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KEY=FILM - DECKER MURRAY

Situated Listening

The Sound of Absorption in Classical Cinema

Oxford University Press Screenwriters and film directors have long been fascinated by the challenges of representing the listening experience on screen. While music has played a central role in film narrative since the conception of moving pictures, the representation of music listening has remained a special occurrence. In *Situated Listening: The Sound of Absorption in Classical Cinema*, author Giorgio Biancorosso argues for a redefinition of the music listener as represented in film. Rather than construct the listener as a reverential concertgoer, music analyst, or gallery dweller, this book instead shows how films offer a new way of thinking about listening as distributed experience, an activity made public and shareable across vast cultural spaces rather than an insular motion. It shows how cinema functions as not only a reservoir of established modes of listening, but also an agent in the development of new listening practices. As Biancorosso argues, many films have perpetuated a long-existing paradox of music as a means of silencing. Consider an aggressive score overlaying battle scenes or a romantic scene conveying unspoken intimacy. In the place of conversational exchange exists a veil of sound in the form of music, and *Situated Listening* explains why this function influences both the course of interpretation and empathy experienced by film spectators. By focusing on cinematic, physical, and emotional scenery surrounding a character, viewers can recognize aspects of their own lives, developing a deeper empathy for each fictional

character through real and shared listening practices.

Nino Rota's The Godfather Trilogy

A Film Score Guide

Scarecrow Press This volumes reintroduces critics, film musicologists, cinemagoers, and fans of Francis Ford Coppola's cinema and Nino Rota's music to the events that led to the realization of the three films that make up The Godfather Trilogy, commenting on their significance both musically and culturally. Released in 1972, 1974, and 1990 respectively, Coppola's three-part saga is one of the greatest artistic accomplishments (and financial successes) in the history of Hollywood cinema.

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The Mafia

A Cultural History

Reaktion Books What is it about Tony Soprano that makes him so amiable? For that matter, how is it that many of us secretly want Scarface to succeed or see Michael Corleone as, ultimately, a hero? What draws us into the otherwise horrifically violent world of the mafia? In The Mafia, Roberto M. Dainotto explores the irresistible appeal of this particular brand of organized crime, its history, and the mythology we have developed around it. Dainotto traces the development of the mafia from its rural beginnings in Western Sicily to its growth into a global crime organization alongside a parallel examination of its evolution in music, print, and on the big screen. He probes the tension between the real mafia—its violent, often brutal reality—and how we imagine it to be: a mythical potpourri of codes of honor, family values, and chivalry. But rather than dismiss our collective imagining of the mafia as a complete fiction, Dainotto instead sets out to understand what needs and desires or material and psychic longing our fantasies about the mafia—the best kind of the bad life—are meant to satisfy. Exploring the rich array of films, books, television programs, music, and even video games portraying and inspired by the mafia, this book offers not only a social, economic, and political history of one of the most iconic underground

cultures, but a new way of understanding our enduring fascination with the complex society that lurks behind the sinister Omertà of the family business.

Nino Rota, Federico Fellini, and the Making of an Italian Cinematic Folk Opera, *Amarcord*

Federico Fellini entered the pantheon of 20th-Century artists for his path-breaking films like, *La dolce vita* (1960) and *Otto e mezzo* (1963). However, it was with *Amarcord* (1973), that Fellini achieved universal fame. That celebration of youth and memory transcends all barriers of ethnic origin and national belonging by simply appealing to human commonalities. Similarly, Nino Rota's music, an integral part of this film, eludes cultural boundaries by blending learned and popular musical styles - as in a folk-opera in which stories or episodes are expressed through song and dance representative of everyday life. By juxtaposing music and images, their own creative personae and their youth as it relates to our collective memories, Fellini and Rota made this film about remembering youth an unforgettable experience for generations of viewers and listeners. This monograph is of interest to scholars of music, cinema, and cultural studies. This book is packed with information of the most specific and scholarly precision, written with clarity and verve...a valuable book.

