

Contents

<i>Figures and tables</i>	vii
<i>Music examples</i>	viii
<i>Notes on contributors</i>	ix
<i>General Editor's preface</i>	xiii
 Introduction	 1
<i>Miguel Mera and David Burnand</i>	
1 <i>Per aspera ad astra</i> and back again: film music in Germany from 1927 to 1945	13
<i>Reimar Volker</i>	
2 Music, people and reality: the case of Italian neo-realism	28
<i>Richard Dyer</i>	
3 Contemporary Spanish film music: Carlos Saura and Pedro Almodóvar	41
<i>Kathleen M. Vernon and Cliff Eisen</i>	
4 Music as a satirical device in the Ealing Comedies	60
<i>Kate Daubney</i>	
5 Screen playing: cinematic representations of classical music performance and European identity	73
<i>Janet K. Halfyard</i>	
6 Outing the synch: music and space in the French heritage film	86
<i>Phil Powrie</i>	
7 Seán Ó Riada and Irish post-colonial film music: George Morrison's <i>Mise Éire</i>	100
<i>David Cooper</i>	
8 Angel of the air: Popol Vuh's music and Werner Herzog's films	116
<i>K.J. Donnelly</i>	
9 Modernity and a day: the functions of music in the films of Theo Angelopoulos	131
<i>Miguel Mera</i>	
10 Preisner–Kieslowski: the art of synergetic understatement in <i>Three Colours: Red</i>	145
<i>Jon Paxman</i>	
11 'The Rhythm of the Night': reframing silence, music and masculinity in <i>Beau Travail</i>	163
<i>Heather Laing</i>	

12	Scoring <i>This Filthy Earth</i> <i>David Burnand</i>	178
	<i>Bibliography</i>	191
	<i>Index</i>	199