

## Contents

*List of illustrations* [page xi]  
*Preface and acknowledgements* [xv]

- 1 The ‘silent’ cinema** [1]
  - Why sound? [1]
  - Why music? [4]
  - The birth of film music [7]
  - Categories of film music [9]
  - Camille Saint-Saëns and *film d’art* [14]
  - Cue sheets and anthologies [15]
  - Venues and ensembles [18]
  - Photoplayers and cinema organs [21]
  - Music for silent epics [23]
  - Charlie Chaplin and music for comedies [27]
  - Early film music in Europe and the Soviet Union [30]
  - Postlude: the silent-film revival [37]
- 2 Sound on track** [42]
  - A sound debate [43]
  - New technology [47]
  - Photographing sound [52]
  - Animated sound [58]
  - Creative possibilities [59]
- 3 Hollywood’s Golden Age: narrative cinema and the classical film score** [67]
  - The studio system [69]
  - Practicalities [73]
  - Style [78]
  - Wagner and the filmic leitmotif [80]
  - Structure [83]
  - Max Steiner [87]
  - Erich Wolfgang Korngold [93]
  - Franz Waxman: horror and sophistication [98]
  - Alfred Newman [103]
  - Miklós Rózsa, Roy Webb and David Raksin: *film noir* and the music of psychological drama [108]

*viii Contents*

- Dimitri Tiomkin and others [119]
- Aaron Copland and the sounds of America [123]
- 4 Stage and screen** [131]
  - Opera on film [132]
  - Film in opera; opera in film [141]
  - The film musical [145]
  - Scoring Shakespeare [166]
- 5 The mainstream divides: post-war horizons in Hollywood** [183]
  - The epic and the intimate [187]
  - Modernism [194]
  - Bernard Herrmann: the composer as *auteur* [201]
  - Jazz and its influence [212]
- 6 'Never let it be mediocre': film music in the United Kingdom** [226]
  - Visitors from abroad [231]
  - Ralph Vaughan Williams [234]
  - Brian Easdale, William Alwyn and Benjamin Frankel [237]
  - William Walton and Malcolm Arnold [248]
  - Generic (re)takes: horror and comedy [253]
  - End of an era [258]
- 7 Defectors to television** [265]
  - THE DOCUMENTARY FILM [266]
    - Hanns Eisler [268]
    - Documentaries in the United States [271]
    - Information films in the United Kingdom [273]
    - The movies at war: reportage and propaganda [278]
    - Theatrical documentaries for the modern age [283]
  - ANIMATION [287]
    - Cartoon music in the silent era [288]
    - Walt Disney and the animated musical [290]
    - Warner Bros. and MGM: comic shorts [294]
    - Classical music [298]
    - Migration to the small screen [301]
    - Experimental animation [303]
    - Animation in Europe [306]
- 8 Film music in France** [309]
  - Symphony and song [310]
  - The 1930s: Maurice Jaubert and Joseph Kosma [312]
  - Georges Auric and others [316]
  - Nouvelle vague* [319]

*ix Contents*

Jean-Luc Godard [321]  
 François Truffaut [326]  
 French modernism [328]  
 At home and abroad [332]  
 Poles apart: Krzysztof Kieślowski and Zbigniew  
 Preisner [338]

**9 Global highlights [342]**

EARLY SOUND FILMS IN THE SOVIET UNION [342]

Dmitri Shostakovich [342]  
 Vsevolod Pudovkin and Yuri Shaporin [345]  
 Sergei Eisenstein and Sergei Prokofiev [347]

INDIA: BOLLYWOOD AND BEYOND [353]

Early Indian cinema [354]  
 Successes abroad: Ravi Shankar and Satyajit Ray [356]  
 Modern commercial cinema [361]

FROM ITALY TO LITTLE ITALY [365]

Federico Fellini, Nino Rota and the circus of life [366]  
 Ennio Morricone and the spaghetti western: eccentricity and  
 populism [371]  
 Italians abroad [376]

JAPAN [382]

Traditional elements in silent and early sound films [382]  
 The films of Yasujiro Ozu and Akira Kurosawa [384]  
 Tōru Takemitsu [389]  
 Modern composers, modern genres [392]

**10 Popular music in the cinema [396]**

Music of youth and race [398]  
 Title songs and interpolated songs [405]  
 Compilation scores and original song scores [408]  
 Synergistic marketing [415]  
 Pop (stars) in performance [418]

**11 Classical music in the cinema [422]**

Romantic concerto and war film [425]  
 Classical biopics and milieu films [429]  
 Period, nationality, class [437]  
 Stanley Kubrick [440]  
 Back to Bach [448]

**12 State of the art: film music since the New Hollywood [454]**

John Williams and the new symphonism [456]  
 Electronics, sound technology and recording [467]

Cambridge University Press  
978-0-521-81173-6 - A History of Film Music  
Mervyn Cooke  
Table of Contents  
[More information](#)

---

*x Contents*

Pop scoring, dual tracking and the modern soundtrack  
album [474]  
Minimalism [478]  
Modern *auteurs*: Martin Scorsese, Quentin Tarantino and  
David Lynch [483]  
The modern mainstream [489]  
The global and the glocal [503]

*Bibliography* [511]  
*Index of film titles* [530]  
*General index* [547]