice, Disney's early features were embraced by the Russian avant-garde. Not coincidentally, Sergej Ėjzenštejn's ideas on sound and cinema emerged in the 1920s, the decade that saw the birth of *Oswald the Lucky Rabbit* and *Mickey Mouse*. Ėjzenštejn's 1928 essay on sound, written with Vsevolod Pudovkin and Grigori Aleksandrov, defined cinema as an art form distinguished by its unique counterpoint between sound and visual image—a counterpoint achieved in Disney cartoons such as *Steamboat Willie*, *Oh, what a knight*, and *Trolley troubles*. Ėjzenštejn's own essay on Disney is discussed, as are many of his films, including *Aleksandr N'evskij*, *Bronenosec Potemkin*, *Generalnaja linija/Staroe in novoe*, and *Bežin lug*.

Kalusche, Bernd G.: *Musik im Comic : Funktion, Ästhetik, Ideologie*. Siegen: Universität-Gesamthochschule 1985, 44 S. (Massenmedien und Kommunikation. 29.).

Kaewkam, Taweechok: *A Comparison between Japanese Anime and Animation Soundtrack*. M.A. thesis, New York: Long Island University, The Brooklyn Center 2009, 146 S.

Abstract in: *Masters Abstracts International* 48, 3, June 2010.

This thesis compares the differences between American animation from Disney Studio and Japanese Anime soundtrack from Group Tac Studio in terms of the use of music style, composition, business.

Kershaw, David: *Tape Music with Absolute Animated Film: Prehistory and Development*. Ph.D. thesis, York: University of York 1982, 525 S. [in 2 Bdn.]; URL:

<http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.346385>.

Kletschke, Irene: *Klangbilder: Walt Disneys "Fantasia" (1940)*. Stuttgart: Steiner 2011, 205 S. (Archiv für Musikwissenschaft / Beihefte. 67.).

Zugl.: Diss. Berlin: Freie Universität 2010.

Walt Disneys Zeichentrickfilm *Fantasia* aus dem Jahr 1940 fasziniert noch heute mit seinen Bildern zur 'klassischen' Musik. Gemeinsam mit Leopold Stokowski, Deems Taylor und unzähligen Mitarbeitern schuf Disney einen Konzertfilm, der in den siebzig Jahren seit seiner Premiere selbst zu einem Klassiker geworden ist. Angesiedelt zwischen Hoch- und Populärkultur, europäischen und amerikanischen Einflüssen, Kunst und Kommerz provoziert der Film bis heute Diskussionen, die paradigmatisch sind für Entwicklungen in der Kunst und im transatlantischen Verhältnis des 20. Jahrhunderts. In der Musikwissenschaft spielten Disneys beliebte Filme und Cartoons bisher kaum eine Rolle, obwohl die Musik großen Anteil an ihren Erfolgen hat. Was *Fantasia* über die Visualisierung von Musik, das Zusammenspiel von Musik und Bild sowie das Denken über Musik verrät, analysiert Irene Kletschke anhand der einzelnen Episoden.

Rez. (Bandur, Markus) in: *Lied und populäre Kultur/Song and Popular Culture: Jahrbuch des Deutschen Volksliedarchivs Freiburg* 57, 2012, S. 433.

Rez. (Blum, Philipp): Bereichsrezension Animationsfilm. In: *Medienwissenschaft* 4, 2011, S. 466–469.

Rez. (Ehsani, Anna Parisa) in: *Kieler Beiträge zur Filmmusikforschung* 8, Jul. 2012, S. 322–327.

Rez. (Schwark, Daniela) in: *Music, Sound, and the Moving Image* 6,2, Fall 2012, S. 239.

Kletschke, Irene: Gemalte Träume: Walt Disneys *Fantasia* (1940). In: *Der Soundtrack unserer Träume: Filmmusik und Psychoanalyse*. Hrsg. von Kon-

rad Heiland & Theo Piegler. Gießen: Psychosozial-Verlag 2013 (= Imago.) S. 211 ff.

Klišina, Ekaterina: Al'fred Šnitke i stekljannaja garmonika. In: *Muzykant-klassik* 11/12, 2011, S. 15–17.

[Alfred Schnittke and the glass harmonica.] – Discusses the history of glass harmonica and Schnittke's music for animated film *Stekljannaja garmonika* (Glass harmonica; 1968).

Knobel, Michele / Lankshear, Colin: Remix: The Art and Craft of Endless Hybridization. In: *Journal of Adolescent & Adult Literacy* 52,1, Sept. 2008, S. 22–33.

The article focuses on digital remixes and the conceptual relationship between remixes and literacy, as well as how remixes can be used in the context of learning in a classroom environment. It states that remixes can include photograph editing, music and music video remixes, fan art, and more. It mentions that image remixing can range from the addition of text to images to photograph montages mixing elements from several images, to altering image content. It comments on the mixture of music tracks from different songs and also the use of movies and animated films with music to create music videos. It talks about the use of digital remix in the classroom environment by remixing music and writing to encourage student involvement in the learning process.

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: Equinox / Oakville, CT: DBBC 2010, S. 60–74.

Die Musik von Joe Hisaishi für die Filme von Hayao Miyazaki lässt sich in vier Richtungen einteilen: dorische 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.

Kothenschulte, Daniel: Swinging Animation: Jazz und der Zeichentrickfilm. In: *Film-Dienst* 53,18, 29.8.2000, S. 44.

Discusses especially the animated films by Disney and Max Fleischer as well as the avant-garde films by Norman McLaren and Len Lye.

Kothenschulte, Daniel: Alice Im Neutönerland: Paul Dessaus Musik zu Klassikern von Walt Disney und Ladislav Starevitch. In: *Film-Dienst* 58,6, 17.3. 2005, S. 47.

On the composer Paul Dessau and his work for classic Disney cartoons as well as for the films of Ladislav Starevitch.

Kovalevskaya, Inessa: Marriage of music and drawing. In: *Soviet Film* 3, 1985, S. 34–35.

Kurihara, Utako: Aesthetics of experimental animation: on dictatorial observation of Norman McLaren's *Synchromy* (1971). / Jikken animêshon sakuhin no bigaku: Nôman Makuraren "Shinkuromi" (1971) no saifu kansatsu o tôshite. In: *International Journal of Asia Digital Art and Design* 2, 2005, S. 1–6 (engl.); 7–12 (japan.); URL:

<http://www.academia.edu/7387561/Norman_McLarens_Synchromy_Aesthetic_of_Experimental_Animation>.

In his last work *Synchromy*, Norman McLaren created a show in which viewers are able to visually "see music" as motion pictures. Though manipulated by hand, this work should be regarded as lying between analog and digital, in the sense that two facets of animation were brought forth from a single informational factor. In order to evolve the world of digital art and design, it is essential to aesthetically evaluate such previous marterworks. – This paper analyzes not the optical-printing process nor the sound-generating technique used in *Synchromy* as forerunners have already done the job, but the abstract combination of music and image in the same work. After a score with the drawing pictures dictated by the author, it is made clear that not only pitches or registers, but also musical aspects are paraphrased into visual images, including: voice parts, dynamics, modulations, tonal sequenses, enlargements of motifs, approach process of a couple of themes, contorted sensations in polyrhythn and reverberation effect. – Then we describe our follow-up on the comment by Michel Chion, a notable wordsmith especially on the relationship between sound/music and motion picture in live-action films. Describing McLaren's animation not as a work that spanned with a bridge between music and image, but as a visual re-creation of music that McLaren has heard, Chion classified this masterpiece as the former of the two types he described in his writing as he stated, "the roles of music in every cinema are classified into two types": the former is as a mere "temporal vehicle" of motion picture and the latter as being autonomous roles; however closely connected to the role of motion picture. My analysis displays that the role of music in *Synchromy* is not classified as the former type. This animational work is not suitable to be applied with Chion's approach on cinematic aesthetic, so to say the aesthetic of live-action motion pictures, but to be done with decomposition-

synthetical approach, if it says, the aesthetic of animated motion pictures.

Kurihara, Utako: The music dictation of Norman McLaren's animated piece "Synchrony". In: *Geijutsu kôgaku kenkyû* 4, 2005, S. 65–75.

Zu Norman McLarens Kurzfilm *Synchrony* (1971).

Kurihara, Utako: Nôman Makuraren no ongaku-sei: Eizô sakuhin <Shinkuromi> ni nagareru jikan. In: *Nihon eizôgaku kaihô. / Image Arts and Sciences* 132, Okt. 2005.

Zu Norman McLarens Kurzfilm *Synchrony* (1971).

Kurihara, Utako: Nôman Makuraren no "Shinkuromi" ni okeru ongaku gamen kôsei shikisai no sôgo kanren. / The Interrelated Development of Music, Color Selection, and Screen Composition in Norman McLaren's "Synchrony". In: *Ongakugaku: [Journal of the Musicological Society of Japan]* 52,1, 2006, S. 1–17.

Norman McLaren (1914–1987) was a pioneering animator on the National Film Board of Canada. His last animated piece, *Synchrony*, is a seven-minute film in which the music, composed by McLaren himself, may be experienced as a moving image. This is because the sound track was developed using a synthetic animated sound technique that analogically projected the track onto the screen. While considerable mention has been made of *Synchrony* in existing studies, approaches to this masterpiece have been limited to discussions regarding color samples or the relative descriptions of sound waves and sound cards. – In this paper, I analyze the structure of *Synchrony* with regard to each of the three items, music, color selection, and composition of the screen picture, as interrelated graded developments. In order to conduct this analysis, I dictated the music of *Synchrony* in three parts and over six octaves in two hundred and seventy bars of musical score, thereby presenting McLaren's rich musical language that employs even polyrhythm, sequential modulation, and the crossing over of the parts. Then, these techniques are successfully transplanted onto the development of screen composition. Furthermore, the juxtaposition of the colors on the screen used in each stage of the music has a developmental evolution, seen through the position of the RGB color model: from complementary primary colors to similar mixed colors. – It can be concluded that such developmental interrelation of musical language, color selection, and the composition of the screen picture in *Synchrony*

would prove to be the ultimate concept presented by McLaren in "the art of manipulating the invisible interstices that lie between the frames."

Kurihara, Utako: *Ongaku bunseki-teki kanten ni yoru Makuraren no animêshon sakuhin kenkyû*. Ph.D. thesis, Fukuoka: Kyûshû Daigaku 2007.

[Musical analysis of Norman McLaren's animated works.] – In an attempt to highlight a temporal and aural side in film study, analyzed is music of the animated films by Norman McLaren (1914–87) who defined animation as 'the art of manipulating the invisible interstices that lie between the frames'. Pointed out are the cases where the compositional methods are translated into animated video, where the rhythm is distinctively designed according to the allocation of frames, and where the sound texture is closely correlated to the dramaturgy.

Kurihara, Utako: Norman McLaren's Animated Film *Rhythmic* as Temporal Art. In: *Aesthetics* 15, 2011, S. 116–124; URL:

<http://www.academia.edu/7387638/Norman_McLarens_Rhythmic_as_Temporal_Art>.

