

European Film Soundtrack Creators Network - EFCN

Summary

Aims of the EFCN network are to

- To create a collective voice for European film and game soundtrack creators and composers
- To highlight artistically valuable film music and great achievements in film and game sound design and inspire learning and new practices
- To create more awareness for film sound and music amongst directors, producers, composers and sound designers including games producers
- To provide source materials (production notes, scores, interviews) for further academic research (books, articles) linking theory with practice
- To create a historic legacy and perspective over time
- To create an open, smart website which is user-driven while maintaining high editorial standards (like wikipedia)

We, that is Jean Martin (UK) and Wolfgang Thiel (Germany) want to propose the creation of an European network for film and game soundtrack creators. The purpose of the EFCN is to allow those who work in film sound (and music) to speak their own voices about their art and craft (LoBrutto¹ 1994: XI).

Film sound includes everything one can hear in a film: music, sound design, environmental soundscapes and dialogues. Since the 1960s and in particular since the digitisation of film production, music and sound design have moved closer together. Sound has become musicalised, while music is sometimes just another sound in the film soundtrack. The increased merging of music and sound design in films requires an integrated aesthetic approach to the film soundtrack. This will be at the centre of the EFC network.

Increasingly we can observe a cross-fertilization between film and computer games, although there are differences (games are interactive, non-linear and modular).

A proper international steering group with editorial duties has to be convened. How can we do this?

What the network will offer

The online network will feature profiles of European film composers and sound designers both through factual information about their work (list of works, collaborations etc.) and audio/video interviews commenting on their creations and their aesthetic approaches. Transcriptions of these will be useful source material for further research. We want to identify high artistic standards and will always ask: what is artistically valuable film music or sound design? Who are the great innovators historically speaking?

We aim to link practice closely with theory. Designing sound for film and games and reflecting about it are mutually beneficial. From time to time we will organise informal meetings, symposia or conferences on various topics to give a chance for face-to-face meetings.

¹ LoBrutto, V. *Sound-on-Film. Interviews with creators of film sound*. Praeger, 1994

Why not use existing networks?

We want to focus on the creators of film sound and music themselves. Various useful networks already exist, but these networks and professional interest groups mainly deal with legal, policy and business aspects of the film industry. Film music and sound design are often treated as side issues on these websites. It is also notable that famous film composers are not listed in these networks.

Many of these organisations focus on national issues of their members and use their own languages, making international communication difficult. The EFCN will use English as the main language, but interviews with composers and sound designers can be conducted in their own languages and then be published with subtitles and English transcripts.

Why the focus on Europe?

There is not much awareness about the activities of European film composers beyond the profession or outside the composer's country. The EFCN aims to increase awareness.

There are major differences between Europe and the Hollywood system. Hollywood film composers often separate composition from orchestration, which is done by professional orchestrators. This creates a unified style of sound, which shapes directors' and audiences' expectations. European composers on the other hand see orchestration as an integral part of composing music for film. This creates a more individualistic, idiosyncratic sonic style. Good sound designers support this creating highly integrated film soundtracks.

Comments & Contact

We would like to hear your thoughts about this project. Any comments, suggestions and expressions of intentions to take part are appreciated.

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