



Bernard Herrmann's
*The Ghost
and
Mrs. Muir*

A FILM SCORE GUIDE

David Cooper

Bernard Herrmanns The Ghost And Mrs Muir A Film Score Guide

David Ireland



Bernard Herrmann's *The Ghost and Mrs. Muir* A Film Score Guide:

Bernard Herrmann's The Ghost and Mrs. Muir David Cooper, 2005-08-04 Regarded as one of the greatest film composers of all time Bernard Herrmann was responsible for some of the most memorable music in film His work with Alfred Hitchcock produced a slew of classics including *Vertigo* 1958 *North by Northwest* 1959 and *Psycho* 1960 Several years before collaborating with Hitchcock however Herrmann composed the brilliant score for *The Ghost and Mrs. Muir* 1947 which remained a personal favorite of the composer's Herrmann's score reinforces the film's romantic theme and much of the music has an appropriately elegiac quality In mood orchestration and even to some extent thematic identity it seems to prefigure his music for *Vertigo* In this latest addition to the Scarecrow Film Score Guide series author David Cooper examines Herrmann's career in general as well as the specific elements that went into the creation of *The Ghost and Mrs. Muir*'s score Cooper traces the development of Herrmann's craft as a film composer especially through his radio work where he made contact with many of the great artists of the age most notably Orson Welles This association was to give him a passport to Hollywood and led to the scoring of his first film *Citizen Kane* Herrmann's subsequent film scores of the 1940s included *The Devil and Daniel Webster* *The Magnificent Ambersons* and *Jane Eyre* In this guide Cooper considers Herrmann's musical technique and offers a theorization of some of the ways in which music can be meaningful in film He also explores non-musical contexts of the film including the screenplay's relationship to the popular novel from which it was adapted as well as the contribution of director Joseph L Mankiewicz the performances of Gene Tierney and Rex Harrison and the editing of Dorothy Spencer Cooper also provides a quantitative evidence-based study of the score In doing so he discusses the extent to which Herrmann adopted screenwriter Philip Dunne's suggestions for music in **Bernard Herrmann's *The Ghost and Mrs. Muir*** David Cooper, 2005-08-04 In this guide Cooper considers Herrmann's musical technique and theorizes some of the ways in which music can be meaningful in film He also explores non-musical contexts of the film including the screenplay's relationship to the popular novel from which it was adapted as well as the contribution of director Joseph L Mankiewicz the performances of Gene Tierney and Rex Harrison and the editing of Dorothy Spencer Cooper also provides a quantitative evidence-based study of the score A rundown of all the cues in Herrmann's manuscript is followed by an examination of the score as a musical artifact In his evaluation of the overall approach to the soundtrack the author considers the musical detail of the score's structure its themes and their orchestration **Korngold in America** Ben Winters, 2025 *Korngold in America* offers new ways of listening to the film scores and post-Hollywood concert works of Erich Wolfgang Korngold 1897-1957 a Viennese-raised Austro-Hungarian composer who left Europe for Hollywood in the mid-1930s to write for Warner Bros It reassesses Korngold's place in twentieth-century music historiography and dismantles many of the myths that have obscured a proper understanding of his work Drawing on previously unpublished archival materials *Korngold in America* reveals Korngold's commercial and artistic relationships with studio processes and staff highlights aspects of his compositional

practice and traces the way in which he adapted his skills as a musical dramatist and experienced opera composer to the demands of film. The book presents a more complete picture of Korngold's artistry than has hitherto been possible, showing both the important role played by his music in the Hollywood films of which it is a part and the importance in turn of Hollywood films for his compositional identity. In so doing it challenges assumptions about the relationship between Korngold's film scores and his works for the concert hall and opera house in ways that draw attention to the significance of Hollywood for histories of twentieth century music.

