

difficulty in verbalizing either, point up again a basic reality of contrapuntal interactions. They tend to exceed, bypass, and confound categorizations, intentions, and expectations.

It is often true that obscure, elite, even arcane motivations keep quoted film music from communicating clearly, if in fact clear communication is even intended. I have mentioned how it is important to identify the work being quoted, but knowing what it is does not necessarily help us with what it is doing, or with what it means.

For example, Jean-Luc Godard uses the second movement of Beethoven's C major quartet (op. 59, no. 3) throughout his film *Prénom, Carmen* (1983). It took me some time to identify the piece, which seemed necessary in order to ascertain symbolic intent and import. But finding, and then researching, the piece itself didn't much help me. Beethoven certainly means a great many things, as does this particular composition. Of all filmmakers, Godard would be aware of these meanings, but I was unable to find which of these motivated him. Which is relevant to my own response? Was he quoting his own past music uses, from films I'd not seen, or not listened to with sufficient care? Did he just like the sound of it?³⁸

These examples suggest one reason to move away from author-based interpretation. Ascribing artistic intent without full awareness of the artist's motivations can be a perilous undertaking. Did Luchino Visconti mean all the things that I observed earlier, or are these interpretations simply examples of my own critical excess? The latter is certainly possible, and excess is one of the causes for the kind of neoformalist, against-interpretation strategies already discussed.³⁹ But I will argue that hearing something that an artist is not aware of having said is not necessarily a problem; meaning can be reaped whether or not an author is aware of having planted the seed. Cues and their connotations are as important, but in these cases it is not the motive of the artist so much as the listener/critic's cultural awareness that flushes out connections and informs the interpretation. Martin Norderm makes a helpful related distinction in discussing "clear-cut influences, likely influences and coincidental but still noteworthy similarities" in films' interactions with the other arts.⁴⁰ As with the arts generally, so too it is with music; the point is