Luigi Dallapiccola and Musical Modernism in Fascist Italy

Cambridge University Press Luigi Dallapiccola is widely considered a defining figure in twentieth-century Italian musical modernism, whose compositions bear passionate witness to the historical period through which he lived. In this book, Ben Earle focuses on three major works by the composer: the one-act operas *Volo di notte* ('Night Flight') and *Il prigioniero* ('The Prisoner'), and the choral *Canti di prigionia* ('Songs of Imprisonment'), setting them in the context of contemporary politics to trace their complex path from fascism to resistance. Earle also considers the wider relationship between musical modernism and Italian fascism, exploring the origins of musical modernism and investigating its place in the institutional structures created by Mussolini's regime. In doing so, he sheds new light on Dallapiccola's work and on the cultural politics of the early twentieth century to provide a history of musical modernism in Italy from the fin de siècle to the early Cold War.

Hans Zimmer and James Newton

Howard's The Dark Knight

A Film Score Guide

Rowman & Littlefield 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.

Giuseppe Mazzini's Philosophy of Music

(1836) : Envisioning a Social Opera

Edwin Mellen Press Political thinker, philosopher, patriot, and republican, Giuseppe Mazzini (1805-1872) sought solace from his intense activity as a political activist and writer by singing to his own guitar accompaniment. A genuine music lover, in 1836, Mazzini published a pamphlet (40 pages) entitled *Filosofia della musica* in which he denounced the condition into which music had fallen and suggested the remedy for its resurgence -- this time as a social art. The committed composer cannot restrict himself to writing notes and chords, but must understand the vast influence which [opera] could exercise on society. He should not renounce the idea in favor of the form; progressive operatic music must abandon the rigid rules of the classicists, to take on characteristic tint and historical reality; the idea of opera as entertainment must change to one of opera as a mission; the chorus, which portrays the people, must be used more. Little known among English-speaking musical scholars, Mazzini's work is presented here in a version edited and annotated by Franco Sciannameo. It

comprises (1) a Foreword by American leading musicologist Lawrence Kramer, (2) a historical introduction which also offers a crit

The SAGES Manual of Colorectal Surgery

Springer Nature This book provides essential didactic content for the SAGES University Masters Program Colorectal Surgery Curriculum. Surgeons seeking to complete the competency, proficiency, or mastery curriculum of the MASTERS Colorectal Pathway for a particular anchoring colorectal procedure will find relevant educational content in this SAGES Manual. Written by experts in the field, each chapter provides detailed guidance on preoperative and peri-procedural considerations for right and left elective and emergency colorectal resections, for both benign and malignant pathologies. Technical pearls and strategies to manage pitfalls and complications are also extensively reviewed along with detailed guidance for both laparoscopic and robotic procedures. The SAGES Manual of Colorectal Surgery provides a wealth of practical guidance to surgeons along their journey to progress from competency to mastery in various minimally invasive approaches to colorectal surgery.

100 Greatest Film Scores

Rowman & Littlefield This book considers the greatest film scores produced over a span of more than 80 years. Each entry includes background information about the film, biographical information about the composer, a concise analysis of the score, and a summary of the score's impact both within the film it accompanies, but also on cinematic history.

Mafia Movies

A Reader, Second Edition

University of Toronto Press The mafia has always fascinated filmmakers and television producers. Al Capone, Salvatore Giuliano, Lucky Luciano, Ciro Di Marzio, Roberto Saviano, Don Vito and Michael Corleone, and Tony Soprano are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafias perpetuated onscreen. This collection looks at mafia movies and television over time and across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on essential films and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable section on Italy's "other" mafias in film

and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called "Double Takes" that elaborates on some of the most popular mafia films and TV shows (e.g. *The Godfather* and *The Sopranos*) organized around themes such as adaptation, gender and politics, urban spaces, and performance and stardom.

Emergency Laparoscopy

Springer This book provides up-to-date evidence on laparoscopic emergency surgery and supplies concrete advice on when and how to approach patients laparoscopically in an emergency setting. All the diseases eligible for emergency laparoscopy are addressed, and for each disease recommendations, levels of evidence, and technical key points are discussed and analyzed. Diagnostic flow charts are included for cases in which laparoscopy turns out to be the final diagnostic step and the first therapeutic one. Furthermore, problematic and positive aspects of the laparoscopic approach from the anesthesiologic point of view are fully explored. Finally, a useful overview of current practice in hospitals across the world is provided, highlighting the varying applications in relation to different medical "cultures", skills, resources, and healthcare systems.

