simple montage equations. It is not only that excessive correspondence between image and music ignores "undertones of meaning"; the same is true when we excessively assume, in "counterpoint," uncorrespondence.[51] "Too often homology spells tautology, and contrast contradiction."[52]

The Twentieth/Twenty-first-Century Program

Edward Said:

> the study of music can be more, and not less, interesting if we situate music as taking place, so to speak, in a social and cultural setting. Another way of putting this is to say that the roles played by music in Western society are extraordinarily varied, and far exceed the antiseptic, cloistered, academic, professional aloofness it seems to have been accorded.[53]

The program analogy I have urged is linked to my models of multivalent meaning and to the idea that greater inclusiveness will illuminate our film-musical experience. In fact, the idea applies to culture and criticism in general; instead of Liszt's "correct interpretation" we have simultaneity and multiplicity, referentiality, recontextualization, and recognition.

Classical music in film takes the tonality of the post-Romantic film score—an effaced apparatus within an ideologically repressive apparatus—and disturbs it, jolts and awakens us by bringing in the modernisms and postmodernisms of the twentieth and twenty-first century. All this happens not in the music itself, but in its context, where it appears, and what we make of that appearance. The result is a kind of movie version of Stravinskian pastiche, which lies in between the dead end of atonality (Schoenberg as defended by Adorno), and the disavowal of a Hollywood business-as-usual attitude. The possibility is of simultaneous challenge, social engagement, and beauty.[54]

Poetic power comes from incongruity, the most pregnant juxtapositions sometimes being the least expected ones. Consider Stravinsky's quotation of Pergolesi in *Pulcinella*, the stringless setting of the Latin text in the *Symphony of Psalms*.[55] Through quotation and recontextualization composers, continents, whole