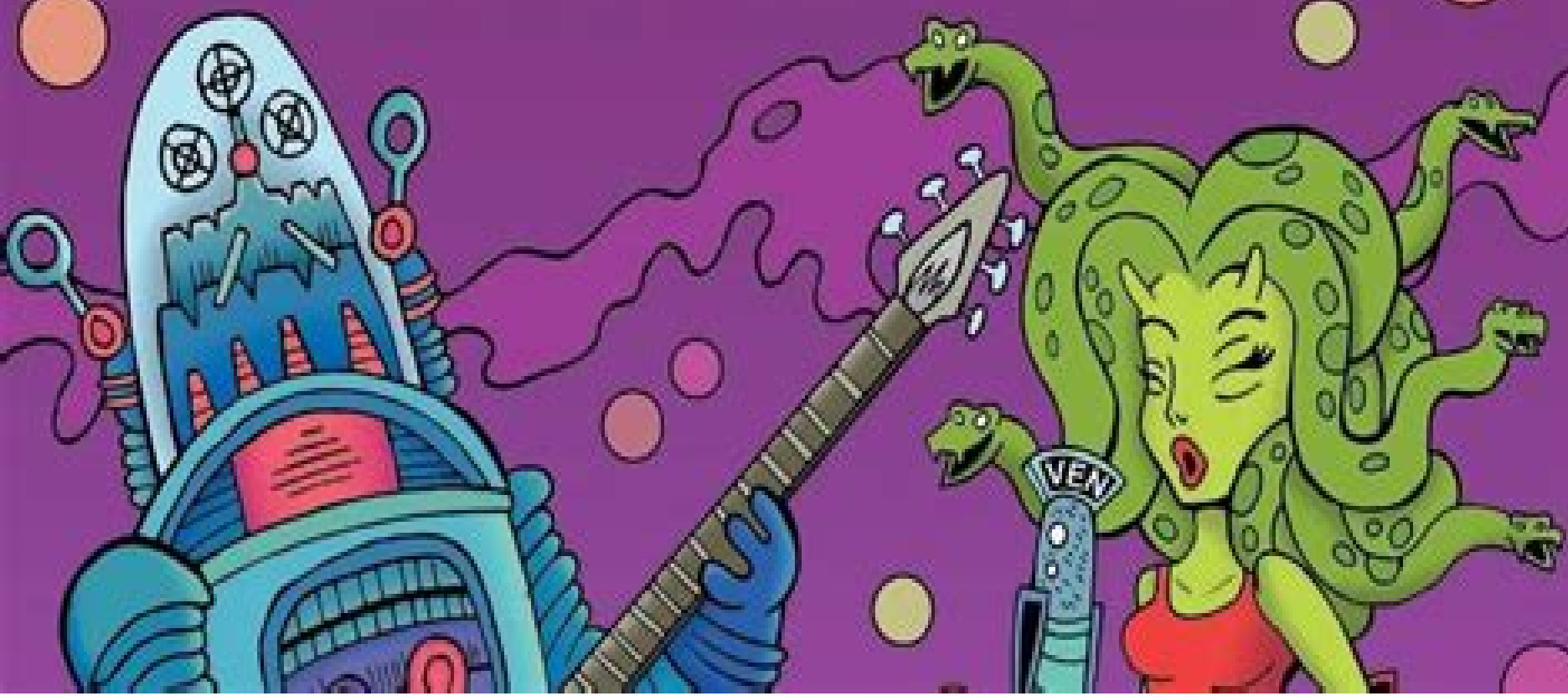


OFF THE PLANET

MUSIC, SOUND AND SCIENCE FICTION CINEMA



Off The Planet Music Sound And Science Fiction Cinema

Mathew J. Bartkowiak



Off The Planet Music Sound And Science Fiction Cinema:

