

= Crime and Dissonance =

Crime and Dissonance is a 2005 compilation album of Italian composer Ennio Morricone 's film score work . Intended as a follow @-@ up to two earlier Morricone compilations assembled by Dagored , the album was put together by Alan Bishop and released by Ipecac Recordings . Crime and Dissonance features work ranging from the later 1960s to the early 1980s , and contains scores taken from films of several different genres .

The collection focuses on Morricone 's lesser @-@ known soundtrack work , with Ipecac founder Mike Patton consciously wishing to distance it from similar compilations . Released on October 18 , 2005 , Crime and Dissonance has been met with favorable reviews by critics . The album has attracted comments on Morricone 's experimental and innovative compositional style , often in contrast to the spare @-@ sounding westerns he is known for .

= = Production = =

Crime and Dissonance , a collection of Ennio Morricone 's film scores from the 1970s , was conceived as a follow @-@ up to Dagored releases Morricone 2000 and Morricone 2001 . However , that label abandoned the project , and Mike Patton of Ipecac Recordings decided to release it instead . Morricone had no input in the project ; instead the track listing was assembled by Alan Bishop . Bishop had previously assembled the Morricone 2000 and Morricone 2001 collections as well . All three compilations cover a roughly coterminous time period , spanning the late 1960s to the early 1980s , but concentrating primarily on the early 1970s . Bishop had been given a list of films whose scores were available to use in the collection ; he set about compiling the two @-@ disc set from there . However , the final song on the album , an eleven @-@ minute section from the soundtrack to Un uomo da rispettare , was not included in the list of available material . The project was delayed for some time while Bishop waited for record label Sugar Music to license the song .

Patton , founder of Ipecac Recordings , has described his admiration for Morricone 's writing , feeling that the composer turned " what could be banal , surface @-@ style pop into really deep , orchestrated , tense and compelling music " . Patton considers Morricone to be one of his favorite composers , and wanted the compilation to serve as a fitting tribute . He felt it was " imperative " for Crime and Dissonance to focus on Morricone 's lesser @-@ known work , as it had to compete with a large back catalogue of similar compilations . To this end , Patton and Bishop focused on Morricone 's more experimental work , which Patton has compared to the music of Brazilian tropicália group Os Mutantes . Patton has praised Bishop 's work on the project , calling him " a big Morricone scholar " , and has described Crime and Dissonance as one the Ipecac releases he is most proud of .

Crime and Dissonance features liner notes written by composer John Zorn , who had previously reinterpreted Morricone 's work on the album The Big Gundown . The album 's title reflects the range of genres covered by the films whose scores have been included , with the collection gathering music from " horror , suspense , mafia , and period movies " , including several pieces taken from Dario Argento 's giallo film L 'uccello dalle piume di cristallo . However , the album itself only lists the titles of the films , omitting the context in which the music was originally presented and leaving the compositions to " speak for themselves " .

= = Track listing = =

All songs written and composed by Ennio Morricone , except for " Memento " by Morricone and Walter Bianchi and " Il Buio " by Morricone and Bruno Nicolai .

= = Reception = =

Crime and Dissonance was released on October 18 , 2005 , through the Ipecac Recordings label , although it has previously been scheduled for release on September 6 of the same year .

The album has garnered mostly positive reviews from critics . Writing for Allrovi , Thom Jurek rated the collection four @-@ and @-@ a @-@ half stars out of five , calling it " essential Morricone " . Jurek felt that the album served to present " a much wider view of Morricone not only as a composer , but as a sonic experimentalist " . Pitchfork Media 's Joe Tangari awarded the album a score of eight out of ten , describing it as " a minor revelation " . Tangari felt that the collection represented Morricone 's most innovative period of work , and praised Bishop 's compilation for its cohesion and flow . Joshua Klein of The Washington Post has described the album as featuring " bizarre soundscapes , discordant drones , proto @-@ sampledelica , weird instruments , strange sounds and oddball voices " . Klein felt that the collection portrayed Morricone as a ground @-@ breaking and confident composer , eschewing his trademark spare @-@ sounding scores to freely experiment .

The A.V. Club 's Andy Battaglia rated the compilation an A ? , noting its dissimilarity to Morricone 's more well @-@ known work . Battaglia complimented the arrangement of the tracks , feeling that they flowed into one another well , and noted the range of genres the collection represented . Danny Fasold of The Roanoke Times has commented on the wide variety of styles the collection contains , adding that it proves " Morricone always delivered something interesting " . Stylus Magazine 's Cameron Macdonald rated the album an A ? , finding that the " kitsch " mass @-@ market appeal of Morricone 's better @-@ known western scores made Crime and Dissonance a more " relevant " record . However , Macdonald felt that album 's second disc was the weaker of the two , finding that the " slapstick " nature of some of its pieces seemed out of place . Dave Gurney of Tiny Mix Tapes rated Crime and Dissonance three @-@ and @-@ a @-@ half out of five , calling it " a group of Morricone 's most uncompromising works " . However , Gurney questioned the target audience of the collection , believing that it would not be likely to appeal to casual listeners while not presenting much new material for dedicated Morricone collectors . An anonymous review for The Stranger described the album as proof that " there 's much more to the maestro than his revered spaghetti @-@ western work for Sergio Leone " . The review highlighted the range of genres present in the collection , calling the end result a " deluge of otherworldly , endlessly fascinating sounds " .