

# All That Jazz Music Score

JL Elias

**The Gerry Mulligan 1950s Quartets** Alyn Shipton, 2023 The Gerry Mulligan Quartet, founded in Los Angeles in 1952, was widely acclaimed as the first small ensemble in jazz that did not include a chordal instrument such as a piano or guitar. Using original scores and detailed transcriptions of Mulligan's work, *The Gerry Mulligan 1950s Quartets* offers an intimate look at Mulligan's musical development from the initial quartet with Chet Baker to its successors with Bob Brookmeyer, Jon Eardley, and Art Farmer. The backdrop is an unparalleled account of his musical life from his teen- age years to adulthood, analyzing the ways in which his compositions and arrangements evolved through collaborations with Elliot Lawrence, Gene Krupa, and Claude Thornhill, culminating with Miles Davis's *Birth of the Cool* nonet. Featuring original interviews with many of Mulligan's associates, author Alyn Shipton presents a fresh take on Mulligan's harmonic creativity, in the process tracing the ups and downs of Mulligan's heroin addiction, imprisonment, sobriety, and eventual musical triumph.

**Motion Picture Almanac**, 1994

**National Union Catalog**, 1983

**The Encyclopedia of Film Composers** Thomas S. Hischak, 2015-04-16 For more than a century, original music has been composed for the cinema. From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition, music has been an integral element of most films. By the late 1930s, movie studios had established music departments, and some of the greatest names in film music emerged during Hollywood's Golden Age, including Alfred Newman, Max Steiner, Dimitri Tiomkin, and Bernard Herrmann. Over the decades, other creators of screen music offered additional memorable scores, and some composers—such as Henry Mancini, Randy Newman, and John Williams—have become household names. The *Encyclopedia of Film Composers* features entries on more than 250 movie composers from around the world. It not only provides facts about these artists but also explains what makes each composer notable and discusses his or her music in detail. Each entry includes Biographical material Important dates Career highlights Analysis of the composer's musical style Complete list of movie credits This book brings recognition to the many men and women who have written music for movies over the past one hundred years. In addition to composers from the United States and Great Britain, artists from dozens of other countries are also represented. A rich resource of movie music history, *The Encyclopedia of Film Composers* will be of interest to fans of

cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores.

**Melody** ,1920

*International Motion Picture Almanac* Terry Ramsaye,1992

The Music of Space Chris Carberry,2024-03-06 Since the early days of motion picture production, film scores have helped define our emotional and aesthetic perception of stories on screen--particularly with space movies and television. The music from *The Day the Earth Stood Still*, *2001: A Space Odyssey*, *Star Wars*, *Star Trek*, *Battlestar Galactica* and others has helped define the public's awareness of space almost as much as the films themselves. In some cases, they have redefined the norms of film music. *Star Wars* not only revived the popularity of orchestral film scores but also helped stimulate an increased public interest in classical orchestral music around the world. This work explores the music and the composers who have helped define the sound of space for over a century, transforming how we perceive space and even inspiring greater interest in space exploration. This book also details how music has been performed and played in space since the early days of the space race.

**International Motion Picture Almanac, 1993** Barry Monush,1993

Musical Canada ,1929

Theatre Guild Quarterly ,1929

*60 Years of the Oscar* Robert Osborne,1989 Illustrations and text provide an official history of the Academy Awards to 1988.

*Catalog of Copyright Entries, Third Series* ,1966 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim (the name of the copyright claimant as given in the application for registration, the copyright date, the copyright registration number, etc.).

Music, Books on Music, and Sound Recordings Library of Congress,1988

*70 Years of the Oscar* Robert Osborne,1999 Entertaining text and star-studded photos present the story of the Academy Awards(, from the beginning in 1927 to the return of the golden age of Hollywood with *Titanic* at the 1998 awards. 700 photos, 60 in color. Movie stills. Original posters.

Henry Mancini John Caps,2012-02-15 Through film composer Henry Mancini, mere background music in movies became part of pop culture--an expression of sophistication and wit with a modern sense of cool and a lasting lyricism that has not dated. The first comprehensive study of Mancini's music, *Henry Mancini: Reinventing Film Music* describes how the composer served as a bridge between the Big Band period of World War II and the impatient eclecticism of the Baby Boomer generation, between the grand formal orchestral film scores of the past and a modern American minimalist approach.

