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Students will be taught the fundamental skills of oral comprehension, speaking, reading and writing, while gaining exposure to the Portuguese-speaking world through the media, literature, film and the ...

Spanish and Portuguese

ENGL 21800 Figures Of Myth And Legends II: Heroes And Villains ENGL 21900 Figures of Myth and Legend III ENGL 24000 Survey Of The British Literature: From The Beginnings Through The Neoclassical ...

With nearly 400 scores to his credit, Ennio Morricone is one of the most prolific and influential film composers working today. In Composing for the Cinema, Morricone and musicologist Sergio Miceli present a series of lectures on the composition and analysis of film music. Adapted from several lectures and seminars, these lessons show how sound design can be analyzed and offer a variety of musical solutions to many different kinds of film. Drawing upon scores by himself and others, the composer also provides insight into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott, Roland Joff , the Taviani Brothers, and others. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines analysis with practical details of film music composition.

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.

The contemporary study of spirituality encompasses a wide range of interests, often founded on inter- and multidisciplinary approaches.

Focusing on twenty-first century Western films, including all major releases since the turn of the century, the essays in this volume cover a broad range of aesthetic and thematic aspects explored in these films, including gender and race. As diverse contributors focus on the individual subgenres of the traditional Western (the gunfighter, the Cavalry vs. Native American conflict, the role of women in Westerns, etc.), they share an understanding of the twenty-first century Western may be understood as a genre in itself. They argue that the films discussed here reimagine certain aspects of the more conventional Western and often reverse the ideology contained within them while employing certain forms and clich s that have become synonymous internationally with Westerns. The result is a contemporary sensibility that might be referred to as the postmodern Western.

Examines the political cinema of 1968 in relation to global events.

Studies of pre-existing music in narrative cinema often focus on a single film, composer or director. The approach here adopts a wider perspective, placing a specific musical repertoire - baroque music - in the context of its reception to explore its mobilisation in post-war cinema. It shows how various revivals have shaped musical fashion, and how cinema has drawn on resultant popularity and in turn contributed to it. Close analyses of various films raise issues of baroque musical style and form to question why eighteenth-century music remains an exception to dominant film-music discourses. Account is taken of changing modern performance practice and its manifestation in cinema, particularly in the biopic. This question of the reimagining of baroque repertoire leads to consideration of pastiches and parodies to which cinema has been particularly drawn, and subsequently to the role that neobaroque music has played in more recent films.

Based on new archival evidence and interviews, and setting out a new theoretical framework for music video analysis, Emily Caston presents a major new analysis of music videos from 1966-2016, identifying not only their distinctive British traits, but their parallels with British film genres and styles. By analysing the genre, craft and authorial voice of music video within the context of film and popular music, the book sheds new light on existing theoretical and historical questions about audiences, authorship, art and the creative industries. Far from being an American cultural form, the book reveals music video's roots in British and European film traditions, and suggests significant ways in which British video has impacted popular film and music culture.

Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. Hollywood Harmony explores the inner workings of film music, bringing together tools from music theory, musicology, and music psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style, Hollywood Harmony offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films. Special emphasis is placed on scores for major blockbusters such as Lord of the Rings, Star Wars, and Inception. With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, Hollywood Harmony will fascinate any fan of film and music.

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