Critical Musicological Reflections Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday. As one of the leading lights in Critical Musicology, Scott has helped shape the epistemological direction for music research since the late 1980s. There is no doubt that the path taken by the critical musicologist has been a tricky one, leading to new conceptions, interactions and heated debates during the past two decades. Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self-referentiality. All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s. Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires, the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology, feminism, ethnomusicology, history, anthropology, philosophy, cultural studies, aesthetics, media studies, film music studies and gender studies. The volume provides music researchers and graduate students with an up-to-date authoritative reference to all matters dealing with the state of critical musicology today.

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.

Identifying and Interpreting Incongruent Film Music David Ireland, 2018-11-04 This book explores the concept of incongruent film music, challenging the idea that this label only describes music that is inappropriate or misfitting for a film's images and narrative. Defining incongruence as a lack of shared properties in the audiovisual relationship, this study examines various types of incongruence between a film and its music and considers the active role that it can play in the construction of a film's meaning and influencing audience response. Synthesising findings from research in the psychology of music in multimedia as well as from ideas sourced in semiotics, film music and poststructuralist theory, this interdisciplinary book provides a holistic perspective that reflects the complexity of moments of film music incongruence. With case studies including well-known films such as *Gladiator* and *The Shawshank Redemption*, this book combines scene analysis and empirical audience reception tests to emphasise the subjectivity, context dependency and multi-dimensionality inherent in identifying and interpreting incongruent film music.

Music in American Combat Films Wesley J. O'Brien, 2014-01-10 The book explores ways in which combat film scores interact collaboratively with other film

elements for instance image and dialogue to guide audience understanding of theme and character Examined are classical and current models of film scoring practice and the ways they work to represent changes in film narratives taking place over time or from film to film Differing approaches to scoring practice are considered as possible reflections of prevailing cultural attitudes toward war and warriors during the time of a film s creation the war it represents or both Observations of cinematic representations of masculinity heroism and war raise questions regarding whether and if so to what extent we have lost some measure of faith in our country s motives for waging war and in the traditional models of what we think it means to be a hero

The Classical Hollywood Reader Stephen Neale,2012 First Published in 2012 Routledge is an imprint of Taylor Francis an informa company *Movie/TV Soundtracks and Original Cast Recordings Price and Reference Guide* Jerry Osborne,2002-11

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 *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 **Film Music: A History** James Wierzbicki,2009-01-21 *Film Music A History* explains the development of film music by considering large scale aesthetic trends and structural developments alongside socioeconomic technological cultural and philosophical circumstances The book s four large parts are given over to Music and the Silent Film 1894 1927 Music and the Early Sound Film 1895 1933 Music in the Classical Style Hollywood Film 1933 1960 and Film Music in the Post Classic Period 1958 2008 Whereas most treatments of the subject are simply chronicles of great film scores and their composers this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry Instead of celebrating film music masterpieces it deals

logically and thoroughly with the complex machine whose smooth running allowed those occasional masterpieces to happen and whose periodic adjustments prompted the large scale twists and turns in film music's path

Mychael Danna's The Ice Storm Miguel Mera, 2007-06-15 Ang Lee's *The Ice Storm* is a film of striking significance which achieved widespread critical acclaim for its well-crafted and superbly acted study of suburban morality in 1970s America. For the film composer Mychael Danna created one of the most distinctive scores of the 1990s, one that constantly challenges perceptions of the form and function of film music. In *Mychael Danna's The Ice Storm: A Film Score Guide*, Miguel Mera explores the music and sound Danna uses in his score, investigating the narrative, structural, and aesthetic themes of the film and illustrating the techniques and stylistic features central to Danna's music. Mera carefully examines the collaborative processes that influenced the score's development, describing the significance of the composer's relationships with the director, producer, editor, orchestrator, and sound designers to the evolution of the score and demonstrating how the politics of filmmaking interact with creativity. This seventh volume in Scarecrow's *Film Score Guide* series also includes a biography of Danna and a complete analysis of the full soundtrack, considering the sound design, pre-existent pop songs, and the specifically arranged song by David Bowie in conjunction with Danna's fascinating score, making this essential reading for film music scholars and students.