Mancini's sound seemed to capture the bright, confident, welcoming voice of the middle class's new efficient life: interested in pop songs and jazz, in movie and television, in outreach politics but also conventional stay-at-home comforts. As John Caps shows, Mancini easily combined it all in his music. Mancini wielded influence in Hollywood and around the world with his iconic scores: dynamic jazz for the noirish detective TV show *Peter Gunn*, the sly theme from *The Pink Panther*, and his wistful folk song *Moon River* from *Breakfast at Tiffany's*. Through insightful close readings of key films, Caps traces Mancini's collaborations with important directors and shows how he homed in on specific dramatic or comic aspects of the film to create musical effects through clever instrumentation, eloquent musical gestures, and meaningful resonances and continuities in his scores. Accessible and engaging, this fresh view of Mancini's oeuvre and influence will delight and inform fans of film and popular music. John Caps is an award-winning writer and producer of documentaries. He served as producer, writer, and host for four seasons of the National Public Radio syndicated series *The Cinema Soundtrack*, featuring interviews with and music of film composers. He lives in Baltimore, Maryland. A volume in the series *Music in American Life*

*Reader's Digest Almanac and Yearbook*, 1981

All Music Guide Vladimir Bogdanov, Chris Woodstra, Stephen Thomas Erlewine, 2001-11 Arranged in sixteen musical categories, provides entries for twenty thousand releases from four thousand artists, and includes a history of each musical genre.

**The Saturday Evening Post**, 1925

*Music and the Functions of the Brain: Arousal, Emotions, and Pleasure* Mark Reybrouck, Tuomas Eerola, Piotr Podlipniak, 2018-04-12 Music impinges upon the body and the brain. As such, it has significant inductive power which relies both on innate dispositions and acquired mechanisms and competencies. The processes are partly autonomous and partly deliberate, and interrelations between several levels of processing are becoming clearer with accumulating new evidence. For instance, recent developments in neuroimaging techniques, have broadened the field by encompassing the study of cortical and subcortical processing of the music. The domain of musical emotions is a typical example with a major focus on the pleasure that can be derived from listening to music. Pleasure, however, is not the only emotion to be induced and the mechanisms behind its elicitation are far from understood. There are also mechanisms related to arousal and activation that are both less differentiated and at the same time more complex than the assumed mechanisms that trigger basic emotions. It is imperative, therefore, to investigate what pleasurable and mood-modifying effects music can have on human beings in real-time listening situations. This e-book is an attempt to answer these questions. Revolving around the specificity of music experience in terms of perception, emotional reactions, and aesthetic assessment, it presents new hypotheses, theoretical claims as well as new empirical data which contribute to a better understanding of the functions of the brain as related to musical experience.

*It's All True* Catherine L. Benamou, 2007-03-14 This is an extremely rigorous, thorough piece of superior scholarship on one of the most important figures in the history of cinema. Benamou introduces a wealth of material on the production process and the repercussions of this project in Latin America, which have been entirely missing from earlier, auteur-centered accounts; this alone makes it a book of great importance. We can't ask for a more definitive, groundbreaking study than the one Benamou has given us.—Bill Nichols, author of *Maya Deren and the American Avant-Garde*

This book delves into All That Jazz Music Score. All That Jazz Music Score is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into All That Jazz Music Score, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
    - Chapter 1: Introduction to All That Jazz Music Score
    - Chapter 2: Essential Elements of All That Jazz Music Score
    - Chapter 3: All That Jazz Music Score in Everyday Life
    - Chapter 4: All That Jazz Music Score in Specific Contexts
    - Chapter 5: Conclusion
  2. In chapter 1, the author will provide an overview of All That Jazz Music Score. The first chapter will explore what All That Jazz Music Score is, why All That Jazz Music Score is vital, and how to effectively learn about All That Jazz Music Score.
  3. In chapter 2, this book will delve into the foundational concepts of All That Jazz Music Score. This chapter will elucidate the essential principles that must be understood to grasp All That Jazz Music Score in its entirety.
  4. In chapter 3, the author will examine the practical applications of All That Jazz Music Score in daily life. The third chapter will showcase real-world examples of how All That Jazz Music Score can be effectively utilized in everyday scenarios.
  5. In chapter 4, this book will scrutinize the relevance of All That Jazz Music Score in specific contexts. This chapter will explore how All That Jazz Music Score is applied in specialized fields, such as education, business, and technology.
  6. In chapter 5, the author will draw a conclusion about All That Jazz Music Score. This chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of All That Jazz Music Score.

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