

Film Music and the Musical Community

IN THE FIRST CHAPTER I discussed the challenge of interdisciplinary study, and this second chapter will illustrate a particularly thorny example of that challenge. We have seen the responses of film composers to classical music, as well as the observations of several writers and scholars. We have seen that the former group has predominantly condemned direct use of classical cues. However, that condemnation notwithstanding, film musicians have consistently sought to appropriate other elements of classical musical culture within their own work.

I will briefly discuss some of these strategies, and then go on to consider some of the ways that *musicians* and *music* critics have responded, both to specific instances of poaching, and to film music in general.

In addition, I will seek to situate music criticism within a larger critical context. We have already seen how traditional musicology has tended not to go beyond purely musical facts. The thoughts of other cultural figures will help us to place and understand some of these facts, and the way musicology inflects their interpretation in film settings. With that broader cultural ground illuminated, I will go on in later chapters to discuss ways that both film and music, as well as their respective communities, can benefit from mutual association.

We begin with a typically unsympathetic musical response to film music. In his foreword to a UNESCO catalog of films for music education, John Madison is sarcastic about music's traditional subservience in film. "Stronger mortals may abjure what they feel to be the irrelevancies of how musical sound is produced; certainly where visual stimuli come between the creative artist and his audience they are to be deplored." Madison here