

Grantable, and granted. But consider Robin Wood's—note, a *film* critic—insightful description of Stravinsky's *L'Histoire du Soldat*.

Stravinsky uses the tango, the waltz, the march and ragtime, subjecting them to processes of extreme contrapuntal ingenuity and juxtaposing them without any hint of condescension and not at all in the spirit of parody; if he reduces these forms to basic clichés, it is not to mock the clichés but to validate them by investing them with his own intellectual and physical vitality.¹⁶

There is undoubtedly a great deal that is superficial and substandard in the age of sampling and generally rampant intertextuality. But surely it is evident, even amidst such proliferation, or even because of it, that Stravinsky can no longer be considered an exception that proves the rule. Eclecticism need not be rootless, and pastiche, or even parody, can both emerge out of and generate vitality.

In the same way Hollywood composition, and film scoring generally, are not just matters of filming unfilmic music, nor of the adaptation or utilization of substandard compositions. In terms of music in film it is transposition that is required; film and music are two different arts, their terminologies and fundamental principles distinct—counterpoint analogies notwithstanding. What applies to music in isolation is not necessarily the case when it occurs in film.

Ernest Newman describes the challenge.

In a symphony or a fugue you have to consider nothing but the nature of absolute music; in the drama, you have to worry about no problems except those that lie in the nature of the drama. But as soon as you begin to work in a form that is a blend of the two, each of them wants to pull the other along its own road, and a compromise has to be arrived at.¹⁷

For an isolationist the problem is insurmountable, but a little flexibility, at points of production or reception, can provide a solution.

We make allowances; we give up a little purely aesthetic pleasure in consideration of getting a great deal of another kind of pleasure—that of seeing a bigger picture of a more real life put on the