

**“‘Pure Music’ and Contemporary film” -
How does using Pure music add to a film and audiences’ experience**

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Declaration of Originality

This dissertation is submitted by the undersigned to the Institute of Art Design & Technology, Dun Laoghaire in partial fulfilment of the examination for the BA (Honours) (programme name). It is entirely the author's own work except where noted and has not been submitted for an award from this or any other educational institution.

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Abstract

My thesis is based on the idea that using popular music in a compiled score, where the music was created outside the context of the film and then applied to appropriate scenes in said film, can be used effectively in aiding the narrative structure of the film. The potential of a song's context related in other cinematic universes while also its own context of being a stand alone piece of art and music, creates endless possibilities for aiding a narrative as mentioned previously.

By looking at the origins of the compiled music soundtrack throughout film we can begin to understand how contemporary directors began using pop and rock so effectively in conveying emotion, suggest connotations or themes, defining character and playing counter to the image and action.

In comparing films who have scenes that use the same song, we can see how the cultural context of said song, the repetition, the key and its genre influence how an audience feels while listening to that piece of music accompanied with the visuals of the film.

Key Words : Pure Music, Melomane, Nostalgia, Compiled Sountrack.

Table of Contents

| | | |
|-----------------------------------|---|---------------|
| Declaration of Originality | | II |
| Acknowledgements | | III |
| Abstract | | IV |
| Table of Contents | | V |
| List of figures | | VI |
| Introduction | | Pg. 1. |
| Chapter 1 | <i>Pioneers of pure music in film</i> | Pg. 4 |
| Chapter 2 | <i>How does pure music work for film</i> | Pg. 8 |
| | Nostalgia | Pg. 17 |
| Chapter 3 | <i>Contemporary Directors and the Compiled Soundtrack</i> | Pg. 21 |
| | Quentin Tarantino | Pg.22 |
| | Edgar Wright | Pg. 25 |
| Chapter 4 | <i>Application of Different songs</i> | Pg. 29 |
| Conculsion | | Pg. 35 |
| List of Works Cited | | Pg. 36 |

List of Figures

Fig1: Film Still, *Taxi Driver*, Dir. Martin Scorsese, (Bill / Phillip Productions, 1976) pg

Fig.2: Illustration, *Diagram of brain processes in reaction to stimuli*, pg

Fig.3: Film Still, *Pink Flamingo*, Dir. John Waters, (1972) , pg

Fig.4: Film Still, *The Girl Can't help it*, Dir. Frank Tashlin, (20th Century Fox,1956) pg.

Fig.5: Film Still, *Reservoir Dogs*, Dir. Quentin Tarantino , (Miramax Films, 1992) pg.

Introduction

The saying “A picture speaks a thousand words” is understood by most, but saying can also be applied to film music. Film music communicates that is not spoken. For me, when I listen to certain pieces of music, I immediately imagine a sequence that goes along with it. Specifically referring to “The Chain” by Fleetwood Mac (1977), I picture a pair on the run through fields in middle America. While no sequence like this has been used as of yet, “The Chain” has made an appearance in Marvel’s ‘*Guardians of The Galaxy Vol.2*’ (2017), along with countless other classic songs from the 1960s-1990s. This is probably the most contemporary example of curating a score of classics to accompany your films, but also not forgetting Edgar Wright’s “*Baby Driver*” (2017) which was released in the same year. Both films apply Ambi-Diegetic music flawlessly to help audiences understand their characters persons and motivations clearly an effectively.

Music that is diegetic can be heard by the universe of the film, while non-diegetic music is only heard by the audience. So ambi-diegetic music is played and heard for both the cinematic universe and audience, like when a character is listening to a CD or an iPod in the case of ‘*Baby Driver*’.

Amby- Diegetic music soundtracks allow an audience to feel engaged with the characters while also creating a nostalgic feel, without having to create a whole soundtrack from scratch. And when dealing with pastness and film, film tends to approach the past with selective and strategic remembering. Romanticising the past but forgetting the hardships that came with it. In context to both ‘*Baby Driver*’ and ‘*Guardians of the Galaxy*’, the protagonists in both films listen to the music of the soundtracks of the film as a way of dealing with their past and being nostalgic for those times.

Film music has the treatment of being highly considered when discussing the impact and success of a film, either economically or in engaging an audience. Scores can be looked at outside their cinematic context, we need to start evaluating scores in relation to narrative, editing, and genre not forgetting psychological, social, and ideological factors in the consumption and production of films. By looking at individual films and film-makers alike is how I will begin to evaluate why music popularised out-

side the context of the film score it's being applied to, generates the meaning they do within their application in specific scenes and usage.

In my first chapter, "*Pioneer's of Pure Music in Film*", I will begin with the historical context of the use of 'Pure music' in compiled soundtracks in the mid 20th century. Following that then in my chapter "*Why do these techniques work*" I will go onto explore the neuroscience and psychology of 'pure music' and it's effect on audiences when applied to visuals, narratives and how/why that can be applied effectively as a storytelling device. This also poses the question of what effects does the cinematic medium have on the 'pure music' once it's been used in a film score. Does this piece of music lose its individual context as 'pure music' once associated with the film it's been applied to?

Following that In Chapter 3, "*Contemporary Directors and the Compiled Soundtrack*" I will take a two case studies in exploring "Melomane" directors Edgar Wright and Quentin Tarantino, along with how specific songs were applied in different projects and how that effected the scene they were in. To conclude I will take two songs that have been applied to different projects and take what I've explored and mentioned throughout this text, compare the song's effect on each scene but also the effect of the scene on the how audiences consume the song.

Throughout this text I will be constantly referring to the term 'Pure Music'. 'Pure music' is music that was produced without the intention of being used in a film score and gained its independent success and popularity before the release of the film. Music popularised outside the context of a film has already been judged and valued on its function as a piece of music alone, so when it's added into the context of a film its meaning changes and can then be judged based on its application and what it lends to the film in the narrative, editing, genre of music against the film and many other factors. By investigating sound, music, and its effect on an audience concerning the film I hope to understand why films who use previously established soundtracks resonate with audiences in a way that composed for film scores cannot.

Applying 'Pure music' to the sequence can have many effects, and as put by Claudia Gorbman in her chapter *Narratological Perspective on film music*, "Any music will do, but the temporal coincidence of music and scene creates different effects according to the dynamics and structure of the music"¹, By

¹ Claudia Gorbman. *Unheard Melodies : Narrative Film Music*. (Indiana: Indiana university press.1987) Pg 16

applying the ideal piece of soundtrack, accompanied by its cultural context, nostalgic connotations and personal meaning for a viewer. ‘*Forrest Gump*’ (1994), ‘*Guardians of the Galaxy*’ and ‘*Baby Driver*’ all but to name a few, “all draw heavily on the commodification of the past through the pop song”.²

² Philip Drake “Mortgaged to Music” in *Memory and Popular Film*, ed. Paul Grainge (Manchester: Manchester University Press, 2003) Accessed March 23, 2021. ProQuest Ebook Central. EPUB pg 198.

