

and our experiences with them. Of course, there is more to quoting than depth and unity. The big questions and the masters who ask them may maintain currency, but the academics are correct in being wary of idealistic auterism. Present industrial realities remind us that there are many other less heady settings in which we can increasingly find and study classical music, and more pressing reasons for us to do so.

In the age of the compiled sound-track album we find a proliferation of such pieces in more commercial films, and we are thus reminded that the music industry is becoming increasingly important to our film scholarship. Its presence, and what it suggests of media conglomeration and new horizontal integrations, reminds us that things musical are emblematic of a general shift in film culture. The language, our understanding and use of it, the infrastructures in which conversations take place, all are changing across the board. These changes have required and invited different critical strategies, so that what appears as destabilization has also led to helpful multiplication, and a greater understanding of music in cultural contexts. New film-musical topographies have allowed us to make use of work (by Simon Frith, Dick Hebdige, Susan McLary, Angela McRobbie, Phillip Tagg, for example) that had previously appeared to be extra-disciplinary.⁵³ Recent books by Jeff Smith and Anahid Kassabian have been helpful in describing the shape of the new sound track and in proposing critical methodologies adequate thereto. Movements such as these have begun to affect musical insularity to some degree. The latest edition of the *New Grove Dictionary* (an institution to which we will return at length in the next chapter) has become positively—or at least partially—sympathetic toward film music, allowing its wide range of possibilities and acknowledging it as a worthy object of scholarly and musical attention. It even gives slight ground on the subject of source music.

Given such advances in scholarship and interdisciplinary sympathy, we can see that difficult or confusing industrial circumstances have not kept us from a critical best-of-times, and in some ways have contributed to it. We are understanding music in culture as perhaps never before, and this brings us to a final critical methodology and closes our survey of attitudes toward classi-