

another, that they are a throwback to the clichés of silent theater music, with ‘tried-and-true’ classics from ‘the old masters.’³⁹

Using records is not creative, presumably, because no one created any new music, and therefore they were not paid, and they were not enhanced in reputation, and neither was the film medium itself.⁴⁰ I will hope to show through this study that, beyond a not insignificant concern for the livelihood and reputation of film composers, these sentiments are simply not true.

Atkins’s book is designed “to show the way in which source music can enhance the dramatic elements in a film.”⁴¹ For her, “source music” is that which “is audible to the characters of the film” regardless of its point of emanation.⁴² It is almost always precomposed, prerecorded music. For Atkins, “enhance” implies an evaluative model evident throughout the book, and throughout the work of other writers quoted in this section. There is recurring consideration of music that works and music that doesn’t, “working” meaning to reinforce meaning and unify disparate cinematic elements.

It is out of notions like these that many of the central questions of my own study emerge, as well as many of its main points of departure. Though one can argue about more or less successful music, my contention is that all music enhances, if we take enhance to mean that it inflects and affects, whether for unity or multiplicity. If unity of meaning has been invoked for the sake of better and more profitable films, then an opening up of meaning and of the sources from which meaning derives can expand our ideas about, and our experiences with, both quality and profit.

This opening up also relates to Atkins’s use of the term “source music.” Actual instances of musical elaboration far exceed the constraints of audible emanations, or even the standard splits between diegetic (audible to the characters of the film) and nondiegetic (audible to the audience but not to the characters) sound.⁴³ Claudia Gorbman points out the frequent presence of “metadiegetic” film music, which straddles the inner and outer narrative spaces that are so often characterized as being strictly separated. For her film music maintains a complex and shifting relationship of “mutual implication” with the image track, the permutations of which result in a rich and constantly negotiated “*combinatoire* of expression.”⁴⁴