Chapter 1 - Pioneers of 'Pure Music' in film

Hollywood up until the early to late 1970's refused to accept the move away from the need for composed orchestral music scores to accompany scenes for films. Classical storytelling was being questioned and played with in the new age of entertainment, not only with the stories being told but also how they were being presented in the film making medium.³

With the rise of MTV and the music video becoming a staple in youth culture of the 1980's, reaching that younger demographic with tv commercials advertising films with distinctive visuals or even placing visuals into music videos became a marketable tactic in promoting films. While also looking towards the success of films cross marketing music with records with John Badham "*Saturday Night Fever*" (1977) becoming 'the best selling album in history'⁴ and Herbert Ross's "*Footloose*" (1984) this way of treating film scores became more and more attractive to studio and directors alike.. " Studios ... continued to lard their products with pop songs in the hope the songs would generate both publicity and income ; indeed, cultivation of the "soundtrack album" only intensified during the twentieth century's last two decades"⁵

James Wierzbicki in the chapter "*Film music in post classic period - eclecticism 1978 - 2001*" in his book "*Film Music: a history*" and he argues where the change between curated orchestral music for action films left and the marketable pop music being slotted in became normalised, with the switch to

³ Marc Raymond, *Hollywood's New Yorker : The Making of Martin Scorsese*, (New York : State University of New York Press, 2013.)
ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=3408713>. Pg 112

⁴James Wierzbicki, *Film Music : A History*, (London: Taylor & Francis Group, 2008),
ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=371024>.Pg 216

⁵ James Wierzbicki , *Film Music : A History*, (London: Taylor & Francis Group, 2008.) *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=371024>. Pg 210

dolby sounds systems during the 80's⁶. A 1989 article written by Stephen Holden, the resident New York Times pop music critic of the late 80's is quoted in Wierzbicki's book to have recognised film critics' worries for the composed score being made obsolete by the pop compilation.⁷ Holden puts Dennis Hopper's 1969 film '*Easy Rider*' to be one of the first multi - artist rock compilation scores containing songs such as "Wasn't born to follow" by the Byrds "The Pusher" and the iconic "Born to be wild" both by Steppenwolf.⁸ Not to ignore the '*The Graduate*' (Mike Nichols, 1967) which heavily relied on the songs of Simon & Garfunkel, but it was an eclectic collection of tracks by different artists like 'Easy Rider'. Following closely behind Hopper's Easy Rider in using these curated pop/Rock scores is Peter Bogdanovic's '*The last Picture Show*' (1971) and George Lucas with '*American Graffiti*' (1973).⁹

A director who fully adopted this idea of the multi-artist curated soundtrack was Martin Scorsese who as early as 1973 with his film '*Mean Streets*', is Martin Scorsese. Scorsese's filmography is filled with an endless list of compiled scores containing pop and rock, and he continuously does so throughout his career. Scorsese is considered by many as one of the best filmmakers of the 20th century, with critically acclaimed films such as '*Mean Streets*' (1973), '*Goodfellas*' (1990), '*Casino*' (1995) and so on.

Martin Scorsese tackles complex themes and uncensored violence in his film set to the popular tracks of the time along with the rise of music videos. '*Taxi Driver*' (1976) builds slowly toward a violent climax¹⁰, and even though it is not a fully compiled soundtrack, it uses "Late from the Sky" by Jackson Browne to effectively communicate the protagonist's loneliness to the audience. It's a truly unset-

⁶James Wierzbicki, *Film Music : A History*, (London: Taylor & Francis Group, 2008.) *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=371024>. Pg 209 - 211

⁷ James Wierzbicki, *Film Music : A History*, (London: Taylor & Francis Group, 2008.) *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=371024>. Pg 214

⁸ Tim Grieving "Easy Rider' at 50: How they put together that groundbreaking soundtrack." *Los Angeles Times*, Last Modified August 9, 2019. <https://www.latimes.com/entertainment-arts/movies/story/2019-08-09/easy-rider-at-50-how-they-put-together-that-groundbreaking-soundtrack>

⁹James Wierzbicki, *Film Music : A History*, (London: Taylor & Francis Group, 2008.) *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=371024>. pg 191

¹⁰ George S. Larke-Walsh "Martin Scorsese" in *Fifty Contemporary Film Directors*, ed. Yvonne Tasker, (London: Taylor & Francis Group, 2010). *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=589647>. Pg 351

ting visual set up watching the protagonist for 2 minute montage set to such a slow, sad song as the character watched people slow dance on his television set , with a gun in his hand.



Fig1: Still From Scorsese's "Taxi Driver" (1976) in montage set to "Late from the Sky"

As Scorsese's career progressed throughout the 20th century he focused more towards meticulously placing these 'pure music' tracks within his scores and into scenes where needed, using the records to perfectly to introduce and emphasise his character's personality to audiences. In '*The Color of Money*' (1987), Scorsese uses "Werewolves of London"(1978) by Warren Zevon to accurately Tom Cruise's youthful, cocky and naive character as he dances around a pool table potting ball after ball to the "honky - tonky"¹¹ sounds of the piano in "Werewolves of London". Cruise shows off to the crowd of men behind him as he dominates the game of pool with ease if perfectly paired over the upbeat rock ballad with guitars and repeated 'Oohs'. Scorsese was reaching for younger audiences with the pres-

¹¹Tim Grieving "Easy Rider' at 50: How they put together that groundbreaking soundtrack." *Los Angeles Times*, Last Modified August 9, 2019. <https://www.latimes.com/entertainment-arts/movies/story/2019-08-09/easy-rider-at-50-how-they-put-together-that-groundbreaking-soundtrack>

ence of a Young Cruise, before his career of action packed Mission Impossible films and using songs of that time.

It's worth noting that even though Scorsese using music as a character defining, narrational device is crucial to auteurist qualities, he also doesn't shy away from a Narrative voice in his films, he makes use of narration in his films '*Taxi Driver*' (1976) '*Goodfellas*' (1990) and '*Casino*' (1995)¹².

While the correctly chosen music has narrational implications, these movies needed a narrator in order for audiences to engage with the characters who otherwise would've become unlikeable, for example in '*Goodfellas*' we are following the story of mobsters, who commit numerous crimes throughout the film but by listening to the narration of Henry Hill, who himself is involved with the Mob. Scorsese does this to keep audiences on the side of the Mob for the majority of the film, because otherwise the plot would become frustrating as they continually get away with their crimes."Henry's voice-over feels very nostalgic for the whole film."¹³ Audiences wouldn't have had sympathy or even understood Henry and his mob friends characters motivations if it weren't for his nostalgic telling of his stories. So the music alone would not have sufficed as a narrational device. The score without a doubt adds to the plot and audiences evaluation of characters innermost thoughts.

¹² George S. Larke-Walsh " Martin Scorsese" in *Fifty Contemporary Film Directors*, ed. Yvonne Tasker, (London: Taylor & Francis Group, 2010). *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=589647>. pg352

¹³ Madison Brek, "How Martin Scorsese Perfected the Voice-Over", *Film School Rejects* , Last Modified Feb 15, 2018. [https://filmschoolrejects.com/martin-scorsese-perfected-voiceover/#:~:text=In%20Goodfellas%20Henry%20Hill's%20\(Ray,New%20York%20in%20the%20'90s.](https://filmschoolrejects.com/martin-scorsese-perfected-voiceover/#:~:text=In%20Goodfellas%20Henry%20Hill's%20(Ray,New%20York%20in%20the%20'90s.)