Off the Planet Philip Hayward, 2004-05-18 Explores the use of sound and music in Science Fiction films *Off the Planet* Rebecca Leydon, Shuhei Hosokawa, Nabeel Zuberi, Neil Lerner, Rebecca Coyle, Paul Théberge, Michael Hannan, Melissa Carey, Karen Collins, Mark Evans, 2004-05-18 Essays on the use of music and sound in films from Godzilla to Star Wars and beyond In recent years music and sound have been increasingly recognized as an important if often neglected aspect of film production and film studies Off the Planet comprises a lively stimulating and diverse collection of essays on aspects of music sound and science fiction cinema Following a detailed historical introduction to the development of sound and music in the genre individual chapters analyze key films film series composers and directors in the postwar era The first part of the anthology profiles seminal 1950s productions such as The Day the Earth Stood Still the first Godzilla film and Forbidden Planet Later chapters analyze the work of composer John Williams the career of director David Cronenberg the Mad Max series James Cameron's Terminators and other notable SF films such as Space Is the Place Blade Runner Mars Attacks and The Matrix Off the Planet is an important contribution to the emerging body of work in music and film with contributors including leading film experts from Australia Canada Japan New Zealand the United Kingdom and the United States **Film Music in the Sound Era** Jonathan Rhodes Lee, 2020-03-10 Film Music in the Sound Era A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927-2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume **Music in Science Fiction Television** Kevin J. Donnelly, Philip Hayward, 2013 The music for science fiction television programs like music for science fiction films is often highly distinctive introducing cutting edge electronic music and soundscapes There is a highly particular role for sound and music in science fiction because it regularly has to expand the vistas and imagination of the shows and plays a crucial role in setting up the time and place Notable for its adoption of electronic instruments and integration of music and effects science fiction programs explore sonic capabilities offered through the evolution of sound technology and design which has allowed for the precise control and creation of unique and otherworldly sounds This collection of essays analyzes the style and context of music and sound design in Science Fiction television It provides a wide range of in depth analyses of seminal live action series such as Doctor Who The Twilight Zone and Lost as well as animated series such as The Jetsons With thirteen essays from prominent contributors in the field of

music and screen media this anthology will appeal to students of Music and Media as well as fans of science fiction television

The Oxford Handbook of Film Music Studies David Neumeyer, 2014 The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media focusing on four areas history genre and medium analysis and criticism and interpretation **Re-Locating the Sounds of the Western** Kendra Preston Leonard, Mariana Whitmer, 2018-10-09 Re Locating the Sounds of the Western examines the use and function of musical tropes and gestures traditionally associated with the American Western in new and different contexts ranging from Elizabethan theater contemporary drama space opera and science fiction Cold War era European filmmaking and advertising Each chapter focuses on a notable use of Western musical tropes textures instrumentation form and harmonic language delving into the resonance of the music of the Western to cite bravura machismo colonisation violence gender roles and essentialism exploration and other concepts *The Cambridge Companion to Film Music* Mervyn Cooke, Fiona Ford, 2016-12-08 A stimulating and unusually wide ranging collection of essays overviewing ways in which music functions in film soundtracks *Andrei Tarkovsky's Sounding Cinema* Tobias Pontara, 2019-12-11 Andrei Tarkovsky's Sounding Cinema adds a new dimension to our understanding and appreciation of the work of Russian director Andrei Tarkovsky 1932-1986 through an exploration of the presence of music and sound in his films The first comprehensive study in English concentrating on the soundtrack in Tarkovsky's cinema this book reveals how Tarkovsky's use of electronic music electronically manipulated sound traditional folk songs and fragments of canonized works of Western art music plays into the philosophical existential and ethical themes recurring throughout his work Exploring the multilayered relationship between music sound film image and narrative space Pontara provides penetrating and innovative close readings of *Solaris* 1972 *Mirror* 1975 *Stalker* 1979 *Nostalghia* 1983 and *The Sacrifice* 1986 and in turn deeply enriches critical understanding of Tarkovsky's films and their relation to the broader traditions of European art cinema An excellent resource for scholars researchers and students interested in European art cinema and the role of music in film as well as for film aficionados interested in Tarkovsky's work **The Oxford Handbook of Cinematic Listening** Carlo Cenciarelli, 2021 Defines a new area of interdisciplinary research Looks at the ways in which listening to film is situated in textual spatial and historical practices Covers a broad span of film history from early cinema and European art cinema to contemporary science fiction and live score screenings Extends the study of film sound beyond film considering cinema in relation to media ranging from shadow plays and photograph musicals to video games and VR Book jacket

