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Abstract

One of the most recognizable aspects of Quentin Tarantino's filmography is his use of music, especially that of pre-existing songs and film score. These musical selections are often used in contrast with the visuals of the scene, through aesthetic, and emotional differences. The music also often carries strong intertextual value, or in other words, their meaning is shaped by their connection to other texts. Understanding how these intertextual connections affect the implicit meaning of a scene is important in gaining a deeper understanding of the scene. Also, exploring these intertextual connections can give us insight into the value of music as an intertextual tool.

Whilst intertextuality in Tarantino's films is a topic of frequent discussion, this text will specifically focus on intertextual music. This text analyses how Tarantino uses music to draw intertextual connections to concepts outside of the movie itself. Additionally, the text will explore how these connections affect the implicit meaning of a scene. The goal is to gain insight to the meaning behind Tarantino's music choices, and to underline the value of intertextual music as a storytelling tool.

The analysis is limited to specific examples from three films: *Kill Bill: Volume 1* (2003), *Inglourious Basterds (2009)*, and *Django Unchained* (2012). The text first goes over concepts of film and literary theory essential to the analysis. The text then breaks down intertextual uses of music in the aforementioned films. These uses of music are traced back to their origins, to see what texts they are drawing connections to. This allows us to see what implicit meanings the music brings to the scene.

These breakdowns reveal how Tarantino draws connections to different concepts in cinema and pop culture. These connections allow the audience's prior knowledge and understanding of these references to create a larger story around the events of the film, without explicitly showing them on screen. The intertextual nature of the music implicitly expands the audience's perception and interpretation of the scene beyond what is shown on screen. The characters and stories of these films are recontextualized through intertextual music to be reflective of different cinematic and pop cultural archetypes and stories. These findings give us insight both into Tarantino's work, and the value of intertextual music for the filmmaker. Beyond just counterpoint, intertextuality allows for an expansive story to be condensed into just a musical moment, by allowing the audience's prior knowledge to write the story themselves.

Keywords Film music, Sound design, Tarantino

INTERTEXTUAL MUSIC
IN THE FILMS OF
QUENTIN TARANTINO

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INTRODUCTION

Quentin Tarantino has created a strong and recognizable personal style throughout his filmography by using a number of different repeated elements and techniques. The bloody violence, harsh language, long dialogue scenes over food and drink, and close-ups of womens feet are all recognizable Tarantino. The repeated use of different signature elements, including the aforementioned ones, is what has made Tarantino one of the most recognizable directors in cinema. But out of all of the tools in his cinematic toolkit, one of the most noteworthy and celebrated is his use of music. Soundtrack oriented music has always been in the forefront of Tarantino's films, with many of his films consisting almost entirely of soundtrack music with no original score. *Reservoir Dogs* even includes a Radio DJ as an offscreen character, serving, in a way, as the narrator of the film.

DJ K-Billy of *Reservoir Dogs* is actually a very fitting representation of the role of soundtrack music in Tarantino's movies. Music is often treated almost as a character or a narrator. The music is front and center, grabbing our attention and expanding our understanding of the significance or meaning of the scene, the characters and the story. Dick Dale's song "Miserlou" introduces us to the hectic and dangerous world of *Pulp Fiction*, and foreshadows the chaos and unpredictability of the plot. Santa Esmeralda's song "Don't Let Me Be Misunderstood" in *Kill Bill Vol. 1* intensifies the excitement and drama of the bride's and O-Ren Ishii's long awaited duel, using flamenco instrumentation to bring a noble flare to the scene, and a steady rhythm to build anticipation in the audience.

The latter example has particularly risen to fame due to its boldness and unconventionality. There is a glaring, yet inoffensive, contrast between the aesthetic context of the music and the image. This is typical in many uses of music in Tarantino films. The

songs used are often surprising, over the top, and against the expectations set by the rest of the scene, or even the whole film. However, this is always done with purpose, beyond sheer shock value. The contrast of the visuals of the scene and it's music is used to tell the viewer of something more about a scene, an action or a character, beyond the surface reality of the picture. In Reservoir Dogs, the use of "Stuck In The Middle With You" by the Stealers Wheel in a scene where Mr.Blonde tortures a tied up cop with a razor changed our perception of the character from a cool and collected professional criminal, to an unstable and unpredictable sadist. "Comanche" by The Revels is used in Pulp Fiction during the rape of Marcellus Wallace to both highlight the sick fetishism of the rapists and also to bring the scene to a heroic climax by the hands of Butch and his katana.

Furthermore, often this deepening of understanding is often achieved through the intertextual power of the music. Tarantino's musical selections often draw connection to other texts beyond the movie itself, and use the prior knowledge of the audience to paint an image that spreads deeper and wider than what is simply shown on screen.

This text will be analyzing how Tarantino uses the intertextual value of music to provide audiences with a deeper understanding of the events and characters of his movies. It will consider why Tarantino chooses to invoke connections to certain other texts, and what new meaning these connections bring to the scene. Analyzing this allows us to not only gain insight into the implicit messages carried in the specific scenes, but also helps us reconsider how intertextual music can be a powerful tool in filmmaking.

It is also important to note that I will be discussing some racial themes that are present in Tarantino's work. When discussing these subjects it is important to note that I am a caucasian male who grew up mostly in northern Europe, and thus will be discussing these topics of race from an outsider's perspective. This means that I cannot, and will not myself

attempt to, accurately describe the experiences and realities of the racial and ethnic groups discussed in the text, but I will try to discuss the subjects with appropriate sensitivity and non-assumptiveness.

THEORY

Before engaging in analysis of Tarantino's intertextual use of music, it is important to define some of the theoretical concepts from the fields of literature and film music studies. These concepts are useful in understanding what makes Tarantino's use of music work in the way that it does, and they will be referred to throughout the text. Furthermore, when discussing a concept as broad and complex as intertextuality, it is important to define the terminology before getting deeper into the analysis.