Chapter 2 - How does pure music work for film?

There's a certain artificiality to composed film scores that were produced and placed into a film solely for the function of aiding a narrative. But music that audiences already have associations that are used within compiled film scores, have their own meanings to the individual viewer based on their experiences with said song. Lanin and Caley bring the idea that even though these songs have a purpose within the narrative, they may not be interpreted by the individual how the director hopes it will be. "Popular song is often subjectively associated to a particular time and place, owing to its commercial currency on radio.... Two people hearing the same song in two different locations doing different things could never draw the same effective associations, on rehearing."¹⁴ - while I'm not solely focusing on pop music in film, this idea is universally applied to all 'pure music'.

This could be a good thing or bad thing, depending on what the director is trying to achieve, as Anahid Kasabian presents in her book, "No film can force a perceiver to engage in a particular way ... film scores cannot guarantee the cooperation of perceiving subjects."¹⁵ The multitude of factors that could influence an individual's reaction to a specific song is endless. A director's job is to use the song so effectively these songs gain their own connotations to an audience after viewing it within the film they are watching. I also go into small detail about the definition of nostalgia, in reference to my mentioning of personal nostalgic implications for pure music's effect on audiences.

Repetition and audience expectation is a powerful tool in the use of popular music in film. David Huron in "Sweet Anticipation : Music and the Psychology of Expectation" explores the psychology of repetition and an audience's expectations, how it influences their emotions and perceptions. "Repetition operates as a formal cognitive affective strategy in the structure of popular music"¹⁶. The Verse -

¹⁴Matthew Caley & Steve Lannin, Introduction to *Pop Fiction : The Song in Cinema*, (Bristol: Intellect Books Ltd, 2005), Accessed 22 November 2020. <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=283033>. ProQuest Ebook Central. Pg 9

¹⁵ Anahid Kassabian, *Hearing Film*. 1st ed. (New York: Routledge, 2009) p.138. PDF of Book.

¹⁶ David Huron, *Sweet Anticipation : Music and the Psychology of Expectation*, (Cambridge: MIT Press, 2006) <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=3338552>. ProQuest Ebook Central.

Bridge - Chorus structure is something a music listener might not be acutely aware of, but easily could subconsciously be looking for in their expectations of popular music. In recent years the idea of the overlaid radio song has become less and less of a problem with the popularisation of streaming services, but it isn't obsolete. With shops, restaurants and even if you are still listening to the radio, the general public might still catch those overlaid songs of the moment. And subsequently become annoyed by the repetitive nature of it. But when the song heard on a film soundtrack is one well known to the audience, there is an addition later to the comfortable pleasure of repetition. And by adding a few years to that, nostalgia begins to become another layer within that song.

Asking why the techniques used in music work in creating emotion for the individual, as well as the masses, brings us closer to understanding how to applying the songs effectively. In this chapter I will be discussing the neuroscience and psychology of how music and film works for audiences, the process of us reacting to visuals and audio together. In doing that, gaining an understanding into why using pure music adds to an audiences understanding of characters and narratives clearer.

David states "most arts achieve specific emotional effects through a sort of stylised depiction of representation of common emotional displays."¹⁷ Music involves mimicry of some natural emotional expressions. David draws attention to renowned musicologist Leonard Meyer's 1950's book "Emotion + Meaning in music" where he brings to light the importance of repetition and expectations in music. "Principal emotional content of music arises through the composers choreographing of expectations- the composers sometimes thwart, delay or simply provide us with our expectations. Pointing towards expectation as the principal source for music's emotional power."

¹⁷David Huron, introduction to *Sweet Anticipation : Music and the Psychology of Expectation*, (Cambridge: MIT Press, 2006), <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=3338552>. ProQuest Ebook Central. pg 20

In a scene with high pay off, and tense end of the world scenarios, you need a piece of music to go along with it.

There are two responses your brain initiates when we feel something, an original quick reaction followed by a slower processing reaction once the brain has deemed the surprise non-threatening. In the example of being surprised by sudden loud stimuli whether that's someone jumping out at you or a loud bang in the cinema we all know that feeling of our hearts coming up into our chest and then the slow burn afterwards.

Both Auditory and Visual stimuli have more or less the same reaction. The thalamus in our brain is like the junction in which basic processing occurs and is separated. The amygdala assigns the fast response to your nervous system whether that's your eyes widening to get a better focus, or your heart racing and adrenaline going in order for you to move if initial anticipation of danger by your brain was right. Once the slow processing of what's happened begins, your brain takes a long detour between the thalamus and the amygdala through the cerebral cortex, the "massive outer layer of the brain, which, among other things, is responsible for conscious thought."¹⁸

With composed music, our brains have another thing to attempt to process and understand along with everything else in an immersive experience like watching a film. When the songs playing are familiar or even well known, the anticipation provides the viewer with a comfort that is allowing them to know where the rise and fall of the song is along with looking for the payoff that comes along with it.

¹⁸ David Huron, introduction to *Sweet Anticipation : Music and the Psychology of Expectation*, (Cambridge: MIT Press, 2006), <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=3338552>. ProQuest Ebook Central. Pg 19

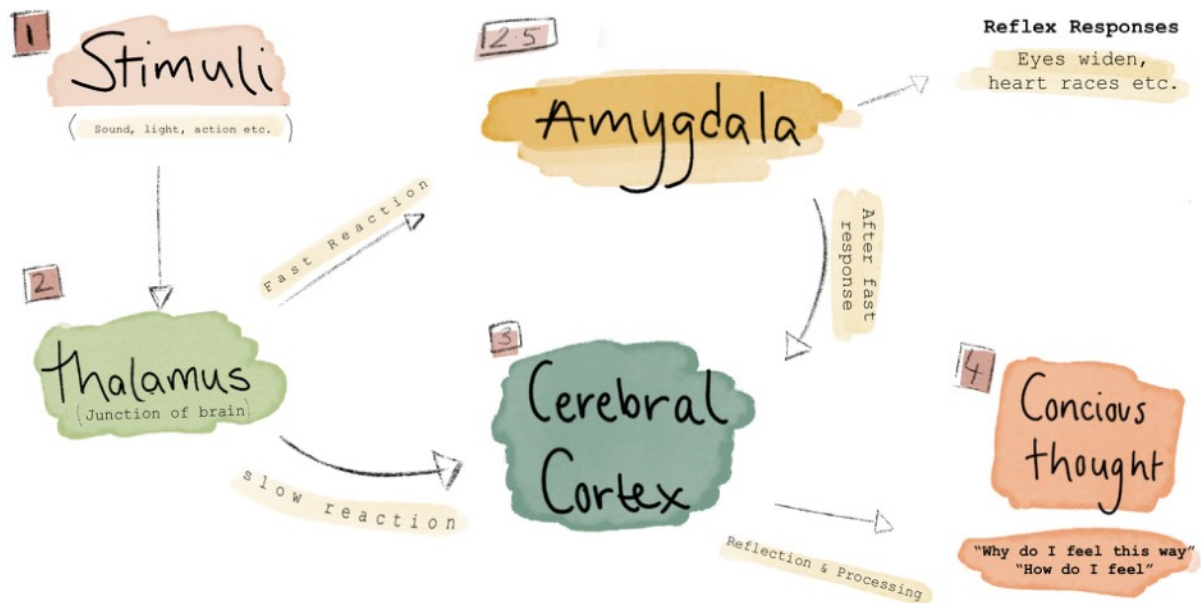


Fig .2 - Diagram of brain paths in reaction to stimuli

As I've referenced above Fleetwood Mac's "The Chain" is the perfect example of a highly successful song with a nostalgic element providing the perfect climax to an intense fight scene within Marvel's *'Guardians of the Galaxy vol.2'* (2017). In this scene the protagonist, Quill a.k.a Star Lord, and the antagonist Ego, a man claiming to be Quill's father, reach the climax of their fight. This scene has a huge emotional power behind it as throughout the Guardians films audiences are reminded multiple times of Quill's father being a missing figure from his life. So for Quill to fight his father and try to destroy him entirely is a point of conflict for him and this song is the perfect accompaniment.

