

tendentious roots and unacknowledged, even unconscious agendas. I will not take time here to set forth any kind of critical history, but I do wish to present a distillation of methods that emerge out of these numerous contending, incomplete impulses. I wish to briefly set forth, and then go on to make use of, some strategies that seem to be useful for the question at hand, and more useful than the kind of highly opinionated prescribing and proscribing that have dominated the discussion. Some of these strategies pertain directly to film music, while others come from different settings and require some transposition.

In setting forth these ideas I should emphasize their relation to my earlier comments about interdisciplinary scholarship. We will presently go on to explore new theoretical ground, but these first introductory notions will all be familiar to scholars of various literary or cinematic stripes. This relates to the present orientation, as well as to other discussions in this book.⁴⁵ Some of these scholars may even find the ideas to be overly familiar and of diminished usefulness in contemporary critical discussions. While open to the potential of this point, I will still stand by my warhorses, and for two simple reasons. The first of these is that the initiate's platitude is of great value to the disoriented neophyte, including perhaps the experienced musician. The other is that notwithstanding their familiarity, I remain satisfied that these pearls of received wisdom still contains much that is wise, and that even specialists need cardinal points for their ongoing navigations.

How can we begin a more useful, open-minded discussion about classical music in film? The boosters of the film music community might benefit from the following four ideas. First I suggest that the familiar demands and advocacies should give way to a kind of subordination, where the viewer/listener stops wrestling and simply tries to understand. C. S. Lewis's invaluable *Experiment in Criticism* (1961) calls for an alternative to the evaluative criticism we have already seen. Instead of critical prescription and the imposing of personal, sometimes ill-fitting sensibilities upon a work, Lewis recommends the enlargement of self through sincerely seeking to understand a text on its own terms. What is the nature of the book, or, if we might venture to adapt, the film? On what principles is it operating, and how