# FIGURE 1a. DISSERTATIONS 1970-1989

(In descending order by date)


**Developing a Curriculum on Film Composition: African-American Composers’ Contributions to Motion Picture Film (1930-1980)**


**Expression And Narrative Within The Dance ‘Night And Day’ (Astaire, Rogers).** Author: Bucher, John Joseph. MA. University Of Oregon, 1988.

**Film Music and Hollywood’s Promise of Utopia in Film Noir and the Woman’s Film.** Author: Flinn, Carol Ann. Ph.D., University of Iowa, 1988.


**The Cultural Significance of Music to the Black Independent Filmmaker.** Author: Gibson, Gloria J. Ph.D. Indiana University, 1987.

**Style, Structure, And Tonal Organization In The Early Film Scores Of Aaron Copland (Music Theory, Modern Music, United States).** Author: Cochran, Alfred Williams. PhD. The Catholic University of America, 1986.

**Effects of a Stressful Movie and Music on Physiological and Affect Arousal as a Function of Sensation Seeking Trait.** Author: Little, Patrick Alan. PhD. University Of Delaware, 1986.


**Modes of Continuity in Arnold Schoenberg’s Accompaniment to a Cinematographic Scene, Opus 34.** Author: Hush, David Sydney. PhD. Princeton University, 1985.


**Bernard Herrmann: Film Music and Film Narrative.** Author: Bruce, Graham Donald. Ph.D. NYU, 1982.


**Film Music: Narrative Functions in French Films.** Author: Gorbman, Claudia Louise. Ph.D. University of Washington, 1978.

**Music Composition for Film: A Series of Creative Projects Designed as Adjunct Learning Experiences In Lower-Division Music Theory Classes.** Author: King, Jeffrey Thomas. Da Ball State University, 1977.


**An Investigation of the Motives for and Realization of Music to Accompany the American Silent Film, 1896-1927.** Author: Berg, Charles Merrell., PhD. The University Of Iowa, 1973

**Film Music and Attitude Change: A Study to Determine the Effect of Manipulating a Musical Soundtrack upon Changes in Attitude Toward Militarism-Pacifism held by Tenth Grade Social Studies Students.** Author: Schwartz, Stanley. Ph.D., Syracuse University, 1970.

# FIGURE 1b. DISSERTATIONS 1990-2002 CATEGORIZED

(listed in descending order by date)

## AESTHETICS; TECHNOLOGY

**Where does the music come from? Studies in the aesthetics of film music.** Author: Biancorosso, Giorgio Ph.D. Princeton University, 2002

How cinema changes music: Metronomes, maestros, and composition Author: Cohen, Thomas Franklin. Ph.D. University of
Florida, 2001


Levels of Reality in Dramatic Music (Representational Sound, Aesthetics) Author: Warren, Alicyn  Ph.D. Princeton University, 1992

MUSICAL ANALYSIS; COMPOSITION

Copland’s “Something Wild” and “Music for a Great City”: From cinematic to symphonic narrative (Aaron Copland) Author: Carroll, Don R.  Ph.D. University of Southern California, 2000

The chamber music of Miklos Rozsa (Hungarian-American) Author: McKenney, Nancy Jane  Ph.D. University of Kentucky, 2002


Interactive arranging: Techniques of jazz, commercial, and formal twentieth-century composition and their application to composing for film and television Author: Carter, Allen Lance  D.M.A. University of Northern Colorado, 2001

A comparison of style between selected Lieder and film songs of Erich Wolfgang Korngold Author: Ennis, Frank Robert  D.M.A. The University of Texas at Austin, 1999.

An Analysis of Erich Wolfgang Korngold's Cello Concerto and Underscore Written for the Film “Deception” (Irv Ing Rapper, Austria) Author: Leviton, Lawrence Dana  D.M.A. The University of Wisconsin - Madison, 1998

Reference, Syntax, and the Compositional Process in Film Music Author: Missiras, Michael  Ph.D New York University, 1998.

A Comparison of Leonard Bernstein’s Incidental Music for the Film “On the Waterfront” and the Subsequent “Symphonic Suite” for the Film, and an Original Composition: Symphony No. 1: “Music for Theater” (Symphony No. 1: “Music for Theater”) Author: Lias, Stephen John  D.M.A. The Louisiana State University and Agricultural and Mechanical Col., 1997.


Film As Art/film As Meaning: A Pragmatist Interpretation Of Godfrey Reggio’s “Powaqqatsi” (Reggio Godfrey) Author: Shapiro, David W.  Ed.D. Boston University, 1991.


HISTORY AND CRITICISM


The “Don Quichotte a Dulcinee” of Maurice Ravel and the “Chansons De Don Quichotte” of Jacques Ibert: A Study of Two Song Cycles Composed for the Film “Don Quixote”, Which Starred Federok Chaliapin (Ravel, Maurice, Ibert, Jacques, France, Chaliapin,
Feodor, Russia) Author: Hartmann, Donald Conrad. D.M.A. The University of Oklahoma, 1994.


