

James Buhler, "Quick Takes on *Rogue One*: Michael Giacchino's Sacrifice," *Musicology Now*, January 10, 2017, accessed April 29, 2017, <http://musicologynow.ams-net.org/2017/01/quick-takes-on-rogue-one-michael.html>.

and

Brooke McCorkle, "Quick Takes on *Rogue One*: Requiem for Rogues," *Musicology Now*, January 11, 2017, accessed April 29, 2017, <http://musicologynow.ams-net.org/2017/01/quick-takes-on-rogue-one-requiem-for.html>.

- What audience were they written for? Would these posts appeal to non-musicologists?
- Do they convey a meaningful argument without further contextual understanding (i.e., knowledge of film music studies or the *Star Wars* films)?

I believe that these articles were written for musicians, music-lovers, and film-lovers. I do not think that these articles would appeal to musicologists. I think that they are designed for non-musicologists. They both read more like barely-below-surface level critiques of the use of music in a major motion picture. It seems to me that *Musicology Now* is attempting to make itself relevant by having scholars write pithy articles on popular topics. It is certainly pleasing that both scholars whom I read are actually interested in film music in some manner. I half-expected to see that they were scholars of Beethoven or some other such thing.

I have not seen *Rogue One*. I was quite surprised that both articles seemingly spoiled the end of the movie in their analysis of the music. While I don't exactly care for the *Star Wars* franchise, I was probably going to watch *Rogue One* at some point. I do think that I was able to gather some information about the music even though I do not know anything about film music studies. It is interesting that Buhler compared Williams to Holst and McCorkle compared him Wagner. These are two completely different composers. I would be interested to see them debate the similarities and differences.