James Newton Howard's Signs Erik Heine, 2016-01-14 Released in 2002, *M. Night Shyamalan's Signs* was the director's follow-up to *The Sixth Sense* and *Unbreakable* and his third collaboration with composer James Newton Howard. Well received by audiences and critics alike, the film was often cited by reviewers for its music. With its dependence on a single motive, the score is unique in Howard's career and one of his most effective and haunting works. In *James Newton Howard's Signs: A Film Score Guide*, Erik Heine provides the first close reading of the composer's work. Heine discusses Howard's musical style and influences, as well as his ability to compose for a variety of genres, acknowledging him as one of the most versatile composers working today. The book shows how early sketches of cues for *Signs* were developed into the final score, allowing the reader insight into Howard's compositional process. The book also demonstrates how Howard's style is difficult to pigeonhole since his focus is on serving the needs of the film. Drawing on completed orchestrated scores as well as other material from the James Newton Howard Archive at the University of Southern California, the level of musical detail provided in this volume is unsurpassed. As a book that addresses Howard's compositional style and the only volume that significantly examines the music in any Shyamalan film, *James Newton Howard's Signs: A Film Score Guide* will be of interest to music scholars, film scholars, and fans of the composer's work.

Hans Zimmer and James Newton Howard's The Dark Knight Vasco Hexel, 2016-05-02 Christopher Nolan's caped crusader trilogy, *Batman Begins*, *The Dark Knight*, and *The Dark Knight Rises*, is considered by many to be one of the finest translations of comic book characters to the big screen. The second film in the series, *The Dark Knight*, was both a critical and commercial success, featuring an Oscar-winning performance by Heath Ledger as the Joker. The score, by Academy Award winner Hans Zimmer and eight-time Oscar nominee James Newton Howard, also

received accolades including a Grammy Intricately interwoven with the sound design and incorporating Mel Wesson's ground breaking ambient music design Zimmer's and Howard's music gives the film an added layer of ominous tones that makes palpable the menace facing Gotham City In Hans Zimmer and James Newton Howard's *The Dark Knight A Film Score Guide* Vasco Hexel delves into the composers backgrounds to reveal the many facets of meaning in the highs and lows of the score This book also highlights the working methods of Zimmer and Howard and how they collaborated with each other and the filmmaking team to create such a memorable soundtrack By drawing on unprecedented access to some of the key creators of the film the author provides unique insights into the score's composition Hans Zimmer and James Newton Howard's *The Dark Knight A Film Score Guide* will be of interest to cinema and music scholars as well as fans of both composers *David Shire's The Conversation* Juan Chattah, 2015-10-08 Nominated for three Academy Awards in 1974 including Best Picture and Best Sound Francis Ford Coppola's *The Conversation* is regarded as the archetypal achievement in weaving together a balanced blend of dialogue cinematography sound effects and music For the film composer David Shire created a score that challenged preconceptions of the music's function within film Featuring a jazz infused piano score with pioneering excursions into electroacoustic techniques Shire's music provides depth and meaning to the soundtrack by establishing a musical narrative metaphorical correlation that traces the main character's psychological journey In *David Shire's The Conversation A Film Score Guide* Juan Chattah draws on extensive interviews with the composer and includes numerous examples from his manuscripts to provide aesthetic and critical insights into the compositional process The book fleshes out a multifaceted framework that reveals layers of meaning that permeate the score delving into David Shire's life and musical upbringing to trace the development of his compositional techniques The author also investigates the film's critical and historical contexts and ultimately presents a detailed analysis of the complete soundtrack to the film Proposing an innovative analytical methodology that intersects semiotics and cognitive psychology this volume offers a unique insight into the film and its music As such David Shire's *The Conversation A Film Score Guide* will be of interest to film scholars music scholars and fans of the composer's work **Elmer Bernstein's The Magnificent Seven** Mariana Whitmer, 2017-05-31 Released in late 1960 *The Magnificent Seven* was a Western reimagining of the 1954 Japanese film *Seven Samurai* Despite such stars as Steve McQueen Yul Brynner and Charles Bronson the film was not terribly successful when it premiered However in the years since the film has become recognized as a classic of the genre And though the movie received only one Academy Award nomination that honor was bestowed on Elmer Bernstein's rousing score Beyond the scope of the film the score has permeated American culture the music has been used in countless commercials and referenced on television shows like *Cheers* and *The Simpsons* But what makes this score so memorable In *Elmer Bernstein's The Magnificent Seven A Film Score Guide* Mariana Whitmer examines the creation and development of one of the most iconic soundtracks in the history of cinema Whitmer explores the significance of the familiar score through a variety of lenses first delving into the background

