The Cambridge Companion to Film Music

This wide-ranging and thought-provoking collection of specially commissioned essays provides a uniquely comprehensive overview of the many and various ways in which music functions in film soundtracks. Citing examples from a variety of historical periods, genres and film industries – including those of the USA, UK, France, Italy, India and Japan – the book’s contributors are all leading scholars and practitioners in the field. They engage, sometimes provocatively, with numerous stimulating aspects of the history, theory and practice of film music in a series of lively discussions which will appeal as much to newcomers to this fascinating subject as to seasoned film-music aficionados. Innovative research and fresh interpretative perspectives are offered alongside practice-based accounts of the film composer’s distinctive art, with examples cited from genres as contrasting as animation, the screen musical, film noir, Hollywood melodrama, the pop-music and jazz film, documentary, period drama, horror, science fiction and the western.


Dr Fiona Ford completed her doctoral thesis on The Film Music of Edmund Meisel (1894–1930) at the University of Nottingham and has wide experience of researching contemporaneous original scores for silent film and early scores for sound films. She has written a book chapter on Edmund Meisel for The Sounds of the Silents in Britain: Voice, Music and Sound in Early Cinema Exhibition (2012, ed. Julie Brown and Annette Davison) and a chapter on The Wizard of Oz for Melodramatic Voices: Understanding Music Drama (2011, ed. Sarah Hibberd).
In memory of
Sergio Miceli
1944–2016
Contents

List of Figures page ix
List of Music Examples xi
List of Tables xiii
Notes on Contributors xiv
Acknowledgements xx

Introduction
Mervyn Cooke and Fiona Ford 1

PART ONE Making Film Music 5
1 Evolving Practices for Film Music and Sound, 1925–1935 James Buhler and Hannah Lewis 7
2 ‘Pictures That Talk and Sing’: Sound History and Technology David Cooper 29
3 The Composer and the Studio: Korngold and Warner Bros. Ben Winters 51
4 Can’t Buy Me Love? Economic Imperatives and Artistic Achievements in the British Pop-Music Film Stephen Glynn 67
5 ‘A Film’s First Audience’: The Composer’s Role in Film and Television George Fenton in conversation with Mervyn Cooke 81

PART TWO Approaching Film Music 95
6 Film-Music Theory Guido Heldt 97
7 Studying Film Scores: Working in Archives and with Living Composers Kate Daubney 114
8 Returning to Casablanca Peter Franklin 126
9 Parental Guidance Advised? Mash-Ups and Mating Penguins in Happy Feet Fiona Ford 138
10 Materializing Film Music Miguel Mera 157

[vii]
PART THREE  Genre and Idiom

11 Film Noir and Music
   David Butler

12 Another Other History of Jazz in the Movies
   Krin Gabbard

13 Horror and Science Fiction
   Stan Link

14 The Western
   Robynn J. Stilwell

15 The Music of Screen Musicals
   Caryl Flinn

16 'Britannia – The Musical': Scores, Songs and Soundtracks
   in British Animation
   Paul Wells

PART FOUR  Music in World Cinemas

17 Leone, Morricone and the Italian Way to Revisionist Westerns
   Sergio Miceli

18 Music, Noise and Silence in the Late Cinema of Jean-Luc
   Godard
   Danae Stefanou

19 Hans Werner Henze and The Lost Honour of Katharina Blum
   Annette Davison

20 Toru Takemitsu’s Collaborations with Masahiro Shinoda:
   The Music for Pale Flower, Samurai Spy and Ballad of Orin
   Timothy Koozin

21 Welcome to Kollywood: Tamil Film Music and Popular
   Culture in South India
   Mekala Padmanabhan

Works Cited

Reference Index of Films and Television Programmes

General Index
Figures

2.1 35 mm film with optical soundtrack (a), a close-up of a portion of the variable-area soundtrack (b), a close-up of a portion of the variable-density soundtrack (c) and a simplified schematic view of a variable-area recorder from the late 1930s (d), based on Figure 11 from L. E. Clark and John K. Hilliard, ‘Types of Film Recording’ (1938, 28). Note that there are four sprocket holes on each frame. page 31