Japan. zuerst als: Kurihara, Utako: Jikan geijutsu to shite no animêshon: Makuraren no "Rizumetiku". / Temporal design in animated film: "Rhythmic" by Norman McLaren. In: *Bigaku: [The Japanese Journal of Aesthetics]* 58,1 (Nr. 229), 2007, S. 71–84.

Zu Norman McLarens Kurzfilm *Rhythmic* (1956).

Kurihara, Utako: Eiga "Akai kutsu" (1948) ni okeru norimono no gan'i narabini kaidan no haichi ni mirareru keishiki-bi shikô. In: *Bigaku: [The Japanese Journal of Aesthetics]* 65,2, 2014, S. 114.

[Conveyed meanings of vehicles and formalistic arrangements of stairs in "The Red Shoes" 1948. – Abstract of the Papers Read at the 65th National Congress.]

Kurihara, Utako: "Ana to yuki no jôd" no ongaku-teki yûki-sei. In: *Seinan gaku indaigaku kokusai bunka ronshû* 29,2, 2015, S. 45–69; URL:

<<http://repository.seinan-gu.ac.jp/handle/123456789/1110>>.

[Musical Organism in Disney's "Frozen".]

Kurtzman, Harvey / Barrier, J. Michael: *From Aargh! to Zap!: Harvey Kurtzman's Visual History of the Comics*. New York: Prentice Hall Press 1991, 95 S. (A Byron Preiss Book.).

Kutzer, Dale: *Star Trek – Deep Space Nine: Compositing Special Effects*: Pacific Ocean Post on the

Art of Digital Paint and Animation. In: *Cinefantastique* 28,4/5, Nov. 1996, S. 64–67.

La Rochelle, Réal: Le “compositeur incomplet”: McLaren et la musique. In: *24 Images* 120, Dec./Jan. 2004/2005, S. 27–29.

Lang, Edith / West, George: Animated Cartoons and Slap-Stick Comedy. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 17–19.

Langlois, Philippe: *Les cloches d’Atlantis: Musique électroacoustique et cinéma. Archéologie et histoire d’un art sonore*. Paris: Éd. MF 2012, 483, [16] S. (Répercussions.).

Texte remanié de Thèse de doctorat, Paris: Université de Paris 4 (Sorbonne) 2004.

A study of the relationship between cinema and the new sound technologies of the 20th century, dealing primarily with the appearance of new sound technologies and sound systems in movies, the relations between musique concrète and the animated image, electroacoustic techniques in genre films (fantasy and science fiction), author and experimental films up to and including structuralist and deconstructivist experiments (Abstract by L. Sautet).

Lanza, Joseph: Rhapsody in Spew: Romantic Under-scores in *The Ren and Stimpy Show*. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 269–274.

Larson, Randall D.: Music for Japanese Animation. In: *Soundtrack: The Collector’s Quarterly* 14,53, 1995, S. 28–31.

Discusses especially the work of composer Hiroshi Miyagawa.

Larson, Randall D.: The Carl Stalling Project. In: *Soundtrack: The Collector’s Quarterly* 10,37, 1991, S. 22–23.

On the composers work for the Warner Bros. cartoon film.

Laybourne, Kit: *The Animation Book: A Complete Guide to Animated Filmmaking – from Flip-Books to Sound Cartoons*. Preface by George Griffin; introd. by Derek Lamb. New York: Crown Publishers 1979 [1978], xiv, 272 S.

Laybourne, Kit: *The Animation Book: A Complete Guide to Animated Filmmaking – from Flip-Books to Sound Cartoons to 3-D Animation*. Preface by George Griffin; introduction by John Canemaker. New York: Three Rivers Press 1998, xix, 426 S.

Darin insbesondere 7. Working with Sound (S. 81–99).

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

Zugl.: Diss. București: Universitatea Nationala de Arta Teatrala si Cinematografica “I.L. Caragiale” (National University of Theatre and Film “I.L. Caragiale”) 2012.

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 clichés and geographic or cultural references.

Leach, Jeremy L.: Towards a Universal Algorithmic System for Composition of Music and Audio-visual Works. In: [*On the Edge:*] *Proceedings of the 1996 International Computer Music Conference. Organized by The International Computer Music Association and The Hong Kong University of Science and Technology, August 19–24, 1996*. Lydia Ayers & Andrew Horner, Conference chairs. San Francisco, CA: International Computer Music Association 1996, S. 320–323; URL:

<<http://quod.lib.umich.edu/cgi/p/pod/dod-idx/towards-a-universal-algorithmic-system-for-composition.pdf?c=icmc;idno=bbp2372.1996.097>>.

Presents a universal composing system capable not only of automatically generating likable music, but also of generating animated visual sequences synchronized with the music. The system is based on general theories of human perception with respect to the temporal domain.

Lee, Hyun-chul / Lee, In-kwon: Automatic Synchronization of Background Music and Motion. In: *Computer Graphics Forum* 24,3, Sept. 2005, S. 353–361.

We synchronize background music with an animation by changing the timing of both, an ap-

proach which minimizes the damage to either. Starting from a MIDI file and motion data, feature points are extracted from both sources, paired, and then synchronized using dynamic programming to time-scale the music and to timewarp the motion. We also introduce the music graph, a directed graph which encapsulates connections between many short music sequences. By traversing a music graph we can generate large amounts of new background music, in which we expect to find a sequence which matches the motion better than the original music.

Lerner, Neil: *Minstrelsy and Musical Framing in Who Framed Roger Rabbit*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 104–119.

Discusses *Who Framed Roger Rabbit* (Robert Zemenckis, 1988) in terms of musical framing and its vestiges of U.S. minstrelsy, and argues that the film's repression of race as an issue is evident in its music.

Lexmann, Juraj: *Slovenská filmová hudba, 1896–1996*. Bratislava: ASCO Art & Science / Slovenská Akadémia Vied (Ústav Hudobnej Vedy) 1997, 259 S.

[Slovak film music, 1896–1996.] – Discusses film music in Slovakia, including the silent film era, the first Slovak film to be accompanied by an organ, and aesthetic connections with music of other genres. The music performed is evaluated, distinguishing between documentaries and animated films. The practice of adding sound tracks to film is explored as well. Creative impulses, tendencies, customs, and manners for developing technical conditions for film music are presented, including the changing creative conditions and the requirements for creative dramaturgy in film music. An overview of Slovak film music is presented in chronological order.

Limbacher, James L[ouis] (comp.): *Film Music: From Violins to Video*. Metuchen, NJ: Scarecrow Press 1974, xi, 835 S.

Consists of articles on film music by noted composers and authors, including Dimitri Tiomkin, Elmer Bernstein, Miklos Rozsa, George Duning, and William Walton; the articles are divided according to the following subjects: the early days, theories and comments, techniques, scoring, film spectacles, classical music, and animated films and comedies. A list of films and their composers is provided, citing 1) film titles and dates, 2)

films and their composers, and 3) composers and their films.

Rez. (Franklin, Carole) in: *American Reference Books Annual* 6, 1975, S. 499.

Rez. (McCarty, Clifford) in: *Notes: Quarterly Journal of the Music Library Association* 31,1, Sept. 1974, S. 48.

Lipscomb, Scott David: *Cognition of Musical and Visual Accent Structure Alignment in Film and Animation*. M.A. thesis, Los Angeles: University of California 1995, xii, 130 S.

[Abstract in: *Dissertation Abstracts International* A 56,9, Mar. 1996, S. 3366.]

Lipscomb, Scott D[avid]: *The Perception of Audiovisual Composites: Accent Structure Alignment of Simple Stimuli*. In: *Selected Reports in Ethnomusicology* 12, 2005, S. 37–67.

The article examines the relationship between musical sound and visual images when they are paired in animated sequences. Specifically, this study focuses on the relationship of points perceived as accented musically and visually. The study examines the determinants of accent in the visual and auditory fields and the precise alignment of auditory and visual strata necessary to ensure that an observer finds the combination effective.

Luzzati, Emanuele: *Musica-animazione: intervista a Emmanuele Luzzati*. In: *Cineclub Lumière* [Genova], dic. 1980, [6] S.

Intervista concessa a Genova, ottobre 1979.

Mancebo Roca, Juan Agustín: *Del piano cromático a la pintura cinematográfica directa: Las experiencias abstractas de los Ginanni-Corradini*. In: *Norba: Revista de Arte* 28/29, 2008/2009, S. 145–153.

As a continuation of their experiences on the chromatic piano, the Ginanni-Corradini brothers, who can be considered as belonging to cerebrism – a movement of cultural renewal that ran parallel to the Italian futurism – produced the first trials in direct painting. Their films with the cinematographer resulted in the first attempts at painting directly over celluloid. These experiences made them the pioneers of direct and experimental cinema, in the mid-1910s, as well as the unrecognized founders of the forthcoming avant-garde cinema. – Despite the loss of their films, the brothers from Ravenna left testimonies of their experiences in texts, such as *Chromatic Music* (1912), *Arte dell' avvenire* (1910) and *Pittura dell' avvenire* (1915).

March, Hunter C.: *The Development and Evaluation of an Animated Film to Improve Listening Skills of Junior High School General Music Students*. Ph.D. thesis, Ann Arbor, MI: University of Michigan 1980, 141 S.

The primary purpose of this study was (1) to create an animated film which would help junior high school general music students perceive differences in musical texture, and (2) to evaluate the film's effectiveness as a teaching aid. The major hypothesis tested states that perception of musical texture will be greater among students who view the film than among students who use one of the most effective directed-listening aids presently available, namely the "Call Chart." Other hypotheses state (1) that reading comprehension scores, as measured by the Iowa Test of Basic Skills (ITBS), will have an interaction effect with change scores, and (2) that musical aptitude, as measured by the Musical Aptitude Profile (MAP), will have an interaction effect with change scores. A secondary objective was to develop a test to measure perception of musical texture. The film produced for the study is a visual representation of the textures employed by Leonard Bernstein in the "Responsory: Alleluia" for The Mass. It demonstrates the four basic textures – monophonic, polyphonic, homophonic, and mixed – by synchronizing a visual presentation of the text of the music with the actual sound. A short introduction provides a verbal and visual description of each texture. Six classes of general music students representing three different socio-economic levels and three distinct racial balances served as subjects for the study. Half of the students in each class were randomly assigned to the control group and half to the experimental group. Only the experimental group viewed the film. The control group listened to the music recorded on the film soundtrack while they followed a "Call Chart." Test scores for all students in reading comprehension, as measured by the ITBS, and musical aptitude, as measured by the MAP, were collected prior to the study. Students were pre- and posttested on the Musical Texture Perception Test, a test developed for the study. The data were submitted for statistical analysis to determine the effect of the experimental treatment. Results indicate that students who viewed the film achieved significantly higher posttest scores than students who followed the "Call Chart." Results also show that neither reading comprehension skills nor musical aptitude had any interaction effect with treatment.

