

For all the errors incident to traveling in unfamiliar critical territory, it is just this venturing forth, this kind of transgression that provides the solution to the exclusivities and irrelevancies feared by Joseph Kerman. Said continues:

The transgressive element in music is its nomadic ability to attach itself to, and become a part of, social formations, to vary its articulations and rhetoric depending on the occasion as well as the audience, plus the power and the gender situations in which it takes place.¹³

In other words, music is multivalent, emerging from numbers of contexts and susceptible to numerous recontextualizations, though social/musical custom may blind us to the fact.

If this is the case, a challenge still presents itself. Where do we find these instructive transgressions? How do we connect music to social formations, or rather, how do we draw out the connections that are already in place but which tend to remain effaced? Said refers to a practice transgressive enough to trouble most every constituency along the musical continuum. "*References and allusions*, negative and positive, create the context of musical presentation and representation."¹⁴ This of course relates to the institution of quotation, musical and otherwise, the status of which has already been discussed at length.

Musicology may not yet be fully attuned, but for their part films are already built on references and allusions, both textual and intertextual, as much study in recent years has demonstrated. This being so, it seems especially useful to investigate serious music through film, and as it is appropriated in film. Here is where transgression, or border crossing and fruitful cross-pollination, can take place. Here is where references and allusions are more customary, can be made more explicitly, and where associations and affects can perhaps be seen in greater relief.

By applying methodologies from a popular discourse to a culture (or to the products therefrom) that has tended not to be popular, we will uncover some of the contextual and ideological roots of classical music. We will also discover some of its unsuspected expressive possibilities, as revealed through the wide and sometimes surprising range of its uses in the narrative film. I hope that these explorations will reveal how this music, combined with the