2.2 The Maltese Cross or Geneva mechanism. 33

2.3 A simplified block diagram of the Fantasound system (after Figure 2 in Garity and Hawkins 1941). PC indicates photocell, PA power amplifier and VGA variable-gain amplifier. 35

2.4 A simplified diagram of the Dolby Stereo system. On the left side are the four source channels, in the centre are the two film soundtracks derived from them and on the right are the four output channels played in the cinema. 37

2.5 Punched holes in the optical soundtrack. The punch in frame A is at the top of the frame, the punch in frame B is at the 3/8 frame position. Numbers at the left-hand side of the frame indicate the frame position for punches. (Note that the film is travelling downwards, so the numbering is from the bottom of the frame upwards.) 42

2.6 Schematic illustration of the visual cue known as a streamer, shown running over nine frames. 43

2.7 Ian Sapiro’s model of the overall processes associated with film scoring as a decision matrix. 48

3.1 Detail from Erich Wolfgang Korngold’s score to The Sea Wolf, cue 4A. © WB MUSIC CORP. (ASCAP). All Rights Reserved. Reproduced by kind permission of Alfred Music (on behalf of Warner Bros.). 60

3.2 Detail from Korngold’s score to Kings Row, cue 1D. © WB MUSIC CORP. (ASCAP). All Rights Reserved. Reproduced by kind permission of Alfred Music (on behalf of Warner Bros.). 61

3.3 Detail from Korngold’s score to Kings Row, cue 1E. © WB MUSIC CORP. (ASCAP). All Rights Reserved. Reproduced by kind permission of Alfred Music (on behalf of Warner Bros.). 62
x List of Figures

4.1 A Hard Day's Night: 'We're out!' The British pop-music film’s liberation from imitative diegetic performance. 73

8.1 Sheet-music cover (c. 1943) of Herman Hupfeld's 1931 song 'As Time Goes By' (Chappell & Co. Ltd). Reproduced by permission of Faber Music Ltd. 131

9.1 Happy Feet: the penguins make a heart-shaped formation around Norma Jean and Memphis. 149

9.2 Happy Feet: Norma Jean and Memphis bring their beaks together, forming a heart shape. 150

16.1 'Private Bonzo', about to escape from jail in Tanked, c. 1925. 250

16.2 The Cultured Ape: the simian who likes to play minuets and jigs on his flute. (Score by Mátyás Seiber.) 257

17.1 Stylistic tripartion in the music of Ennio Morricone. 272

19.1 The Lost Honour of Katharina Blum: the original tone-row ('A') and its inversion in Hans Werner Henze’s manuscript sketch. Reprinted with the kind permission of Hans Werner Henze and the Paul Sacher Foundation. 317

21.1 Typical structure of Tamil film songs. 341

21.2 Ramesh Vinayakam’s recording session for Ramanujan (2014) at Bauer Studios, Germany. 351
Music Examples


10.2 *Smear*, bars 9–16. Music by Jonny Greenwood © 2004. Rights administered worldwide by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All rights reserved. 165

10.3 ‘Overtones’ from 48 *Responses to Polymorphia*, bars 22–9, fluty textures and bitter-sweet harmonies. Music by Jonny Greenwood © 2011. Rights administered worldwide by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All rights reserved. 169

14.1 Opening ‘Indian’ theme from *Cimarron*. 218

14.2a Opening melody from *Stagecoach*. 223

14.2b ‘Bury Me Not on the Lone Prairie’.

