

pretive spectrum, where environments of intention and reception, author and audience, order and accident, are all acknowledged. Once again, Janet Staiger provides a helpful discussion of these receptive and interpretive settings. In her book *Interpreting Films*, Staiger enumerates the function and interrelationship of text, reader, and context-activated theories as applicable to films in general. What did the author intend in her creation of a text? What does the work contain that may not have been intended, but which nevertheless exists and must be accounted for? What is the experience of the person receiving the work, with all of his insights and blind spots? What are the contexts of history and society, which preexist and exceed the efforts of textual participants, and which form the ground upon which textual exchanges take place?<sup>5</sup> The structure of this chapter traces a similar trajectory, with adjustments made for musical conditions. Each of these factors inflect the musico-visual equation and will be investigated here.<sup>6</sup>

Here, it is hoped, are some clear categories with which we can proceed. In this last section of the book I will apply these general tools and sensibilities to specific contexts, and to specific texts. Here we will consider interpretation as it relates to creative intent and creative reception, not to mention unwitting creation and viewing. I will discuss the place of indeterminacy, and suggest how and when interpretation should give way to a kind of neoformalist explication.

This chapter summarizes and expands upon what I feel to be the most pertinent interpretive issues and settings relating to classical music in film. For the sake of clarity, I will include brief examples of film-music equations that illustrate those issues, though the illustrations are not intended to be exhaustive. As in my first chapter, when I surveyed a wide array of critical responses to this musical usage (pugilistic prescription, textual emphasis and neoformalism, historical description and aggressive interpretation, and finally a proving and holding of the most useful of all these alternatives), the scope here is broad; it is hoped that my survey, and even the small readings attached, will provide some tools that will facilitate others in the more detailed explorations that might follow.