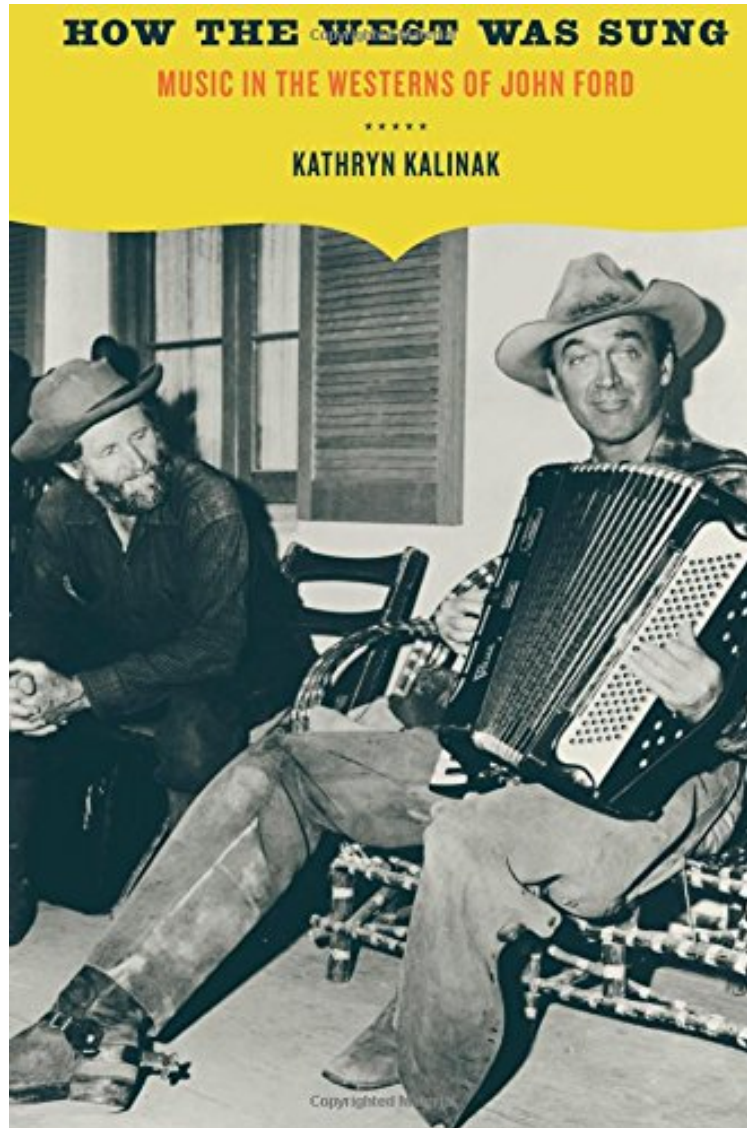


[Ebook pdf] How the West Was Sung: Music in the Westerns of John Ford

## How the West Was Sung: Music in the Westerns of John Ford

*Kathryn Kalinak*

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#2336053 in Books Kathryn Kalinak 2007-09-17 2007-09-17 Original language: English PDF # 1 9.00 x .63 x 6.00l, .85 #File Name: 0520252349271 pages How the West Was Sung Music in the Westerns of John Ford | File size: 54.Mb

**Kathryn Kalinak : How the West Was Sung: Music in the Westerns of John Ford** before purchasing it in order to gauge whether or not it would be worth my time, and all praised How the West Was Sung: Music in the Westerns of John Ford:

2 of 2 people found the following review helpful. Great Music From Great Westerns By William R. Hancock I saw reference to this book in a catalog and tracked it down through . Found it absolutely delightful and informative. It

covers all the Ford westerns, even those filmed in the silent era, where the musical compositions were prepared as sheet music to be played in-house inside the theatre where the films were being shown. I was especially interested in the martial music from the "Cavalry trilogy" films---Fort Apache, She Wore A Yellow Ribbon, and Rio Grande---as well as Sergeant Rutledge and The Horse Soldiers (which drew only minor mention, as the author doesn't consider it a proper "western", but, rather, a civil war movie). The insights into the uses of hymns, folk songs, and military performances were quite insightful and the book is chock full of great background data on such material. I always loved the jaunty, bouncy, ,stirring music of "She Wore A Yellow Ribbon", and the author gives a captivating summary of everything that went into creating the music for that film, and on each of the songs such as the title piece, and on the accompanying songs like "Garry Owen", "Dixie", and "The Girl I Left Behind Me". This book was no disappointment in the least and I recommend it unreservedly. It is truly a keeper. It was delivered promptly and "as advertised" and is a volume that will stand on my bookshelf for a long time to come.<sup>2</sup> of 2 people found the following review helpful. Fantastic Work by Great TeacherBy J. VincentK. Kalinak was my college film teacher a few years back at RI College. Her classes were challenging and thoughtprovoking. She always provided her students with excellent feedback and ideas on ways to improve. Her book is fantastic. I can't say enough great things about her book. If you are a RIC student make sure to pick up a copy and support your faculty. She worked so hard on this wonderful book. If your into Ford films you will get a really deep and intricate account of how music was used to create diffrent scenarios. Fantastic.<sup>3</sup> of 3 people found the following review helpful. Essential for John Ford fans!By C. C. Clark IIIThis work is dense and scholarly, and reveals a great deal of information about Ford's usage of music in his many films. It is very enlightening regarding the role of music in pre- and post-production. The author obviously spent a great deal of time poring over archival material and interviewing the few still surviving who participated in the creation of Ford's many classic works. I would only improve this work by adding more photos, perhaps captioned to describe the music associated with the scene depicted.

James Stewart once said, "For John Ford, there was no need for dialogue. The music said it all." This lively, accessible study is the first comprehensive analysis of Ford's use of music in his iconic westerns. Encompassing a variety of critical approaches and incorporating original archival research, Kathryn Kalinak explores the director's oft-noted predilection for American folk song, hymnody, and period music. What she finds is that Ford used music as more than a stylistic gesture. In fascinating discussions of Ford's westernsfrom silent-era features such as Straight Shooting and The Iron Horse to classics of the sound era such as My Darling Clementine and The Searchers Kalinak describes how the director exploited music, and especially song, in defining the geographical and ideological space of the American West.

Kalinak artfully weaves the history and pedigree of nearly every tune [in] Fords Westerns . . . with their social and cultural meanings.