

All of this dramatically contradicts the received imperatives of film music: unheard melodies, subliminal heightening, smooth integration, cinematic leitmotif. For the artist/composer, Brecht's ideas demanded that confrontation replace hypnotic tale spinning. The confrontation was to be ideological as well, meaning that for both artist and viewer, passivity was to give way to activity and action.<sup>12</sup>

Brecht and Weill's ideas, as well as the works in which they applied them, caused a revolution in the theater and were felt generally in the arts. Their similarities to the general aims of Soviet cinema are especially striking. In either instance, formal details were to stand out, and all to progressive ends. Music, of course, was one of these details.

Hostile film music critics were responding to the Hollywood romanticism that rejected and then obscured these modernist possibilities. Likewise Brecht and the Soviet filmmaker/theorists were reacting to integrated illusionistic traditions in their own media, and in their own time.<sup>13</sup> Before elaborating on their reactions I will take a brief look at the classical cinematic integrations that the Soviet version of Brechtian modernism opposed. Its musical manifestations are especially telling, and will be returned to when I discuss the actual interpretation of classical music in film.

#### PARALLELISM

Brecht suggested that modern integration of the arts was a form of hypnotic, intoxicating witchcraft. The following are some of the recipes for spells cast by film music. Irene Atkins suggests that the key film-musical questions are as follows. "Why is the . . . music necessary to the scene?" or, if the music is not really necessary, 'Does its inclusion still add something dramatically and emotionally?'"<sup>14</sup> Atkins's supposition is that music will or should "add somehow dramatically and emotionally." The implication is that adding means uniting, eliminating any rogue elements that might unduly distract from or open up the film.<sup>15</sup> These ideas are emblematic of musical parallelism, of polite and obedient musical accompaniment of visual stimuli. Modernism