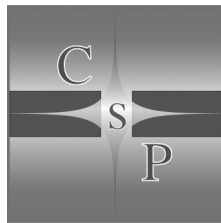


CineMusic?
Constructing the Film Score

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Edited by

David Cooper, Christopher Fox and Ian Sapiro



Cambridge Scholars Publishing

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INTRODUCTION

This book owes its existence to a series of happy coincidences. In 2004 David Cooper was external examiner for the undergraduate music degrees at the University of Huddersfield and one of the modules which he had to review was 'Music and the Moving Image', a second year course which I had developed to introduce students to the study of film music. In the wake of an examination meeting, David mentioned to me that he had been at a reception the previous day where he had met representatives from the National Museum of Photography, Film and Television (now the National Media Museum) in Bradford. They had expressed interest in developing a film music conference to coincide with their flourishing Film Festival and were looking for academic partners. David had immediately suggested his own institution, the University of Leeds, and now generously invited Huddersfield to join too.

A series of meetings at the Museum in Bradford followed, with Bill Lawrence and Tony Earnshaw quickly emerging as the key players for the Museum. Dates were set for March 2005 and a programme was developed. From the beginning it was resolved that the conference should be wide-ranging, with some attempt at thematic organisation, but not to the point of exclusivity. We also wanted to balance theory and practice, to offer a programme which would engage composers, directors and writers as well as film music scholars, and which would also be accessible to film fans from the main Festival audience. The response to the announcement of the first conference and the accompanying call for papers was immediately encouraging. Trevor Jones agreed to be the subject of the opening keynote interview and an impressive array of proposals for conference papers soon gathered. The conference itself was well attended and the enthusiasm of colleagues from both academia and the film industry generated a momentum which continues to sustain us.

The study of music is necessarily a multi-disciplinary affair, the study of the role of music and film even more so, as the contents of this book demonstrate. Many approaches are taken, from the primarily practical to more abstract theorising, and the film works around which these reflections are based are similarly varied, from art-house to mainstream, from classic to postmodern. Film musicology is still a very new enterprise and one of the most exciting features, both of contributions to the Bradford conferences and to this book, is the lack of inhibition with which scholars

and practitioners seem prepared to debate the subject. Perhaps it is a product of the proliferation of contingencies shaping film music and its study, but there is a boldness, an undogmatic candour about the writing here which I hope other readers will find as stimulating as I do.

Our thanks go to all those who have made this book possible. The support offered by the National Media Museum has been crucial to the success of the conferences—the Museum team have been extraordinarily generous in putting their wonderful resources at our disposal. Most of the responsibility for the management of the conference has been borne by David Cooper and Ian Sapiro at The University of Leeds, but I should also acknowledge the support of Huddersfield University and, since April 2006, Brunel University in giving me time to play my part in the conference. Above all, David and I must acknowledge the debt we owe to Ian Sapiro who has been at the heart of this project since the first Bradford conference in 2005, when David persuaded him to take on the administration of the conference.

Whether Ian knew quite what he was letting himself in for is doubtful, but the efficiency with which he has dealt with coordinating the annual call for papers, the liaison with the Museum and the smooth running of the conference days has been an indispensable element in the success of this venture. He has also been the driving force behind the production of this book, managing the editorial process from beginning to end; these heartfelt thanks to Ian for all his hard work are the only thing in the book which he will have neither overseen nor anticipated.

Christopher Fox