"The Chain" (1977) was a song featured on their album *Rumours* which was an instant commercial success, selling over 10 million copies worldwide within just a month of its release.¹⁹ It came at a time of high tensions within the band, with members John and Christine McVie's

¹⁹ 'Rumours (Album)', *Wikipedia*, Accessed February 10, 2021. [https://en.wikipedia.org/wiki/Rumours_\(album\)](https://en.wikipedia.org/wiki/Rumours_(album))

marriage breaking down, Stevie Nicks and Lindsey Buckingham ending their on and off relationship and Mick Fleetwood's own marriage failing.²⁰ The high personal tension of their group falling apart appropriately reflects the emotions in the scene between Quill and his father. The slow and steady build up to the dramatic climax of the song only emphasises the emotional nature of the scene.

Repetition of the lyrics "And if you don't love me now, you will never love me again." over and over is almost as if we're hearing Quill's frustration towards his father and having to prevent him from destroying the world and their relationship they'd built throughout the duration of the film.

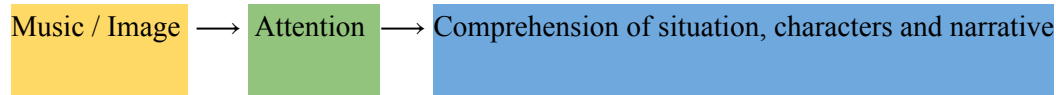
Vertical synchronous action has horizontal narrative implications. - Vertical is the immediate perception of the two synced modalities. As the music continues in a scene, there is a direct implication and effect on the narrative of said scene.²¹ Horizontal implications of music pieces across scenes and larger stretches of time.

Neuroscience presupposes (as does cognitive psychology) that a brain works through both specialised and co-ordinated processes and its method to understand this is to map specific areas in the brain with regard to their functional aspects and therefore their reactions to certain types of music.

Skin conductance is one of these physical measurements we can use to understand our reactions to music, as mentioned above the amygdala is the centre for responses. Important to most film and musical relations is the leitmotif - a recurrent theme throughout a musical or literary composition associated with a particular person's idea or situation. Leitmotifs in composed music are used to recall earlier themes and events in the film for a viewer while also foreshadowing how we should feel. Music often influences the experience of closure, visual context has more significant influence on evaluations than musical cues.

²⁰ Colin Bertram, 'Fleetwood Mac: Behind the Drama, Divorce and Drugs That Fueled the Making of 'Rumours,' *Biography*, last modified Sep 8, 2020, <https://www.biography.com/news/fleetwood-mac-rumours-album>.

²¹ Birger Langkjær, "Audiovisual Styling and the Film Experience: Prospects for Textual Analysis and Experimental Approaches to Understand the Perception of Sound and Music in Movies." *Music and the Moving Image* 8, no. 2 (2015): 35-47. Accessed March 23, 2021. doi:10.5406/musimoviimag.8.2.0035.pp.



DMN or the default mode network, is a set of interconnected regions that become less active when we are concentrating or paying close attention to something. The DMN becomes more engaged when focusing inwards or mind-wandering, also known as the resting state. We move in and out of this state throughout the day, this helps us understand the feelings / states of others. In a study by researchers, they discovered that while listening to music the DMN becomes more active. The frontal lobe lit up while listening to music they liked, which is an area of higher thinking, understanding, analysis and evaluation. The person's personal preference changed the pattern of the brain function - they find themselves "looking in" and reflecting on "relevant" thoughts, memories and feelings when they like the music they're listening to. This can be applied contextually to the visuals of the sequences and change the meaning of it for the viewer. So going back to the function of the DMN, it is active during ruminance, internal thoughts and inner monologue, where our mind likes to wander. So liking a piece of music activates this area of the brain which might influence creativity, abstract thought processing and cognitive flexibility. When pairing a piece of popular music we like and recognise with a film sequence all these processes are only heightened while trying to process the visuals at hand. This close association between the DMN and music may explain why we feel personally connected to specific music. *"- a meta-analysis of ninety-three neuroimaging studies involving visual art as well as music, neuroscientists concluded that aesthetic processing primarily involves positive/negative judgments, such as like/ dislike or pleasant/unpleasant, and that this is an adaptation of our appraisal of things that provide survival value, such as food or potential mates. "* ²²

Not only does this research show why we feel personally connected to specific pieces of music, it can also help film-makers understand psychologically the importance of audiences liking the music in a film. If the DMN becomes active while listening to a song we like, and is also being responsible for our deeper understanding of others. So in knowing this, we can make the association that if playing a song audiences know, like and understand, the section of our brain that reacts also is responsible for being able to relate, understand and care for characters in a narrative

²² Donald A. Hodges and Robin W. Wilkins "How and Why Does Music Move Us? Answers from Psychology and Neuroscience" *Music Educators Journal* 101, no. 4 (2015): pg 46. Accessed March 23, 2021. <http://www.jstor.org/stable/24755599>.

In talking about music playing a role in understanding and empathising with characters on screen, I must acknowledge the role of ambi-diegetic music. Audiences are able to assume a character's emotions based on the music played. But when you use ambi-diegetic music, Audiences are manipulated to feel what the character is hearing and therefore most likely feeling. Placing ambi-diegetic music into a scene or even throughout the entire film you're building a relationship from the very beginning between an audience and the character you want them to get invested in.

Going back to '*Baby Driver*' by making the audience and the characters in *Baby Driver* all listen to the same pieces of music, you create a feeling of unity between the characters on screen. Specifically with the criminal getaway narrative, there's a unifying experience between character and viewer with the ambi-diegetic treatment of the soundtrack. Essentially throwing the viewer into the action while providing the most immersive experience possible while the characters in the scene and the viewers listen to the music together. The same goes for Tarantino's '*Reservoir Dogs*' scene played to "Stuck in the middle with you." The song playing out of the radio is heard by Mr. Blonde, the cop being tortured and the audience. Conflicting emotions are felt by all parties, due to the upbeat nature of the song but the setting it's being played to is less than upbeat. The torturer is dancing, has the upper hand and as an audience member you begin to get swept up by his good mood and happy manner. But every so often you remember the Cop sitting there doesn't know what's going to happen to him. As an audience member you don't know how to feel, empathise with Mr. Blonde as the criminal who is torturing a man only trying to do his Job? Or see him as a protagonist he's presented as. 'Stuck in the middle with you' doesn't shout torture scene material, but that's the beauty of it really. An imperfect choice becomes perfect in its contrasting nature with the visuals. And we can put ourselves in the shoes of every person in that room, because we feel a part of it due to the ambi-diegetic music.

