Musical topics in the comic book superhero film genre

Abstract
The comic book superhero film has become a mainstay amongst Hollywood blockbuster films. However, despite their popularity and financial success, the genre has only recently begun to receive scholarly attention. In particular, there has been little research on what traits distinguish and define the genre, and even less on the music which accompanies the films. This scope of this dissertation can be divided into three parts. First, it is a study of the superhero film genre. I provide a historical overview both of the superhero comic, as well as its filmic adaptations -- delineating the semantic and syntactic traits of the superhero film genre and the ways in which it adheres to and differs from its encompassing genre of the action film. Second, it is a study of the music for superhero films. By examining the musical themes of superhero films over time, I establish what musical parameters are held in common amongst superhero films -- namely, what contributes to the comic book sound. Finally, it is a study of topic theory, and in particular, how topical analysis can function within, and enrich the study of film music. By expanding on topical theories established for the study of classical music, I further systematize the topical study of film music, using superhero films as a model for demonstrating the potential for new musical topics to be uncovered through the topical analysis of film music.
It’s been a decades-long battle towards the top in pop culture for superhero movies, and we’re featuring here all the goods, the greats, and the masterpieces made along the way. Everything from the Marvel Cinematic Universe (Iron Man, Avengers) to DCEU (Aquaman, Wonder Woman), animated fare (The Incredibles, Megamind) to live-action spoofs (The Toxic Avenger, Mystery Men), comedies (Deadpool) and the super serious (The Dark Knight), and then throwing in some originals made just for the big screen (The Rocketeer, Darkman, Unbreakable). Main Film Genres. Genre Types (represented by icons). Genre Descriptions. Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film. In the lists of recommended genre films, those that have been selected as the 100 Greatest Films are marked with a . Genre Categories: They are broad enough to accommodate practically any film ever made, although film categories can never be precise. This superhero, comedy, musical is obviously inspired by “ready-made” cult films such as Rocky Horror Picture Show. Directed by Howling II: Your Sister is a Werewolf helmer, Philippe Mora, this is the story of a washed up superhero (think Hancock played by Alan Arkin. Awesome, huh?) who has to sober up long enough to save the world from the evil Mr. Midnight, while singing songs and clearing his name which was slandered in a McCarthy like trial years back. Shymalan’s subdued pacing and earnestness in the storytelling cleverly tricks the audience into believing he is possibly telling a supernatural story again, so when the big reveal comes it is all the more rewarding.