

the SCORE

Interviews with **FILM COMPOSERS**

James Newton Howard
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Daniel Licht
John McNeely
Thomas Newman
John Williams
Howard Shore
Shirley Walker
Christopher YOUNG

"Highly informative, entertaining, and insightful. Reveals many of the human, artistic, and practical secrets behind the mysterious marriage of music and motion pictures."

— Walter Murch, Academy Award-winning
editor and sound designer
The English Patient, *Apocalypse Now*

by **MICHAEL SCHELLE**

Score Interviews With Film Composers

John Caps



Score Interviews With Film Composers:

The Score Michael Schelle, 1999 *Score* Matt Schrader, 2017-08-07 EDUCATIONAL EDITION The world's finest film composers uncover the secrets behind film music from crafting emotions and making it in Hollywood to the tricks of giving an audience goosebumps Summary Composers Hans Zimmer The Lion King Gladiator Pirates of the Caribbean The Dark Knight Inception Quincy Jones The Color Purple The Pawnbroker In Cold Blood Randy Newman Toy Story Monsters Inc The Natural Howard Shore The Lord of the Rings The Hobbit Seven Trent Reznor The Social Network Gone Girl Nine Inch Nails Tom Holkenborg Mad Max Fury Road Batman v Superman and more Plus hear rare insight from director James Cameron and the legacy of James Horner along with one of the final interviews conducted with legendary director Garry Marshall Modern maestros reveal their creative secrets Composer David Arnold Bond the British sound and using music from dreams Director James Cameron How score shapes a film and working with James Horner Composer Quincy Jones Music's evolution and emotive power on us Composer Randy Newman Great film music in history and scoring for animated films Composer Rachel Portman Using music to your advantage and female film composers Composer Howard Shore The great epic film score and connecting all the dots Composer Hans Zimmer The joy and vulnerability of musical experimentation Director Garry Marshall How to use music to fill fix and enhance film Composer Bear McCreary Creating an efficient tight knit film composing team Goosebumps and exploring music's cutting edge Composers Trent Reznor Atticus Ross Production value and the film score as an album Composer Brian Tyler Growth excitement and striving for perfection Composer Mychael Danna Musical styles across different nationalities Composer Tom Holkenborg Intensity and goosebumps Composer Harry Gregson Williams Traditional score meets technology Composer Steve Jablonsky Reinventing electronic sounds Composer John Debney Inspirations from childhood to the scoring stage Composer Trevor Rabin Wrestling with the clock and working with producers Composer Patrick Doyle Life and passion reflecting through music Inspiration and film music's worldwide impact across languages Composer Mervyn Warren A record producer approach to film scores Composer John Powell Flipping the film score on its head Composer Alexandre Desplat International influence and the beauty of music Composer Elliot Goldenthal Deadline pressure and mastering a sound Composer Henry Jackman The British film score invasion and melody Composer Marco Beltrami Finding the right sound and music for thrillers Composer Mark Mothersbaugh The rockstar turned composer For bulk pricing discounts for educational institutions please contact info@epicleff.com **Keeping Score** Tom Hoover, 2010 Annotation Keeping Score features a compilation of interviews with the top composers of Hollywood The insightful conversations are both entertaining and informative taking the reader behind the scenes of the film scoring industry like never before This book offers readers a backstage pass to the inner workings of the industry where so often the film score plays one of the most important parts toward the success of movie Many award winning composers like Hans Zimmer and Howard Shore are interviewed along with some of the next generation of composers **The Encyclopedia of**

Film Composers Thomas S. Hischak, 2015-04-16 For more than a century original music has been composed for the cinema. From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition, music has been an integral element of most films. By the late 1930s movie studios had established music departments and some of the greatest names in film music emerged during Hollywood's Golden Age including Alfred Newman, Max Steiner, Dimitri Tiomkin, and Bernard Herrmann. Over the decades other creators of screen music offered additional memorable scores, and some composers such as Henry Mancini, Randy Newman, and John Williams have become household names. The *Encyclopedia of Film Composers* features entries on more than 250 movie composers from around the world. It not only provides facts about these artists but also explains what makes each composer notable and discusses his or her music in detail. Each entry includes Biographical material, Important dates, Career highlights, Analysis of the composer's musical style, Complete list of movie credits. This book brings recognition to the many men and women who have written music for movies over the past one hundred years. In addition to composers from the United States and Great Britain, artists from dozens of other countries are also represented. A rich resource of movie music history, The *Encyclopedia of Film Composers* will be of interest to fans of cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores. *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.