Music is a shared experience, created for the masses. At concerts, at parties, and even in the cinema even though we have an individualistic experience and emotions there's an experience of being together. So in using ambi - diegetic music, you're curating that shared experience between an audience and character in the time it takes to watch the film.

Nostalgia.

Music stylistically changes with the era it is produced in, and there isn't just one type of music for every decade but it is fairly easy to place a song to its era it was created, or the era it's even trying to mimic. Looking at music as its own art form, it's a shared experience among masses of people who consume it.

*“Cretien van Campen, author of *The Proust Effect: The Senses as Doorways to Lost Memories* “Smell differs in that it is a personal memory, whereas there is something very social in our experience of music,” he points out. “Music memories are often shared with peers.” We listen, together. At a party, it is something that we hear whilst dancing or chatting to a friend. We go to concerts or gigs with one another. And it is because music is there as part of lives spent with others – often significant others – that helps make it especially meaningful. Indeed it is often played at or composed for significant occasions, like funerals or weddings.”²³*

As I've mentioned before throughout this text, even though a group of people may share an experience together of listening to a piece of music together, or even a film it doesn't ensure they will all get the same meanings and experience from it. Nostalgia plays a huge role in how a person may react to a piece of music and its meaning to them.

“Nostalgia is an emotion that is most commonly associated with personally and socially relevant memories.”²⁴

²³Tiffany Jenkins, “Why does music evoke memories?” *BBC: Culture*, October 21, 2014. <https://www.bbc.com/culture/article/20140417-why-does-music-evoke-memories>.

²⁴ Frederick S. Barrett, Petr Janata, Abstract for “Neural responses to nostalgia-evoking music modeled by elements of dynamic musical structure and individual differences in affective traits,” *Neuropsychologia*, Volume 91: (2016), Pg 234-246, <https://doi.org/10.1016/j.neuropsychologia.2016.08.012>

Wierzbick's book "*Film Music : A History*" in the chapter Eclecticism references Frederik Jameson - references the nostalgia film and talks about nostalgia not being a good enough word in reference to an audience's fascination with the past - fascinations and longing for the feelings of the past and the shared experiences of the past or rather an ideological treatment of the past generation that is now being filtered through a fashionable viewing ²⁵. Understanding Jameson's view on nostalgia and also the definition provided by Barrett's article , nostalgia is a socially mutual experience of memory.

John Waters eccentric films such as *Pink Flamingo* (which 1950's nostalgia music into 1970's films questioning gender and sexuality and manipulating those songs into films in an ironic way - similar enough to *reservoir dogs* stuck in the middle with you. The lyrics and sound say one thing but paired with the violence of the imagery - perfect irony.



Fig.3 - Still From Pink Flamingo (1972)

²⁵James Wierzbicki, *Film Music : A History*, (London: Taylor & Francis Group, 2008), *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/iadt-ebooks/detail.action?docID=371024>
Pg 219

During the 1970's there was a new wave of 1950's nostalgia films, and one of the directors creating those consistently was John Waters and most notably his 1988 film 'Hairspray', which eventually became a Broadway musical. Water's eccentric films *Pink Flamingo* (1972), *Polyester* (1981) and *Female Trouble* (1974) all star Divine, a drag queen and deal with gender, sexual identity and all forms of taboo subjects that during the 80's would have been controversial, let alone the 1950's in which he pulls his aesthetic reasoning from.

Ironically in a scene from *Pink Flamingo*, John places "The girl can't help it" (from the 1958 musical) over a clip of Divine walking down the street in full drag.



Fig.4 - Clip from Musical 'The Girl Can't Help it' by Frank Tashlin (1956).

This Montage is a direct reference to the same sequence from the musical in which the main woman Jerry Jordan, played by Jayne Mansfield, is going about her life, and she distracts every man who she walks by who can't help but stop and stare.

There are cinematic contrasts between the two sequences, in that at the beginning of the scene in '*Pink Flamingo*' Divine is walking up the stairs, struggling in her heels where as there is no struggle for Jordan in '*The Girl Can't Help It*' as she glides down the stairs. Jordan waltzes through her shots in

the scene, but Devine ploughs through hers to the same soundtrack as ironically she can't help it. The audience knows that Devine isn't a woman, and placing the upbeat swinging tune of "The girl can't help it" over the scene has a sweet irony to it that is beautiful, even if Devine relieving themselves in the park isn't.

While John uses this song from the 50's over a piece of LGBTG+ themes, he's directly nodding towards the irony of using and glorifying a song from a decade where LBGTQ+ people could express themselves as they could in the 70's.

Chapter 3 - Contemporary Directors and the Compiled Soundtrack

So taking this into consideration, and placing these expectations with a piece of visual film. When a director places a piece of music where we have expectations for it, whether it being expectations of the repetition we're used to, or of what we expect how this piece of music should be presented visually etc. The director in any piece of film is using our expectations, experience and personal relationship with a piece of music to manipulate our emotions towards what they want it to be.

Claudia Gorbman²⁶ uses the term "*Melomane*" to describe directors for whom music and sound are crucial and exciting in their filmmaking process and directly linked to their directory of films. Quentin Tarantino, David Lynch, and Edgar Wright are three names that for me can't be ignored when talking about the term "*Melomane*" as Gorbman describes it. Their love and appreciation for music popularised outside the context of film allows for interesting scores being curated to go with their narratives, and it's extremely effective in its application. It's impossible to ignore the list of hits within their soundtracks, and Tarantino's film by film decade specific scores or Wright's scene specific choices each song has its deliberate purpose for evoking emotion and anticipation, The auteurism observes in all these directors methods of approaching sounds and film have to be noted, but is it the need to bring songs they love forward to their audience or the appreciation for the effect it has on their filmmaking rather than staking their brand.

²⁶ Claudia Gorbman, "Auteur Music," in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley: University of California Press, 2007), pg149.

Quentin Tarantino

Quentin Tarantino is at the forefront of most people's consideration of popular music in films, not to label him as an obvious choice but he could be considered the predecessor to the current surge of films using 'Pure music' for their soundtracks.

Popular songs' symmetrical form, repeated frame patterns, regular rhythmic pulses and easily understood structure have been widely noted by scholars of popular music in film: Jeff Smith notes "The riff is suited to popular music's economy of means. Repetition operates as a formal cognitive affective strategy in the structure of popular music."

