Contents

Co	ntributors	X
1.	Overview David Neumeyer	1
	PART I FILM MUSIC: CENTRAL QUESTIONS	
2.	Music and the Ontology of the Sound Film: The Classical Hollywood System James Buhler and David Neumeyer	17
3.	Opera and Film Marcia J. Citron	44
4.	Visual Representation of Film Sound as an Analytical Tool RICK ALTMAN	72
5.	Film Music from the Perspective of Cognitive Science Annabel J. Cohen	96
6.	Composing for Film: Hanns Eisler's Lifelong Film Music Project Peter Schweinhardt and Johannes C. Gall, translated by Oliver Dahin	131
7.	Ontological, Formal, and Critical Theories of Film Music and Sound JAMES BUHLER	188
	PART II GENRE AND PLATFORM	
8.	Drawing a New Narrative for Cartoon Music Daniel Goldmark	229

	Genre Theory and the Film Musical CARI McDonnell	245
	"The Tunes They Are A-changing": Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film Јегг Ѕмітн	270
11.	The Compilation Soundtrack from the 1960s to the Present JULIE HUBBERT	291
12.	The Origins of Musical Style in Video Games, 1977–1983 NEIL LERNER	319
	PART III INTERPRETATIVE THEORY AND PRACTICE	
13.	Classical Music, Virtual Bodies, Narrative Film Lawrence Kramer	351
14.	Gender, Sexuality, and the Soundtrack JAMES BUHLER	366
15.	Psychoanalysis, Apparatus Theory, and Subjectivity JAMES BUHLER	383
16.	Case Studies: Introduction ROBYNN STILWELL	418
17	The Order of Sanctity: Sound, Sight, and Suasion in <i>The Ten Commandments</i> MITCHELL MORRIS	424
18	. Strange Recognitions and Endless Loops: Music, Media, and Memory in Terry Gilliam's 12 Monkeys JULIE McQUINN	445
	PART IV CONTEMPORARY APPROACHES TO ANALYSIS	
19	Transformational Theory and the Analysis of Film Music	47 ¹

20.	Listening in Film: Music/Film Temporality, Materiality, and Memory MARIANNE KIELIAN-GILBERT	500
21.	Auteurship and Agency in Television Music RONALD RODMAN	526
	PART V HISTORICAL ISSUES	
22.	When the Music Surges: Melodrama and the Nineteenth-century Theatrical Precedents for Film Music Style and Placement MICHAEL V. PISANI	559
23.	Audio-visual Palimpsests: Resynchronizing Silent Films with "Special" Music JULIE BROWN	583
24.	Performance Practices and Music in Early Cinema outside Hollywood KATHRYN KALINAK	611
25.	Performing Prestige: American Cinema Orchestras, 1910–1958 NATHAN PLATTE	620
Ind	lex	639