

The Cambridge Companion to Film Music

This wide-ranging and thought-provoking collection of specially commissioned essays provides a uniquely comprehensive overview of the many and various ways in which music functions in film soundtracks. Citing examples from a variety of historical periods, genres and film industries – including those of the USA, UK, France, Italy, India and Japan – the book's contributors are all leading scholars and practitioners in the field. They engage, sometimes provocatively, with numerous stimulating aspects of the history, theory and practice of film music in a series of lively discussions which will appeal as much to newcomers to this fascinating subject as to seasoned film-music aficionados. Innovative research and fresh interpretative perspectives are offered alongside practice-based accounts of the film composer's distinctive art, with examples cited from genres as contrasting as animation, the screen musical, film noir, Hollywood melodrama, the pop-music and jazz film, documentary, period drama, horror, science fiction and the western.

PROFESSOR MERVYN COOKE teaches film music, jazz, twentieth-century music and composition at the University of Nottingham. He has edited *The Cambridge Companion to Benjamin Britten* (1999), *The Cambridge Companion to Jazz* (2002, co-edited with David Horn) and *The Cambridge Companion to Twentieth-Century Opera* (2005). He has also published *A History of Film Music* (Cambridge University Press, 2008) and *The Hollywood Film Music Reader* (2010), and co-edited volumes 3–6 of *Letters from a Life: The Selected Letters of Benjamin Britten* (2004–2012).

DR FIONA FORD completed her doctoral thesis on *The Film Music of Edmund Meisel (1894–1930)* at the University of Nottingham and has wide experience of researching contemporaneous original scores for silent film and early scores for sound films. She has written a book chapter on Edmund Meisel for *The Sounds of the Silents in Britain: Voice, Music and Sound in Early Cinema Exhibition* (2012, ed. Julie Brown and Annette Davison) and a chapter on *The Wizard of Oz* for *Melodramatic Voices: Understanding Music Drama* (2011, ed. Sarah Hibberd).

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