narrative manufacture of meaning in the movies, actually multiplies that meaning, leading to a richer, more complex play. It multiplies feeling, or affect, as well. I wish to state what unfortunately does not seem to be obvious enough: appropriated movie music can function as it does in its customary setting, rigorously, meaningfully, and susceptible to a very great many insights and enjoyments.

It can be argued that there is a predominating lack of context and social engagement in musicology. Since this is the case, Said says that "it must fall to rank outsiders with no professional musicological reputation at stake to venture the risky, often impressionistic theorizing and descriptions" that are required.[15] Commenting on music from outside the discipline can be risky, but attached to the risk are perspectives that promise great value and insight.

Mapping the Field

To begin, I would like to survey the literature, generated from film and film music communities, dealing with classical music in film. Is there precedent for this kind of study? Positive attention has been infrequent; since the advent of sound the use of classical music in film has been almost universally condemned, by commentators and practitioners alike. Early commentaries and compilations show that film music in the silent period drew broadly, even predominantly upon the classical repertory.[16] These publications list columns of composers, along with scores of their compositions, and very specific suggestions about how to use the music in films. Tony Thomas quotes Max Winkler, "the man who invented the film music cue sheet," on the nature of that use.

> We turned to crime. We began to dismember the great masters. We murdered the works of Beethoven, Mozart, Grieg, J. S. Bach, Verdi, Bizet, Tchaikowsky, and Wagner—everything that wasn't protected by copyright from our pilfering. Today I look in shame and awe at the printed copies of these mutilated masterpieces. I hope this belated confession will grant me forgiveness for what I have done.[17]