

touches upon the common feeling that the material realities of this visual medium, together with the narrative preferences of filmmakers (and audiences), marginalize music.

His solution does not account for the possibility that these realities and preferences might be valid. Piqued by music's traditional subordination, Madison goes on to suggest that film's greatest service to music could and should be to reinscribe the materiality of music, the facts of its production and enjoyment, in the viewer's consciousness. Films should at least partly be about the making of music. "Film techniques can, at their best, recapture what may be called the social dimension, recalling and revivifying the personality of a great musician or quickening the sense of occasion, whether of a chamber recital, an opera, or a grandiose festival."¹

This is essentially a musical version of André Bazin's discussion of photographic ontology, and valuable as far as it goes.² But from Madison's music-first position there is no awareness of or concern for whether film might not have its own ontology, its own ways of expressiveness, its own artful destiny. What Madison suggests, a half-century after film culture started to reject the notion, is a validation of film through validation of the non-filmic.³

The UNESCO catalog concentrates on filmed musical performances, a few documentaries, and the odd low-budget narrative made for educational purposes. The only feature films listed as using music educationally are rare exceptions to the usual philistine run of things.⁴ For the rest, according to this account, film dishonors music.

This is the situation, then, or at least the face of it. Such discounting has been fairly typical. "Film music can do a great many things but something it apparently cannot do is overcome its own rather dubious reputation. Most musical intellectuals regard film scoring as a medium of slick, conventional, cliché-ridden composition. . . ."⁵

Naturally the film music community took issue with this view, and it took action as well. We have seen that one legitimating strategy was for film composers, after a certain point in time, to avoid precomposed cues, especially if they were classical. But if borrowing was rejected for the subordination and the inferiority