

Once again, here is the present standoff. Musical avant-gardes, and other voices too, resist subordinate forms and parallelism, while conventional film community discourse protests too much their validity.^{17, 18} However, my feeling is that both constituencies could do with a shift, the specifics of which are suggested in some of the ways that program music relates to film. We will see that, whatever music's inherent significance, it is in combination with other contexts and considerations that it most vividly and directly comes to participate in the exchange of meaning, and feeling as well.

PROGRAM AND FILM MUSIC: FORMAL AND IDEOLOGICAL PARALLELS

There are striking parallels between program music and the conventions of classical film scoring. At first the similarities, as well as the dominant reactions to them, appear to be negative. After this section I will return to the question of whether they must be so considered. Again, Liszt said that a program was

any preface in intelligible language added to a piece of instrumental music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it.

Liszt's preface seems to be analogous to a film script, a directorial concept, the expectation of a producer, or of a targeted audience. These are possible "programs" that precede and contain the composition. In another sense we might add that film music itself also acts as a sort of program. As has been mentioned many times, guarding against wrong poetical interpretations is precisely the mandate of the classical film score.

The way program music guards against these wrong interpretations is also a striking echo of standard film music mandates.

In programme [*or film*] music . . . the return, change, modification, and modulation of the motifs are conditioned by their relation to a [*narrative*] idea. . . . All exclusively musical considerations, though they should not be neglected, have to be subordinated to the action of a given subject.