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Music on Demand - Shmuel N. Eisenstadt - 2017-09-29
In this remarkable study, Robert R. Faulkner shows that the Hollywood film industry, like most work communities, is dominated by a highly productive and visible elite who exercise major influence on the control of available resources, career chances, and access to opportunity. Faulkner traces a network of connections that bind together filmakers (employers) and composers (employees) and reveals how work is allocated among composers and the division of labor within the Hollywood film community, using statistical analysis and highly revealing personal interviews. One of the very few empirical studies in the “new economic sociology,” Music on Demand shows the dynamics of markets constituted by the interaction between buyers and artistic talent (the producers and directors of feature films) and the sellers of artistic talent (the composers of film scores). Faulkner’s interviews with those composers considered to be elite and those on the industry’s periphery reveal how they perceive their careers, how they define commercial artistic success, and how they establish, or try to establish, those vital connections with filmmakers. Now available in paperback, this pioneering study will be of compelling interest to researchers in culture studies as well as readers interested in learning more about this little-known world.

Music on Demand - Robert R. Faulkner (musician.) - 1987
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Conductors and Composers of Popular Orchestral Music
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
Music of the Soundtrack of a Century
A Theory of the Soundtrack
The Soundtrack as Primary Text: The Role of Film Music in Contemporary Film Theory and Practice
Music and the Movies: A Critical-Interpretative Approach
Music, Money and Success: The Financial World of the Contemporary Musician
21st Century Sociology: A Reference Handbook provides a concise forum through which the vast array of knowledge accumulated, particularly during the past three
decades, can be organized into a single definitive resource. The two volumes of this Reference Handbook focus on the corpus of knowledge garnered in traditional
areas of sociological inquiry, as well as document the general orientation of the newer and currently emerging areas of sociological inquiry.

Music: Money and Success
Jeffrey Brainerd
2011-07-18
business that have made fortunes for the superstars. A must-have for every songwriter, performer and musician.

American Composers on American Music
Henry Cowell
1990

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Digital Millennium Copyright Act Copyright Act Section 104 Report
United States. Congress. House. Committee on the Judiciary. Subcommittee on Courts, the Internet, and Intellectual Property
2002

Conductors and Composers of Popular Orchestral Music
Naimi Musiker
2014-02-25
World-wide in scope and focusing on the second half of the 20th century, this book provides biographies and discographies of some 500 composers and conductors of light
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The Encyclopedia of Film Composers
Thomas S. Hirschak
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, motion pictures had
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Music of the Soundtrack of a Century
Clifton D. Bryant
2006-11-17
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This is the first full-length study of British women's instrumental chamber music in the early twentieth century. Laura Seddon argues that the Cobbett competitions, instigated by Walter Willson Cobbett in 1905, and the formation of the Society of Women Musicians in 1911 contributed to the explosion of instrumental music written by women in this period and highlighted women's place in British musical society in the years leading up to and during the First World War. Seddon investigates the relationship between Cobbett, the Society of Women Musicians and women composers themselves. The book's six case studies - of Adela Maddison (1866-1929), Ethel Sitwell (1887-1964), Alice Cleary (1869-1940), Dorothy Clive (1879-1960), Ethel Squire (1875-1962) and Helen Stepney (1862-1950) - are drawn from these sources, and all have access to upward career paths. This book is a masterpiece of research work on women's musical education and compositional careers. Seddon's discussion of their chamber works for differing instrumental combinations includes an analysis of the programme notes, with a view to gaining access to the women's musical experience of composer, performer, and listener. The book is a significant contribution to the history of British music and gender studies, with particular relevance for current debates on gender and performance in the music industry. This lucid and insightful book looks under the hood of the Hollywood film scoring and recording industry, focusing upon the careers and work of top-flight musicians. A new preface by Howard S. Becker highlights the study's historical context and importance. Based upon in-depth interviews with freelance musicians, Faulkner provides original insights into how we conceptualize occupations as well as the highly stratified system of professional prestige that results in what we now call the "A-list." Faulkner develops a framework for discovering and exploring how rapidly changing and demanding freelance work instigates hierarchy, sustains and updates collab