14.2c ‘I’m an Old Cowhand from the Rio Grande’ from *Rhythm on the Range*. 223

17.1 ‘Titoli’ melody from *Per un pugno di dollari (A Fistful of Dollars)*. 268

17.2 Electric-guitar variant of ‘Titoli’ material. 269

17.3 Chorus bridge in ‘Titoli’.

17.4 Contrapuntal texture in ‘Titoli’.

17.5 Jew’s harp passage from *Per qualche dollaro in più (For a Few Dollars More)*. 277

17.6 ‘La resa dei conti’ (‘The big gundown’) from *Per qualche dollaro in più*. 278

17.7 Pocket-watch chime from *Per qualche dollaro in più*. 278

17.8 ‘Il buono’ (opening titles) from *Il buono, il brutto, il cattivo (The Good, the Bad, and the Ugly)*. 287

17.9 Electric-guitar segment from ‘Il buono’.

17.10 Cemetery music from *Il buono, il brutto, il cattivo*. 291

20.1 Rhythmic patterns in the dealer’s vocalization in *Pale Flower*. 328
xii List of Music Examples

20.2 Wind dissonance from Pale Flower. 328
20.3 Bossa-nova cue from Samurai Spy. 330
21.2 Ramesh Vinayakam, 'Viṇkaṭanta jōtiyāy', bars 44–51. © 2014 by Ramesh Vinayakam. Used by permission. 352
## Tables

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>A section of an edit decision list (EDL).</td>
<td>45</td>
</tr>
<tr>
<td>2.2</td>
<td>Timing sheet for cues in an imaginary film.</td>
<td>49</td>
</tr>
<tr>
<td>4.1</td>
<td>Chart run-down: the Top Ten musical sequences in the British pop-music film.</td>
<td>80</td>
</tr>
<tr>
<td>9.1</td>
<td>Transcript of the first mating sequence and song sources in <em>Happy Feet</em>.</td>
<td>144</td>
</tr>
<tr>
<td>9.2</td>
<td>Transcript of the second mating sequence and song sources in <em>Happy Feet</em>.</td>
<td>151</td>
</tr>
<tr>
<td>17.1</td>
<td>Analysis of final gunfight from <em>Per qualche dollaro in più</em> (<em>For a Few Dollars More</em>).</td>
<td>282</td>
</tr>
<tr>
<td>20.1</td>
<td>Sound organization in the opening sequence of <em>Pale Flower</em>.</td>
<td>327</td>
</tr>
<tr>
<td>20.2</td>
<td><em>Ballad of Orin</em>: Orin in society and nature.</td>
<td>334</td>
</tr>
<tr>
<td>21.1</td>
<td>Sources for Tamil film songs.</td>
<td>355</td>
</tr>
</tbody>
</table>
Notes on Contributors

James Buhler teaches music and film sound in the Sarah and Ernest Butler School of Music at the University of Texas at Austin. He is co-editor (with Caryl Flinn and David Neumeyer) of *Music and Cinema* (2000) and co-author (with David Neumeyer and Rob Deemer) of *Hearing the Movies* (2010), now in its second edition. He is currently completing a manuscript entitled *Theories of the Soundtrack*.

David Butler is Senior Lecturer in Screen Studies at the University of Manchester. He is the author of *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction* (2002) and *Fantasy Cinema: Impossible Worlds on Screen* (2009). He has written widely on the ideological function of music in film and television, especially in film noir and science fiction, and his current research is focused on the life and work of Delia Derbyshire, one of the pioneering figures in British electronic music, whose tape and paper archive was donated to the University of Manchester on behalf of her estate.

Mervyn Cooke is Professor of Music at the University of Nottingham. The author of *A History of Film Music* (2008) and editor of *The Hollywood Film Music Reader* (2010), he has also published widely in the fields of Britten studies and jazz: his other books include *Britten and the Far East* (1998), several co-edited volumes of Britten’s correspondence and studies of the same composer’s *Billy Budd* (1993) and *War Requiem* (1996). He has edited previous Cambridge Companions devoted to Britten, twentieth-century opera and (with co-editor David Horn) jazz, and has published two illustrated histories of jazz for Thames & Hudson. He has recently completed an analytical study of the ECM recordings of jazz guitarist Pat Metheny.