Global Popular Music Clarence Bernard Henry, 2024-11-19 Global Popular Music A Research and Information Guide offers an essential annotated bibliography of scholarship on popular music around the world in a two volume set Featuring a broad range of subjects people cultures and geographic areas and spanning musical genres such as traditional folk jazz rock reggae samba rai punk hip hop and many more this guide highlights different approaches and discussions within global

popular music research This research guide is comprehensive in scope providing a vital resource for scholars and students approaching the vast amount of publications on popular music studies and popular music traditions around the world Thorough cross referencing and robust indexes of genres places names and subjects make the guide easy to use Volume 1 Global Perspectives in Popular Music Studies situates popular music studies within global perspectives and geocultural settings at large It offers over nine hundred in depth annotated bibliographic entries of interdisciplinary research and several topical categories that include analytical critical and historical studies theory methodology and musicianship studies annotations of in depth special issues published in scholarly journals on different topics issues trends and music genres in popular music studies that relate to the contributions of numerous musicians artists bands and music groups and annotations of selected reference works

John Williams's Film Music Emilio Audissino, 2014-06-12 John Williams is one of the most renowned film composers in history He has penned unforgettable scores for Star Wars the Indiana Jones series E T the Extra Terrestrial Jaws Superman and countless other films Fans flock to his many concerts and with forty nine Academy Award nominations as of 2014 he is the second most Oscar nominated person after Walt Disney Yet despite such critical acclaim and prestige this is the first book in English on Williams s work and career Combining accessible writing with thorough scholarship and rigorous historical accounts with insightful readings John Williams s *Film Music* explores why Williams is so important to the history of film music Beginning with an overview of music from Hollywood s Golden Age 1933 58 Emilio Audissino traces the turning points of Williams s career and articulates how he revived the classical Hollywood musical style This book charts each landmark of this musical restoration with special attention to the scores for Jaws and Star Wars Williams s work as conductor of the Boston Pops Orchestra and a full film music analysis of Raiders of the Lost Ark The result is a precise enlightening definition of Williams s neoclassicism and a grounded demonstration of his lasting importance for both his compositions and his historical role in restoring part of the Hollywood tradition Best Special Interest Books selected by the American Association of School Librarians Best Books for General Audiences selected by the Public Library Reviewers

Wagner and Cinema Jeongwon Joe, Sander L. Gilman, 2010-02-26 The contributors discuss films ranging from the 1913 biopic of Wagner to Ridley Scott s *Gladiator* with essays on silent cinema film scoring Wagner in Hollywood German cinema and Wagner beyond the soundtrack

The Music of Space Chris Carberry, 2024-03-06 Since the early days of motion picture production film scores have helped define our emotional and aesthetic perception of stories on screen particularly with space movies and television The music from *The Day the Earth Stood Still* 2001 *A Space Odyssey* Star Wars Star Trek Battlestar Galactica and others has helped define the public s awareness of space almost as much as the films themselves In some cases they have redefined the norms of film music Star Wars not only revived the popularity of orchestral film scores but also helped stimulate an increased public interest in classical orchestral music around the world This work explores the music and the composers who have helped define the sound of space for over a century transforming how we perceive space and

even inspiring greater interest in space exploration This book also details how music has been performed and played in space since the early days of the space race Theories of the Soundtrack James Buhler,2019 A theory of the soundtrack is concerned with what belongs to the soundtrack how a soundtrack is effectively organized how its status in a multimedia object affects the nature of the object the tools available for its analysis and the interpretive regime that the theory mandates for determining the meaning sense and structure that sound and music bring to film and other audiovisual media Beyond that a theory may also delineate the range of possible uses of sound and music classify the types of relations that films have used for image and sound identify the central problems and reflect on and describe effective uses of sound in film This book summarizes and critiques major theories of the soundtrack from roughly 1929 until today Rather than providing an exhaustive historical survey it sketches out the range of theoretical approaches that have been applied to the soundtrack since the commercial introduction of the sound film The basic theoretical framework of each approach is presented taking into account the explicit and implicit claims about the soundtrack and its relation to other theories The organization is both chronological and topical the former in that the chapters move steadily from early film theory through models of the classical system to more recent critical theories the latter in that the chapters highlight central issues for each generation the problem of film itself then of image and sound of adequate analytical descriptive models and finally of critical interpretative models

