one-to-one correspondence between sound and image is not interesting.[43]

This is a recurring refrain in the early discussion of sound, and of music in film. Paul Rotha held that

> the old idea that music must fulfill the function of an undercurrent to the picture, just quiet enough to prevent distraction from the screen, being faded down when the commentator speaks, and faded up again when he has finished, this is as antiquated as the type of film for which it is still used. Modern music for sound film must be an integral part of the sound script, must on occasions be allowed to dominate the picture.[44]

Here is an important elaboration. If counterpoint is found in the asynchronous, then true cinematic counterpoint would require a radical reformulation of film elements, in which the image's traditional primacy would give way to a freer alternation of elements. This is very similar to Brecht's prescription, and it provides a way out of the effaced integration of formal elements he decried in the opera. Changing the setting from opera, cinematic counterpoint could be achieved when visual and aural lines, cinematic melodies, if you will, alternated in their predominance.

Is this an update of the previously cited Soviet oppositions, aural collisions to result in bourgeois debunkings and revolutionary conceptual syntheses? French film composer Maurice Jaubert wrote the following in 1936:

> We want music to give greater depth to our impressions of the visuals. We do not want it to explain the visuals, but to add to them *by differing from them*. In other words, it should not be *expressive*, in the sense of adding its quota to the sentiments expressed by the actors or the director, but *decorative* in the sense of adding its own design to that proper to the screen.[45]

Jaubert's mathematical metaphor is provocatively mixed. *Difference* is attained by *adding*, and deepening. Again we can see that this is film counterpoint, but without particular opposition. Music "differs" from the image without anything so drastic or concrete as the slaughter of cattle. The innovation is that, through nonsynchronization, a greater equality of cinematic elements is introduced as traditional picture/sound hierarchies are elimi-