

to Adorno's terminal judgments concerning art and culture. In addition to representing that alternative, this chapter and the one that follows will also introduce the second of three ways that serious music interacts with film and film culture.

These were briefly mentioned in the introduction, and are reviewed here to help us mark our place. The first interaction was illustrated in the first two chapters of this study, where we saw direct theoretical and critical responses to film music and classical music's place in film music. The second way is more problematic, and it has in some ways been the most theoretically influential. Classical music discourse has also related to film practice and theory *by analogy*. This means that instead of discussing specific instances of film-music interaction, artists and theorists have elaborated ways that film is *like* music.

The most famous film-musical analogy is the Soviet notion of contrapuntal sound. The standard explanation of counterpoint in the sound film is that it built upon silent Soviet montage cinema, which elaborated formal strategies by which bourgeois social constructs were criticized and revolutionary alternatives presented. In this account film sound counterpoint functioned as an aural variant of Sergei Eisenstein's intellectual montage, so that disjunctions between picture and sound tracks led to uncovered apparatuses and empowering new conceptual syntheses.

This formulation posits polar opposites, criticizing bourgeois parallelisms as it favors revolutionary oppositions. It also favors intellectual meaning over emotional affect. I will argue that these perpendicular geometries are not adequate to the complexities of film-sound, and especially to the film-music relationship. This inadequacy is partly due to the appropriation of the musical term "counterpoint." There have been two primary uses of "counterpoint" in film. The first one relates to counterpoint's *musical* properties, but does not address issues of meaning. This use has received much less attention than the more dominant oppositional one, which is figurative, an analogy, and not very musical.

This chapter will present an important alternative that lies between these two: counterpoint as an analogy that partakes of *musical* sensibilities. By including Eisenstein's concepts of tonal and overtone montage, as well as discussing the phenomenon of program music in the chapter that follows, I will suggest a way