

At best, some people are content with an additive model, according to which witnessing an audiovisual spectacle basically consists of seeing images plus hearing sounds.³⁰

Not only can music in film be much more, it usually already is. “The juxtaposition of the musical continuity with the spatial discontinuity of the editing creates a kind of extranarrative counterpoint that remains one of the largely untapped possibilities of the cinematic art.”³¹

The terms “multivalent” and “indeterminate” appropriately suggest how tenuous and subjective musical connections and meanings can be. Classical intellectual montage posits oppositions and proclaims equivalencies—strutting peacocks and Alexander Kerensky, strumming balalaikas, and noodling Mensheviks—all of which result in social and cinematic syntheses. Alternatively, multivalent montage produces as many questions as answers. Where classical montage takes material fragmentation—the film material itself, as well as the social constructs it is rendering—and unites it in a new way, multivalent montage retains its cubist aspect, the differing and sometimes distorted perspectives characteristic of modernism and of modern life. It suggests possibilities of approaching a text, each of which will bring the viewer to a slightly, or even vastly different, place.³²

Umberto Eco notes that some works are so packed that they are “open to a continuous generation of internal relations which the consumer must uncover and select in the act of perceiving the totality of incoming stimuli.”³³ We find in most things not a single pattern, but a bunch of complex relations. As with packed works, so much more with packed traditions; David Bordwell has questioned the use of the musical analogy, but finally finds value in its very partialness, its inadequacy: it is not that it is, but that it is *like*.

Kracauer continues:

Precisely by disregarding the images on the screen, the old pianist caused them to yield many a secret. Yet his unawareness of their presence did not preclude improbable parallels: once in a while his music conformed to the dramatic events with an accuracy which struck me all the more as miraculous since it was entirely unintended. . . . And these random coincidences, along with the stimu-