

number of diverse film-musical settings, without priority or hierarchy.

The work of film music scholar Royal Brown is helpful for similar reasons. Brown's chapter in Gary Edgerton's book on film and the arts is one of the only works to consider at any length the specific relations between film and classical music.<sup>51</sup> While he quickly turns his attention from classical music to the classical film score, it is finally his open attitude, his willingness to wander into seemingly unrelated but ultimately enlightening areas that is most of value to the present study. By avoiding hasty judgment and undue delimitation Brown is able to more clearly place the music he hears, regardless of its source or substance.<sup>52</sup> In his book *Overtones and Undertones: Reading Film Music* (1994), Brown expands upon this idea, advocating and modeling an active engagement with film music. We should not only listen to and think about the music on its own textual terms, but we should do as Joseph Kerman suggested, making clear the links between the music and its social and material bases, connecting artistic expression to industrial production, and to our own reception and use.

This clearly takes us beyond neoformalism, beyond the new-critical, closely textual strategies that Lewis, Bordwell, and Sontag have described for us. If their explications, their principled noninterpretations serve to counter the stubborn rejections that had prevailed on this film-musical subject, they still fall short of exhausting its possibilities. The question of connection, of returning audiovisual combinations to some kind of praxis likewise takes us beyond the open-minded and evenhanded work of these just cited film music scholars. Their studies are expansive in attitude, but they are also effectively delimited. As a result they do not take on some of the challenges unique to source music, nor do they consider some of the questions essential to its understanding. How, then, do we effectively map this largely uncharted territory? Ultimately no methodology is adequate to the present proliferation of film and film-musical activity or accounts for every individual instance. Given contemporary complications, I venture to say that it is in a systematic survey of approaches, in a balanced and measured utilization of all the best