David Cooper is Professor of Music and Technology and Dean of the Faculty of Performance, Visual Arts and Communications at the University of Leeds. He is the author of monographs on Bernard Herrmann’s scores for *Vertigo* (2001) and *The Ghost and Mrs. Muir* (2005), a large-scale study of Béla Bartók (2015) and co-editor (with Ian Sapiro and Christopher Fox) of *Cinemusic? Constructing the Film Score* (2008). He is currently Principal Investigator of a major research project on the Trevor Jones Archive, funded by the UK Arts and Humanities Research Council.

Kate Daubney is the Series Editor of the Film Score Guides published by Scarecrow Press. She established the series in 1999 (with Greenwood Press) as a way for film musicologists to analyse the composition and context of individual scores by drawing more widely on the often hard-to-access archival and manuscript resources of composers both living and dead. She is also a scholar of the film scores of Max Steiner and the author of the first Film Score Guide (2000), devoted to Steiner’s music for *Now, Voyager*. [xiv]
xv Notes on Contributors

Annette Davison is Senior Lecturer at the Reid School of Music, University of Edinburgh. Her research focuses primarily on music for screen and has been published in a range of journals and essay collections, including two for which she was co-editor (with Erica Sheen and Julie Brown). She is the author of the monographs Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s (2004) and Alex North’s A Streetcar Named Desire: A Film Score Guide (2009). She has begun to explore music for short-form promotional media. Her essays on the main-title and end-credit sequences for multi-season North American television drama serials can be found in The Oxford Handbook of New Audiovisual Aesthetics (2013), the journal Music, Sound, and the Moving Image (2014) and in the Danish journal SoundEffects (2013), where she analyzes viewer behaviour in relation to these sequences. Current research includes the role of music in sponsored film and advertising.

George Fenton is one of the world’s leading composers of music for film, television and theatre, with a distinguished career spanning half a century. He began composing professionally in the mid-1970s for theatre productions by the Royal Shakespeare Company and the National Theatre, then worked extensively for BBC TV where he wrote many well-known signature tunes and scores for popular drama series. His later music for the BBC Natural History Unit achieved a new high standard for the genre and won several awards for The Blue Planet (2001) and Planet Earth (2006). The success of his first feature-film score, for Gandhi (1982), launched a career in the movies which was to include Academy Award nominations for Gandhi, Cry Freedom (1987), Dangerous Liaisons (1988) and The Fisher King (1991). He has maintained a prolific and highly varied output of music for both mainstream and independent productions in the United States and United Kingdom, and recently composed (with Simon Chamberlain) a stage musical based on the film Mrs Henderson Presents (2005).

Caryl Flinn is Professor and Chair of the Department of Screen Arts and Cultures at the University of Michigan. She is the author of Strains of Utopia: Nostalgia, Gender, and Hollywood Film Music (1992), The New German Cinema (2003), Brass Diva: The Life and Legends of Ethel Merman (2007) and The Sound of Music (BFI Film Classics, 2015), and co-editor (with David Neumeyer and James Buhler) of Music and Cinema (2000). Her work also appears in the anthologies Melodrama: Stage, Picture, Screen (1994), Camp: Queer Aesthetics and the Performing Subject (1999), Film Music: Critical Approaches (2001), Teaching Film (2012), A Companion to Rainer Werner Fassbinder (2012) and The Oxford Handbook of New Audiovisual Aesthetics (2013).

