

In this light the traditional formulations described by film music advocates in this section become limiting. Not only is music expressive all the way across the sound track, so too can image express regardless of its accompanying music's temporal or compositional origins. With the possibilities, and realities too, of Gorbman's mutual implication, it is clearly not necessary to so smother notions of music's affect, nor is it necessary to prescribe the music being used.

I do feel that Atkins's book is valuable for the way it hinted at other possibilities beyond the accepted film-musical norm. She is one of the first writers to call attention, in a serious and sometimes sympathetic way, to the possibilities of using source, or precomposed, music in films. This is a shift which, followed by a rush of other film-musical elaborations (to be discussed in the next section) opens up a place for the present work. Following Gorbman's terminological lead, I have expanded Atkins's definition of source music to include any piece—in this instance classical—composed previous to the film's production, and occurring somewhere across the cinematic soundscape (non-diegetic, diegetic, or metadiegetic). On that broad spectrum distinctions must—and will—be made between different articulations and variations. But now I wish simply to take Atkins's original focus on preexisting music, and through it demonstrate some of the many ways attention to this element of the *combinatoire* enhances and enriches the cinematic equation.

FINDING A PLACE FOR SOURCE MUSIC IN FILM

As we have seen, much writing on film music, and on source music in film, simply states what the writer prefers and then condemns that which departs from it. Beneath this tendency lie whole histories of evaluative criticism, of advocacy and taste-making and interpretive virtuosity, of eccentricity and mediocrity, of the buying and selling that always underpins popular critical discourse. In response there have also been waves of opposition and reaction, new methodologies and new criticisms, more measured and scholarly approaches to texts and to their interpretation, or explication. These also may have had their own