Tarantino's 1992 *Reservoir Dogs* is no exception to his reputation for taking pieces of popular music to his soundtracks. Most notably his use of Stealers Wheels "Stuck in the middle with you", placed into a violent scene in which Mr. Blonde cuts off the ear of a captured cop. The up beat 1970's hit has a lighthearted guitar chord progression and base line that continues throughout, that completely contrasts the anticipation of what the audience expects to happen to the cop that Mr. Blonde has trapped and wants answers from. The ambi-diegetic treatment of the song, coming from the radio places the audience in a situation of conflict understanding that even though Mr. Blonde is dancing and seems upbeat, the cop is worried and anxious all the same because it's unlikely he's had a change of heart. The atmosphere of unease placed in the room, by Mr. Blonde leaving the room to the song stopping playing, to going back into the room when the bridge hits creating a stronger expectation for more violence to continue since the song is still playing. Being what Gorbman describes as a "*Melomane*", Tarantino manipulates this song and its lighthearted nature, using the dynamic unsuitability and the audiences associations with the song (before having watched this scene, being a positive association) into being a song of unease and accompanying it with the gruesome nature of a torture scene.

Lisa Coulthard writes about Tarantino's use of the Stealer Wheels in depth in her article "Torture Tunes: Tarantino, Popular Music, and New Hollywood Ultra-violence". She mainly focuses on the violence aspect of this scene in recognising that "very catchy, memorable, and finely crafted pop songs that evoke retro-nostalgic longing, heightened engagement, and pure enjoyment in rhythm and

tone.”²⁷. But in pairing that kind of perky pop music with the immediate graphic violence in modern American cinema “recognises and emphasises its highly libidinal, affective nature and effect while simultaneously derealizing that violence, defusing its threat, and controlling its impact.”²⁸



Fig.5 - Clip From 'Reservoir Dogs' 1992

The dissonance and disconnect between the visuals, the setting, how Mr. Blonde is bouncing around the room before he's assumingly going to torture this man is jarring at first but only elevates the gruesome nature of it all, by actively lessening how seriously Mr. Blonde takes torturing another man. The dynamic unsuitability of the song with the violence is the perfect pairing; one only begins to highlight the other and without each other this would simply be another violent scene and 'Stuck in the Middle with you' would simply be another perky pop song. Films following Tarantino's perfect execution of

²⁷ Lisa Coulthard. "Torture Tunes: Tarantino, Popular Music, and New Hollywood Ultraviolence." *Music and the Moving Image* 2, no. 2 (2009): 1-6. Accessed March 19, 2021. <http://www.jstor.org/stable/10.5406/musi-moviimag.2.2.0001>. pg 3

²⁸ Lisa Coulthard. "Torture Tunes: Tarantino, Popular Music, and New Hollywood Ultraviolence." *Music and the Moving Image* 2, no. 2 (2009): 1-6. Accessed March 19, 2021. <http://www.jstor.org/stable/10.5406/musi-moviimag.2.2.0001>. pg 3

the 'Torture Tune' was seen in films such as Mary Harron's *'American Psycho (2000)'* with "Hip to Be Square" by Heuy Lewis & The News or setting "Orinoco Flow" by Enya in *'The Girl With the Dragon Tattoo' (2011)*.

Finding the perfect song to accompany an action can begin as early in the process of film-making and for the case of "Stuck in the middle with you", before actors are even cast. Tarantino states in an interview with Rolling Stone, he had actors act out that torture scene to the song and it was then he knew it was a perfect fit. *"That was one of those things where I thought [the song] would work really well, and [during] auditions, I told the actors that I wanted them to do the torture scene, and I'm gonna use "Stuck in the Middle With You," but they could pick anything they wanted ... but almost everyone came in with "Stuck in the Middle With You," and they were saying that they tried to come up with something else, but that's the one. The first time somebody actually did the torture scene to that song ... but it was like watching the movie..."*²⁹

Director Edgar Wright talks about a similar process choosing "Bell Bottoms" (1994) by The Jon Spencer Blues ,in relation to the opening scene to his 2017 film *'Baby Driver'*.

Edgar Wright.

Baby Driver (2017) opening scene is perfectly set to "Bell Bottoms"(1994) by The Jon Spencer Blues Explosion, which introduces four of your main characters seamlessly while placing the audience directly into the situation that is Baby, our main protagonist's life. Edgar Wright in an interview with uproxx.com talks about this idea of hearing a song, and already has an idea of how it could be paired visually with a scene. This is no different for *'Baby Driver'*. *"Twenty-two years ago I was listening to the [Jon Spencer Blues Explosion] album Orange a lot ... And listening to 'Bell Bottoms' I just start to*

²⁹ Shirley Halperin , "Quentin Tarantino on Five Key Soundtrack Picks, From "Reservoir Dogs" to "Inglourious Basterds," *Rolling Stone*, Aug 21, 2009.
<https://www.rollingstone.com/movies/movie-news/quentin-tarantino-on-five-key-soundtrack-picks-from-reservoir-dogs-to-inglourious-basterds-255036/>. Magazine Article.

see this car chase."³⁰ and he does just that. The song perfectly aids the thrilling nature of the getaway car chase baby and the other characters are in for the first six minutes of the film. Without having a single piece of dialogue, we are told extensive information about Baby and his situation and what the film is about through his iPod and his love/need for music. Morris B. Holbrook recognises the ambidiegetic treatment of songs in films as " a cinematic situation in which a character performs a tune or a song on camera in a way that adds depth to that character by forming persona related associations"

³¹In the case of '*Baby Driver*', we know exactly Baby's character and temperament simply by how he sings along to Bell Bottoms in his car, while his crew robs a bank across the road. Typically film scores are non-diegetic (not heard by the characters) but in this case it is the exact opposite. In which we see Baby during their second heist, he actually restarts *cx* by the Damned in order to have it perfectly synced with the heist and getaway.

The first few seconds of the first song, and the build up to the opening scene there's also a build up within the song. With every beat there's a new character introduced within the car, setting the audience up for expecting the audio / visual syncopation that is carried throughout the editing. So when the expectation for the syncopation is built up, the audience is somewhat relieved when it works perfectly and then along with the high tension situation of a getaway car chase, the audience finds themselves completely engrossed in the chase scene synced to the visuals and actions that follow, holding our breath waiting for the moment where everything works out perfectly, not only within the narrative of a getaway, but also auditorily.

The idea of placing The Jon Spencer Blues Explosion's "BellBottoms" to a car chase doesn't necessarily mean that an original composed piece wouldn't have sufficed, but the song creates a feeling of familiarity for people who know the song and creates a relatable situation even if its highly unlikely the viewer would be a getaway driver for a team of bank robbers in their lifetime. But in considering that if there was a score that was composed for this scene, it would not have had the same impact.

³⁰ Christian Long, "Edgar Wright On The 20+ Year Process To Bring 'Baby Driver' To The Big Screen", *Uproxx*, June 30, 2017. <https://uproxx.com/movies/edgar-wright-baby-driver-backstory-interview/>

³¹ Morris B. Holbrook, *Pop Fiction : The Song in Cinema*, (Bristol: Intellect Books Ltd, 2005) . <https://ebook-central.proquest.com/lib/iadt-ebooks/detail.action?docID=283033>. Accessed 22 November 2020 .ProQuest Ebook Central. Pg 48

Independent songs provide a sense of understanding that composed songs cannot, when applied correctly. Jessica Greene talks about in 'Understanding the Score: Film Music Communicating to and Influencing the Audience' the idea of in not applying the use of music properly within films, you fail to involve the audience in your characters innermost ideas and feelings therefore lose their interest and attention³². She presents music's basic function as to convey emotion, suggest connotations or themes, thematic transformations, defining character and playing counter to the image. While those are valid, it ignores the reasoning for a director to apply a compiled score to a film rather than a composed one.