Fiona Ford is an independent researcher currently working on Max Steiner’s pre-Hollywood career and his early years at RKO (with particular emphasis on his score for King Kong). She completed her undergraduate Music degree at the University of Oxford in the mid-1980s, returning to academia at the University of Nottingham in the new millennium. Her postgraduate research interests focused on the film music of Dmitri Shostakovich (MA, 2003) and Edmund Meisel (PhD, 2011). She has published on the use of pre-existing music in Shostakovich’s score to Hamlet and Herbert Stothart’s The Wizard of Oz, as
well as Meisel’s lost soundtrack for *The Crimson Circle* and his famous accompaniment to Sergei Eisenstein’s *Battleship Potemkin*.

**Peter Franklin** retired in 2014 as Professor of Music at Oxford, where he is an Emeritus Fellow of St Catherine’s College. He writes on late-romantic symphonies and post-Wagnerian opera and film, and is the author of *A Life of Mahler* (1997) and *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores* (2011). His book *Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds* (2014) is based on the lectures he gave as Visiting Bloch Professor of Music at the University of California at Berkeley in 2010.

**Krin Gabbard** taught at Stony Brook University from 1981 until 2014. He is currently an Adjunct Professor of English and Comparative Literature at Columbia University. Otherwise he is busy playing his trumpet and writing a memoir about his parents. His books include *Jammin’ at the Margins: Jazz and the American Cinema* (1996), *Black Magic: White Hollywood and African American Culture* (2004) and *Hotter Than That: The Trumpet, Jazz, and American Culture* (2008). His current project is an interpretative biography of Charles Mingus. He lives in New York City with his wife Paula.

**Stephen Glynn**, a film writer and teacher, is currently an Associate Research Fellow at De Montfort University, UK. His books on film music include studies of *A Hard Day’s Night* (2005) and *Quadrophenia* (2014) and *The British Pop Music Film* (2013).

**Guido Heldt** studied in Münster, Germany, at King’s College, London, and at Oxford. After completing a PhD on early twentieth-century English tone poems (Münster 1997), he worked at the Musicology Department of the Free University Berlin (1997–2003) and as a visiting lecturer in the History Department of Wilfrid Laurier University, Waterloo, Ontario (2003), before joining the Department of Music at the University of Bristol in 2004. His work has focused on film music and narrative theory (he is the author of *Music and Levels of Narration in Film*, 2013), composer biopics, music in German film and on a range of other film-music topics. He is currently working on a monograph about music and comedy in film and TV.

**Timothy Koozin** is Professor and Division Chair of Music Theory at the Moores School of Music, University of Houston, Texas. His research interests include music and meaning, popular music, film music and music instructional technology. His writings appear in *Perspectives of New Music, Contemporary Music Review, Music Theory Online* and *College Music Symposium*. His edited collection of essays on the film music of Fumio Hayasaka and Tōru Takemitsu was published as a special issue of the *Journal of Film Music* in 2010. Koozin is co-author of two music-theory textbooks with companion websites: *Techniques and Materials of Music* (2014, enhanced seventh edition) and *Music for Ear Training* (2001, now in its fourth edition). He is a former editor of *Music Theory Online*, the electronic journal of the Society for Music Theory.

**Hannah Lewis** is Assistant Professor of Musicology at the University of Texas at Austin. Her research interests include film music, music and visual media, twentieth-century avant-garde and experimental music and musical theatre.
She has presented at national and regional meetings of the American Musicological Society and the Society for American Music, and her work has appeared in the Journal of the American Musicological Society, Journal of the Society for American Music and American National Biography. She is currently writing a book about music in French cinema during the transition to synchronized sound.

Stan Link is Associate Professor of the Composition, Philosophy and Analysis of Music at Vanderbilt University’s Blair School of Music, where he teaches composition, theory and interdisciplinary courses on film, art, literature and music. The author of numerous essays and papers on subjects ranging from musical horror to dancing nerds, he is also an active composer of acoustic and electro-acoustic music performed in the United States, Europe and Australia. Stan lives in Nashville, Tennessee, with his wife, the musicologist Melanie Lowe, and their daughter, Wednesday.

