



Ilan Eshkeri's

Stardust

A FILM SCORE GUIDE

Ian Sapiro

Ilan Eshkeris Stardust A Film Score Guide Film Score Guides

Kate Daubney



Ilan Eshkeris Stardust A Film Score Guide Film Score Guides:

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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Score Guide is sure to be of interest to film and music scholars and fans 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 **The Screen Music of Trevor Jones** David Cooper, Ian Sapiro, Laura Anderson, 2019-07-08 The first significant publication devoted entirely to Trevor Jones's work The Screen Music of Trevor Jones Technology Process Production investigates the key phases of his career within the context of developments in the British and global screen music industries This book draws on the direct testimony of the composer and members of his team as well as making use of the full range of archival materials held in the University of Leeds's unique Trevor Jones Archive which was digitized with support from the Arts and Humanities Research Council Through a comprehensive series of chapters covering Jones's early career to his recent projects this book demonstrates how Jones has been active in an industry that has experienced a prolonged period of major technological change including the switchover from analogue to digital production and post production techniques and developments in computer software for score production and sound recording editing This is a valuable study for scholars researchers and professionals in the areas of film music film score production and audio visual media 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. **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. **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. **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

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

Max Steiner's Now, Voyager Kate Daubney,2000-07-30 Max Steiner s contribution to the formulation of early Hollywood scoring techniques is significant particularly through his music for King Kong 1933 and The Informer 1935 The Academy Award winning score for Now Voyager reflects the maturation of the composer s understanding of the dramatic function of music in film The primary resources incorporated in the analysis include from the Max Steiner collection at Brigham Young University Steiner s letters and scrapbooks and his unpublished autobiography Notes to You In addition to contributing to the composer s own perspective on the music for this film and on scoring practice in general these papers contribute to a broader debate about how films are interpreted and the part music plays in these schemes of criticism This study of the film score occurs within the broader theoretical and historical debates currently characterizing film musicology

and explores from varied perspectives how the score is meaningful and important to the film Devoted to a single score this study brings together for analysis all the contingent factors in the score's creation use and reception and will appeal to film music scholars and to scholars of music and of film The scope of the analysis will also interest scholars involved in music in multi disciplinary art forms feminist musicologists and film scholars and students of musical theater Separate chapters discuss Steiner's musical background his technique of film scoring historical and critical contexts of the film the music and its context and an analysis of the score Musical examples illustrate the text and an appendix of selected film scores by Steiner is included along with a selected bibliography *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 nonmusical 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 **Ennio Morricone's The Good, the Bad and the Ugly** Charles

Leinberger,2004-09 This guide demonstrates Morricone's unique and enduring contributions to the art of film music through a discussion of his compositional and orchestrational processes many of which are evident in his music for The Good the Bad and the Ugly in a way that can be easily understood by both musicians and nonmusicians Though the guide illuminates theoretical and structural aspects of Morricone's music it also examines relevant non musical issues which contribute to the audience's total experience of the film Miklós Rózsa's Ben-Hur Roger Hickman,2011-03-15 In 1925 MGM produced a

screen version of Lew Wallace's best selling novel Ben Hur A Tale of the Christ which became a classic of silent cinema Nearly 25 years later the biblical epic was remade by William Wyler and received an unprecedented 11 Academy Awards including one for Mikl's R zsa's music Indeed the score for Ben Hur is one of the greatest achievements in Hollywood film music In this book Roger Hickman focuses on the confluence of traditions trends and innovations that shaped R zsa's score Hickman provides an overview of R zsa's music into the 1960s looks at the composer's musical influences and the development of his distinctive style and examines how R zsa applied these compositional techniques to film scoring The author then explores the Ben Hur phenomenon and traces the development of the story and its musical traditions from the original novel into the 21st century Hickman also examines the conventions of epic films and ties these influences together with a detailed analysis of the score Mikl's R zsa's Ben Hur pays tribute to not only one of the great film scores but also to one of Hollywood's most influential composers **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

Alex North's A Streetcar Named Desire Annette Davison, 2009-02-17 This film score handbook provides a detailed analysis of Alex North s astounding score for Elia Kazan s 1951 adaptation of A Streetcar Named Desire Beginning with a review of North s musical training and film scoring techniques the book then uses approaches from both musicology and film studies to present a comprehensive exploration of the film s self censorship and its impact on North s music most notably in the film s infamous staircase scene

Erich Wolfgang Korngold's The Adventures of Robin Hood Ben Winters, 2007-03 Among the many fine examples of film scores by Erich Wolfgang Korngold 1897 1957 the score for The Adventures of Robin Hood 1938 stands out the most Winner of the Academy Award tm for best dramatic score in 1938 it is seen by many as the archetypal accompaniment to a Warner Brothers swashbuckler and it established Korngold as one of the leading exponents of film score composition at a formative point in its history In Erich Wolfgang Korngold s The Adventures of Robin Hood A Film Score Guide author Ben Winters uses manuscript and archival research to challenge preconceived notions about the score s composer and its authorship In the first two chapters Winters examines Korngold s career on its own and in relation to the film including his background in composing concert music and opera his film scoring techniques and his engagement with the Hollywood studio system Chapter three focuses on the Robin Hood film while placing Korngold s music in a larger framework It examines the film s treatment of the Robin Hood legend its historical and critical contexts and its place within the swashbuckler genre and the studio s anti fascist agenda While looking closely at the composer s work on this score chapter

four shows sources Korngold used the music's production process and the changes the score had undergone The book concludes with a thematic analysis and reading of the score identifying the various musical voices that the listener weaves together as he or she experiences the film This detailed consideration of Korngold's masterpiece will be continually turned to by film and music scholars alike **Gabriel Yared's The English Patient** Heather Laing, 2004 This resource offers the most in depth examination to date of the work of composer Gabriel Yared through a uniquely interdisciplinary analysis that integrates film theory and musicology 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

Scarecrow Film Score Guides, 2007 **Franz Waxman's Rebecca** David Neumeyer, Nathan Platte, 2011-12-06 Upon his arrival in Hollywood Alfred Hitchcock began work on his first American film an adaptation of Daphne du Maurier's best selling novel Produced by David O Selznick and featuring compelling performances by Laurence Olivier Joan Fontaine and Judith Anderson Rebecca became one of Hitchcock's most successful films It was nominated for eleven Academy Awards and received the Oscar for Best Picture the only Hitchcock work to be so honored Without question one of the reasons for the film's success is its ninety minutes of dramatic musical underscoring by Franz Waxman In Franz Waxman's Rebecca A Film Score Guide David Neumeyer and Nathan Platte situate the score for this classic work within the context of the composer's life and career Beginning with Waxman's early training and professional experience as a jazz musician and film music arranger orchestrator in Berlin the authors also recount the composer's work in the music department at MGM between 1936 and 1942 During this period Waxman was loaned out to Selznick International Pictures and wrote the music for Rebecca Through manuscript and archival research Neumeyer and Platte untangle the threads of the film's complicated music production process which was strongly influenced by Selznick's habit of micromanaging music choices and placement This volume

concludes with a thematic analysis and reading of the score that incorporates commentary on scenes and cues The first book devoted to the music of a single film by this great composer from Hollywood's golden age Franz Waxman's Rebecca A Film Score Guide will be of interest to musicologists and film scholars as well as fans of Alfred Hitchcock and Franz Waxman

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