

gested, I will consider a number of texts and contexts, attempting to draw therefrom some general patterns and their implications for the ways films are made, both at the level of production and reception.

For “classical music” I will use the term in its generally, popularly accepted sense. It is art music which has, either in its time of composition or by some evolutionary process, come to be accepted as “serious,” and that has been composed by the formally trained to be played by the formally trained, with a few exceptions. It includes that which usually falls within the standard concert hall repertory, comprising mostly the Baroque, Classical, and Romantic periods. In relation, it is generally that which has been composed and canonized long before the production of the film in which it appears. There will be some consideration of twentieth-century forms as well, especially those that derive from the traditions and culture of classical music. I will not generally deal with opera, though its utilization in film has been very frequent and raises many of the same issues that will be discussed here. As for compositions and composers which have become serious after the fact (such as George Gershwin or Kurt Weill), there will be only passing mention.

Even more loosely utilized will be “narrative film,” that which tells a story of some kind, which is of course true to most fiction and much of nonfiction production. Narratives can range from the most familiar conventions to the most stringent boundary stretching. Narratives both transparent and opaque fall within the purview of this study, and though avant-gardes are officially outside the present scope, there will be some reference to these traditions as well.

NOTES

1. Congreve, 1967, 326, lines 1–2.