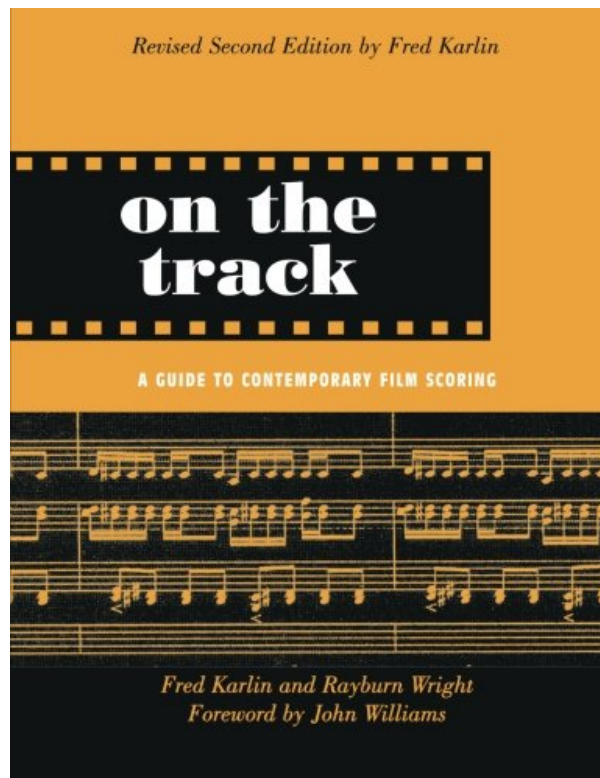
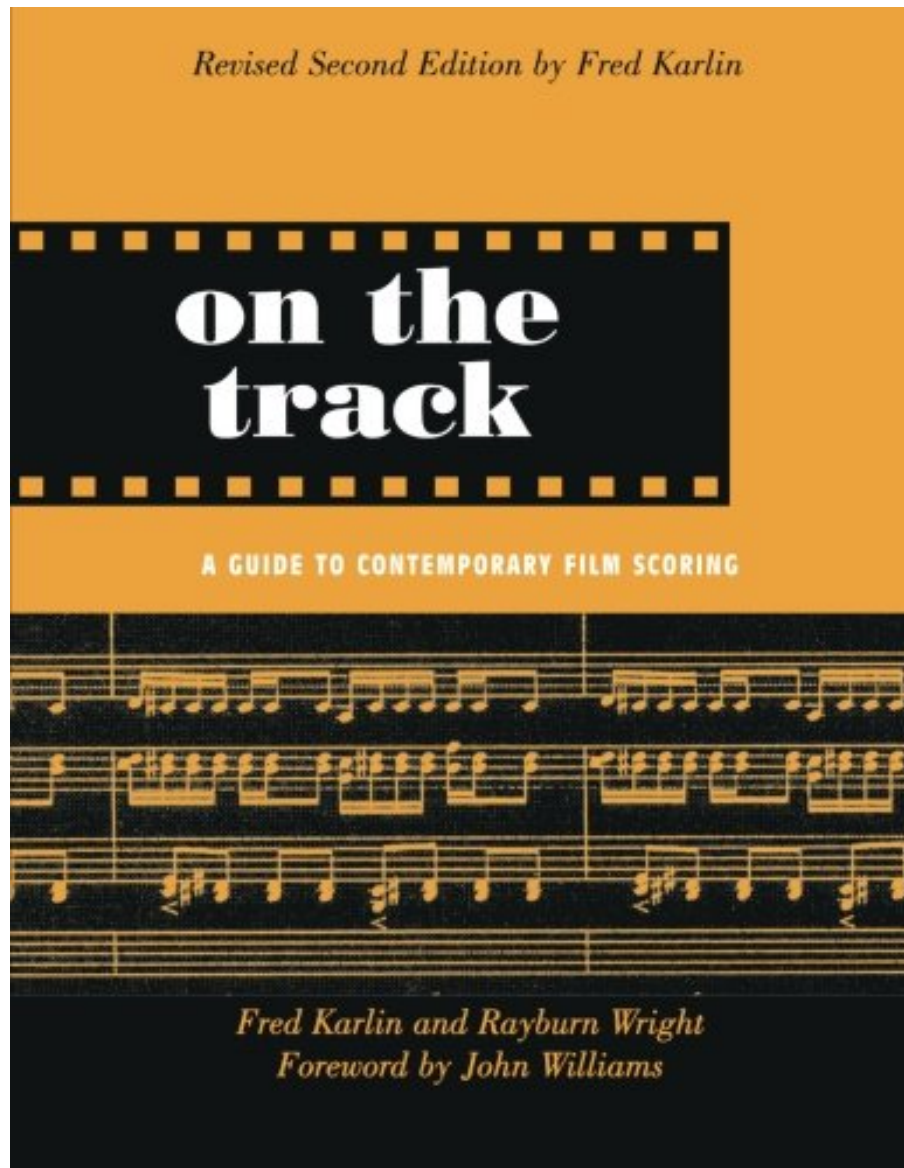


