

Again, the relevance of this course to film music study is obvious. Commentators would do well to stop objecting so much and just start observing. Even Eisler and Adorno suggest as much when they point out that strict universal criteria cannot be applied to uses of film music. Drawing on Hegel, they see potential harm in bringing “one’s own yardsticks and [applying] one’s personal intuition and ideas to the inquiry; it is only by omitting these that we are enabled to examine the subject matter as it is in and for itself.”

Having presented and established these clear, cautionary positions, we return to a selective survey of film-musical scholarship. In doing so we find that in the work of a number of more recent scholars the partisanship of the pioneering scholar/advocates is giving way to just this kind of an evenhanded approach. Claudia Gorbman’s groundbreaking 1987 study, *Unheard Melodies: Narrative Film Music*, takes important film music contexts—narratology and film music, the reasons music is used, its relationship to the spectator, the classical Hollywood model, and the Eisler/Adorno critique—and describes them, all in dispassionate detail, all the while resisting the urge to evaluate or to rate. In thus comparing preexisting models Gorbman also brings about an important expansion. The primordial division of film music between poles of parallelism and perpendicularity becomes, in Gorbman’s *combinatoire*, a much more open and interesting system. In terms of the object of study here this means that whatever the musical source of idea and affect, it deserves our attention.

In the same way Kathryn Kalinak’s 1992 book, *Settling the Score: Music and the Classical Hollywood Film*, also takes a more objective view of Hollywood scoring conventions. While detailing the way things have been, Kalinak implicitly suggests that what *has been* is not what *must be*. Although neither of these books deals primarily with source music, or classical source music, their scholarly openness does provide a context where this music can be and even must be observed, calmly and sympathetically. Also antecedent to this study is *Film Music I*, a collection published in 1989 and edited by Clifford McCarty. This excellent collection of essays helpfully extends its inquiries into a