Sounds of the Future Mathew J. Bartkowiak,2010-03-10 Covering titles ranging from Rocketship X M 1950 to Wall E 2008 these insightful essays measure the relationship between music and science fiction film from a variety of academic perspectives Thematic sections survey specific compositions utilized in science fiction movies Broadway's relationship with the genre science fiction elements in popular songs the conveyance of subjectivity and identity through music and such individual composers as Richard Strauss 2001 A Space Odyssey and Bernard Herrmann The Day the Earth Stood Still *A Research Guide to Film and Television Music in the United States* Jeannie Gayle Pool,H. Stephen Wright,2011 Unlike traditional music film music sources are often difficult to locate and do not follow the patterns that researchers are trained to identify Although there have been several self described introductions to the field and articles that summarize the problems and state of research there is no resource that gathers together all of the basic information that is vital to film music research In this volume Jeannie Gayle Pool and H Stephen Wright address the difficulties scholars encounter when conducting research on film and television music Intended as a guide for scholars and researchers in navigating the complex world of film and television music this book provides a detailed taxonomy of film music primary sources and explains how to find and interpret them The authors tackle the problems of determining film score authorship and working with recordings of film music A bibliographic essay summarizes the major works and trends in film music research and provides clear pointers to the most important resources in the field An up to date guide to important collections of film music sources and other research materials is also included Designed to clarify the nature of film music source materials and how they are generated

A Research Guide to Film and Television Music in the United States provides clear signposts for scholars and identifies opportunities for further research

Music in Star Trek Jessica Getman, Brooke McCorkle Okazaki, Evan Ware, 2022-12-30 The tensions between utopian dreams and dystopian anxieties permeate science fiction as a genre and nowhere is this tension more evident than in Star Trek This book breaks new ground by exploring music and sound within the Star Trek franchise across decades and media offering the first sustained look at the role of music in shaping this influential series The chapters in this edited collection consider how the aural visual and narrative components of Star Trek combine as it constructs and deconstructs the utopian and dystopian shedding new light on the series political cultural and aesthetic impact Considering how the music of Star Trek defines and interprets religion ideology artificial intelligence and more while also considering fan interactions with the show s audio this book will be of interest to students and scholars of music media studies science fiction and popular culture

Film/Music Analysis Emilio Audissino, 2025-08-08 The field of Film Music Studies has been increasingly dominated by musicologists this book brings the discipline back squarely into the domain of Film Studies offering an approach in which music and visuals are seen as equal players in the game Blending Neoformalism with Gestalt psychology and Leonard B Meyer s musicology this study treats music as a cinematic element offering scholars and students of both music and film a set of tools to help them analyse the wide ranging impact that music has in films This second edition provides an updated survey of the field and a new chapter featuring additional case studies including a novel analytical category for studying the contemporary sound design style film music

New Dimensions of Doctor Who David Mellor, Matt Hills, 2013-09-03 The Doctor may have regenerated on many occasions but so too has Doctor Who Moving with the times the show has evolved across fifty years New Dimensions of Doctor Who explores contemporary developments in Doctor Who s music design and representations of technology as well as issues of showrunner authority and star authorship Putting these new dimensions in context means thinking about changes in the TV industry such as the rise of branding and transmedia storytelling Along with its faster narrative pace and producer fan interaction via Twitter new Who also has a new home at Roath Lock Studios Cardiff Bay Studying the Doctor Who Experience in its Cardiff setting and considering audience nostalgia alongside anniversary celebrations this book explores how current Doctor Who relates to real world spaces and times New Directions of Doctor Who is the scholarly equivalent of a multi Doctor story bringing together the authors of Triumph of a Time Lord and TARDISbound as well as the editors of Time and Relative Dissertations in Space Impossible Worlds Impossible Things Torchwood Declassified and Doctor Who The Eleventh Hour It also features contributions from experts on TV brands bioethics transmedia and cultural icons As new Who creates ongoing mysteries and poses exciting questions this collection demonstrates the vitality of Doctor Who studies

Shared Meanings in the Film Music of Philip Glass Tristian Evans, 2016-03-03 The study of music within multimedia contexts has become an increasingly active area of scholarly research However the application of such studies to musical genres outside the classical film canon or in

television and other media remains largely unexplored in any detail Tristian Evans demonstrates how postminimal music interacts with other media forms focusing on the film music by Philip Glass but also taking into account works by other composers such as Steve Reich Terry Riley John Adams and others inspired by minimalist and postminimal practices Additionally Evans develops innovative ways of analysing this music based on an interdisciplinary approach and draws on research from areas that include philosophy linguistics and film theory The book offers one of the first in depth studies of Philip Glass s music for film considering *The Hours* and *Dracula* *Naqoyqatsi* *Notes on a Scandal* and *Watchmen* while examining re applications of the music in new cinematic and televisual contexts The book will appeal to musicologists but also to those working in the fields of film music cultural studies media studies and multimedia

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