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Composing for the Cinema by Ennio Morricone - OverDrive

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Film Theory and Criticism : Mulvey, Laura. "Visual

composing for the cinema the theory and praxis of music in film list of principles for composition, mixing, and editing in the "classical" Hollywood film, emphasizing primarily the period between the late 1930s and 1940s and based on the scores of Max Steiner, composer of more than three hundred film scores (Thomas 1991), including King Kong (1933), Casablanca (1943), and Gone With the Wind (1947). The seven principles were considered by

THE ROLE OF MUSIC COMMUNICATION IN CINEMA

composing for the cinema the theory and praxis of music in film of composition. Finally, as is often the case, teaching others has been an excellent way to learn: it has forced me to define and formulate ideas more precisely. A final note This book is not concerned with expressive quality except to the extent that it is an outgrowth of professional technique.