Milan, Capital of the Modern

Actar Modern architecture articulated itself in specific centers of propulsion, revision and critique during the 20th century. The case of Milan is exemplary: Terragni and Razionalismo, the reconstruction (Ponti, Rogers, Moretti, Viganò, etc.), the Tendenza of Rossi, product design, up to the current research. MCM traces this history from several contributors' points of view.

Living Electronic Music

Routledge Drawing on recent ideas that explore new environments and the changing situations of composition and performance, Simon Emmerson provides a significant contribution to the study of contemporary music, bridging history, aesthetics and the ideas behind evolving performance practices. Whether created in a studio or performed on stage, how does electronic music reflect what is live and living? What is it to perform 'live' in the age of the laptop? Many performer-composers draw upon a 'library' of materials, some created beforehand in a studio, some coded 'on the fly', others 'plundered' from the widest possible range of sources. But others refuse to abandon traditionally 'created and structured' electroacoustic work. Lying behind this maelstrom of activity is the perennial relationship to 'theory', that is, ideas, principles and practices that somehow lie behind composers' and performers' actions. Some composers claim they just 'respond' to sound and compose 'with their ears', while others use models and analogies of previously 'non-musical' processes. It is evident that in such new musical practices the human body has a new relationship to the sound. There is a historical dimension to this, for since the earliest electroacoustic experiments in 1948 the body has been celebrated or sublimated in

a strange 'dance' of forces in which it has never quite gone away but rarely been overtly present. The relationship of the body performing to the spaces around has also undergone a revolution as the source of sound production has shifted to the loudspeaker. Emerson considers these issues in the framework of our increasingly 'acousmatic' world in which we cannot see the source of the sounds we hear.

The Time of Our Lives

Dirty Dancing and Popular Culture

Wayne State University Press A low-budget independent film made by a now defunct video company in the late 1980s, *Dirty Dancing* became a sleeper hit with a huge, primarily young audience. Even twenty-five years on, the film has found millions of devoted fans around the world through TV, video, and DVD releases. In *The Time of Our Lives: Dirty Dancing and Popular Culture* editors Yannis Tzioumakis and Siân Lincoln bring together leading scholars of film, media, music, culture, theater, dance, and sociology to examine for the first time the global cultural phenomenon of *Dirty Dancing*. Tzioumakis and Lincoln begin by assessing *Dirty Dancing*'s cultural impact in the decades since its release and introduce contributors in four sections. Essays in "Dirty Dancing in Context" look at the film from several perspectives, including its production and distribution history, its blending of genres, its treatment of race, and its place in the political and visual culture of the 1980s. In "Questions of Reception," contributors examine the many ways that the film has been received since its release, while those in "The Production of Nostalgia" focus on the film's often critiqued production of an idealized past. Finally, contributors in "Beyond the Film" examine the celebrated synergies that the film achieved in the "high concept" film environment of the 1980s, and the final two essays deal with the successful adaptation of the film for the stage. With the enormous cultural impact it has made over the years, *Dirty Dancing* offers many opportunities for thought-provoking analysis. Fans of the movie and students and scholars of cultural, performance, and film history will appreciate the insight in *The Time of Our Lives*.

Gastrointestinal Surgery Series: Colorectal Surgery

JP Medical Ltd This book is a concise guide to colorectal surgery for general surgeons, gastroenterologists and trainees. Beginning with a description of the surgical anatomy and embryology of the rectum, the following chapters discuss different surgical techniques for the treatment of rectal cancer, including transanal endoscopic microsurgery, neoadjuvant treatment and laparoscopic surgery. Newer and more aggressive approaches to the management of peritoneal carcinomatosis and rectal prolapse are also covered. Content is enhanced by clinical, pathological and genetic data, as well as images and illustrations. Key points Concise guide to colorectal surgery for general surgeons, gastroenterologists and trainees Covers

different surgical techniques for treatment of rectal cancer Includes newer and aggressive approaches to management of peritoneal carcinomatosis Content enhanced by clinical, pathological and genetic data

Franz Waxman's Rebecca

A Film Score Guide

Scarecrow Press Providing thematic analysis and situating the score for this classic work within the context of the composer's life and career, 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 the work of Franz Waxman.

