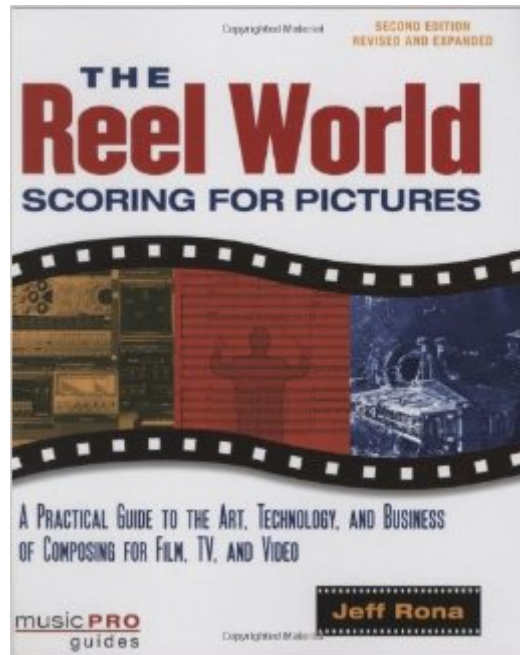


The book was found

The Reel World: Scoring For Pictures-Updated And Revised Edition (Music Pro Guides)



Synopsis

(Reference). This updated how-to guide takes you inside the world of creating music for film and television. Packed with case studies and insider's tips, The Reel World 2nd Edition lets you learn by example how to ensure musical aesthetics, use the most effective technology and techniques, understand the business side of things, and nurture positive relationships with music editors, directors, producers, recording engineers, musicians, and music executives. The author uses his real-world experience working as a composer in television and film to show you what it takes to do the job, how it's done, and how you can do it, too. If you want to work as a composer, scoring for film, television and other visual media, The Reel World 2nd Edition is just the guide you've been looking for to help you get started in this fascinating and rewarding industry. The book's companion website, www.reelworld-online.com, lists updates, additions, resources, and more!

Book Information

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Performance > Composition

Customer Reviews

I browsed for a number of film scoring books, and chose this one because it looked very practical and helpful -- and I was right!! If you're even thinking about a career in film music - big leagues or no - this book is a MUST. Rona covers every nook and cranny, from the spotting sessions to setting up a studio, and the different jobs (not just composer!) that are offered in film music. He's been "through the system" so to speak, and knows what he's talking about! Five stars!!!

I've been reading a lot about film scoring this year, and *The Reel World* is the one book that really resonated with me. As opposed to other books that sell themselves as "Complete Guides," Rona's work actually covers just about everything you might need to know, from setting up a scoring studio, dealing with some of the finer issues of electronically simulating orchestral instruments, writing for real musicians, and dealing with directors/producers. And the case studies are invaluable, too, especially where people's names have been changed so we can learn from their mistakes. You also get some interviews, too, focused on career advice for newbies - John Williams, James Newton Howard, and Hans Zimmer to name just a few. It's an informative resource book and also an entertaining read, and I refer back to it often.

This book is very well written. I gave it 5 stars because it gives you a very well rounded look at the film scoring industry. This book is not focused on one narrow facet of film scoring but covers the full range. This seems to do a better job of acquainting a nube to the industry. This does not mean that the book is lacking in specific detail. Topics covered range from working with directors and producers to equipment in your small studio for getting the job done. You can tell that this book is written by someone who has extensive experience in the field. This is VERY different from reading a book that is written by someone who has researched a given field. There are plenty of great real world examples detailing challenges on particular jobs, solutions that were used and how it all came together in the end. There are also several useful interviews with other film professionals in the industry. Job well done! Thanks for sharing your knowledge and experience!

Did you know that *Planet of the Apes* was composed entirely in twelve-tone? Or that Toscanini was impressed with the cartoon in which Mickey Mouse conducts the *William Tell Overture*? Or that the theme from *Laura* is so heavily chromatic that the composer can't agree with other well-trained musicians on what key it was written in? We may all agree that those are all interesting facts. But when I learned these facts from other books on movie music, I was a little frustrated because I wasn't learning how to get started in the business. That's exactly what this author tells us. And I'm not going to share with you what he says. If you want to get in the business and compete with me, you'll have to read the book yourself.

I believe I've read ALL the contemporary books (and "older" ones) on the "film music" subject (well, except for one, abbreviated as OTT), and I must say, *REEL WORLD* is EASILY one of my faves, for its "real/reel" world details (the author's experiences on a variety of projects, down to interaction with

directors, dealing with time constraints, showing pre/post-orchestrated pieces, etc.), great interviews (composers like John Williams, Mark Isham, Hans Zimmer, Carter Burwell, James Newton Howard, Wendy & Lisa, Marc Shaiman, and more...score mixers, music editors, agents, etc.), and overall balance of technical/monetary AND creative/artistic details. This list (I could go on, lol) includes other unique things, like "Arnold" and his horrifying "chasing the temp" battle--right down to conducting patterns :-). Oddly, it's one of the ONLY books that stresses the importance of actually WATCHING films (which I do, as regularly as possible, as it is--and now I have an actual excuse to give my wife, lol!), and that contains constructive comments about DEMOS. Even the detail of how to approach dealing with cues that play across the transition between two reels (where beginning on odd or even) was super interesting. A must read!(BTW, the book often cites "extra content" at a website, but that content has since been moved to Jeff Rona dot Com slash Reel-World.)

A great book with practical examples and valuable insight in the business of scoring for pictures. Musical aesthetics, effective technology usage and techniques and how to nurture positive relationships with music editors, directors, producers and others involved in the music creation for film and media. This is one of the books I recommend and use in my filmscoring courses in the university.

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