

Contents

Introductory Remarks vii

Chapter One: The Story's the Thing 3

Music's Vital Role 3

Should Film Music Be Heard? 5

The Contrapuntal Aspect 6

The Associative Power of Music 9

Chapter Two: Characterization 17

Individual People 18

Groups of People 30

Symbolic Meanings 32

The Emotional Context 58

Ambient Time and Place 67

Source of Music 69

Chapter Three: Emphasizing the Dramatic Line 79

Musical Accents 80

The Missing Beat or Pulse 87

Pacing 115

Chapter Four: The Sequence as a Unit 143

The Best Years of Our Lives: Homecoming Scene 143

Laura: Apartment Scene 168

East of Eden: Climactic Scene 184

*Chapter Five: The Sound and Function of Silence:
When Music Is Absent* 205

Matter-of-Fact Dialogue 206

Psychological Containment 207

Acoustic Space 209

Moments of Anguish 210

The Telling Quality of Ambient Sound 211

The Question of Realism 213

*Chapter Six: Practical Matters and the Human
Element* 217

The Spotting Process 217

Timings 224

Synchronization 228

Generalized Compositional Approaches 233

Orchestration and the Orchestra 235

The Synthesizer 241

Music Mix and Dubbing 244

Notes 249

Selected Bibliography 253

Glossary of Musical Terms 255

Index 261