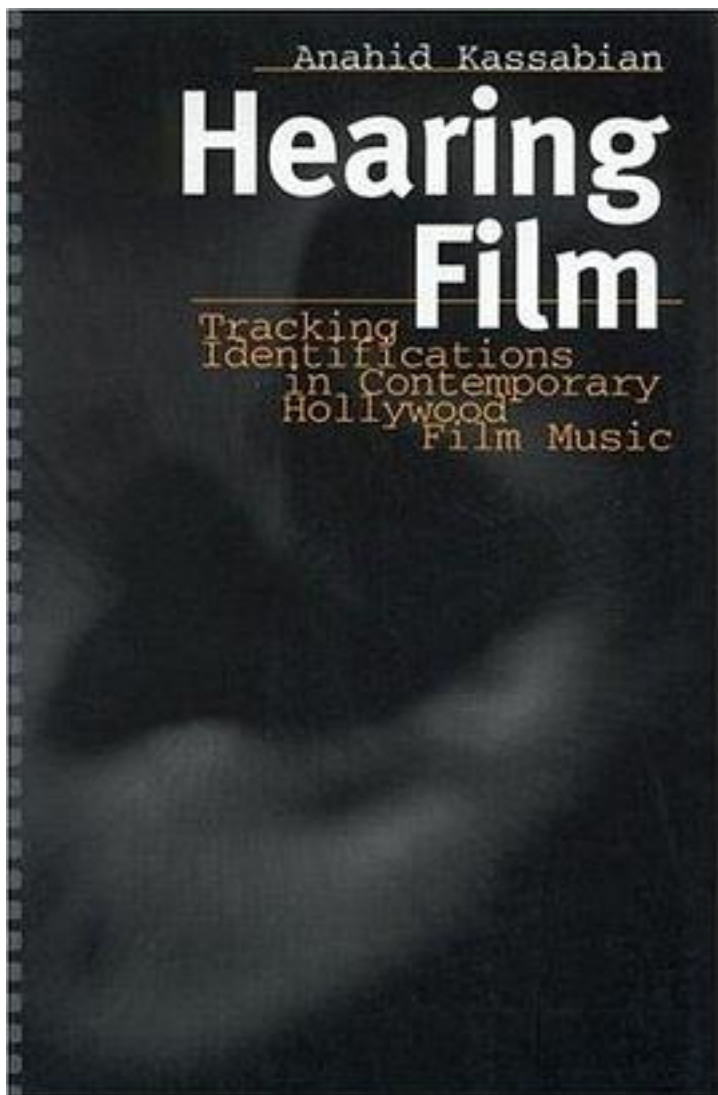


Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music



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Music is one of the central components of a film, arguably as significant as the visual and narrative components, yet few scholars have examined the importance of music in film or constructed a film theory that includes music. *Hearing Film* offers the first critical examination of music in contemporary films, paying close attention to the role of newly composed scores versus compiled soundtracks and how they condition different kinds of identification processes.

Anahid Kassabian describes and analyzes the differing functions of compiled and composed scores in such films as *Dangerous Liaisons*, *Bagdad Cafe*, *Dirty Dancing*, *Thelma and Louise*, *Lethal Weapon 2*, *Indiana Jones and the Temple of Doom*, *Dangerous Minds*, and *Mississippi Masala*. Drawing on issues in film, musicology, popular music studies, media studies, cultural studies, and feminist theory, this interdisciplinary study will influence all future analyses of film music and change the way filmgoers hear and perceive music in film.

作者介绍:

About the Author

Anahid Kassabian is Assistant Professor of Communication and Media Studies at Fordham University, Chair of the International Association for the Study of Popular Music and Editor of the *Journal of Popular Music Studies*. She coedited the book *Keeping Score: Music, Disciplinaryity, Culture* (UP of Virginia, 1997) and has written numerous articles and book chapters on popular music, film music and feminist theory.

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