

interpretations, of various sorts and predicated on various traditions, that will situate that content more clearly. These interpretations are intended for other lay listeners with similar backgrounds, and to musicians who don't yet share them.

The background to which I refer is characterized by Edward Said in his book *Musical Elaborations* (1991). In this work Said applies literary/cultural tools to music, observing that music has not applied valuable advances from these fields (such as the work of theorists like Raymond Williams, Roland Barthes, Michel Foucault, Stuart Hall, Jacques Derrida, and Frederick Jameson), and that it has harmed itself in not so doing. Said observes that when even hermetics like James Joyce and Stéphane Mallarmé are being read ideologically or psychoanalytically, music can and should receive similar scrutiny.⁷

But there are difficulties attached to this kind of border crossing. Before continuing with the main body of this study, I wish briefly to address some of the challenges and benefits of interdisciplinary study, especially in the areas of film and music.

The London *Sunday Times* had the following to say about film music. "At its best, the big idea [about film music] is not simply to get the music to sell the movie, and vice versa, but to use the power of one to enhance, and make explicit, the mood of the other."⁸ Again, in reference to the British Broadcasting Corporation (BBC) 1994 television production of Charles Dickens's *Martin Chuzzlewit*: "If there was music, it was perfect, because I can't remember hearing any."⁹ These comments, respectively introductory and slightly facetious as they are, suggest a number of intriguing things about the status and function of film music in general popular discourse.

The Culture section of the *Times* proclaims reasonably expert correspondents and assumes a broadly informed readership. In view of this it is interesting to note how a fairly obvious, banal insight—that music enhances mood in film—should be seen by the author as something fresh, or that he should present it as such to his readers. Whether the lack lies with the writer, his grasp of reader background, in the experience of the readers themselves, or in some combination of the three, something is suggested here. Despite its long participation in the making and inflecting of meaning in movies, music remains in many ways and in many