Miguel Mera is Reader in Music at City University, London, and a member of BAFTA. His film scores have been screened at festivals and cinemas around the world, including the feature film Little Ashes (2008), which won the Schermi d’Amore Rose Prize for Best Film at the Verona Film Festival. He is the co-editor (with David Burnand) of European Film Music (2006), The Routledge Companion to Screen Music and Sound (with Ron Sadoff and Ben Winters, forthcoming) and a special edition of Ethnomusicology Forum (2009), exploring global perspectives in screen-music studies. He is also the editor of a special edition of Music and the Moving Image (2009), developing concepts relating to audiovisual ‘reinvention’, and is the author of Mychael Danna’s The Ice Storm: A Film Score Guide (2007). Miguel has also undertaken empirical research applying eye-tracking methodologies to the study of film-music perception.

Sergio Miceli, who died in 2016, was at the time he wrote his contribution to this volume a retired Full Professor of History and Aesthetics of Music at the Conservatory ‘Luigi Cherubini’, Florence, Italy. He was formerly Adjunct Professor of History of Film Music at Florence University and the University of Rome, ‘La Sapienza’. He also taught film music with Ennio Morricone at the Accademia Musicale Chigiana in Siena, with Franco Persiante at the Scuola Civica di Musica in Milan, and at the Centro Sperimentale Cinematografia (CSC) in Rome. He was a member of the editorial boards of Music and the Moving Image and the Russian journal MediaMusic. His publications include Morricone, la musica, il cinema (1994), Musica e cinema nella cultura del Novecento (2010) and Film Music: History, Aesthetic-Analysis, Typologies (2013); and, with Morricone, Composing for the Cinema: The Theory and Praxis of Music in Film (2001; English translation 2013).

Mekala Padmanabhan studied at the Universities of Victoria and North Dakota, and received her doctorate from the University of Nottingham. She is an independent scholar and Diploma Examiner (Music) for the International Baccalaureate Organization, with research expertise in Tamil film music and popular culture, as well as late eighteenth-century Viennese lied, Haydn and German poetry and aesthetics. In 2013 she was a Visiting Research Fellow at the
xviii Notes on Contributors


Danae Stefanou is Assistant Professor of Historical Musicology at the School of Music Studies, Aristotle University of Thessaloniki, Greece, where she also directs the Critical Music Histories research group, and is a member of the Cognitive and Computational Musicology team. She previously studied at the Universities of Nottingham (MA) and London (PhD), and was a Research Fellow and Visiting Lecturer at Royal Holloway, University of London. Her research explores a broad range of twentieth- and twenty-first-century sonic practices, with a particular focus on experimentalism, noise and free improvisation, and has been published in various journals, Grove Music Online and several edited volumes, including Made in Greece: Studies in Popular Music, ed. Dafni Tragaki (forthcoming).

Robynn J. Stilwell is Associate Professor in Music at Georgetown University. Her research interests centre on the meaning of music as cultural work. Publications include essays on Beethoven and cinematic violence, musical form in Jane Austen, rockabilly and ‘white trash’, figure skating, French film musicals, psychoanalytic film theory and its implications for music and for female subjects, and the boundaries between sound and music in the cinematic soundscape. Her current project is a study of audiovisual modality in television and how the latter draws from and transforms its precedents in film, theatre, radio and concert performance, with an eye towards the aesthetic implications for technological convergence.

Claudio Vellutini is a postdoctoral resident scholar and Visiting Assistant Professor at the Jacobs School of Music, Indiana University (Bloomington). He received his PhD in Music History and Theory from the University of Chicago, where he also collaborated with the Center for Italian Opera Studies. He is the recipient of an Ernst-Mach Fellowship from the Österreichisches Austauschdienst, the exchange agency funded by the Austrian Federal Ministry of Science and Research (2012–13), and of an Alvin H. Johnson AMS 50 Dissertation Fellowship from the American Musicological Society. His research focuses on the cultural and reception history of Italian opera, particularly in nineteenth-century Vienna, and on contemporary opera staging. He has published in the Cambridge Opera Journal (2013) and 19th-Century Music (2014).