A Dictionary of Cinema Quotations from Filmmakers and Critics Stephen M. Ringler, 2008-05-03 The cinema isn't a slice of life; it's a slice of cake. Alfred Hitchcock: If you make a popular movie, you start to think, where have I failed? Woody Allen: A film is the world in an hour and a half. Jean-Luc Godard: I think you have to be slightly psychopathic to make movies. David Cronenberg: This compendium contains more than 3,400 quotations from filmmakers and critics discussing their craft. About

1 850 film people are included Bunuel Capra Chaplin Disney Fellini Fitzgerald Griffith Kael Kurasawa Pathe Sarris Schwarzenegger Spielberg Waters and Welles among them The quotations are arranged under 31 topics such as acting animation audience budget casting critics costume design directing locations reviews screenwriting special effects and stardom Indexing by filmmakers or critics by film titles and by narrow subjects provides a rich array of points of access

Scoring the Score Ian Sapiro, 2016-11-10 Scoring the Score is the first scholarly examination of the orchestrator's role in the contemporary film industry Orchestrators are crucial to the production of a film's score yet they have not received significant consideration in film music research This book sheds light on this often overlooked yet vital profession It considers the key processes of orchestrating and arranging and how they relate musical and filmic training the wide ranging responsibilities of the orchestrator on a film scoring project issues related to working practices the impact of technology and the differences between the UK and US production processes as they affect orchestrators Drawing on interviews with American and British orchestrators and composers Scoring the Score aims to expose this often hidden profession through a rigorous examination of the creative process and working practices and analysis of the skills training and background common to orchestrators It will appeal to scholars students and practitioners of film music *From Score to Screen:*

Sequencers, Scores, & Second Thoughts the New Film Scoring Process Sonny Kompanek, 2011-08-01 Scoring for film has changed dramatically over the past 20 years With the advent of MIDI sequencers and low cost recording gear just about any composer anywhere can score a film Well known composer Sonny Kompanek teaches this new film scoring process at the prestigious New York University and now he shares his secrets with the pages of *From Score to Screen* Learn about the cast of professionals you'll work with as a film composer Find out how to meet people in the business network and create a promotional demo Learn how to compose themes and battle writers block And know how to make a director happy with your work With this book you'll gain practical knowledge that you can put into action immediately This is the only book that discusses the new film scoring process which utilises the latest technology

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk der Filmgeschichte bis hin zu Fernsehen Video Multimedia

Overhearing Film Music John Caps, 2025-01-01 Beginning with a quick history of film scoring and then taking the reader backstage to interview a dozen major screen composers *Overhearing Film Music* represents three generations of movie soundtrack music Ranging from groundbreaking composers who scored classic 1940s melodramas such as *Laura* and *The Thief of Bagdad* to the jazz influenced modernists who worked on *Rebel Without a Cause* and *The Pink Panther* and into the symphonic renaissance represented by films like *Star Wars* and *Harry Potter* Caps asks the seminal questions How did this kind of active movie scoring evolve from silent films and where is it headed These interviews provide a master class in

how and why to score a film Interspersed among the interviews Caps s single subject essays provide concise histories of the use of choral music in films African American and female film composers and digital composing software for a new era