Marmorstein, Gary: *Hollywood Rhapsody: Movie Music and Its Makers 1900 to 1975*. New York, NY: Schirmer 1997, vii, 456 S.

The history of the initial 75 years of American movie music is discussed, covering all genres of film music: silent films, animated musicals, action thrillers, crime dramas, and classic romances.

Rez. (Grayson, Phil) in: *The Cue Sheet: The Journal of the Society for the Preservation of Film Music* 14,1, Jan 1998, S. 24.

Marshall, Sandra K. / Cohen, Annabel J.: Effects of Musical Soundtracks on Attitudes toward Animated Geometric Figures. In: *Music Perception: An Interdisciplinary Journal* 6,1, Fall 1988, S. 95–112.

Music influences interpretation of film. A study presented a short animated film with one of two different scores or with no soundtrack; listeners were asked to characterize the figures in the film on a semantic differential. Judgments of the soundtracks heard without the film predicted corresponding ratings of the films on Activity and Potency dimensions, and ratings of the film 'character' on the Activity dimension were altered by the soundtracks.

Martinelli, Dario: Saving the Earth with a Dominant Chord and Some Delay: Cartoon Music Themes in Italian TV. In: *Music, Meaning and Media*. Ed. by Erkki Pekkilä, Richard Littlefield & David Neumeier. Imatra: International Semiotics Institute / Helsinki: Semiotic Society of Finland / Helsinki: University of Helsinki 2006, S. 94–114.

Martinelli, Dario: Le sigle dei cartoni animati in Italia tra gli anni settanta e ottanta. In: *Studi musicali* 36,1, 2007, S. 269–288.

Mathijs, Ernest: Surrealism, Jazz & the Pornographic Cartoon. In: *Plateau* 20,3, 1999, S. 6–8.

Merritt, Russell / Kaufmann, J.B.: *Walt Disney's "Silly symphonies": A Companion to the Classic Cartoon Series*. Gemona del Friuli: La Cineteca del Friuli 2006, xiii, 256 S.

Michelone, Guido / Valenzise, Giuseppe: *Bibidi bobidi bu: La musica nei cartoni animati da Betty Boop a Peter Gabriel*. Roma: Castelvecchi 1998, 314 S. (Suonerie. 6.).

Musik im Zeichentrickfilm.

Miles, Milo: Robots, Romance, and Ronin: Music in Japanese Anime. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 219–224.

Mogl, Verena: Musik in Bewegung. Mieczyslaw Weinbergs Kompositionen für den Film. In: *Osteuropa* 60,7, 2010, S. 123–137.

Mieczyslaw Weinberg komponierte ab Ende der 1940er Jahre für die Filmindustrie. Zwischen 1949 und 1989 schrieb er die Musik für über 70 Kino-, Fernseh- und Animationsfilme, darunter so bekannte Filme wie *Letjat žuravli* oder der Zeichentrick-Klassiker *Vinni-Puch*. Er drängte seine Musik nie in den Vordergrund, sondern hob stets mit großem Geschick Handlungsdetails mit wenigen musikalischen Mitteln hervor und interpretierte so klanglich die Bilder. (Internet)

Mollaghan, Aimée: *The Musicality of the Visual Music Film*. Ph.D. thesis, Glasgow: University of Glasgow, Department of Theatre, Film and Television Studies, 2011, 267 S.

This thesis explores the concept and expression of musicality in the absolute visual music film, in which visual presentations are given musical attributes such as rhythmical form, structure and harmony. The role of music has, in general, been neglected when analysing visual music textually and if discussed it has been examined predominantly from the academic vantage points of art and avant-garde film theory. To adequately scrutinise these texts I consider it essential to look at them not only in terms of their existence as moving pictures but also to give equal weight to their aural aspect and to consider them in terms of specifically musical parameters. This thesis therefore seeks to redress previous imbalances by undertaking a close analysis of the expressly musical qualities of these texts. Drawing on the seemingly disparate areas of film theory, art history, music theory and philosophy, it takes an interdisciplinary approach to investigating the measurable influence that wider contextual, philosophical and historical developments and debates in these areas bore on the aesthetics of specific visual music films. By drawing on the analogy of the absolute in music to demonstrate how musical concepts can function across the disciplinary boundaries of music and film, the first half of this thesis illustrates how musical ideas can be applied both formally and conceptually to the moving image in order to elucidate the musical characteristics of the text. Using the notion of the absolute as a conceptual framework allows for a thorough overview of changing trends and aesthetics in music, film and art and the visual music film. The centrality of notions of the absolute to visual music is demonstrated through close analysis of films by Viking Eggeling, Hans Richter, Walter Ruttmann, Norman McLaren, James Whitney and Jordan Belson. The second part of this thesis concentrates less on the philosophical vestiges carried over from musical thought to the visual music film, instead focusing on the variety of techniques and technological

developments that evolved in tandem with the visual music film, each simultaneously exerting an influence on one another. It explores the effect that colour processing had on not only the visual but the overall audiovisual structure of the visual music film through a textual analysis of *Kreise* (1933) by Oskar Fischinger. It also investigates how particular styles of musical composition dictated the development of specific technical processes such as painting directly onto the celluloid strip, in order to capture the syncopated and frenetic musicality of jazz music. The case studies here are *Begone Dull Care* (1949) by Norman McLaren and *A Colour Box* (1935) by Len Lye. Further to this, it examines how the technical processes of animated sound emerged in the search for a greater correlation between the visual and sound tracks of the visual music film through close analysis of *Synchromy* (1971) by Norman McLaren and the optical sound films of Guy Sherwin. Finally, this thesis marries the inquiry into technological innovation of its second half with the historical, aesthetic and philosophical concerns of earlier chapters by considering the work of visual music pioneer John Whitney. Focusing on his digitally produced visual music films, the thesis explores Whitney's enduring concern with the unification of sound and image through the shared foundation of mathematical harmony.

Moltenbrey, Karen: Laurence Gartens Trance / Dance and Other Living Things. In: *Computer Graphics World* 27,9, Sep. 2004, S. 18–19.

The article presents information on the music video collection called "Trance/Dance and Other Living Things." The author states that while most music videos use film, video and animation to accomplish the visual portion, there is one art form that is often overlooked, which is digital fine art. Computer graphic art pioneer Laurence Cartel illustrates that digital fine art can raise the music video bar in a recent music video collection called "Trance/Dance and Other Living Things." Cartel recently tapped the modern art segment of this seldom-used music video resource to create what he calls "digital music movies," which establish a visual melody to 28 songs by a range of "offbeat" techno-music recording artists featured on a compilation CD/DVD from Raggaforce Entertainment. To create all these visual elements, Cartel dug into his personal image reserve, a 30-year collection spanning the early days of computer graphics to the present. In addition to altering some previous works, he also Mgenerated new content using 2D and 3D software, video, traditional painting, and graffiti art.

Mungen, Anno: Filme für Musik: Edgard Varese und Bill Viola. In: *Augen-Blick: Marburger und Mainzer Hefte zur Medienwissenschaft* 35, 2004, S. 69–87.

In seinem Beitrag zu Musik und Film wendet sich der Autor einem Sonderfall der Filmmusik zu, dem Film, der nach einer vorhandenen Musik gestaltet wird. Nach einem Überblick über historische Formen der bildhaften Musikillustrationen werden die Merkmale der “Filme für Musik” diskutiert. Zwei Filme, die klassische Musikstücke “verbildern”, werden vorgestellt. Walt Disneys Trickfilm “Fantasia”, der auf die Popularisierung von klassischer Musik zielte, fordert die Zuschauer auf, der eigenen Phantasie beim Hören der Musik freien Lauf zu lassen. Angesichts der generellen Dominanz des Visuellen wird diese Phantasie durch die Bilder des Films allerdings wieder beschnitten. Ausführlich behandelt der Autor den Film “Deserts”, den der Videokünstler Bill Viola nach der gleichnamigen Komposition von Edgard Varese gestaltet hat. In diesem Film, der (anders als “Fantasia”), primär künstlerischen Anspruch hat, wird die Musik mittels Bilder bewertet und gedeutet. Violas Bilder, “sezieren die Vorlage, zerlegen die Musik in individualisierte Einheiten des Erlebens”.

Poln. Übers.: Mungen, Anno: Filmy dla muzyki: Edgar Varèse i Bill Viola. In: *Images* 7,13/14, 2009, S. 30–45.

Murphy, Scott: The Tritone Within: Interpreting Harmony in Elliot Goldenthal’s Score for *Final Fantasy: The Spirits Within*. In: *The Music of Fantasy Cinema*. Ed. by Janet K. Halfyard. Sheffield, South Yorkshire / Oakville, CT: Equinox 2012, S. 148–174. (Genre, Music, and Sound.).

Several critical reviews of the animated fantasy film, *Final Fantasy: The Spirits Within* (Hironobu Sakaguchi and Moto Sakakibara, 2001) highlight the element of ambivalence. One critique alludes to roboticist Masahiro Mori’s theory of the—uncanny valley—to describe the film’s close-but-not-quite-right simulation of human appearance and motion. The psychological theory of the uncanny, das Unheimliche, could be useful in cases where a particular image/music amalgam precariously straddles two opposing interpretations or where it pushes both the familiar and the strange into uncomfortably close psychological quarters. This essay addresses a kind of ambivalence in which an appreciable span of time separates the two contrasting interpretations and which may require conscious deliberation. In media music, such ambivalence may arise when two chronologically independent but related mappings between a segment of mu-

sic and an image, character, or other narrative object appear to contradict one another in some fashion. The first part of the essay reviews dissonances, particularly major tritone progressions, that involve technical incongruities among multiple basic-level associations between distinctive musical tokens and narrative objects. The second part of the essay introduces a new cognition that seeks to reconcile these seeming dissonances. The score for the film was composed by Elliot Goldenthal.

N.N.: Gipsy Kings & Córdoba Star in *Toy Story 3*. In: *Music Trades* 158,6, Jul. 2010, S. 26.

The article reports on the flamenco rendition of musical group Gipsy Kings to Randy Newman’s “You’ve Got a Friend in Me” for the soundtrack of animated film “Toy Story 3” in the U.S.

Newsom, Jon: “A Sound Idea”: Music for Animated Films. In: *Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress*. Ed. by Iris Newsom. Washington: Library of Congress 1985, S. 58–79.

Zuerst in: *The Quarterly Journal of the Library of Congress* 37,3/4, Summer 1984, S. 279–309.

The use and adaptation of existing music in animated films involved more than mere selective quotation. While small segments and entire movements of “classical” pieces from the 18th to the early 20th centuries were sometimes animated, composers were most often required to be adept at altering the formal structure of an existing work to accommodate the requirements of the animated film. In the lighter, more eclectic style of animated shorts, scores like those by Scott Bradley exhibit characteristics of Stravinsky, including octatonicism, tonally disjunct melody figurations, and orchestration. In major animated films such as those of Disney, Tchaikovsky’s ballet music was similarly adapted. Significantly, the forms in which these existing works were used represented the first exposure to these pieces for many spectators of these animated films (DBO).