_Stage to Studio: American Musicians and Sound Technology, 1890-1945_ (Musicians) Author: Kraft, James P. Ph.D. University of Southern California, 1990.

_Film Music of the Silent Period, 1895-1924_ Author: Marks, Martin Miller. Ph.D. Harvard University, 1990.

**DOCUMENTARY**


_The Kinetic And Temporal Interaction Of Music And Film: Three Documentaries Of 1930's America_ (Kinetic Interaction) Author: Widgery, Claudia Joan. Ph.D. University of Maryland College Park, 1990

**OPERA**

_Opera on Film, Film in Opera: Postmodern Implications of the Cinematic Influence on Opera_ Author: Joe, Jeongwon. Ph.D. Northwestern University, 1998.


**SPECIFIC COMPOSERS**

(See Analysis Copland, Rozsa, Vaughan Williams, Korngold, Bernstein, Max Steiner, Phillip Glass, John Corigliano; See Documentaries Copland, Thomson)


_Miklos Rozsa: A Portrait of the Composer as seen through an Analysis of his Early Works for Feature Films and the Concert Stage_ (Film Music, Hungary) Author: Wescott, Steven Dwight. Ph.D. University of Minnesota, 1990.

**WOMEN’S STUDIES; BLACK STUDIES; QUEER STUDIES**


_“Anything you can do, I can do better”: Transgressive gender role performance in musical theatre and film, 1930-1950_ Author: Feder-Kane, Abigail Miriam. Ph.D. Northwestern University, 1999.


_More to the Picture: Rock’n’Roll Recording, Film Form, and the Representation of Gender, Sexuality, And Race_ Author: Knobloch, Susan M. Ph.D. University of California, Los Angeles, 1998.


*Cultural Interpellations: Popular Song Interpolations in Narrative Film* (Feminist Film Theory) Author: Goldstein, Lynda R. Ph.D. Temple University, 1992.

**SOCIIOLOGY**


**PSYCHOLOGY OF PERCEPTION**


**SOUND DESIGN**


*Sound Design and Science Fiction* (Film Soundtrack) Author: Whittington, William Brian. Ph.D. University of Southern California, 1999.


**FILM MUSIC IN ASIA; AUSTRALIA**

*Becoming a global audience: Music television in India* Author: Juluri, Vamsee Krishna. Ph.D. University of Massachusetts Amherst, 1999.


**FIGURE 2: BOOKS ON MUSIC FOR MOVING IMAGES**

**BIBLIOGRAPHY AND ENCYCLOPEDIAS**

American Film Institute, *Film Music*. Frederick, MD, University Publications of America, 1984.


Jack Burton, *The Blue Book of Hollywood Musicals; Songs from the Sound tracks and the Stars who sang them since the Birth of the
Edgar J. Lewis, The Archive Collections of Film Music at the University of Wyoming: a descriptive guide for scholars: a summary report of an inspection and evaluation of specific collections of film music in the custody of the Division of Rare Books and Special Collections, Coe Library, the University of Wyoming. Laramie, WY?, E. J. Lewis, 1976.

COMPOSERS - INTERVIEWS, BIOGRAPHIES, ANALYSIS
Don Christlieb, Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras. Los Angeles, Christlieb Products, 1996.


HISTORY AND CRITICISM


Sergio Bassetti, La musica secondo Kubricki. Torino, Lindau, 2002


Gerald Cockshott, Incidental music in the sound film. London, British Film Institute, 1946.


Jeongwon Joe (Editor), Rose Theresa (Editor), Stanley Cavell (Afterword), Foreword by Martha Feldman, Between Opera and Cinema. Taylor & Francis, Inc., 2001


Muir Mathieson, *Music for Crown* [Film Unit] New York, British Information Services [1948?]


David P. Schroeder, *Cinema’s Illusions, Opera’s Allure: The Operatic Impulse in Film* Continuum International Publishing Group, 2002.


HOW TO...


PSYCHOLOGY OF PERCEPTION


SOUND DESIGN


SOUNDTRACKS


**THEORY AND ANALYSIS**


Elizabeth Weiss and John Belton, ed., *Film Sound: Theory and Practice*. NY, Columbia University Press, 1985

**EARLY FILM MUSIC**


Julius S. Seredy with Chas. J. Roberts and M. Lester Lake, *Motion Picture Music Guide to the Carl Fischer Modern Orchestra Catalog: indicating all the themes and motives suitable for motion pictures, and showing their practical application to the screen*. NY, Carl Fischer, 1922.


**FILM MUSICALS**


**HORROR AND SCIENCE FICTION FILM MUSIC** (See Huckvale under Composers)


**SOCIocy**


**FILM AND TELEVISION MUSIC FROM THIRD WORLD COUNTRIES**

**NON ENGLISH LANGUAGE BOOKS ON FILM AND TELEVISION MUSIC (DUTCH, FRENCH, GERMAN, ITALIAN, SPANISH, RUSSIAN)**