The Invisible Art of Film Music Laurence E. MacDonald,2013-05-02 Beginning with the era of synchronized sound in the 1920s music has been an integral part of motion pictures Whether used to heighten the tension of a scene or evoke a subtle emotional response scores have played a significant if often unrealized role in the viewer s enjoyment In The Invisible Art of Film Music Laurence MacDonald provides a comprehensive introduction for the general student film historian and aspiring cinematographer Arranged chronologically from the silent era to the present day this volume provides insight into the evolution of music in cinema and analyzes the vital contributions of scores to hundreds of films MacDonald reviews key developments in film music and discusses many of the most important and influential scores of the last nine decades including those from *Modern Times* *Gone with the Wind* *Citizen Kane* *Laura* *A Streetcar Named Desire* *Ben Hur* *Lawrence of Arabia* *The Godfather* *Jaws* *Ragtime* *The Mission* *Titanic* *Gladiator* *The Lord of the Rings* *Brokeback Mountain* and *Slumdog Millionaire* MacDonald also provides biographical sketches of such great composers as Max Steiner Alfred Newman Franz Waxman Bernard Herrmann Elmer Bernstein Henry Mancini Maurice Jarre John Barry John Williams Jerry Goldsmith Dave Grusin Ennio Morricone Randy Newman Hans Zimmer and Danny Elfman Updated and expanded to include scores produced well into the twenty first century this new edition of The Invisible Art of Film Music will appeal not only to scholars of cinema and musicologists but also any fan of film scores

A Composer's Insight: Richard Rodney Bennett Timothy Salzman,2003 This is a five volume series on major contemporary composers and their works for wind band Included in this initial volume are rare behind the notes perspectives acquired from personal interviews with each composer An excellent resource for conductors composers or enthusiasts interested in acquiring a richer musical understanding of the composers training compositional approach musical influences and interpretative ideas Features the music of Timothy Broege Michael Colgrass Michael Daugherty David Gillingham John Harbison Karel Husa Alfred Reed and others

Sound and Music in Film and Visual Media Graeme Harper,Ruth Doughty,Jochen Eisentraut,2014-10-27 Sound and Music in Film and Visual Media A Critical Overview is a comprehensive work defining and encapsulating concepts issues and applications in and around the use of sound in film and the cinema media broadcast and new media Over thirty definitive full length essays which are linked by highlighted text and reference material bring together original research by many of the world s top scholars in this emerging field Complete with an extensive bibliography Sound and Music in Film and Visual Media provides the most comprehensive and wide ranging consideration of this subject yet produced

Music as Image Benjamin Nagari,2015-06-26 Through a theoretical and practical exploration of Jungian and post Jungian concepts surrounding image this book moves beyond the visual scope of imagery to consider the presence and expression of music and sound as well as how the psyche encounters expanded images archetypal personal or cultural on both conscious and unconscious levels By

closely examining music in film Nagari considers music's complementary enhancing meaningful and sometimes disruptive contribution to expressive images Chapters present a Jungian approach to music in film highlighting how music image functions both independently and in conjunction with the visual image and suggesting further directions in areas of research including music therapy and autism Divided into three cumulative parts Part I explores the Jungian psychological account of the music image Part II combines theory with practice in analysing how the auditory image works with the visual to create the film as a whole experience and Part III implements a specific understanding of three individual film cases of different genres eras and styles as psychologically scrutinised case histories Music as Image will be of interest to academics and students in the fields of applied psychoanalysis and Jungian psychology music film and cultural studies With implications for music therapy and other art based therapies it will also be relevant for practising psychotherapists *Film Score Monthly*, 2002

Alex North, Film Composer Sanya Shoilevska Henderson, 2009-08-14 Alex North 1910-1991 was one of America's most renowned film composers His musical scores enhanced more than 60 major motion pictures A Streetcar Named Desire Cleopatra and Who's Afraid of Virginia Woolf among them He had 15 Oscar nominations and received the Lifetime Achievement Oscar This book begins with his early life in Pennsylvania and moves through his studies at Juilliard and in Russia and Mexico his early experiences in modern dance documentaries and theater and his major work in film The book also offers analyses of North's musical scores for Streetcar Spartacus The Misfits Under the Volcano and Prizzi's Honor Appendices include a bibliography a filmography a listing of other North compositions a discography and a listing of awards