Miklós Rózsa's Ben-Hur

A Film Score Guide

Scarecrow Press In this book, Roger Hickman focuses on the confluence of traditions, trends, and innovations that shaped one of film's greatest scores.

Staging Laparoscopy

Springer Science & Business Media Included here is a discussion of the pathophysiological aspects and risks of laparoscopic staging (such as trocar metastases) on the basis of international experience.

The Universe in a Mirror

The Saga of the Hubble Telescope and the Visionaries who Built it

Princeton University Press A study of the Hubble Space Telescope and the scientists responsible for its accomplishments describes the heated battle between scientists and bureaucrats and the perseverance of astronauts to repair and maintain the telescope.

James Newton Howard's Signs

A Film Score Guide

Rowman & Littlefield 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.

Danny Elfman's Batman A Film Score Guide

Scarecrow Press Danny Elfman is recognized as one of the most successful, interesting, and innovative figures in recent film music composition. He came to the fore in the late 1980s in connection with his collaboration with Tim Burton on his films including *Pee-Wee's Big Adventure* (1985), *Beetlejuice* (1988), *Batman* (1989), *Edward Scissorhands* (1990), *The Nightmare before Christmas* (1993), and *Sleepy Hollow* (1999). In addition to this, Elfman has composed music for more than 40 other films, including *Somersby* (1993), *Dolores Claibourne* (1995), *Good Will Hunting* (1997), *Men in Black* (1997), and *Spiderman* (2002). *Beetlejuice* was the first mainstream commercial success of the collaboration, but *Batman* was the film which marked Tim Burton's arrival as a major figure in Hollywood film direction, and equally established Danny Elfman as a film score composer, particularly in relation to action and fantasy genres. The score for *Batman* won a Grammy in 1989 and is an outstanding example of his collaboration with Burton as well as admirably demonstrating his particular talents and distinctive compositional voice. In particular, it displays the characteristic "darkness" of his orchestration in this genre and the means he uses to create a full length film score from what is often a relatively small amount of musical material, in this case the famous *Batman* theme. This book examines Elfman's scoring technique and provides a detailed analysis and commentary on the *Batman* score. The film is discussed in the context of its comic-book origins and the fantasy-action genre, setting it and its score against the late 1970s and early 1980s equivalents such as *Star Wars* and *Superman*, and revealing how Burton and Elfman between them changed the cinematic idea of what a superhero is. The book also explores Elfman's musical background, his place within

the film music industry and the controversy that sprang up following the release of B

Ennio Morricone's The Good, the Bad and the Ugly

A Film Score Guide

Scarecrow Press Although five-time Academy-Award nominee Ennio Morricone has scored numerous films in various genres, his westerns will undoubtedly remain his most memorable cinematographic accomplishments. 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. Leinberger begins his study with a brief discussion of Morricone's musical background through his experience in the Italian music business, his earliest Italian film scores, and his accomplishments in Hollywood. The second chapter is a discussion of the many compositional techniques that distinguish Morricone's music from that of other film composers. Subsequent chapters examine the historical and cultural context of the film and attempt to place the style of Morricone's score for *The Good, the Bad and the Ugly* in relation to his scores for other well-known Westerns. The book's final chapter is an analysis of compositional techniques presented in chronological order from the film's opening credits to its climactic ending. Although this guide focuses on Morricone and his music from a theoretical perspective, other non-musical issues that are relevant to the audience's ultimate experience of the film are also discussed.

Acute Care Surgery Handbook

Volume 2 Common Gastrointestinal and Abdominal Emergencies

Springer This pocket manual is a practically oriented guide to abdominal and gastrointestinal emergencies in acute care surgery. It covers the most common injuries to the entire area, offering careful descriptions of diagnostic procedures, surgical techniques and non-operative management. The guide stems from collaboration with the World Society of Emergency Surgery (WSES) and aims to provide general surgeons, residents and trainees with a comprehensive and up-to-date overview of the most relevant operative techniques and with useful "tips and tricks" applicable in for their daily clinical practice. A second volume on other surgical emergencies, which also includes chapters on antibiotic management, nutrition and interventional radiology in acute care surgery, is also available.

