

pointed out how program music can “by defining its subject draw new and undreamed of advantages from the approximation of certain ideas, the affinity of certain figures, the separation or combination, juxtaposition or fusion of certain poetic images and perorations.”² Liszt’s description, allowing for certain circumstantial adaptations or transpositions, really applies to all music. When music appears in films, and after we have adjusted the way in which we attend to it, the advantages become very apparent.

It is now time to set forth some practical applications of the ideas we have been discussing. How can we deal with an intellectual and overtone montage based on the principles of musical counterpoint, always remembering that collisions and intertwinings are fueled and informed by broader programmatic contexts? What typology, or classification of uses, can we establish to help navigate through different montage equations?

The first question to arise is that of audience. Who apprehends the montage synthesis, plots contrapuntal relationships, sets or receives the programmatic setting? Who is watching, hearing, interpreting, even misreading? Janet Staiger, drawing on literary models, identifies a number of possible reading positions that relate to texts in general. In addition to plotting the positions of these readers along a continuum of communication, however, Staiger emphasizes the *quality* of that reading. Ideal, coherent, competent readers, even misreaders are all important in helping us understand a range of relationships between text and audience. (I will say something about authorship and reception in my discussions of intention and phenomenology.)

Staiger emphasizes the conventional nature of these definitions and of the implied readings behind them. An ideal reader, as defined by the likes of Johnson, Dryden, Coleridge, and Frye, is a useful conceit, a construct addressing how the theorist feels we should interact with a text. Staiger points out the implication behind the concept, which is that there are ideal *readings*, interpretations of and responses to a text that imply a kind of rationality and order not necessarily in critical fashion now. Similarly, coherent readers suggest that the text and response are, if not absolute, then at least containable, and subject to substantial agreements on meaning and implied action. Competence steps down a bit from amiable coherence, but in implying incompe-