Nicholson, Stuart: *Make Mine Music* and the End of the Swing Era. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 125–135.

Discusses the animated feature film *Make Mine Music* (1946), which is often seen as Disney’s follow-up to *Fantasia* (1940), only this time in lieu of classical music, the topic was jazz, and more specifically, swing music. Ironically, the film arrived just as the Swing Era had reached its terminus.

Noyer, Jérémy: *Blanche-Neige, Cendrillon et Dinosaur* de Disney: Perspectives intersémiosiques. In: *Musique et images au cinéma: [actes du colloque Musique et Images, Rennes, 2 Mars 2002]*. Sour la dir. de Marie-Noëlle Masson. Rennes: Presses Universitaires de Rennes 2003, S. 57–63. (Aesthetica.).

Discusses the narratological perspective of Disney's animated films in three categories: convergence of musical and narrative segmentation as exemplified in *Snow White*; parallelism and opposition in colors, melody, and concepts as seen in *Cinderella*; and complementarity between musical and cinematographic discursivity as demonstrated in *Dinosaur*.

O'Meara, Jennifer: A Shared Approach to Familial Dysfunction and Sound Design: Wes Anderson's Influence on the Films of Noah Baumbach. In: *The Films of Wes Anderson: Critical Essays on an Indie-wood Icon*. Ed. by Peter C. Kunze. Basingstoke, Hampshire/New York, NY: Palgrave Macmillan 2014, S. 109--124.

U.a. zu Rolle und Einfluss von Musik in Wes Andersons Animationsfilm *Fantastic Mr. Fox* (2009).

O'Neill, Eithne: Réflexions liminaires: La musique dans le cinéma d'animation. In: *Positif* 502, Dec. 2002, S. 97–99.

Orlova, Elena Mihajlovna: Muzykal'naja informatika v kolledže: Tvorčeskie vozmožnosti osvoenija. In: *Muzyka i elektronika* 3, 2012, S. 9–10.

[Musical informatics in college: The creative possibilities of development.] – Discusses the use of computer technology at the Sankt-Petersburgskij Muzykal'nyj Kolledž imeni M.P. Musorgskogo; the fifth competition in creating the soundtrack for the animated film; and the statements of the musicologists Arkadij Klimovickij and Zivar Gusejnova on computer music activities of students (Abstract by N. Ostroumova).

Patterson, Richard [et al.]: Notes on Pink Floyd *The Wall* / The Making of the Film Brick by Brick from My View / High Speed Blood and Worms. In: *American Cinematographer* 63,10, Oct. 1982, S. 1021–1029, 1073.

On the special effects for the animated film by Pink Floyd.

Paulus, Irena: Klasična glazba u crtanom filmu *Fantazija* (1940.) Walta Disneya. In: *Arti musices: Hrvatski muzikološki zbornik* 28,1/2, 1997, S. 115–127.

[Classical music in the 1940 animated film *Fantasia* by Walt Disney.] – The film consists of eight parts, each based on a different work:

Bach's toccata and fugue in D minor, excerpts from Čajkovskij's *Ščelkunčik*, Dukas's *L'apprenti sorcier*, Stravinsky's *Le sacre du printemps*, Beethoven's symphony no. 6, Ponchielli's *La danza delle ore* from *La Gioconda*, Musorgskij's *Ivanova noč' na Lysoj gore*, and Schubert's *Ave Maria*. The intention of Disney, the conductor Leopold Stokowski, and the musicologist Deems Taylor was to present three types of music: music that tells a story, music that draws a picture, and abstract music. Most critics consider that *Fantasia* has both virtues and faults. Its faults are its length and excessive variety of musical and visual styles, while its main virtue is its revolutionary integration of music with some of the most refined animation procedures ever seen.

Paulus, Irena: Vladimir Kraus Rajterić. In: *Hrvatski filmski ljetopis* 3,10, Apr. 1997, S. 101–114.

Kraus-Rajterić (1924–96) composed scores for about 20 feature films and about 40 animated and documentary films. In the late 1940s he joined the music department of Jadran Film in Zagreb as editor, and he also began writing music for films. Several of his sound tracks are analyzed.

Paulus, Irena: Bio-filmografski razgovor s Anđelkom Klobučarom. In: *Hrvatski filmski ljetopis* 4,15, Okt. 1998, S. 125–132.

[Bio-filmographic interview with Anđelko Klobučar.] – An interview with the Croatian organist and composer. Among other compositions, Klobučar wrote sound tracks for 55 documentary, 44 animated, and 20 feature films.

Paulus, Irena: Miljenko Prohaska: Glazbom od eksperimentalnog do crtanog filma. In: *Hrvatski filmski ljetopis* 7,25, 2001, S. 173–188.

[Miljenko Prohaska: From experimental to animated film with music.] – His first score for a film Prohaska (b.1925) composed for the animation *Crvenkapica* (1954), and until the early 1980s he wrote soundtracks for 56 feature, animated, and documentary films. An analysis of film scores for animated films *Crvenkapica* (Josip Sudar, 1954), *Palčić* (Milan Blažeković, 1979), *Mrav dobra srca* (Aleksandar Marks and Vladimir Jutriša, 1965), and for feature films *Gravitacija* (Branko Ivanda, 1968), and *Ponedjeljak ili uto-rak* (Vatroslav Mimica, 1966) shows his musical versatility and styles which range from classical themes to jazz and sounds from nature.

Paulus, Irena: Većinom nacrtna glazba: Skladatelj Tomislav Simović. In: *Hrvatski filmski ljetopis* 7,26, Jul 2001, S. 177–199.

[Mostly animated music: The composer Tomislav Simović.] – Tomislav Simović (b.1931) composed soundtracks for over 250 animated, documentary, and feature films. The most famous and popular among them is the animated series Professor Baltazar, in which Simović wrote music for the first 25 (of 59) films. This series has established its future narrative style and musical form. His compositional style is demonstrated in the analysis of music for his two animated films (*Klizi puzi*, Zlatko Grgić, 1968, and the Academy Award winning *Surogat*, Dušan Vukotić, 1961) and two feature films (*Imam dvije mame i dvije tate*, Krešo Golik, 1968 and *Kuća*, Bogdan Žižić, 1975) (Abstract by Z. Blažeković).

Paulus, Irena: *Glazba s ekrana: Hrvatska filmska glazba od 1942. do 1990. godine*. Zagreb: Hrvatsko Muzikološko Društvo / Hrvatski Filmski Savez 2002, 503 S. (Muzikološke studije. 6. / Filmološke studije. 1.).

[Music from the screen: Croatian film music form 1942 to 1990.] – Historical survey of film music in Croatia investigated through an analysis of 59 films, largely feature films, but also documentaries and animated films. The earliest composers—Ivo Tijardović and Fran Lhotka—started composing film music without having any domestic models and were forced to learn the métier from their own mistakes. Composers from the following generation—Boris Papandopulo, Milo Cipra, and Ivan Brkanović—expanded their initial neonational style by more modern techniques, entering areas of extended tonality and atonality, and using the possibility of connecting different styles. Bruno Bjelinski, Silvije Bombardelli, and Dragutin Savin each wrote film music only for one or two films. In 1946 was in the Zagreb suburb Dubrava founded the film studio Dubrava Film, which employed several sound editors and for the first time was made possible to create a team of musicians involved with film. Vladimir Kraus-Rajetić, Živan Cvitković, and Anđelko Klobučar eventually started composed music for films, and although Kraus-Rajetić and Cvitković were self-taught in composition, their music was for the first time acting in film in its proper way. The music department of the Dubrava Film started to decline in the 1960s and the studio gradually hired more free-lance composers. In the following generation, except for Miro Belamarić who is well-known as a composer of art music, Nikica Kalogdjera, Alfi Kabiljo, and Arsen Dedić were composers of popular music and musicals. All four of them were well-informed about the trends in film music abroad and their work resembles current international trends. Although both Miljenko Prohaska and Tomislav

Simović wrote music for feature and documentary films, their main interest was in music for animated films (Abstract by Zd. Blažeković).

Rez. (Vidačković, Zlatko) in: *Vijenac: Novine Matice Hrvatske za književnost, umjetnost i znanost* 11,232, Jan. 2003, S. 30.

Paulus, Irena: Ivo Tijardović, prvi hrvatski filmski skladatelj za strane producente? In: *Arti musices: Hrvatski muzikološki zbornik* 45,1, 2014, S. 53–71; URL: <<http://hrcak.srce.hr/file/188173>>.

[Ivo Tijardović, the first Croatian film composer for foreign producers.] – The composer, conductor, writer, painter and designer, Ivo Tijardović (1895–1976), wrote film scores on several occasions during his lifetime: eight scores for feature films, four scores for documentaries and one for animated film. Among them *Korallenprinzessin* and *In Banner Kaiser Diokletians* (working title for *Lied der Adria*) were made in 1937. Since the first short sound film in Croatia appeared in 1937, these two films, which were both made in Yugoslavia—with strong support from the Yugoslavian government in the hope that they will also serve as tourist propaganda—changed the historical perspective of Croatian film music. It seems that Tijardović, besides Eduard Glöz who wrote music for the Croatian first short sound film *Šešir* (The Hat), was the first Croatian composer who wrote music for sound films. However, both films were produced by a German film studio in a kind of German-Yugoslav coproduction, and they gave Tijardović an opportunity to start an art form which, at that time in Croatia, did not exist.

Perrott, Lisa: *Zig Zag: Reanimating Len Lye as Improvised Theatrical Performance and Immersive Visual Music*. In: *The Oxford Handbook of New Audiovisual Aesthetics*. Ed. by John Richardson, Claudia Gorbman & Carol Vernallis. Oxford/New York: Oxford University Press 2013, S. 233–248. (Oxford Handbooks in Music.).

Zig Zag was a live multimedia performance that took place at the TSB Showplace, New Plymouth, New Zealand, on 13 August 2007. It was inspired by the life and work of Len Lye. Performances integrated traditional music, innovatively devised instruments, and audiovisual mixing software, taking the form of a live band performing alongside projected audiovisual imagery that filled the entire cyclorama at the back of the stage. The author challenges the conventional perspective of animation and proposes that the term ‘animation’ can describe various situations in which the cinematic frame, screen, camera, and projector are either extraneous to, or only a

part of, what actually animates the work. Both Lye's kinetic sculptures and the performance have functioned as forms of extra-cinematic animation that pose a challenge to audiences. She uses the term 'extra-cinematic animation' to describe those forms that meet certain defining criteria of animation, yet do so in a way that is either extraneous or additional to cinema-specific codes and technologies. In the extra-cinematic codes associated with theatrical performance, theater lighting, live music, and real-time audio-visual mixing operate in addition to the projected image on the flat screen. The essay explores the complex processes involved in the remediation of art forms through a close reading of specific extracts of the performance.