Making a Film

Italian filmmaker Federico Fellini (1920-1993) is one of the most renowned figures in world cinema. Director of a long list of critically acclaimed motion pictures, including *La strada*, *La dolce vita*, *8 1/2*, and *Amarcord*, Fellini's success helped strengthen the international prestige of Italian cinema from the 1950s onward. Often remembered as an eccentric auteur with a vivid imagination and a penchant for quasi-autobiographical works, the carnivalesque, and Rubenesque women, Fellini's inimitable films celebrate the creative potential of cinema as a medium and also provide thought-provoking evocations of various periods in Italian history, from the years of fascism to the age of Silvio Berlusconi's media empire. In *Making a Film* Fellini discusses his childhood and adolescence in the coastal town of Rimini, the time he spent as a cartoonist, journalist, and screenwriter in Rome, his decisive encounter with Roberto Rossellini, and his own movies, from *Variety Lights* to *Casanova*. The director explains the importance of drawing to his creative process, the mysterious ways in which ideas for films arise, his collaborations with his wife, Giulietta Masina, his thoughts on fascism, Jung, and the relationship between cinema and television. Often comic, sometimes tragic, and rife with insightful comments on his craft, *Making a Film* sheds light on Fellini's life and reveals the motivations behind many of his most fascinating movies. Available for the first time in its entirety in English, this volume contains the complete translation of *Fare un film*, the authoritative collection of writings edited and reworked by Fellini and initially published by Giulio Einaudi in 1980. The text includes a new translation of the Italo Calvino essay "A Spectator's Autobiography," an introduction by Italian film scholar Christopher B. White, and an afterward by Fellini's longtime friend and collaborator Liliana Betti.

Ilan Eshkeri's Stardust

A Film Score Guide

Scarecrow Press Matthew Vaughn's 2007 fantasy *Stardust*, based on the novel by acclaimed author Neil Gaiman, was one the highest grossing films in the UK. An instant hit with fans of fantasy and science-fiction films, *Stardust* features an all-star cast including Robert De Niro, Michelle Pfeiffer, and Ian McKellan. The contemporary score was by rising British composer Ilan Eshkeri, and won the International Film Music Critics Association award for 'Best Original Score.' Eshkeri was also named Best New Composer of 2007 and has been called "one of the most exciting new composers to emerge in recent years." As with the other books in this series, Sapiro provides an overview of Eshkeri's music, examines the composer's techniques, and explores the music in the context of the film. This book is distinguished from previous Film Score Guides by the author's privileged and complete access to the composer.

Erich Wolfgang Korngold's The Adventures of Robin Hood

A Film Score Guide

Scarecrow Press Winner of the Academy Award for best dramatic score in 1938, the score for The Adventures of Robin Hood is seen by many as the archetypal accompaniment to a Warner Brothers swashbuckler, and it established the score's composer, Erich Wolfgang Korngold, as one of the leading exponents of film score composition at a formative point in its history. In the newest addition to the Scarecrow Film Score Guides series, author Ben Winters uses manuscript and archival research to challenge preconceived notions about the score's composer and its authorship. Winters examines Korngold's career, his film scoring techniques, and his engagement with the Hollywood studio system; he 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.

Louis and Bebe Barron's Forbidden Planet

A Film Score Guide

Scarecrow Press James Wierzbicki's book on the score for Forbidden Planet deals with the composers' backgrounds; the composers' studio techniques; the critical context of 1950's American science-fiction films and a summary of critical readings of Forbidden Planet; an analysis of the decontextualized music as presented on the 1977 "original soundtrack album"; and a cue-by-cue analysis of the Barrons' music as it is actually used in the film. With numerous transcriptions and graphs to illustrate various aspects of musical structure, this study blazes a much-needed trail in the study of electronic music.

