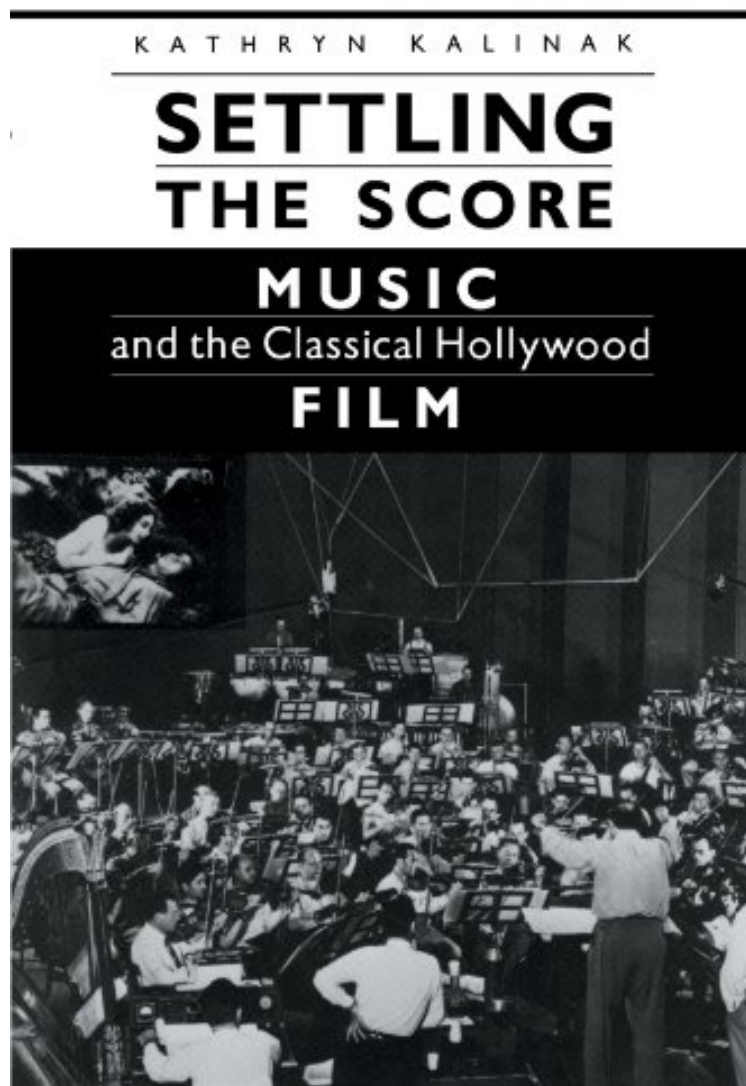


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Settling the Score: Music and the Classical Hollywood Film (Wisconsin Studies in Film)

Kathryn Kalinak

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Kathryn Kalinak : Settling the Score: Music and the Classical Hollywood Film (Wisconsin Studies in Film) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Settling the Score: Music and the Classical Hollywood Film (Wisconsin Studies in Film):

0 of 2 people found the following review helpful. bought for research purposes By MusicaEasy to read. It's useful in highlighting some of the difficulties faced by music researchers, but solutions not really offered. It proved useful for

my annotated bibliography, but other than to say I agreed with her that there needs to be another way of looking at film music, it didn't offer anything more in regards to my topic.

Beginning with the earliest experiments in musical accompaniment carried out in the Edison Laboratories, Kathryn Kalinak uses archival material to outline the history of American music and film. Focusing on the scores of several key composers of the sound era, including Erich Wolfgang Korngolds *Captain Blood*, Max Steiners *The Informer*, Bernard Herrmanns *The Magnificent Ambersons*, and David Raksins *Laura*, Kalinak concludes that classical scoring conventions were designed to ensure the dominance of narrative exposition. Her analyses of contemporary work such as John Williams *The Empire Strikes Back* and Basil Poledouris *RoboCop* demonstrate how the traditions of the classical era continue to influence scoring practices today.

From Library Journal Kalinak (English and film studies, Rhode Island Coll.) offers an in-depth and academic study of film scoring. Music in film may seem incidental, but Kalinak shows its extreme importance as both "articulator of screen expression and initiator of spectator response." Who can forget the theme from *Jaws*, which turned a peaceful ocean scene into a threatening nightmare? After introductory chapters on music and theory, Kalinak places film scores in a historical context focusing on Erich Korngold's score for *Captain Blood* (1939). He then analyzes various film scores: Max Steiner's *The Informer* (1935), Bernard Herrmann's *The Magnificent Ambersons* (1942), David Raskin's *Laura* (1944), and finally John Williams's *The Empire Strikes Back* (1980). This major work on scoring goes a long way toward proving the importance of music in film. For serious film and/or music collections.- Sherle Abramson, Williamsburg Regional Lib., Va. Copyright 1992 Reed Business Information, Inc. A strong original contribution that manages to convey a great deal of information about film music to readers with relatively little knowledge of music. It is likely to be one of the small number of books on sound track issues that will be found on the shelves of anyone seriously interested in cinema. Alan Williams, Rutgers University