Perrott, Lisa: Music Video's Performing Bodies: Floria Sigismondi as Gestural Animator and Puppeteer. In: *Animation: An Interdisciplinary Journal* 10, 2, 2015, S. 119–140.

Auteur music video director Floria Sigismondi has a reputation for creating beautifully macabre imagery that has been described as surreal and uncanny. Less obvious is the way in which she uses animation and gesture to estrange the movement of performing bodies. While pixilation and stop motion animation are used together to invert the agency of humans and objects, Sigismondi's use of gesture extends this manipulation of agency beyond technical processes. This dialectic of cinematic agency is discussed through an examination of three music videos directed by Sigismondi: *End of the World* (2004) for The Cure, *Montauk Fling* (2013) for Lawrence Rothman and *The Stars (Are Out Tonight)* (2013) for David Bowie. Considering these videos in relation to puppet animation, live-action film and the cultural and historical migration of gesture, the author argues that Sigismondi puppetises humans and animates gesture as a means of transgression.

Persons, Dan: *Ren & Stimpy*: Voice Humor: Billy West on His Inspiration for the Cat and Chihuahua's Cartoon Sound. In: *Cinefantastique* 26/27,6/1, Oct. 1995, S. 100–101.

Zur TV-Animationsserie *The Ren and Stimpy Show*.

Persons, Mitch: *Inspector Gadget*: Music Video Director David Kellogg on Filming the Cartoon Fantasy Live Action. In: *Cinefantastique* 31,7, Aug. 1999, S. 52–53.

Petrušanskaja, Elena Mihajlovna: Iz besed o rabote v kino. In: *Muzikal'naja akademija: Ežekvartal'nyj*

naučno-teoretičeskij i kritiko-publicističeskij žurnal 2, 1999, S. 91–96.

[Conversations on working in film.] – An interview with Alfred Schnittke concerning his work in film: *Vstuplenie, Vzyvaem ogon' na sebja, Pohoždenija zubnogo vrača, Komissar, Agonija, Voshoždenije, Malen'kie tragedii, I vse-taki ja verju*, and the animated films *Stekljannaja garmenika* and *Škaf*. The question of auteur theory and the use of stylization are also discussed, as well as the musical dramaturgy of films and its idiosyncracies, the possibilities of sound engineering, and timbral solutions.

Pierson, Ryan: *The Toy Like Nature: On the History and Theory of Animated Motion*. Ph.D. thesis, Pittsburgh, PA: University of Pittsburgh 2012, ix, 261 S.; URL:

<http://d-scholarship.pitt.edu/16090/1/Toy_like_nature_ETD_12-4.pdf>.

Pizzi, Katia: "L'intuizione del fantastico": Antonio Rubino, Futurist Manqué. In: *The Modern Language Review* 94,2, Apr. 1999, S. 395–408.

U.a. zu Antonio Rubinos kurzem animiertem Cartoon *Nel paese dei Ranocchi* (1945).

Poncet, Marie-Thérèse: *Dessin animé: Art musical et mondial: 40 ans après*. Voiron: Poncet 1998, 246 S. (L'âge d'or du dessin animé.)

Pontieri, Laura: *Russian Animation of the 1960s and the Khrushchev Thaw*. Ph.D. thesis, New Haven, CT: Yale University 2006, xii, 322 S.

Darin in Kap. 4 der Abschnitt "Animation as Musical Score or Poetic Text" (S. 244–250).

Prodanov, Ira: Muzika u crtanim filmovima ili što (ne)služaju naša djeca? In: *Muzika: Časopis za muzičku kulturu* 15,1,37, Jan./Jun. 2011, S. 58–65.

"All cartoons use music as an integral element in their format. Nearly all cartoons use it badly", is a comment by the famous cartoon producer Chuck Jones, which directly criticizes music written for this audio-visual media. Music for cartoons has its own history as every music genre, it has its own identity built through the 20th century, and it has its own audience which includes (today) not only children, but also adults. Does this mean that the musical content should fit all the generations of the audience, as it is the case with the content of the story in cartoons? How careful is this music listened if we talk about accompaniment that is behind the story in the cartoons? Could this music be classified by the source from which it is taken? Does the treatment of music in cartoons resonates with post-modern behaving in arts?

Purcell, Lee: Crowdsourced Creativity: Mass Animation Clicks. In: *Computer Graphics World* 32,7, Jul. 2009, Special section S. 1–6.

The article discusses the worldwide collaboration and innovative use of technology demonstrated by Mass Animation for “Live Music,” an animated short film about the love story of an electric guitar and a violin. Yair Landau, founder of Mass Animation collaboration with Autodesk, Facebook and Intel for the project. It relates how animators around the world were able to contribute to the project.

Randolph, Mark: Ralph Bakshi: Comic Truth. In: *Wax Poetics* 38, 2009, S. 74–80.

An interview with the maverick painter, animator, and director of cutting-edge animated films such as *Fritz the Cat* (1972) and *American Pop* (1981)—films that made Bakshi a player in the counterculture and in popular music (Abstract by J.L. Oakes).

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 2008, 400 S.; URL:

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

Als Fallstudie für den Animationsfilm dient: *Fantasia: The Animated Concert Film* (S. 65 ff.). – 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.

Richardson, John / Gorbman, Claudia / Vernallis, Carol (eds.): *The Oxford Handbook of New Audiovisual Aesthetics*. Oxford/New York: Oxford University Press 2013, x, 735 S. (Oxford Handbooks in Music.).

Darin: Goldmark, Daniel: Pixar and the Animated Soundtrack (S. 213–226). – Thom, Randy: Notes on Sound Design in Contemporary Animated Films (S. 227–232). – Perrott, Lisa, Zig zag: Reanimating Len Lye as Improvised Theatrical

Performance and Immersive Visual Music (S. 233–248).

Rez. (Belton, Robert) in: *Popular Music and Society* 38,3, Jul. 2015, S. 391.

Rez. (Fleming-Brown, Annabel) in: *Popular Music* 33,3, Oct 2014, S. 573.

Rez. (Jacobus, Enoch S.A.) in: *Notes: Quarterly Journal of the Music Library Association* 71,3, Mar 2015, S. 514.

Rez. (Winters, Ben) in: *Music, Sound, and the Moving Image* 8,2, Autumn 2014, S. 229.

Robertson, Barbara: Funky Graphics. In: *Computer Graphics World* 23,7, July 2000, S. 58–61.

Highlights the computer animation film featuring the life of celebrity James Brown in Seattle, Washington. Inclusion of the film in the collection of Paul Allen’s Experience Music Project museum; Plot of the film; Animation techniques used by film creator Digital Domain; Use of complex deformation tools.

Robertson, Barbara: Crowding In. In: *Computer Graphics World* 32,11, Nov. 2009, S. 30–34.

The article reviews the short animated film “Live Music,” starring guitarist Steve Lai and violinist Ann Marie Calhoun, directed by Yair Landau.

Robertson, Emily D.: “It Looks Like Sound!”: *Drawing a History of “Animated Music” in the Early Twentieth Century*. M.A. thesis, College Park, MD: University of Maryland, College Park 2010, 95 S.

Abstract in: *Masters Abstracts International* 48, 6, Dec. 2010.

In the early 1930s, film sound technicians created completely synthetic sound by drawing or photographing patterns on the soundtrack area of the filmstrip. Several artists in Germany, Russia, England, and Canada used this innovation to write what came to be called “animated music” or “ornamental sound.” It was featured in a few commercial and small artistic productions and was enthusiastically received by the public. It was heralded as the future of musical composition that could eliminate performers, scores, and abstract notation by one system of graphic sound notation and mechanized playback. Its popularity among mainstream filmmaking did not last long, however, due to its limited development. The artists drawing animated sound were dependent entirely upon their technological medium, and when the sound-on-film system faded from popularity and production, so did their art. By examining from a musicological perspective, for the

first time, specific examples of animated music from the work of Norman McLaren, Oskar Fischinger, Rudolph Pfenninger, and several filmmakers in Russia, this thesis enumerates the techniques used in animated sound. It also explores the process of its creation, adaptation, and decline. In doing so, it reveals an important chapter in the little-known early history of modern synthesized sound alongside the futuristic musical ideas it both answered and inspired.

Rodriguez, Jose: Music of the Animated Pictures: Will “Cartoon” Films Have a Place in Music Education? In: *Music Educators Journal* 32, Apr. 1946, S. 18–19.

Roedder, Alexandra Christina: “Japanamerica” or “Amerijapan”? *Globalization, Localization, and the Film Scoring Practices of Joe Hisaishi*. Los Angeles, CA: University of California, Los Angeles 2013, xii, 331 S.

Between 1984 and 2013, Japanese film composer Joe Hisaishi (b. 1950) has scored ten feature-length animated films for one of Japan’s most respected animators, Hayao Miyazaki (b. 1941). In those forty years, while many of the basic elements of his style did not change, his film scoring practices in terms of placement, timing, and audiovisual synchronization underwent a dramatic shift away from a historically Japanese practice to a historically American one. Historically, Japanese anime music comes from a production model wherein music is written prior to animation and added in later. This, and the love of silence that many major Japanese film directors seem to possess has led to a generally asynchronous, sparse scoring practice. In Hisaishi’s case, this meant long, unbroken melodies usually tested on each film’s pre-release “image album,” and then modified somewhat for the film soundtrack. American film scoring, in contrast, has historically been tightly bound to the visuals, subservient to narrative and dialogue, and frequently highly synchronized, to the extent that the term “mickey-mousing” has emerged as a description of film music which matches isochronically and isomorphically both the timing and shape of the actions on screen. To understand and explain this change, I explore Hisaishi’s body of work for Miyazaki within a framework of soft power and evolutionary constraints, positing each new film score as the result of specific, if unknown, influences. Because film composers write their music “to order” (Akira Senju, interview, 2012), each project is dependent upon the success of the last, and composers are constantly learning what tactics and practices lead to continuing work: cultural evolution in the non-teleo-

logical sense. American film music has exerted a gentle but consistent influence on Japanese composers, many of whom admire Hollywood soundtracks and find them extremely effective (Senju, 2012; Kuriyama, interview, 2012). In response to this influence, in the past thirty years many Japanese film scores, not just Hisaishi’s, have drifted towards a Hollywood style of scoring. At the same time, Japanese anime has, since its first flowering in the 1960s, been desired by Americans: first by industry who attempted, and failed, to market it to television audiences in the 1960s and 70s; then by fans who imported VHS tapes and subtitled shows themselves, often at extraordinary cost; and now again by industry with the signing of the global distribution agreement between Hayao Miyazaki’s Studio Ghibli and the Walt Disney Company in 1998. Each of these elements of soft power have been a factor in the growing globalization of film music. Hisaishi’s scores for Miyazaki’s films serve as an excellent case study of transnational cultural flows. I combine close analysis of each film with fieldwork, including interviews with Hisaishi and several of his contemporaries, to trace the evolution of what I believe to be the end of national film music styles.

