

ble of two alternatives—the other being parallelism—open to filmmakers. But as Eisenstein’s overtone ideas suggested, oppositions are not always completely authoritative, nor are the dominants that are opposed always easy (or necessary) to invalidate. Beyond that, and even more importantly, between and beyond the thin lines of opposition and genuflection lies a whole world not taken into account. It is in this in-between place that we find the difference between “counterpoint” as used, and as it would be used if applied to its logical, musical end.

#### MUSICAL MEANING AND CONTRAPUNTAL MONTAGE

To summarize, as montage theory overprivileged intellectual montage, so film/sound discourse overprivileged the oppositional implications of contrapuntal relations. In doing so it has sold short the complexity of music’s relation to image, and to the play of meaning. Complicating formal flowings, *and their conceptual ramifications*, have generally been left out of the equation.

As demonstrated by the illustrations of formal counterpoint in film, when there is a *cinematic* transposition of *musical* counterpoint, it does not necessarily take place at the level of meaning. As demonstrated in our discussion of dissonant harmony in film, when sound (intellectual) montage is taking place, there is no strictly formal “rules of music” counterpoint, because formal, musical counterpoint does not collide. Finally, and paradoxically, when this figurative or conceptual counterpoint does take place, the resulting significations exceed standard, for-or-against notions of dialectical intellectual montage. In fact those significations flow and intertwine with practically contrapuntal complexity. No wonder that the “in-between place” I referred to above can be confusing.

Here are some reasons for the confusion, and some ways out. Pudovkin maintained that music should never just accompany the picture, but that it should retain its own line. He gives as an example the riot sequence in his 1933 film, *Deserter*, where Yuri Shaporin’s music avoids slavish blow-by-blow illustration, instead maintaining a triumphant tone suggestive of the will to resist that eventually leads to the workers’ victory.<sup>60</sup>