

els of language. One of these allows somewhat for authorial intent, but it still preexists and exceeds anything an author can consciously intend. The second language level, emerging out of vast history and histories, proliferates at the level of reception, and beyond anything the receiver can comprehend.⁸⁸

In the field of musical semiotics, Gino Stefani proposes what he calls a “Model of Musical Competence.” This model proposes five codes by which music is experienced, and by which musical experience is comprehended. General codes, pertaining to all experience; social practice, institutions and interactions within particular societies; musical techniques, theories and techniques specific to musical practice; style, connected with periods, genres, composers; and opus, the individual work or performance; all interact in complex ways. The complexities increase with the model providing for general and specialized musical competencies, for popular and highbrow practice and reception. The issues informing musical experience change drastically according to the experiences and motivations of those participating in that experience.⁸⁹

The result of all these interactions cannot be predicted exactly, but in that potentially frustrating fact lies the validity of it all. When film music is used and heard and processed, multiplications result.

In conclusion, and contrary to conventional parallel doctrines, film music resonates, and in its resonance its “appropriateness” is multiplied. Ralph Vaughan Williams:

You must not be horrified, if you find that a passage which you intended to portray the villain’s mad revenge has been used by the musical director to illustrate the cats being driven out of the dairy. The truth is, that within limits, any music can be made to fit any situation.⁹⁰

Around the same time as Vaughan Williams’s statement, Deems Taylor wrote the following of Walt Disney’s *Fantasia*, on which Taylor collaborated:

The interpretations of the music in *Fantasia* are not the ordinarily accepted ones. The divergence from tradition is deliberate. Music is the most fluid of all the arts; and like any fluid, music, even program music, assumes the shape of its container. Granted that