

cal source music. We began with the defensive dismissals of film-musical spokesmen and practitioners and suggested that their totalizing responses to source music were both understandable and inadequate. We spoke of the disadvantages of hasty interpretation, and found value in stopping short of definitive judgments. Notwithstanding all this, it is interpretation that closes the circle and brings source music fully in touch with its most important contexts.

That context is personal, which is to say that it resides in the individual spectator, or in a community of individuals. Having considered the insights and advantages of textual criticism, having allowed for auteurist intent and the influences of industry and culture, we finally return to the reader, and to how he makes use of or finds benefit from what he is reading. The use and benefit comes from these multiple approaches, and from the more measured interpretation and application they allow. We will grant that interpretations can be dangerous. David Bordwell for one has demonstrated how frequently excessive and even silly the interpretive impulse can be. But what is possible is not necessarily inevitable;⁵⁴ I advocate the seeking and weighing of numerous possible answers, and I feel that multiple interpretations, presented as options for understanding, can be extremely useful. They show us how rich and multivalent a work can be, and give us, and others, multiple points of access and use.⁵⁵ These multiple points can also encourage a reader or viewer who may have been cowed by absolute interpretations or daunted by the indeterminacies of formalist analysis, to join in, finding a place and a voice. In addition to letting art be, it can also be desirable to join, as a reader or viewer, in the art-making process.⁵⁶

In addressing these multiplicities, French sound theorist Michel Chion provides a final inspiration for this work. In his 1985 work *Le Son au Cinéma*, Chion suggests, as in the possibilities of the metadiegetic category, a way out of the parallel/perpendicular impasse that has bedeviled film music.⁵⁷ A third category, “anempathetic” music, allows us to do more than simply support and oppose, but rather to see, and hear, how music shifts and confounds in the ways it relates to meaning.⁵⁸

In his 1994 book, *Audio-Vision*, Chion goes beyond the films themselves to make a similar distinction between *critical ap-*