

# Contents

<i>Acknowledgements</i>	vii
1. Introduction	1
2. "The Most Beautiful Area": Soundtrack's Liminal Spaces	27
3. Scoring with Sound, the Aesthetics of Reticence, and Films of Peter Strickland	55
4. Musicalized Sound Design and the Erotics of Cinema	89
5. The Musicalization of Speech and the Breakdown of the Film Soundtrack Hierarchy	127
6. Concluding Thoughts	151
<i>Bibliography</i>	157
<i>Index</i>	167