

If this is true then prescription and proscription might give way to observation and explication, with conditions not so much condemned or defended, as explained and understood. This shift allows us to adapt our way out of ossified attitudes toward, among other things, musical quotation in film.

Thus we would see that adjunctive, even subservient music has a valid history and a viable place.

Film music takes second place to the story, the cast, the visuals of the medium, but that need not bother us. Bach's music was secondary to the celebration of the Holy Mass, Mozart's to the Court social functions and Rossini's to the splendour of the stage and the singing. Great music can still emerge in competition with other forms of artistic expression; film music can do just this.²

Here are both apology and defiance, but while straining to justify film music, Huntley also finds honorable precedent for extramusical dependence.

We have seen how the use of classical music in film creates a musicological tension. In most tonal classical music, formal architecture requires the playing of the complete work, as each part is inextricably bound up with the rest.³ Considering this architecture, fragmentation means ruination, and so later film music practice (where musical cuts are taken for granted) is musically ruinous.

For the political avant-garde, however, not to mention musical archeologists, ruins are also instructive, and a true reflection of some historical/theoretical reality. To confound musicological expectations is potentially a way to uncover apparatuses. To disturb the integrity of a composition is also to upset the security of its exalted status. It is possible that when mystique is removed, knowledge follows, perhaps even another, broader exaltation.

Film music's gleeful disregard for preexisting texts has understandably caused alarm, but that is not the only possible response. "If you happen to have a scenic moving in one atmosphere lasting about six minutes and you choose a [musical] selection which only lasts five minutes do not hesitate in cutting the weakest parts of your scenic picture to suit the length of the music. . . ."⁴ Rapée's guides were lightning rods of musical opprobrium, but as this quotation points out, his scissors could cut