ON THE TRACK: A GUIDE TO CONTEMPORARY FILM SCORING BY FRED KARLIN, RAYBURN WRIGHT



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From Library Journal

This is a detailed, comprehensive textbook directed at composers and meant to be used in conjunction with videocassettes or films, VCRs with audio-dub capabilities, soundtrack albums, other books, periodicals and trade publications, and advice from experts, 77 of whom are quoted. A "click book" of over 200 pages, used to precisely calculate musical tempos in conjunction with film cues, is included. Highly technical exercises appear with blank staves for notation, turning part of the book into a workbook. The psychological aspects of film music work are not neglected, however; chapters on creativity and on the interdependence of many people involved in making a film score give good advice. The practical aspects of getting a job in this sector of the music business are also covered. A specialized title for libraries serving composers and film makers.

- Bonnie Jo Dopp, District of Columbia P.L.

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Review

'A stupendous book that doesn't scant in offering details about the complex world of the music composition for movies ... It is obligatory reading for the composer that wants to enter the wonderful world of filmscoring.' – Audiomidilab, Community of Music Technology

About the Author

Fred Karlin won an Oscar for Best Song for "For All We Know." an Emmy for his score for The Autobiography of Miss Jane Pittman, and numerous other industry awards. He is the author of Listening to Movies (1994).

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On the Track offers a comprehensive guide to scoring for film and television. Covering all styles and genres, the authors, both noted film composers, cover everything from the nuts-and-bolts of timing, cuing, and recording through balancing the composer's aesthetic vision with the needs of the film itself. Unlike other books that are aimed at the person "dreaming" of a career, this is truly a guide that can be used by everyone from students to technically sophisticated professionals. It contains over 100 interviews with noted composers, illustrating the many technical points made through the text.

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- Dimensions: 11.00" h x 1.27" w x 8.50" l, 3.45 pounds
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The late Rayburn Wright created the Jazz Studies and Contemporary Media Masters Program at the Eastman School of Music of the University of Rochester and served as director and professor of the department from

1970 until his death in 1990.

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14 of 16 people found the following review helpful.

Incredible...

By Rev

If there is one book that is essential for today's aspiring film composers, THIS IS IT!

It answered all the questions I had, as well as several I didn't!

The score examples are very helpful in clarifying the techniques of film scoring.

If you are an aspiring film composer, get this book. IT IS A MUST!

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By Giovanni Williams

This is the greatest book I ever seen. It's a complete guide for film and tv scoring. It analyses every aspects and tasks of the film music production for a composer. From the spotting to the business... It explains very clearly the concepts, also with a lot of quotations from today's most famous film composers, editors, executives, producers, directors... (more than 100 professionals have contributed with quotations to this 'bible'). There are many many printed score examples. It is very up to date, with modern films examples, and there's also a chapter concerning digital music composition. I've copied the whole contents pages, so you can see this book professionally.

Just don't care about the price, it's really a great investment. I was in doubt to buy it for the price, but when I've opened it I've realized that my money was spent in a great way.

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6 of 6 people found the following review helpful.

No detail left uncovered

By Sean McMahon

This is a tremendous book on film scoring. For a long time it was really the only book on film scoring. And this edition is far better than the previous one. The previous one was massive because it contained a "Click Book" at the end, which was like a huge matrix that would help you figure out how to calculate sync-points. It's completely irrelevant today so I'm glad they nixed that part of the book.

A couple of my former instructors from USC's film scoring program are interviewed in it, namely, Christopher Young and David Spear. And those two composers have helped me become the composer I am today. I have written the score to a film called "The Grudge 3" that was produced by Spider-Man 3 director Sam Raimi, and from the series that first starred Sarah Michelle Gellar.

I also worked for Christopher Young closely for many years and orchestrated 27 Hollywood features including Spider-Man 3, Ghost Rider and Fantastic Four 2.

Now, my resume includes head of music composition at a leading contemporary 4-year music college. If you're really serious about becoming a successful film composer visit [...]. I teach an online crash course on how to start working as a film composer.

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