

both ways. Perhaps on the one hand he is cavalier, but on the other? Adaptability? Praxis? Music as really experienced?

What has always been required of film composers is flexibility. The same might be enjoined by the film music listener, especially if he or she leans to the music side of the equation. Leslie Perkoff wrote the following in 1937.

Music in its most profound use in the cinema must be in its role as an integral part of the cinematic scheme, in creating atmosphere and in developing emotional content. The success of this depends chiefly on the composer's willingness and initiative to throw overboard many of his orthodox methods of composition in the same way that the novelist-turned-scenarist might have to give up lengthy polemics and descriptive embellishments for the economic tempo of film.⁵

Even the *New Grove Dictionary* makes some allowance for a more flexible approach. Christopher Palmer notes that André Previn left Tchaikovsky's music practically unaltered in Ken Russell's *The Music Lovers* (1970). While this has always been the preferred course, Palmer also refers positively to Dmitri Tiomkin's freely altered and adapted score for the Russian film *Tchaikovsky* (1971). "Because of the kinship between [Tiomkin's] own musical language and Tchaikovsky's there is little stylistic disparity, and most of the paraphrases are appropriate for their dramatic contexts."⁶

Once again, I am not rejecting isolationist musical critiques of film music. But when Hans Keller allows that there is "definite if limited scope for the filming of unfilmic music," he is speaking as a film sympathizer whose allegiance is finally musical.⁷ For the musician fidelity, and not collaboration, has been the only admissible treatment.⁸

Thus it is that Keller feels, for instance, that Carol Reed's *The Man Between* (1953)

misuses an excellent recording . . . of a Salome . . . excerpt . . . for the purpose of prolonging the most vulgar kind of dramatic tension: the spectator is invited, *not to listen to the music*, but to be titillated by this dramatic suspension and to wait impatiently for the dramatic solution.⁹

But the fact is that the spectator does not accept the invitation so that he or she can merely to listen to the music. The spectator