Music for Silent Film Kendra Preston Leonard, 2016-01-01 Between 1895 and 1929 more than 15 000 motion pictures were made in the United States We call these works silent films but they were accompanied by an enormous body of music including works adapted or arranged from pre-existing works as well as newly composed pieces for theater orchestras organists or pianists While many films and pieces are lost a considerable amount of material remains extant and available for use in research and performance Music for Silent Film A Guide to North American Resources is a unique resource on North American archives and English language materials available in for those interested in this repertoire Part I contains information about archives of primary source materials including full and compiled scores sheet music published anthologies of music interviews with cinema musicians periodicals and instruction books Part II surveys the English language scholarship on silent film music in articles book chapters essay collections and monographs through 2015 The book is fully indexed for ease of access to these important sources on film music [The Cambridge Companion to Film Music](#) Mervyn Cooke, Fiona Ford, 2016-12-08

This wide ranging and thought provoking collection of specially commissioned essays provides a uniquely comprehensive overview of the many and various ways in which music functions in film soundtracks Citing examples from a variety of historical periods genres and film industries including those of the USA UK France Italy India and Japan the book's contributors are all leading scholars and practitioners in the field They engage sometimes provocatively with numerous

stimulating aspects of the history theory and practice of film music in a series of lively discussions which will appeal as much to newcomers to this fascinating subject as to seasoned film music aficionados Innovative research and fresh interpretative perspectives are offered alongside practice based accounts of the film composer s distinctive art with examples cited from genres as contrasting as animation the screen musical film noir Hollywood melodrama the pop music and jazz film documentary period drama horror science fiction and the Western

Composers in the Classroom James Michael Floyd, 2011-02-07 Composers in the Classroom is a bio bibliographical dictionary chronicling the careers and work of over 120 composers associated with conservatories colleges and universities in the United States and Puerto Rico Scholars and students of music seeking critical information about composers who have taken on the mantle of instruction will find a wealth of detail on their subjects Painstakingly obtained through direct correspondence with the composers themselves Floyd includes within each entry a short biography of the composer s life and education lists of previous positions most prominent commissions awards and honors and notable performers of the subject s work Each entry also contains a discography of the recordings and a bibliography of writings by the composer Researchers will find especially useful the organization of each subject s compositions by a variety of types These include vocal choral assembly dramatic keyboard solo instrument handbells chamber music jazz ensemble band and wind ensemble band and wind ensemble with solo instruments orchestra orchestra with solo instruments film television commercial electro acoustic and multimedia arrangements transcriptions and editions and reconstructions Music scholars will find under each work not only the title and date of composition but also the date of revision commission and dedication information as well as other pertinent details ranging from the names of collaborators to alternate titles under which works may circulate Composers in the Classroom is an indispensable tool to scholars of modern music seeking to research the current state of musical composition and the compositional trends of the 21st century

The Film and Media Creators' Guide to Music Vasco Hexel, 2018-10-10 Music plays an integral role in the experience of film television video games and other media yet for many directors producers and media creators working with music can be a baffling and intimidating process The Film and Media Creators Guide to Music bridges the gap between musical professionals and the creators of film and other media projects establishing a shared language while demystifying this collaborative journey Organized with a modular chapter structure the book covers fundamental topics including Why and when to use music in a project How to talk about music Licensing existing music Commissioning original music Working with a composer Geared toward emerging and established creators alike this book takes a practical approach to the process of finding the best music for all forms of moving image The Film and Media Creators Guide to Music offers hands on advice for media creators providing readers with the confidence to approach the planning commissioning creation and placement of music in their projects with the awareness understanding and vocabulary that will enable them to be better collaborators and empowered storytellers For students and professionals working across film and media this book is the essential guide to

using music creatively and effectively

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