

instances an unconsidered, un-understood, unsung component of the cinematic equation. That this is so is at least partly due to the persistence of an ancient film-musical platitude, which abides despite a good deal of theorizing and practicing suggestive of other possibilities.

The second quote from the *Times* reflects the platitude, briefly touched upon in my introduction, that in film music must be subordinate to the image and to the narrative impulse, that music's role is to meekly reinforce these more important players, and to not call attention to itself as it does so.¹⁰ That this has been, and continues generally to be the case is not disputed.¹¹ What is interesting is that the *Times* writers should take it so much for granted. That they do so leads us to a dilemma that motivates the present project, which seeks to overcome the dilemma even as it inevitably suffers from some of its effects.

It is not my desire to denigrate these writers, but rather to suggest through them a very pressing problem, a central challenge to writers in any cultural field. Critics of popular music and of television state painfully obvious, or patently incomplete, notions about film music. Their gaffes are not unique, nor are they signs of any special inadequacy. Given today's exponentially expanding repertoires of information and the staggering proliferation of writing in every discipline, the difficulties of merely keeping up have become very great, even in a single area of study. The challenge of currency in additional media is a very daunting one indeed.

I am aware of the possibilities and problems of poaching from enclosed disciplines. Said acknowledges these as well, but nevertheless expresses faith in the value and validity, even the necessity of this course. He does so through recourse to the concept of transgression, or of daring to venture where one does not belong.

In its most literal sense transgression means to cross over, but rather than simply leave it at that I want to insist that the notion does not necessarily imply some irrevocable action against law or divinity. Secular transgression chiefly involves moving from one domain to another, the testing and challenging of limits, the mixing and intermingling of heterogeneities, cutting across expectations, providing unforeseen pleasures, discoveries, experiences.¹²