Chapter 4 -Applications of different songs

When using pure music in projects, that song has contextual ties and associations to other things considering it wasn't composed with the intention to be made for a single project - it has its own artistic independence and license as a record.

It's happened countless times for me while watching one film and I'll recognise a song from another tv show or movie. This could be a problem for any director with using a song that can be licensed to anyone for commercial use - with sufficient funds of course. That possible clash within the meaning of the song, its previous context and also the nostalgic connotations for the viewer alone presents a cocktail of possible meanings to applying a 'pure song' and a piece of visual media. While also trying to get an audience to understand

The potential of a song's context related in other cinematic universes while also its own context of being a stand alone piece of art and music, creates endless possibilities for aiding a narrative as mentioned previously.

³² Jessica Green. "Understanding the Score: Film Music Communicating to and Influencing the Audience." *The Journal of Aesthetic Education* 44, no. 4 (2010): 81-94. Accessed March 23, 2021. doi:10.5406/jaesteduc.44.4.0081.pp. 81-94

Two songs that come to mind when analysing this aspect of using “pure music” in film are Led Zepelin's “Immigrant song” and Lyrnard Skynard’s “Free Bird”. Both songs have been used in multiple projects years apart and placed in scenes with different contexts that can be applied with the techniques I mentioned in the previous chapter. In this chapter I will explore and compare these songs in relation to each other and compare the projects they have been in in an attempt to understand the effect each project had on the song, and the different effect the song has as a narrative and storytelling device.

Most recently “Immigrant song” was placed in Taika Waititi’s 2017 film ‘*Thor : Ragnarok*’. A film within the marvel cinematic universe and part of a series of films centred around the norse god thor. Immigrant song, which appears in Led Zeppelin's third album is written from the perspective of the vikings rowing west from Scandinavia in search of new lands³³ and the line “Valhalla I am coming”³⁴ is acknowledging their norse religion. The song paired with one of the final scenes, in which Thor is fighting for his home planet of Asgard, in a battle between himself and his sister's army.

An example for a less intentional and serious application of the song, DreamWorks ‘*Shrek The Third*’ (2007) uses the war cry in a scene where a snow white character summons the woodland animals around her into a battle. Sideways on youtube in his video examining “Why the soundtrack to Shrek is actually Genius” describes the scoring of DreamWorks Shrek Films as “a fantastic expression of what film scoring can accomplish' ". In the same video he disregards ‘*Shrek the Third*’ as an example of what film scoring can accomplish, but that evaluation is not entirely fair in my experience, especially in reference to the use of “Immigrant song”.

In 2007 this would have been my first interaction with the iconic war cry at the beginning of “Immigrant song” so for years for me it meant sitting in the cinema at 8 years old watching Shrek not understanding the cultural context behind such an iconic song from rock legends such as Led Zeppelin. A satirical play on snow white fighting a battle scene against two CGI trees in such an inconsequential

³³” Immigrant Song ,” *Pop Culture wiki, Fandom*. Accessed March 4, 2020, https://pop-culture.fandom.com/wiki/Immigrant_Song#:~:text=%22Immigrant%20Song%22%20was%20used%20to,expectation%20amongst%20the%20concert%20audience.

³⁴ James M. Curtis, *Rock eras : Interpretations of music and society, 1954-1984* (Bowling Green ,Ohio : Bowling Green State University Popular Press, 1987),Accessed March 4th, 2020. <https://archive.org/details/rockeras-interpret00curt/page/129/mode/2up>, pg 292. PDF .

dreamworks animated film is the polar opposite to Taika Waititi's *Thor*, but both films are looking for the same impact to raise an audience into the feeling of war and aggression.

In contrast, the Academy Award winning documentary *One Day in September* (1999) is the first example of Led Zeppelin allowing 'Immigrant Song' to be used as accompaniment to a piece of media. *One Day in September* is an investigative documentary on the 1972 massacre of 11 Israeli athletes by the Palestinian terrorist group Black September, during the second week of the Olympic Games in Munich, Germany. This tragedy is a controversial one, in that many believe it was an avoidable incident. Germany wanted to make the games "CareFree"³⁵ Due to the fact the last olympic games Germany held was under Adolf Hitler's rule, and there was concern about too much military presence and aggressive security presence at the games, which wouldn't line with Germany's new image they were trying to portray after their disgrace following World War 2.

"Immigrant Song" is applied to a montage within the documentary, that follows an announcement that the 1972 games will continue, where the imagery of athletes competing is meshed alongside images of the conflict going on in Munich at the time, and the massacre itself. The intense cries of the song, paired with images of men pushing themselves to the limit of their athletic abilities and interlocked with images of violence and hostile figures is extremely striking when you know the context of what is going to happen as a result of the political fears of Germany.

Comparing this application of immigrant song to the previous two examples I explored in this chapter, is borderline insulting considering how impactful and real this documentary is but they all share a current theme. Fighting for a cause, war and hostile environments and trying to get an audience to feel these emotions intensely.

Acknowledging the eras in which these films were produced, it was a full twenty to forty years after the release of "Immigrant Song", so I have to believe that the Nostalgia factor was considered by directors when compiling and editing the soundtrack for each film. Adults or even younger generations which might have a wider taste in music would recognise the iconic song, and the expectations in

³⁵ Don Yaeger, "When the terror began third years later, the hostage drama that left 11 Israeli olympians dead seems even more chilling and offers grim reminders to todays security experts", *Vault*, last modified. August 26 ,2002.

<https://vault.si.com/vault/2002/08/26/when-the-terror-began-thirty-years-later-the-hostage-drama-that-left-11-israeli-olympians-dead-seems-even-more-chilling-and-offers-grim-reminders-to-todays-security-experts>. Html

recognising the song would provide that anticipation for where the narrative will go with the rise and fall of that war-cry in the intro to the song, which is repeated at verses throughout.

“People listened to rock in a private place is related to the sense of closeness, in both the sense of community and closedness and inhibits a sense of intimacy.”³⁶. Using pure music with its own cultural context, nostalgic qualities that were created outside of the context of the film itself, creates a new level of understanding between character and viewer whilst also helping films create a marketable soundtrack for itself.

Another example of a song used by two opposing projects was Lynyrd Skynyrd’s “Free Bird”(1973), a nearly 10 minute long epic rock ballad with highs and lows and never ending guitar solos. The song begins very slowly, a ballad to a girl with little guitar riffs throughout and continues to intensify throughout the 9 minutes until you find yourself absolutely engrossed and riled up ready to fight.

‘Kingsman : The Secret Service’ (Vaughn, 2014) uses “Free Bird” beautifully, in an immersive edge-of-your-seat fight scene, which was the origin of my appreciation and questioning the use of Pure Music in film.

“Free Bird” is placed into a scene in Matthew Vaughn’s *Kingsman* with fast paced extreme violence between the protagonist and an overwhelming amount of rabid, devout southern american christians. The audience is introduced into the scene in what seems to be a small devout christian church, seemingly in the deep south of the United States ,(notoriously known for its devout christian, conservative population), where a preacher is condemning the world for losing its way.“Sodomy, divorce, abortion and some still doubt this is the work of the antichrist”. The scene is shot inside the church where our protagonist Harry Hart, who is an undercover agent for The Kingsman Secret Service, has gone in to investigate its connection to the antagonist of the film Richmond Valentine. The plot is that Valentine’s character has provided half the earth with a free Sim Card for their mobile phones, in which when activated emits a loud signal that turns everyone within earshot extremely violent.

