

tions, allows for more than just for and against. It allows for the things in montage construction that we only subconsciously apprehend, but which are still there.

The *central* stimulus . . . is attended always by a *whole complex* of secondary stimuli. . . . [In acoustics], along with the vibration of the basic dominant tone, comes a whole series of similar vibrations, which are called *overtones* and *undertones*. Their impacts against each other, their impacts with the basic tone . . . envelop [it] in a whole host of secondary vibrations. If in acoustics these collateral vibrations become merely ‘disturbing’ elements, these same vibrations in music . . . become one of the most significant means for affect. . . .<sup>55</sup>

Here Eisenstein allows for something insufficiently admitted in early montage theory, and some that comes later: unconscious process and affect, or feeling.<sup>56</sup> Unlike the first facile equations, the notion of a “dominant” montage synthesis, followed to its musical end, implies the presence of subdominants, even tonics—or that the dominant reading may not actually be in the home, or true key. And of course, as in modernist literature that subverts narrative, or modern music that eschews key signatures, chord progression, and tonality altogether, there is the possibility of some completely new landscape of signification, or unsignification.<sup>57</sup>

The significance of the overtone is that the parallels and perpendiculars of intellectual montage give way to far greater complexity and possibility. Though poles may be useful for definition, in actual communication and action we usually find ourselves in between extremes, even in a position to reconcile them.<sup>58</sup> Eisenstein says as much, quoting Lenin on the elements of Hegelian dialectics.

. . . an endless process of *revealing* new aspects, relationships, etc. . . . of *deepening* human perception of things, appearances, processes and so on, from appearance to essence and from the less profound to the more profound essence . . . from co-existence to causality and from one form of connection and interdependence to another deeper, more general . . . *return, so to say, to the old.*<sup>59</sup>

Avant-gardes imply and are associated with opposition, and post-Soviet sound theory has validated opposition as the prefera-