

canvas. If we can only get the larger human quality . . . by giving up a little of the aesthetic gratification that comes from perfect form—well, being reasonable creatures, there are times when we will cheerfully accept the situation and make the compromise.¹⁸

Newman's compromise seems easy enough with regard to specific instances of use and response, but its portent is greater than it may at first appear. Increased openness to the advantages of medium hybridization imperils hierarchies of film narration and film expression—story above all, with picture and dialogue responsible for clear communication, hierarchies of high and low, and the rigid borders of disciplinary decorum and medium specificity.

Adorno observes that after Beethoven music left the social realm and became completely aesthetic.¹⁹ This probably explains his defense of Schoenberg and a general tone of disappointment and isolationism.²⁰ But is that all there is? In response to Adorno we might offer Alan Merriam's oft-cited definition of ethnomusicology as "the study of music in culture."²¹ After Adorno's terminal judgments came folk, rock, and for classical music—Stravinsky, and film—a new kind of slippage, ambiguity, flexibility. To a degree, when classical music suddenly appears in a film, the bets are off. As Martin Marks suggests, "the primary material of film music, both for the audience and the researcher, is not a recording or a score, but the film itself."²²

Leonard Bernstein points out that "when . . . expectations are violated, you've got a variation. The violation is the variation."²³ Variation is essential to music, and if recontextualization in one sense is vulgar, in another it is fundamentally musical, a variation that can be, even should be, invigorating. Music, in ambiguous settings, might just become poetry. "All musical transformations lead to metaphorical results."²⁴ Or, if not always poetry—some appropriations *are* vulgar or inept—then certainly sociology, and history, and even humanity.

This fact has not always been acknowledged in film music discourse. Kurt London calls "the strong combination of picture with sound . . . a revolutionary novelty both in musical theory and in sound technique."²⁵ This is simply not true. There is not enough of the broad view in film music criticism, and much of it