Roger, N.: Le montage sonore et l’animation ou “j’ai même fait des rires de pingouins”. In: *Copie Zéro* 14, 1982, S. 21.

On the importance of music and editing for the animated film.

Rogers, Holly: The Musical Script: Norman McLaren, Animated Sound, and Audiovisuality. In: *Animation Journal* 22, 2014, S. 68–84.

Rubinštejn, Il’ja Borisovič: Muzyka v kino. In: *Mirovaja chudožestvennaja kul’tura XX veka: Kino, teatr, muzyka*. Moskva: Piter 2008, 390–426. (Mirovaja hudožestvennaja kul’tura.)

[Music in film.] – Discusses the film music of Hollywood and European cinematography in the second half of the 20th c. and in animated films. The music of Russian cinema is examined with examples of scores by Prokof’ev, Šostakovič, and Artem’ev (Abstract by M. Kamankina).

Russett, Robert: Animated Sound and Beyond. In: *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America* 22,1, Spring 2004, S. 110–121.

Focuses on the development of a holistic audiovisual approach to film that began about 1930 and that is now being explored with a new range of strategies and technologies. Developed during the era of experimental animation and labeled

sound by Canadian Film board animator Norman McLaren, it is now being expanded upon by a new breed of artists that are using dynamic digital media. Their high-tech works, which have a fine-arts lineage, offer a fresh alternative to conventional motion pictures that could broaden the way we think about art, entertainment, and the communication environment that lies ahead.

Safiullina, Liliya Garifullovna: Utopičeskij i anti-utopičeskij diskursy v animacionnyh versijach simfoničeskoj skazki «Petja i Volk» S. Prokof'eva. In: *Filologija i kul'tura / Philology and Culture* 3 (29), 2012, S. 187–194; URL:

<http://philology-and-culture.kpfu.ru/?q=system/files/38_2.pdf>.

[Utopische und anti-utopische Diskurse in der animierten Version des symphonischen Märchen "Peter und der Wolf" von Sergej Prokof'ew.]

Saladino, Caitlin J.: *Long May She Reign: A Rhetorical Analysis of Gender Expectations in Disney's "Tangled" and Disney/Pixar's "Brave"*. M.A. thesis, Las Vegas, NV: University of Nevada, Las Vegas 2014, xi, 158 S.; URL:

<<http://digitalscholarship.unlv.edu/thesesdissertations/2137/>>.

"Whether the characters are singing the songs themselves in a film-musical format, or the songs are performed as a backdrop for the actions of the characters, music is a recurrent generic element of the Disney princess realm. In many cases, the investigation of songs revealed instances of detailed self-disclosure, where the princess speaks to her true feelings about her conflicts, thoughts, and dreams. Much like a Shakespearean monologue aims to clarify for the audience the character's feelings, it seems that the most revealing moments of personality and tension are disseminated through catchy tunes that resonate with Disney consumers long after the credits roll" (S. 29).

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.

Sauer, Danielle Kristin: *Music-driven Character Animation*. M.Sc. thesis, Edmonton, AB: University of Alberta, Department of Computing Science 2007, [12], 143 S.

Music-driven character animation extracts musical features from a song and uses them to create an animation. This paper presents a system that builds a new animation directly from musical attributes, rather than simply synchronizing it to the music like similar systems. Using a simple

script that identifies the movements involved in the performance and their timing, the user can control the animation of characters easily. Another unique feature of the system is its ability to incorporate multiple characters into the same animation, both with synchronized and unsynchronized movements. A system that integrates Celtic dance movements is developed in this paper. An evaluation of the results shows that the majority of animations are found to be appealing to viewers and that altering the music can change the attractiveness of the final result.

Sauer, Danielle / Yang, Yee-hong: Music-Driven Character Animation. In: *ACM Transactions on Multimedia Computing, Communications, and Applications (TOMM)* 5,4, Oct. 2009, Art. 27. URL:

<<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.119.7578&rep=rep1&type=pdf>>.

Music-driven character animation extracts musical features from a song and uses them to create an animation. This paper presents a system that builds a new animation directly from musical attributes, rather than simply synchronizing it to the music like similar systems. Using a simple script that identifies the movements involved in the performance and their timing, the user can control the animation of characters easily. Another unique feature of the system is its ability to incorporate multiple characters into the same animation, both with synchronized and unsynchronized movements. A system that integrates Celtic dance movements is developed in this paper. An evaluation of the results shows that the majority of animations are found to be appealing to viewers and that altering the music can change the attractiveness of the final result.

Scapperoti, Dan: *The Hunchback of Notre Dame*: Victor Hugo's Oft-filmed Classic Gets the Animated Musical Treatment from Disney. In: *Cinefantastique* 27, 10, June 1996, S. 16–31.

Schultz, Debra A.: *Talking to the Audience: The Animated Film Musical Addressing Contemporary Issues*. M.A. thesis, Washington, DC: American University 1993, 52 S.

Abstract in: *Masters Abstracts International* 32, 3, 1994, S. 751.]

Zu den drei Disney-Filmen *The Little Mermaid* (1989), *Beauty and the Beast* (1991) und *Aladdin* (1992).

Sevast'janova, Svetlana Stepanovna: Muzykal'naja mul'tiplikacija: Opera i balet. In: *Problemy muzykal'noj nauki: Rossijskij naučnyj specializirovannyj žurnal* 2,3, Dez. 2008, S. 222–232.

[Musical animation: Opera and ballet.] – Addresses the problems of the genre of the musical theater on screen. Animation opera and ballet presuppose a new type of hero, the introduction of spoken scenes, consciousness of musical material, and other characteristic features. Examined are the works of Walt Disney, Nataliâ Dabiža, Ivan Ivanov-Vano and other directors. The genre of animation opera includes not only the transcriptions of famous compositions of musical theater, but also many original works created for the screen.

Sevast'janova, Svetlana Stepanovna: Mjuzikl v mul'tiplikacii. In: *Dialogičeskoe prostranstvo muzyki v menjajuščemsja mire: sbornik po materialam Meždunarodnoj naučno-praktičeskoj konferencii, 20–22 nojabrja 2009 g. Saratovskaja gos. konservatorija im. L. V. Sobinova*. [Red.: O. B. Krasnova.] Saratov: Saratovskaja Gosudarstvennaja Konservatorija im. L. V. Sobitova 2009, S. 287–292.

[Musical in Animation.] – Considers animated musical as a separate genre of musical theater on screen, combining the rules of musical dramaturgy with means of expression of visual screen art. The Russian animated musicals are examined.

Sevast'janova, Svetlana Stepanovna: Parallel'nye miry «Sonaty»: O fil'me na muzyku S. Prokof'eva. In: *Izrail': Muzykal'nyj žurnal* 21,33, Maj 2012; URL: <http://www.21israel-music.com/Film_Sonata1.htm>.

[Parallel worlds of “Sonata”: About the film with S. Prokof'ev's music.] – Explores the parallels between creative principles of Velimir Hlebnikov and Sergej Prokof'ev, concentrating on *Andante* from Prokof'ev's Fourth piano sonata and its cinematographic version—the animated film *Sonata* (1993).

Shanks, Coinneach: Of Mice and Music: Image, Soundtrack and Historical Possibility. In: *The Soundtrack* 6, 1/2, Mar. 2014, S. 67–81.

Jazz and animation enjoyed an organic relationship in what was the developmental period for both forms. During the Jazz Age, from the 1920s to the early 1930s, jazz provided frequent animation soundtracks. For the most popular and enduring cartoon characters, it was their music of choice. Two forms with clear structural similarities of syncopation and rhythm temporarily merged. Together they created a timescape or representational space that critically challenged taken-for-granted relationships with the modern(ist) world. In an anti-realist attack on modernism, animated characters asked critical questions of their audience in a similar way to Brecht's

epic theater. In an alliance with jazz, they unmasked hidden aspects of society and its technological marvels in a questioning, revealing, and confrontational manner. The article takes a phenomenological letterbox approach to the period. Three case studies of early animation and jazz, Felix the Cat, Mickey Mouse, and Betty Boop, are employed to demonstrate a distinctive collaboration between the visual and sonic. The article argues that the comparatively marginalized position of two improvised forms allowed for the development of a critical artistic movement identified by the Frankfurt School. In particular, Walter Benjamin and Theodor Adorno recognized that popular or low art was not merely a reflection of economic life but constituted a conscious, active force for change. The subterranean and often subversive values of the animation–jazz alliance were quickly recuperated, but for a limited period offered a resistance that ran counter to established taste and the bourgeois appropriation of high art.

Shiratori, Takaaki / Nakazawa, Atsushi / Ikeuchi, Katsushi: Dancing-to-Music Character Animation. In: *Computer Graphics Forum* 25,3, 2006, S. 449–458; URL:

<<https://www.cs.cmu.edu/~siratori/pub/EG2006shiratori.pdf>>.

In computer graphics, considerable research has been conducted on realistic human motion synthesis. However, most research does not consider human emotional aspects, which often strongly affect human motion. This paper presents a new approach for synthesizing dance performance matched to input music, based on the emotional aspects of dance performance. Our method consists of a motion analysis, a music analysis, and a motion synthesis based on the extracted features. In the analysis steps, motion and music feature vectors are acquired. Motion vectors are derived from motion rhythm and intensity, while music vectors are derived from musical rhythm, structure, and intensity. For synthesizing dance performance, we first find candidate motion segments whose rhythm features are matched to those of each music segment, and then we find the motion segment set whose intensity is similar to that of music segments. Additionally, our system supports having animators control the synthesis process by assigning desired motion segments to the specified music segments. The experimental results indicate that our method actually creates dance performance as if a character was listening and expressively dancing to the music.

Shurtz, Emily Angelina: “Stopping the Show”: Early Sound Animation, Spectacle, and the Cinema of

Attractions. M.A. thesis, Boulder, CO: University of Colorado at Boulder 2011, 120 S.

Abstract in: *Masters Abstracts International* 49, 6, Dec. 2011.

This thesis explores the ways in which early sound animation, from approximately 1928 to 1937, can be seen in relation to Tom Gunning's theory of "The Cinema of Attractions." "The Cinema of Attractions" argues that film before 1906 was focused on display rather than storytelling. But, after that point Gunning argues that the "cinema of narrative integration" takes over, and bourgeois didacticism becomes the primary force in filmmaking. This period of animation also focuses on display and spectacle in lieu of classical narrative, and this can be seen through four components: original attractions, rubber hose animation, animals, and sound. However, similar to the process that happened in early cinema, the animation studios moved toward narrative integration in the mid-1930s, and realism and storytelling became goals. The cinema of attractions does not completely disappear in animation after this point; it continues today in various forms.

Sickels, Robert C.: Steamboat Willie and the Seven Dwarves: The Disney Blueprint for Sound and Music in Animated Films. In: *Sound and Music in Film and Visual Media: An Overview*. Ed. by Graeme Harper, Ruth Doughty & Jochen Eisentraut. London/New York: Continuum 2009, S. 602–611.