³⁶ James M. Curtis, *Rock eras : Interpretations of music and society, 1954-1984*, (Bowling Green Ohio : Bowling Green State University Popular Press, 1987), Accessed on March 4th, 2020. <https://archive.org/details/rock-erasinterpre00curt/page/129/mode/2up>, Pg 130.

This signal activates while Harry is in the church, causing the church of people to turn violently against each other. The scene is carefully edited to seem like it was shot in one take, and it's extremely effective, as the audience is pulled through the scene completely bewildered and on edge for Hart. Introducing the song with the sound overlay of the phone signal getting louder, building up tensions as a woman accuses Harry of being an "infidel" as he walks towards the camera out of the church. Up until this point we have no idea what is going to happen, until all of the noise from the phone signal, the lady screeching and the preacher shouting reaches its climax, where Harry takes his gun and shoots the woman in the forehead.

"Free Bird" is a near ten minute long song that starts off as a slow ballad with dragging guitar chords, melodic piano chords and romantic singing until it reaches its peak 4 minutes in with extensive, exciting guitar solos lasting for the remaining 5 and a half minutes. With minimal lyrics and dedicated guitar playing anyone can get swept up in the chaos of it all. The long takes and quick camera movements kick in immediately with the intro to the guitar solos being finished so the action feels definite and immediate.

It's almost satirical of Vaughn to use Lynyrd Skynyrd's "Free Bird", and in saying that I'm referencing the cultural context of Lynyrd Skynyrd as a band, who's controversial relationship Southern USA and the confederate flag points towards my thinking in that the band wouldn't appreciate their song being used to a scene in which devout Christians are getting murdered within the house of the lord. The "Sweet Home Alabama" singers were the "progenitors of Southern rock",³⁷ so it fits to place their sound into the context of this scene.

Comparing this use of "Free Bird" with how Robert Zemeckis uses it in *'Forrest Gump'*, a 1994 film based on the novel by Winston Groom. The film follows a man with Low IQ throughout his life, and has an extensive score of songs from each decade of his life and "Free Bird" being used in a scene in which Forrest's childhood best friend and lover 'Jenny' nearly falls to her death after a drug fueled psychotic break.

³⁷ Stephen T. Erlewine, "Lynyrd Skynyrd: Inside the Band's Complicated History With the South", *RollingStone*. May 15, 2018.
<https://www.rollingstone.com/music/music-country/lynnyrd-skynyrd-inside-the-bands-complicated-history-with-the-south-629080/>

Similarly to Vaughn's application in *Kingman*, Zemeckis uses "Free Birds" lengthy rock guitar solos to place audiences at the edge of their seats, raising their blood pressure and making their hair stand up on edge as they watch Jenny slip on the edge of the high balcony. As she steps down off the balcony, the song still continues as she tries to right herself after her brush with death and as does the audience along with her.

At the beginning of the film, we get to know Jenny alongside Forrest. Jenny's father is abusive and she prays to god to make her a bird so she can fly away from him. The play on words with the song title and in referencing her troubled past we empathise with Jenny and her situation because as an audience we know how her life has been.

Forrest Gump and *Kingsman* both use "Free Bird" in a technical sense because of its heavy guitars and pounding beat to stir up audiences and get them invested in the characters actions. Both opposingly they have contextual differences in their need for the song, Jenny wants to be a bird, and *Kingsman* wants to highlight the intricacies and issues of the deep south. Both are valid and effective uses that may not have been as effective if a soundtrack was composed with a director because that association of audiences with the song and its past context is extremely important in adding depth to either scene.

With all the versatile applications of Lynyrd Skynyrd and Led Zeppelin I've mentioned throughout this chapter, even though the projects they are applied to have all completely different plots, objectives and characters, they are using these records to enhance the story telling and aid the audiences identification with the characters.

Clearly in these applications we can see how narrative have been shaped by the song selected, and in comparing them it's evident that the songs cultural context, key its played in and even length are crucial in choosing the song.

Conclusion

Contemporary film-makers are starting to recognise the impact and versatility of using “Pure Music” in compiled soundtracks. From Scorsese’s 1980’s classics to Disney’s Marvel Studios, there’s example after example of the successful applications of it all.

After examining “pure music” in films, there is an effect on the “pure music” in that they can lose a part their individual status all there will always be that association for anyone who has listened to the soundtrack of the film the song is in. From a musicians point of view this could be a good or bad thing considering whether the film was well received or successful.

There are numerous elements that lend themselves to audience members ability to empathise with what they’re seeing on screen and all of them work together to how effective that pure music can be. Looking at the historical context of how compiled pop and rock came to be in a culture where composed music was considered a high brow option in film-making, but in understanding Claudia Gorbman’s definition of the “*Melomane*” directors Scorsese and Tarantino paved the way for contemporary directors to perfect their already extremely successful application of “*Pure Music*,” in setting where composed wouldn’t have sufficed.

Looking at the processes of the brain in response to stimuli and the Default Mode Network’s function in processing of music we like, and I can conclude that there is a definite positive reactionary effect on using Popular music and songs an audience would know from outside the context of the film.

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Filmography

The Girl Cant Help It, Dir. Frank Tashlin (20th Century Fox, 1956)

The Graduate, Dir Mike Nichols, (1967)

Easy Rider, Dir. Denis Hopper, (Columbia Pictures,1969)

The Last Picture Show, Dir. Peter Bogdanovich (BBS films,1971)

Pink Flamingo, Dir John Waters (Dreamland,1972)

American Graffiti, Dir.George Lucas (Lucasfilm,1973)

Mean Streets, Dir. Martin Scorsese (Taplin-Perry-Scorsese Productions, 1973)

Taxi Driver, Dir. Martin Scorsese (Columbia Picture,1976)

Saturday Night Fever, Dir. John Badham, (Paramount Pictures ,1977)

FootLoose, Dir. Herbert Ross, (Paramount Pictures,1984)

The Color of Money, Dir. Martin Scorsese, (Buena Vista Pictures, 1986)

GoodFellas, Dir. Martin Scorsese, (Warner Bros,1990)

Reservoir Dogs, Dir. Martin Scorsese, (Miramax Films, 1992)

Forrest Gump, Dir. Robert Zemeckis, (Paramount pictures,1994)

Casino, Dir. Martin Scorsese, (Universal Pictures, 1995)

One Day In September, Dir. Kevin Macdonald, (BBC Films,1999)

Shrek The Third, DirChris Miller, (Dreamworks, 2007)

Kingsman: The Secret Service, Dir.Matthew Vaughn, (20th Century Fox, 2014)

Guardians of the Galaxy : Vol 2, Dir. James Gunn, (Marvel Studios, 2017)

Baby Driver, Dir Edgar Wright, (Sony Pictures, 2017)

Thor: Ragonarok, Dir.Taika Waititi, (Marvel Studios, 2017)