Gian Francesco Malipiero (1882-1973)

The Life, Times and Music of a

Wayward Genius

Routledge First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Godfather

The Intimate Francis Ford Coppola

University Press of Kentucky WITH A FOREWORD BY WALTER MURCH Gene Phillips blends biography, studio history, and film criticism to complete the most comprehensive work on Coppola ever written. The force behind such popular and critically acclaimed films as *Apocalypse Now* and the *Godfather* trilogy, Coppola has imprinted his distinct style on each of his movies and on the landscape of American popular culture. In *Godfather*, Phillips argues that Coppola has repeatedly bucked the Hollywood "factory system" in an attempt to create distinct films that reflect his own artistic vision—often to the detriment of his career and finances. Phillips conducted interviews with the director and his colleagues and examined Coppola's production journals and screenplays. Phillips also reviewed rare copies of Coppola's student films, his early excursions into soft-core pornography, and his less celebrated productions such as *One from the Heart* and *Tucker: The Man and His Dream*. The result is the definitive assessment of one of Hollywood's most enduring and misunderstood mavericks.

The Bassoon

Yale University Press This welcome volume encompasses the entire history of the bassoon, from its origins five centuries ago to its place in twenty-first-century music. James Kopp draws on new archival research and many years' experience playing the instrument to provide an up-to-date and lively portrait of today's bassoon and its intriguing predecessors. He discusses the bassoon's makers, its players, its repertory, its myths, and its audiences, all in unprecedented detail. The bassoon was invented in Italy in response to the need for a bass-register double-reed woodwind suitable for processions and marching. Composers were quick to exploit its agility and unique timbre. Later, during the reign of Louis XIV, the instrument underwent a major redesign, giving voice to its tenor register. In the early 1800s new scientific precepts propelled a wave of invention and design modifications. In the twentieth century, the multiplicity of competing bassoon designs narrowed to a German (or Heckel) type and a French type, the latter now nearly extinct. The author examines the acoustical consequences of these various redesigns. He also offers new coverage of the bassoon's social history, including its roles in the military and church and its global use during the European Colonial period. Separate historical chapters devoted to contrabassoons and smaller bassoons complete the volume [Publisher description].

Elmer Bernstein's The Magnificent Seven

A Film Score Guide

Rowman & Littlefield 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? 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. 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.

Music as Dream

Essays on Giacinto Scelsi

Scarecrow Press Music as Dream: Essays on Giacinto Scelsi showcases recent scholarly criticism on the music and philosophy of the brilliantly original composer Giacinto Scelsi. In this collection, Franco Sciannameo and Alessandra Carlotta Pellegrini select and translate into English for the first time essays that reflect the evolution of recent scholarship on Scelsi's musical compositions. Music as Dream opens with "The Scelsi Case," which erupted shortly after Scelsi's death in 1988 when composer Vieri Tosatti claimed ownership of his works. This quarrel reached its zenith in the pages of PianoTime's March 1989 issue, where musicologist Guido Zaccagnini questioned a group of noted composers, writers, and arts managers about whether a composer can claim sole authorship for a work accomplished in collaboration with others. The essays are wide-ranging in scope. French musicologist

Michelle Biget-Mainfroy, a specialist in “gestural” piano writing, offers an in-depth study of Scelsi’s complex piano output; Gianmario Borio looks at Scelsi’s “Sound as Compositional Process”; Alessandra Montali examines and details Scelsi’s theoretical and literary writings; Luciano Martinis and Franco Sciannameo explore the lives and whereabouts of obscure composers Giacinto Sallustio, Walther Klein, and Richard Falk, who were Scelsi’s collaborators until the early 1940s when Tosatti took sole charge; Alessandra Carlotta Pellegrini elaborates on Scelsi’s most important composition of his first period, presenting a tour-de-force that pieces together its complex story through research at the newly organized Scelsi Archive at the Fondazione Isabella Scelsi in Rome; and Friedrich Jaecker’s and Sandro Marrocu’s essays also draw on research conducted at the archive of Fondazione. Finally, an updated bibliography and discography conclude the book

Gabriel Yared's The English Patient A Film Score Guide

Scarecrow Press 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.

