



Film Music: Critical Approaches

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For something we often barely notice, music in films is often highly effective. It creates tension, elicits emotion, and is undoubtedly one of the most important aspects of the cinematic experience. Upon closer inspection, it can be seen that film music is highly complex and artful, not only having immediate emotional impact, but also comprising some of the most outstanding music produced in the twentieth century. This ground-breaking anthology brings together the most influential international scholars on the subject, providing a detailed, diverse yet accessible perspective on music in the cinema. The book is divided into three parts: History and Contexts; Music in Classical Cinema; and Music in Post-Classical Cinema. As well as an introductory chapter providing an historical overview, the book embraces topics as diverse as Bernard Herrmann's music for Orson Welles' *Citizen Kane*, the use of discs to accompany silent films, and the music for Quentin Tarantino's *Pulp Fiction*. Contributors include: Kevin J. Donnelly, David Neumeier, James Buhler, Michael Allen, Peter Franklin, William H. Rosar, Alfred W. Cochran, Caryl Flinn, and Robynn J. Stilwell >

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