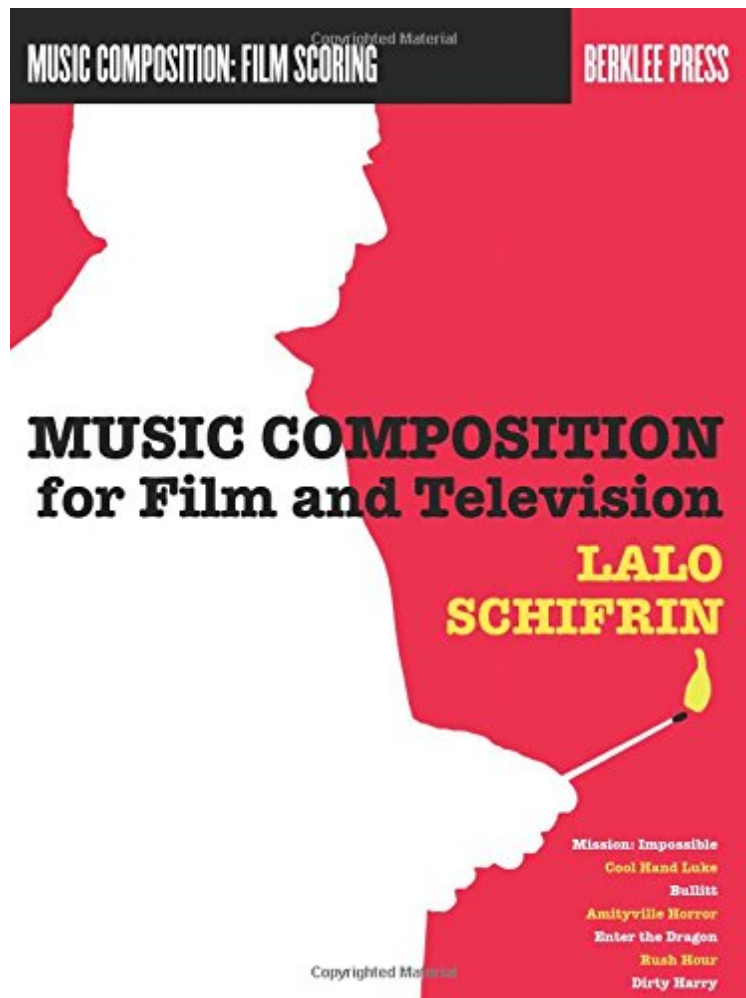


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Music Composition for Film and Television (Music Composition: Film Scoring)

Lalo Schifrin

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Lalo Schifrin : Music Composition for Film and Television (Music Composition: Film Scoring) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Music Composition for Film and Television (Music Composition: Film Scoring):

15 of 15 people found the following review helpful. Not bad but not well thought-out By Stellita Loukas I bought this book with the utmost enthusiasm to find out more about film and TV scoring 'devices'. When a thick book arrived I was more than overjoyed!! However, half of the book is devoted to a score for which there is ABSOLUTELY NO recording available. I can live with not having an accompanying CD for the recordings one can easily find on iTunes but devoting half a book to a score that has no recording commercially available seems rather pointless to me. While I

am a composer myself and I can read a score, it is a whole different matter when you can listen and follow along. I have enormous respect for the author and his brilliant music and work as a film and TV composer but the book definitely left me wanting for more. 8 of 8 people found the following review helpful. glad he wrote this

By Jesse Sowal If you're new to this sort of thing, you'll want to start with Henry Mancini, Nelson Riddle, or Don Sebesky's orchestration books first. Any one of those will give you a good survey of the various instruments, their ranges, along with examples of how they're arranged in groups. This particular book is most similar to Mancini's other book on the *Thorn Birds* score. You get a lot of content about how to write to convey certain moods, lots of anecdotes that relate what it's like to work on a picture, with a deadline, producers, directors, etc. To me, this is mildly interesting, but I mainly bought this book to see how he voiced his horns and strings. This book is unique in relation to others mentioned because Lalo spent more time in the funk/soul idiom, so you get to see how those type of parts are arranged. You do get a complete (or nearly) transcription of a piece from "Mission Impossible" and two pieces from "Bullit" (along with other snippets that span his long career). After you study these, you should have a pretty solid idea about how Lalo approached things and what voicings he favors for different situations. Ultimately, I got what I came for, and I'm very appreciative that he wrote this book. As others have said, the final ~100 pages of the book are his 'fantasie for film' score. It is unaccompanied by any analysis, so feels like an attempt to pad out the length of the book. Might be an interesting study, but hard to be curious about something none of us have ever listened to before.

1 of 1 people found the following review helpful. Kindle version a complete mess.

By Marcus Australis I don't want to downvote the book just because of the format, but unless I am doing something really wrong the Kindle version is atrocious - I'm trying to read it on a laptop and it is completely blurry - the scores are unreadable. i just don't understand how someone would look at this and approve it as appropriate for paying customers.

Learn film-scoring techniques from one of the great film/television composers of our time. Lalo Schifrin shares his insights into the intimate relationship between music and drama. The book is illustrated with extended excerpts from his most iconic scores such as *Mission: Impossible*, *Cool Hand Luke*, *Bullitt* and many others and peppered with anecdotes from inside the Hollywood studios. Schifrin reveals the technical details of his own working approach, which has earned him six Oscar nominations, 21 Grammy nominations (with four awards), and credits on hundreds of major productions. Includes the full score of Schifrin's *Fanfare for Screenplay and Orchestra*, a treasure-trove of unfettered dramatic sound painting, commissioned by the Chicago Symphony Orchestra, and a great thesis on the emblematic language of film music.