The ASCRS Textbook of Colon and Rectal Surgery

Springer This third edition text provides a completely revised and updated new version of this unique, modern, practical text that covers the strategic evaluation, specific approaches, and detailed management techniques utilized by expert colorectal surgeons caring for patients with complex problems—whether they result from underlying colorectal disease or from complications arising from previous surgical therapy. The format follows that of both a “how to” manual as well as an algorithm-based guide to allow the reader to understand the thought process behind the proposed treatment strategy. By making use of evidence-based recommendations, each chapter includes not only background information and diagnostic/therapeutic guidelines, but also provides a narrative by the author on his/her operative technical details and perioperative “tips and tricks” that they utilize in the management of these complex surgical challenges. Distinctive to this book, is the reliance on experts in the field including past presidents of the ASCRS, as well as multiple other national and internationally recognized surgeons, to lend their personal insight into situations where data may be more sparse, but individual and collective experience is paramount to making sound decisions and thereby optimizing patient outcomes. The text includes chapters on the assessment of risk and methods utilized to minimize perioperative complications. In addition, it incorporates sections covering the medical and surgical therapies for abdominal, pelvic and anorectal disease. Moreover, the technical challenges of managing

complications resulting from the original or subsequent operations is addressed. The underlying focus throughout the text is on providing pragmatic and understandable solutions that can be readily implemented by surgeons of varying experience to successfully treat complex colorectal problems. However, it also goes beyond the technical aspects of colorectal surgery and includes special sections highlighting the essence of a surgeon; covering aspects involving the medical-legal, ethical, and economic challenges confronting surgeons. Throughout the text, each author provides an ongoing narrative of his/her individual surgical techniques along with illustrations and diagrams to “personally” take the reader through the crucial steps of the procedure, and key points of patient care inherent to that topic. Additionally, where appropriate, links to online videos give the reader an up-front look into technical aspects of colorectal surgery.

Minimally Invasive Acute Care Surgery

Springer This text is designed to present a comprehensive, up to date and safe approach to managing emergency general surgery patients with a minimally invasive approach. This book bridges the gap between the minimally invasive surgery (MIS) expert who may not routinely be involved in the care of the acute care surgery patient and the ACS expert surgeon who may not have a routine MIS elective practice. The first section reviews the physiology of the acute care surgery patient and the physiologic impact of MIS techniques including pneumoperitoneum in critically ill patients. This review is crucial to assure that the surgeon has a clear understanding of when a MIS approach is safe and when it can be potentially dangerous to the patient. The illustrations are presented in an atlas-style format to describe the surgical procedures. The authors of the various sections are minimally invasive and acute care surgeons from prominent academic centers. The format represents a narrative review with appropriate illustrations and links to online videos.

Violin concerto in E minor, op. 64 with separate violin part

Courier Corporation Long one of the most beloved concertos in the violin repertoire, this work features important formal innovations. Edited by Leopold Auer, this authoritative practice and performance edition includes a separate, removable violin part.

Migraine in Women

PMPH-USA Fifteen specialists serve as chapter authors, covering sex hormones and genetics, as well as the social, cultural, psychiatric, and psychological factors that

contribute to headache disorders. Their approach is evidence-based, but where there are gaps in research, the authors provide advice based on expert consensus and clinical experience. Each chapter opens with a case report that synthesizes the chapter's treatment recommendations, as well as key points listing the chapter's contents. The main body of the chapter features an introductory overview, a closing summary, tables, and an extensive list of suggestive reading.

The Kock Pouch

Springer This book is about the recently revived technique of Kock pouch in inflammatory bowel disease. It discusses the Kock pouch as an alternative to patients not suitable for a pelvic pouch or where the pelvic pouch has failed. It provides clinicians with all the necessary information on patient guidance and surgical revisions after a long life with a Kock pouch. The reader will learn about the development of the pouch, pre and post-operative strategies, surveillance, complications and the limitations and weaknesses of the method. New pioneering experimental methods used by the authors are also discussed. The use of ileorectal anastomosis and Kock's continent ileostomy has regained interest as the long term problems of the pelvic pouch have and this book brings the knowledge and valuable experiences of a few experts at international centres to a large audience. This is an indispensable guide for colorectal surgeons, gastroenterologists and stoma therapists involved in the care of patients with inflammatory bowel disease where colectomy is still needed, either in an emergency setting or due to dysplasia or cancer.

The Oxford Handbook of Film Music Studies

Oxford University Press The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media, focusing on four areas: history, genre and medium, analysis and criticism, and interpretation.