Steamboat Willie (1928) was the first sound animated short film, and *Snow White and the Seven Dwarves* (1937) was the first sound animated feature-length film, and both are credited to Walt Disney. The significance of being first is secondary to the fact that the way they both use sound and music has remained basically unchanged since these films appeared. They established a sort of blueprint in their integration of the audible and visual elements to which all commercial films still adhere.

Smith, Susan: The Animated Film Musical. In: *The Oxford Handbook of the American Musical*. Ed. by Raymond Knapp, Mitchell Morris & Stacy Wolf. New York/Oxford: Oxford University Press 2011, S. 167–178. (Oxford Handbooks.).

Examines animated films, particularly those by Disney, to consider how the relationship between song, dance, performer, and character might be different than that in other film musicals. Sequences from the animated films *Dumbo* and *Bambi* provide examples.

Smoodin, Eric: *Animating Culture: Hollywood Cartoons from the Sound Era*. New Brunswick, NJ: Rut-

gers University Press 1993, xvi, 216 S. (Communications, Media, and Culture.)

Rez. (Hastings, A. Walter) in: *Lion and the Unicorn* 20,2, 1996, S. 264–271.

Rez. (McEachern, Robert W.) in: *Journal of Popular Culture* 29,4, 1996, S. 253–254.

Rez. (Ohmer, Susan) in: *Film History* 6,3, 1994, S. 405–408.

Rez. (Sharman, Leslie Felperin): Toon Culture. In: *Sight & Sound* NS 4,1, Jan. 1994, S. 38.

Rez. (Shull, Michael S.) in: *Historical Journal of Film, Radio and Television* NS 14,1, 1994, S. 101–102.

Rez. (Wolf, Mark J. P.) in: *Film Quarterly* 50,1, Fall 1996, S. 35–37.

Steyn, Mark: MIA: Great Simpsons Musical Joke. In: *Maclean's* 120,33, 27.8.2007, S. 52–53.

This article offers a review of the music in *The Simpsons Movie*.

Strauss, Neil: Tunes for Tunes: A Cartoon Music Primer. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 5–13.

Sullivan, Jack: *New World Symphonies: How American Culture Changed European Music*. New Haven/London: Yale University Press 1999, xix, 262 S.

Darin v.a.: 6. Broadway, Hollywood, and the Accidental Beauties of Silly Songs (S. 161–190).

Taylor, K. Vivian: *Nationality, Gender, and Genre: The Multiple Marginalization of Lotte Reiniger and "The Adventures of Prince Achmed"* (1926). Ph.D. thesis, Tampa, FL: University of South Florida 2011, [iii], vii, 150 S.; URL:

<<http://scholarcommons.usf.edu/etd/3377/>>.

Contemporary American visual culture is saturated with animation, from websites and advertisements to adult and children's television programs. Animated films have dominated the American box office since *Toy Story* (1995) and show no signs of relenting, as demonstrated by *Up* (2009) and *Alice in Wonderland* (2010). Scholarly interest in animation has paralleled the steady rise of the popularity of the medium. Publications addressing animation have migrated from niche journals, such as such as *Animation Journal* and *Wide Angle*, to one of the most mainstream English-language publications, the Modern Language Association's *Profession*, which included Judith Halberstam's article "Animation" in 2009, in which she discusses the potential of animation to transcend outdated no-

tions of disciplinary divides and to unify the sciences and humanities. However, the origins of the animated feature film remain obscured. My dissertation clarifies this obscurity by recovering Lotte Reiniger, the inventor of the multiplane camera and producer of the first animated feature film, *The Adventures of Prince Achmed* (1926).

Tchamkerten, Jacques: De Frans Masereel à Arthur Honegger, ou comment “l’Idée” devient musique. In: *Arthur Honegger: Werk und Rezeption*. Hrsg. v. Peter Jost. Bern [u.a.]: Lang 2009, S. 229–251 (Publikationen der Schweizerischen Musikforschenden Gesellschaft. 49.).

Mit *L’Idée*, einem bemerkenswerten Zeichentrickkurzfilm ohne Ton, konnte Arthur Honegger erstmals sein Ideal einer gegenseitigen Ergänzung von Film und Musik verwirklichen. Der Film basiert auf einer gleichnamigen Publikation des belgischen Malers und Graphikers Frans Masereel, die 83 Holzschnitte umfasst. Darin wird mit rein graphischen Mitteln das Schicksal einer symbolischen Idee erzählt, die die etablierte Ordnung zu stören droht und von den Herrschenden mit Füßen getreten wird, sich aber mit den modernen Kommunikationsmitteln ausbreitet und schließlich die Welt revolutioniert. Der tschechische Regisseur Barthold Bartosch drehte den Film mit Masereels Hilfe zwischen Dezember 1930 und Januar 1932 mit extrem dürftigen technischen Mitteln. Als die Frage nach einer Filmmusik akut wurde, wandte sich Masereel, nachdem zunächst Georges Auric in Erwägung gezogen worden war, an Honegger, mit dem er bereits 1922 zusammengetroffen war. Nach dem Briefwechsel Masereels mit seinem Freund Georg Reinhart kamen beide Ende 1931 in Kontakt, und Honegger nahm das Angebot, die Filmmusik für *L’Idée* zu schreiben, sofort an. Aufgrund zahlreicher Schwierigkeiten bezüglich des Budgets sowie des mit Arbeit überhäuftten Zeitplans von Honegger konnte die Musik, die einen Monat zuvor fertig gestellt worden war, erst im Juni 1934 aufgenommen werden.

Tebbel, John Robert: Looney Tunester. In: *Film Comment* 285, Sept./Oct. 1992, S. 64–66.

On the composer Carl Stalling and his work for the Disney animation film.

Thom, Randy: Notes on Sound Design in Contemporary Animated Films. In: *The Oxford Handbook of New Audiovisual Aesthetics*. Ed. by John Richardson, Claudia Gorbman & Carol Vernallis. New York/Oxford: Oxford University Press 2013, S. 227–232. (Oxford Handbooks in Music.).

The author, a sound designer, describes the process of creating the sound scores for animated films, and the similarity of some of these films to feature-length films. Among the films discussed are Robert Zemeckis’s *The Polar Express*, Henry Selick’s *Coraline*, and Brad Bird’s *The Incredibles*.

Thomson, Virgil: Fantasia. In: *The New York Herald Tribune* (14.11.1940).

Nachdr. in: Ders.: *The Musical Scene*. New York: Knopf 1945; repr. 1969.

Nachdr. in: Ders.: *Music Chronicles, 1940–1954*. New York, NY: Library of America 2014, S. 254–256.

The author comments on the music in Walt Disney’s animated classic film *Fantasia*, acknowledging that Stravinsky’s *Rite of Spring* survives better than most of the other music in the film, and highlighting the way that the music is integrated with the visual elements. He also recognizes Leopold Stokowski for his efforts in learning about sound reproduction in film.

Thomson, Virgil: More on *Fantasia*. In: *The New York Herald Tribune* (29.12.1940).

Nachdr. in: Ders.: *Music Chronicles, 1940–1954*. New York, NY: Library of America 2014, S. 887–891.

[T]his essay examines some of the aesthetic controversies surrounding the use of music in the Walt Disney animated film, *Fantasia*.

Tobias, James S.: *Music, Image, Gesture: The Graphical Score and the Visual Representation of Music in Cinema and Digital Media*. Ph.D. thesis, Los Angeles, CA: University of Southern California 2001, v, 339 S.

This study of music and musicality as represented in audiovisual media proceeds as a comparison of musical design in cinematic forms and new media forms, motivated by the cinema’s usefulness as the heretofore most thoroughly theorized object of analysis in studies of sound-image relations. The notion of the graphical score as an organizational strategy for time-based media is followed from cinema through interactive media, covering a roughly historical trajectory. Eisenstein’s graphical score for *Alexander Nevsky* (1936) provides an example of the theorization of sound-image relations according to a musical model. The synaesthetic world of visual music animation, as seen in the films of Oscar Fischinger, is contextualized against the graphical scores of Hans Richter and Ernst Bloch’s philosophy of musical carpet motifs.

Hanns Eisler's challenge to the practice of close synchronization between sound and image is examined in his film scoring practices, as applied to his documentary film music, specifically *A Child Goes Forth* (1941) and *Night and Fog* (1955). Jazz cinema and jazz visual culture of the 1970s allow a comparison of mediation and performance between the recording industry and the cinema, with attention to Larry Clark's portrayal of the recording struggles of Black jazz improvisers in *Passing Through* (1976). Finally, visual representations of music in interactive work accessed on the world wide web are considered against musical interfaces by Steina Vasulka in works of the 1980s and 1990s, where the question of audiovisual isomorphics returns in a new configuration of interactive performance. The notion of the graphical score provides this study of time-based audiovisual works with a non-teleological theoretical arc and aims it at further production and practice: all of these cultural productions can be understood as prototypes for future reference, design, and development.

Todaro, Sabrina: Il sodalizio Frattini-Bozzetto nel cinema d'animazione: Tre brevi analisi. In: *Civiltà musicale: Trimestrale di musica e cultura* 19,51/52, Jan./Aug. 2004: "La musica nel cinema: Tematiche e metodi di ricerca", S. 204–218.

Discusses the collaboration of composer Roberto Frattini and animator Bruno Bozzetto on *To Bit or Not to Bit*, *Mister Tao*, and *Cavallette*.

Tronerud, Nathanael D.: "Maly Trębacz": *An Original Score for a Short Animated Film*. M.A. thesis, Long Beach, CA: California State University, Long Beach 2013, 74 S.

Abstract in *Masters Abstracts International* 52,3, June 2014.

[Musik für Monica Kozlowski's Honors Thesis (2012) an der California State University, Long Beach: *Illustration: Maly Trębacz (The Little Trumpeter): Creating a Polish-Style Animation for an American Audience*.] – This project report will provide a description and analysis of the original musical score, as composed and arranged by the author, for the short animated film *Maly Trębacz*, which was produced in collaboration with the film's director, Monica Kozlowski. It will detail the process of the music's composition, including those decisions which were made whilst scoring the picture, the reasons and justifications for so doing, a scene-by-scene analysis of the film and accompanying music, background information concerning the film's origins and influences (including the historical origins of

the narrative), the role of the film's score in communicating the story of the film to the audience, how certain choices in scoring impacted the direction of the film's narrative, and a short discussion of the major themes and musical motifs heard within the score (including its incorporation of the *Hejnal mariacki*).

Tulk, Janice Esther: An Aesthetic of Ambiguity: Musical Representation of Indigenous Peoples in Disney's *Brother Bear*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 120–140.

Scrutinizes the world musics rendered for Disney's *Brother Bear* (Aaron Blaise and Robert Walker, 2003) and describes the manner in which the music is ambiguous in its time and cultural setting rather than being representative of specific indigenous peoples.