Paul Wells is Director of the Animation Academy at Loughborough University, where he is a Professor, and Chair of the Association of British Animation Collections. He has published widely in animation studies, including his book, Animation, Sport and Culture (2014). Paul is also an established writer and director of film, TV, radio and theatre, conducting workshops and consultancies worldwide based on his book Scriptwriting (2007). His credits include the
**Notes on Contributors**

... documentary film *Whispers and Wererabbits: Claire Jennings* (2014) and a feature script currently in production.

Acknowledgements

The editors are greatly indebted to Vicki Cooper, formerly Senior Commissioning Editor for Music and Theatre at Cambridge University Press, for her customary helpfulness and perseverance in seeing this volume cheerfully into press, and to her successor Kate Brett for overseeing the final stages of production. Along the way we have benefitted enormously from the skills of former assistant editor Fleur Jones, practical assistance from Emma Collison, Christofere Nzalankazi and Lorenza Toffolon, and the professional expertise of copy editor Matthew Bastock. We are also indebted to our project manager for the production process, Sri Hari Kumar at Integra Software Services.

This book owes its existence to the considerable efforts of Peter Franklin and Robynn Stilwell in getting the concept up and running some years ago, and we are grateful to them both for their constant support during the editorial process and for their staunch membership of our team of distinguished contributors. As the book took shape, we were also helped by valuable input from Alison Arnold, Emilio Audissino, Jan Butler, Richard Dyer, David Neumeyer and Renata Scognamiglio, and by timely technical assistance from David Ford for Table 17.1. Caryl Flinn expresses her appreciation to Mervyn Cooke, Fiona Ford, Joseph DeLeon, Herb Eagle, Adrian Martin, Katy Peplin and, especially, to Leah Weinberg, whose illuminating responses to earlier versions of Chapter 15 contributed to the final draft. In connection with Chapter 18, Danae Stefanou wishes to thank Yannis Kotsonis for invaluable feedback on her contribution and JLG for indirectly encouraging the improvisation of music, noise and silences. For essential assistance with Chapter 19, Annette Davison wishes to thank Johanna Blask (Paul Sacher Foundation), Hans Werner Henze, Elaine Kelly, John Marshall, Ulrich Mösch, Christa Pfeffer, Nicholas Reyland, Tina Kilvio Tüscher and Schott Music.

A version of Chapter 21 was presented at the Performance Seminar Network Third International Conference at the AHRC Centre for Music Performance as Creative Practice (CMPCP), University of Cambridge (July 2014), with financial support from the Music & Letters Trust and CMPCP; the English translations of Tamil quotations and poems in this chapter are by Mekala Padmanabhan, who is grateful to Ramesh Vinayakam for granting access to his score for Ramanujan and giving his permission to reproduce excerpts from it here. The musical examples in
Acknowledgements

Chapters 14, 17 and 20 are aural transcriptions prepared by the authors; those in Chapter 17 have been approved by Ennio Morricone, whose archival holdings only contain material from *C’era una volta il West* (1968) onwards. We are grateful to Faber Music Ltd (both in their own right and on behalf of Chappell and Co. Ltd), Alfred Music (on behalf of Warner Bros.) and Hans Werner Henze and the Paul Sacher Foundation for permission to reproduce copyrighted material, as detailed in the individual captions for figures and music examples. We particularly wish to thank Brett Service (Curator of the Warner Bros. Archives at the School of Cinematic Arts, University of Southern California) for his assistance with preparing the facsimiles in Chapter 3.

Sadly, our distinguished contributor Sergio Miceli died in July 2016, while this book was in press. He had shown a tremendous interest in the project throughout its development, and a formidable attention to detail in preparing his own contribution to it, and it is an honour for us to be able to dedicate our symposium to the memory of the leading Italian film musicologist of his generation.