

tence as its opposite it still affirms the existence of preferable readings. Misreading, which suggests plain error in an ideal setting, becomes much richer and more interesting in a postdeconstructive world.³

All of these positions suggest rich possibilities and deserve close attention. With regard to the present work, however, especially as it seeks to establish the terms of a largely new discussion, let it be clear that this is not a study of reception theory, and that I do not wish to establish the effects of classical music use in film on any particular class or community of spectators. The readings, which are set forth to suggest something of the range of possibility in both the use and understanding of this music, are my own. I do not claim any absolute authority for my responses, though they are hard-thought and aspire to a kind of coherence and all that it implies. At the same time I am open to the implications of slippage and the interest of misreading (see the brief discussion on “bracketing” in my phenomenology section). Though I intend no howling inaccuracies, they may well appear, doubtless illustrating certain helpful points, and requiring no apology. Regardless, it should be noted that I am the audience, and the site of an experiment on the points that I have posited. My work on this subject should justify and substantiate certain conclusions, while my shortcomings should provide helpful cautions in their own right.

Now, then, how should I proceed with this self-experiment? We have seen that one standard set of film music categories, that of parallelism and counterpoint (as traditionally defined), is not really adequate to the complexities of film music, especially when we consider programs incident to classical forms. Neither are traditional distinctions between diegetic and nondiegetic sound up to the elusive reality of much practice.

Ken Russell's 1968 “biopic” about Frederic Delius, *Song of Summer*, demonstrates some of the complexities of film-musical voice, as well as some of the difficulties, and perhaps irrelevancies of the diegetic/nondiegetic split. Young Mr. Fenby, the character through whom we witness the story, has just arrived in France to help the crippled Delius, and is introduced by Mrs. Delius to the household. “This is the music room, where Delius has written all his finest music.” Music, a composition by Delius,