Venžer [=Wenger], Natalija Jakovlevna: Kommunikativnye vozmožnosti mul'tiplikacii. In: *Muzy XX veka: Chudožestvennye problemy sredstv massovoj komunikacii*. [Otv. red.] Neja Markovna Zorkaja & Jurij Aleksandrovič Bogomolov. Moskva: Iskusstvo 1978.

[The communicative possibilities of animated cartoons.]

Verdonik, Maja: Maciej Ćwiek: "Stari dvorac": Animirani film inspiriran glazbom u nastavi medijske kulture. In: *Theoria: Glasilo Hrvatskog Društva Glazbenih Teoretičara* 6, Sept. 2004, S. 10–11.

Analysis of the 1992 animation "Stary zamek", written, directed, and designed by the Polish director Maciej Ćwiek. The film, inspired by Musorgskij's movement from "Kartinki s vystavki", is suitable visualization of musical form in the second grade of the elementary school.

Veselinović-Hofman, Mirjana: Crtani film kao moguća vid propagandnog delovača muzike, iz vizure Vojislava Vučkovića. In: *Prag i studenti kompozicije iz Kraljevine Jugoslavije: Povodom 100-godišnjice rođenja Stanojla Rajičića i Vojislava Vučkovića. / Prague and the Students of Composition from the Kingdom of Yugoslavia: On the occasion of 100 years anniversary of Stanojlo Rajičić's and Vojislav Vučković's birth. Rajičić & Vučković Memorial Volume*. Uredile Mirjana Veselinović-Hofman & Melita Milin. Beograd: Muzikološko Društvo Srbije / Signature 2010, S. 89–110.

[Animated film as a possible form of the propagandistic effects of music, considered from the perspective of Vojislav Vučković.] – In his doctoral dissertation *Muzika kao sredstvo propagand-*

de (Music as a means of propaganda), presented at the Univerzita Karlova in Prague at the beginning of 1934, Vojislav Vučković (1910–42), a distinguished Serbian composer, devoted a brief chapter entitled ‘New forms of determining the place of music in society’ to artistic genres that are among the most appropriate ones to be applied as means of the social use of (modern) music. These are chamber opera, Zeitsstück-revue and animated film. Although Vučković’s theoretical view represents dogmatic ideology in many respects, it does not represent fanatic dogmatism. True, Vučković advocates the project of the East-European labour movement between the two world wars, on the basis of the interpretation of Marxist theory which was characteristic of the communist movement from the beginning of the 1930s, and in accordance with that he focuses especially on questions of the social role and affirmation of predominantly music creativity. Although he develops his main thesis with the aim of rejecting all autonomous artistic tendencies as being nonartistic, to deliberately neglect the autonomous logic of the development of expressive means of music, Vučković does not forget the existence of a complex relationship between the social function of music and its inherent logic. This is particularly evident in his thoughts on animated film. As a specific formal and genre connection between the visual and the musical, animated film almost prevents the person who investigates it from neglecting its structural aspect. Being an artist himself, Vučković was fully aware of that aspect and no matter how ideologically decisive his sociological position was, he did not actually deny formal issues referring either to animated film or (its) music. It was as if the very genre of animated film represented the subject of Vučković’s attention that simply forced him, albeit unintentionally, to highlight some thoughts that function inconspicuously within his theoretical system. And these are included in his stance that animated film is an artistic genre within which an immediate relationship is established between the unfolding of the animation and the music. That is due to a particular analogy, which exists between the ‘line’ and the ‘music symbol’ as the basic construction materials of the animated film and music, respectively. From the angle of that analogy, the form of animated film and the music shaping correspond directly. Consequently, every content of a film story—and here Vučković refers to an ideologically emphasized propaganda content—also becomes the content of a music story. In that way, music becomes a means of ideological propaganda, that is, it becomes socially useful. Thereby, the very music substance

may and should be shaped through the most recent compositional means of ‘good modern music’. This stance of Vučković implies some theoretical issues that do not in fact belong to his strict sociological system, but bear the latencies of a phenomenological nature, anchored in the way of thinking which points to the latent presence of a semiological model, as well as a structuralist one in the aspect of the theory of ideology. Therefore, here, it has to do with the various theoretical potentialities of Vučković’s consideration of music, concentrated in and comprehended from his thoughts on animated film. It is not an attempt to turn Vučković’s sociological discourse into phenomenology, semiology or structuralism, which, after all, would not always be appropriate from the aspect of chronology itself.

Vičar, Jan: *Václav Trojan*. Praha: Panton 1989, 396 S.

Václav Trojan komponierte u.a. Musik für Jiří Trnkas animierte Puppenfilme.

Vičar, Jan: Václav Trojan’s Film Music. In: *Musico-logica: Acta Universitatis Palackianae Olomucensis, Facultas Philosophica: Philosophica-aesthetica* 1,12, 1993, S. 65–77.

Václav Trojan (1907–83) wrote music for full-length puppet films created by the sculptor Jiří Trnka (1912–69), internationally known since 1946. Trojan’s music is neoclassic and uses an abundance of Czech folklore elements. His orchestration, rich in harmony and polyphony, creating an effect of a very personal realm of music, resembles that of Ravel.

Vičar, Jan: The Film Music of Václav Trojan. In: Ders.: *Imprints: Essays on Czech Music and Aesthetics*. Olomouc: Univerzita Palackého / Praha: TOGGA 2005, S. 37–49.

Václav Trojan komponierte u.a. Musik für Jiří Trnkas animierte Puppenfilme.

Vincentelli, Elisabeth: Merrie Melodies: Cartoon Music’s Contemporary Resurgence. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 203–206.

Vivmenet, Pascal: Normand Roger: Composition et écoute cinétiques. In: *Cinémaction*, 51, 1989 (= *Le cinéma d’animation*. Éd. par Pascal Vivmenet & Michel Roudévitch), S. 188–193.

Walsdorf, Hanna: Minutage und Mickey Mousing. Über das Verhältnis von Ballett- und Filmmusik am Beispiel von Disney’s *Fantasia* (USA 1940). In:

Kieler Beiträge zur Filmmusikforschung, 3, 2009, S. 34–45.

Wells, Paul: *The Animated Bestiary: Animals, Cartoons, and Culture*. New Brunswick, NJ/London: Rutgers University Press, 2009, vii, 223 S.

Cartoonists and animators have given animals human characteristics for so long that audiences are now accustomed to seeing Bugs Bunny singing opera and Mickey Mouse walking his dog Pluto. The *Animated Bestiary* critically evaluates the depiction of animals in cartoons and animation more generally. Paul Wells argues that artists use animals to engage with issues that would be more difficult to address directly because of political, religious, or social taboos. Consequently, and principally through anthropomorphism, animation uses animals to play out a performance of gender, sex and sexuality, racial and national traits, and shifting identity, often challenging how we think about ourselves. Wells draws on a wide range of examples, from the original *King Kong* to Nick Park's *Chicken Run* to Disney cartoons such as *Tarzan*, *The Jungle Book*, and *Brother Bear* to reflect on people by looking at the ways in which they respond to animals in cartoons and films.

Wells, Paul: To Sonicity and Beyond! Gary Rydstrom and Quilting the Pixar Sound. In: *Animation Journal* 17,1, 2009, S. 23–35.

Wells, Paul: Halas & Batchelor's Sound Decisions: Musical Approaches in the British Context. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 40–59.

Discusses long-form films (including the now-famous *Animal Farm* [1954]) from the prolific Halas and Batchelor studio by providing a national industrial context and showing how the studio's approach to animated musical forms offered a distinct form arising from the U.K. in the postwar period.

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)*. Turnhout: Brepols 2012, S. 289–296.

Whitehead, Kevin: Carl Stalling, Improviser and Bill Lava, Acme Minimalist. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 141–150.

Wondrich, David: I Love to Hear a Minstrel Band: Walt Disney's *The Band Concert*. In: *The Cartoon Music Book*. Ed. by Daniel Goldmark & Yuval Taylor. Chicago, IL: A Cappella Books 2002, S. 67–72.

Wright, Jean Ann / Lallo, M. J.: *Voice-over for Animation*. Amsterdam/London: Elsevier/Morgan Kaufmann Publishers 2009, xvii, 263 S. + 1 sound disc. (The Morgan Kaufmann Series in Interactive 3D Technology.).

Voice Over for Animation takes animation and voice-over students and professionals alike through the animated voice-over world. The book provides information, exercises, and advice from professional voice-over artists. Now you can develop your own unique characters, and learn techniques to exercise your own voice gain the versatility you need to compete. You can also learn how to make a professional sounding demo CD, and find work in the field. The accompanying CD is professionally recorded, and features: scripts, Animation Talent Agent interviews, Casting Director interviews and Interviews with Animation Voice-Over Artists like Nancy Cartwright (Bart, *The Simpsons*) and Cathy Cavadini (Blossom, *Power Puff Girls*) and Bill Farmer (Goofy). This is an invaluable resource for animators and voice-over artists.

Wu, Yingju: Áoyóu zài měishùpiàn yīnyuè dì hǎiyáng zhōng; zuòqǔ jiā Wú Yīngjù zìzhuàn. In: *Zhōngguó jìn xiàndài yīnyuè jiā chuán. Zhōngguó yìshù yán jiù yuàn yīnyuè yán jiū suǒ biān*. [Ed. by] Yansheng Xiang. 4 Vols. Shěnyáng: Chūnfēng Wényì Chūbǎnshè 1994.

[Roaming in the sea of animated film music: An autobiography of composer Wu Yingju.]

Yamasaki, Aki: *Cowboy Bebop: Corporate Strategies for Animation Music Products in Japan*. In: *Drawn to Sound: Animation Film Music and Sonicity*. Ed. by Rebecca Coyle. London: Equinox / Oakville, CT: DBBC 2010, S. 209–222.

Brings a media studies perspective to the music products—including soundtrack, theme song, and character song releases—associated with the television series and films. Yamasaki's characterization of corporate strategies for animation music in Japan shows how industry changes in the 1980s initiated new approaches to music genres and the marketing of animation CDs.

Zahed, Ramin: Brazilian rhapsody. Under the direction of Carlos Saldanha, the team at Blue Sky delivers *Rio*, a visually stunning valentine to the birds, the beauty and infectious music of Brazil. In: *Animation Magazine* 25,3, 2011, S.12–15.

Zhivova, Angelina: 'Chi fa cinema di animazione si può considerare un piccolo dio': Censura e libertà nel cinema di animazione sovietico. In: *AAM-TAC*:

Arts and Artifacts in Movie: Technology, Aesthetics, Communication 10, 2013, S. 55–70.

The rich history of Russian animation, spanning over a hundred years, spanning over a 100 years, is interesting not only from the point of view of cinematography, but also as an illustration of the interactions between filmmakers and the Soviet regime. I examine animation as a space where censorship was less vigilant. Most notably, beginning with the first sound cartoon (*Počta*,

1929, by Michail Cechanovskij), film directors invited the collaboration of distinguished composers. For many academic composers who were out of favor with the regime, work in the film industry was the only way to earn a living, gain access to listeners, and explore new creative approaches.