

have not always been so polar. R. O. Morris speaks of rhythmic independence and tonal fluidity in sixteenth-century harmonic practice. To illustrate he uses the metaphor of several people, each standing for a melodic line, walking abreast; pace and distance may vary, but they are still out together. Wilfrid Mellers summarizes.

Concord is the basis of 16th century harmony, discord is a momentary disturbance before the concord's repose; we can never consider any discord in isolation but only in relation to the context which it appears in, for it is not a self-contained entity but part of the progressive evolution of a number of equally important lines.⁴⁶

Musical counterpoint does not oppose without coming together. Fugue is the superlatively contrapuntal musical form, in which an idea is followed by a counter-idea, the subject by counter-subjects. This terminology is most montagelike, and indeed classic montage principles would seem to be inscribed within fugal structure, at least as stated here.⁴⁷ But there are alternative views. And counterpoint in its traditional tonal setting is full of consonance.⁴⁸ Statements are followed by elaborations, but musical themes are returned to again and again, as without them the structure breaks down. Interestingly the tonal, affirmative parts of counterpoint are part of film, and classical film theory as well. We just do not hear as much about them. Eisenstein, writing well after the Statement, expressed his admiration for the "sound and sight consonance" in Disney's "wonderful" *Snow White*.⁴⁹ In addition to montage opposition, as well as the non-synchronization of sound and image, Eisenstein would later find substantial spaces for concord, and even parallelism.⁵⁰

Given some of Eisenstein's earlier polemical excesses, it seems surprising to hear him praise musical equivalencies. Equivalency and textual unity are not only or always repressive measures, however, and in fact the unity that informs the present study draws on the almost Blakeian transcendence of later Eisenstein. His many disappointments leaving him not just battered, but extremely philosophical, he seems to come in the end to a surprising and simple conclusion. No matter how far afield one's points of reference, everything is, in the end, connected.

Music, especially contrapuntal music, is not really reducible to