

five points of Gino Stefani's "Model of Musical Competence" likewise allows for numerous permutations and, given the diversity of potential participants, quite vast and exciting possibility.<sup>38</sup> So it is with conventional montage geometries. Bordwell notes that the musical analogy was first used in a simple attempt to justify the medium, and then that Eisenstein's concept of the principle became decidedly, and often problematically, "roomy."<sup>39</sup> He points out the very distinct and ultimately incompatible ways that the analogy has been used.<sup>40</sup>

These things are all true. Musical analogies are inexact, but much of their power comes from the gaps and spaces; classical music in film explores these same infinities. Its presence and function is analogous to phenomenology, to cubist montage, to the multiple ways that multiple people deal with multiple works.

#### THE FIGURATIVE IMPLICATIONS OF *MUSICAL* COUNTERPOINT

One motivation for my revising of the counterpoint analogy is that I feel that much of prevailing film discourse continues to reflect the preinterpreted juxtapositions of classic intellectual montage, and the insufficiently nuanced oppositions of early montage theory. Range of reference is limited, as are the conclusions drawn. The result is that distortion, a lack of understanding, even of civility are still evident in theoretical discussions and uses of counterpoint.

Mary Ann Doane has stressed the importance of synchronous sound as a means by which classical film staves off [the] threat [of opening up the image to its multiple meanings]; in routine production procedure, the editor 'marries' the sound track to the image track in order to domesticate sound's potentially disruptive effects.<sup>41</sup>

Doane and Flinn use loaded words to effectively describe the frequent domestication of sound in film. But by assuming oppressions in marrying and domesticity, not to mention film sound, they are dramatically underestimating the real complexity and possible progressiveness of these contexts.<sup>42</sup>