of Elmer Bernstein and his emergence as one of the key composers of the Silver Age of film music The author then traces Bernstein's early musical endeavors and considers why he was attracted to Americana music which particularly influenced his scoring of *The Magnificent Seven* The book also summarizes Bernstein's early Western scores noting that although they are clearly in the mainstream of the genre's musical style they are also enhanced by Bernstein's own distinctive touches Providing unique insights into the creation of this iconic score which was deemed one of the ten greatest film scores of all time by the American Film Institute this book explains what makes this music so enduring Elmer Bernstein's *The Magnificent Seven* A Film Score Guide will be of interest to cinema and music scholars in general as well as to fans of film music and the work of one of Hollywood's finest composers **Bluebeard's Legacy** Griselda Pollock, Victoria Anderson, 2009-03-15

Bluebeard's curse repetition and improvisational energy in the Bluebeard tale Maria Tatar Bluebeard hero of modernity tales at the fin de siècle Mererid Puw Davies B la Bart k's Duke Bluebeard's castle a musicological perspective David Cooper A tale of an eye revealing the Jew in Duke Bluebeard's castle Victoria Anderson Hidden debates under a Baroque surface Barbe bleue by Georges Méliès 1901 Michael Hiltbrunner A History of Film Music Mervyn Cooke, 2008-09-25 This book provides a comprehensive and lively introduction to the major trends in film scoring from the silent era to the present day focussing not only on dominant Hollywood practices but also 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 **Ilan Eshkeri's Stardust** Ian

Sapiro, 2013-07-16 Based on Neil Gaiman's novel of the same name Stardust 2007 was an instant hit with fans of fantasy and science fiction The film follows the adventures of a young man who crosses through a gap in a wall which separates England from a magical kingdom The fantastical atmosphere required by the narrative is maintained by the scale and grandeur of much of the musical score written by rising British composer Ilan Eshkeri Trained in the craft by composers Michael Kamen Ed Shearmur and Hans Zimmer Eshkeri more than lived up to the task of producing music for one of his first feature films In Ilan Eshkeri's Stardust A Film Score Guide Ian Sapiro carefully examines both Eshkeri's music for the film and the working habits of the composer himself An introduction to Eshkeri establishes the context within which he developed as a film score composer followed by an analysis of his musical style and his scoring strategies particularly for the film Stardust Eshkeri's collaborative partnerships with music producer Steve McLaughlin contractor conductor Andy Brown orchestrator Robert Elhai and copyist Vic Fraser are also discussed in addition to Eshkeri's relationship with Stardust director Matthew Vaughn

Eshkeri's involvement in the musical identity of the film during the production phase is also evaluated as are developments in the score in the context of a new conceptual model of film score production in the UK. With complete cooperation from Eshkeri who provided the author privileged access to primary materials, Sapiro presents a unique look into the art of film scoring. The first detailed investigation of this composer and his music, *Ilan Eshkeri's Stardust: A Film Score Guide* is sure to be of interest to film and music scholars and fans.

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