As mentioned before, intertextuality as a concept is quite broad, and does not have any one agreed upon and rigid definition. The definition of intertextuality has evolved into diverse interpretations since its coinage in the late 1960's by philosopher and literary critic Julia Kristeva. Kristeva herself saw intertextuality as the influence of all prior texts an author or reader has read on both the writing and interpretation of a text. As Kristeva writes in her essay *Word, Dialogue and Novel*, "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 37). Despite evolving beyond Kristeva's original definitions, today the core idea of intertextuality is still seen as the way the meaning or interpretation of a text is influenced by other texts. In Tarantino's movies, music is used as a tool to prompt the viewer to make these intertextual connections to another text. Specifically, Tarantino often uses music as a strong contrast to the image. The use of

this contrast is an essential part of creating the intertextual connection, as it allows for the combination of the aesthetic reality of the image and the sound to synthesize a new reality in the scene, beyond just the visuals and audio.

The reality that the contrast of image and music creates in the scene can be called "the supra-reality" of the scene, a term popularized by film composer Leonard Rosenman. As composer and Professor of Music George Burt describes about the effect of supra-reality in his book *The Art of Film Music,* he says "The music interacts with the intrinsic meaning of the sequence, as distinct from a surface-level, meaning: it is addressed to what is implicit within the drama, not to what is explicit" (Burt 7). This means that through the combination and contrast of two separate realities, one created by the image and another created by the music, the viewer is presented with a combined "supra-reality", that carries meaning beyond either the image or the sound on their own. This supra-reality also allows audiences to see the implicit emotions and messages that are not apparent with either the image or music alone.

However, creating a supra-reality through musical counterpoint is a very common technique throughout the history of cinema. The idea of counterpoint has been in use in cinematic literature for almost a century. Musicologist Zofia Lissa in her book, *Aesthetics of Film Music,* listed counterpoint as one of the 13 different functions music can have in film. She describes contrapuntal music as being independent from the visual with regards to rhythm, emotion, or lyrical content. However, Tarantino's style of musical counterpoint often achieves further significance specifically by creating intertextual connections to different genres, cinematic eras, and even concepts beyond cinema. Examples of these intertextual connections in Tarantino's soundtracks are numerous, but a good place to begin examining specific examples could be the Wild West, a place that Tarantino soundtracks often draw the audience to.

KILL BILL VOL. 1 & WILD WEST MYTHOLOGY

Out of all of Tarantino's work, Kill Bill is arguably the most genre-bending film of his filmography. With influences coming from Samurai movies, martial-arts films, anime, and blaxploitation, the movie is built like a tapestry of allusions, references, and homages. But some of the more dramatic moments of the film are achieved through musical references to spaghetti western cinema. Kill Bill includes it's fair share of visual references to the westerns of old, in the form of characters, locations, and specific shots. This includes an effect where the screen tints red and a flashback is overlayed on top of a close up of the protagonists eyes, an effect taken directly out of Giulio Petroni's movie *Death Rides A Horse* (1967). Despite this and a plethora of other visual references, it is western film music that is used in a more contrasting way, clashing with the visual of the scene and to bring new levels to the drama of the scene by ways of intertextual connections to the wild west and its mythos.

One of these moments happens during the animated sequence of the film, which tells the origin story of one of the film's antagonists, O-Ren Ishii. Already in the plot of the sequence there are strong connections to cowboy revenge stories, specifically stories of the child who watches their family being slaughtered, but survives to grow up and take revenge. O-Ren Ishii watches from hiding as her father and mother are slain with a katana by the yakuza, ending up trembling in fear, and covered in the blood of her parents. The gangsters burn the house and leave O-Ren behind, thirsty for revenge. Revenge for the murder of one's family is a tale told in many cowboy stories, but O-Ren's story seems to draw especially strong connections to movies such as Joseph Manduke's *Kid Vengeance* (1977) and Giulio Petroni's *Death Rides A Horse* (1967), the latter of which is also visually referenced in the

movie, as previously mentioned. Both of these movies tell the story of a child who witnesses the murder of their family by a gang, with the child surviving to grow up and seek revenge. Whilst this some viewers might be able to spot this connection by simple comparison of plot, Tarantino seems to want to make this connection even more apparent with the use of parts of Luis Bacalov's composition "The Grand Duel (Parte Prima)" from Giancarlo Santi's 1972 film *The Grand Duel*, and Armando Trovajoli's "A Days of Vengeance" from Florestano Vancini's 1967 film *Long Days of Vengeance*.

The scene enters with a haunting and slightly dissonant, yet melancholic harmonica melody. This music, in combination with the images of a laughing crime boss, and katana wielding henchmen creates strong associations with images of the honourable family coming face to face with evil men. After a short struggle, the father of the family is finally struck down, caught off guard and impaled by the blade of one of the henchmen. As the blade is removed from the body, blood begins to violently burst out of the fathers wound, and Bacalov's "The Grand Duel (Parte Prima)" bursts into a dramatic yet sombre peak. As the body of the father lies in front of O-Ren Ishii, his head impaled by the sword, Trovajoli's "Long Days of Vengeance" climbs to another dramatic moment, highlighting the tragedy of the murder, evil in the men behind the it.

The music in this scene serves two main functions. The first being the more conventional function of film music, which is to redefine the explicit emotions presented by the image, into the director's desired tone. The image is over the top violent and bloody and, with different music, could be presented in a totally different light than what is seen in the film. The parents' fates are transformed from horrific, brutal murders, to tragic yet honourable deaths, with foreshadowing of righteous vengeance building inside O-Ren. The other main function of the music lies within the association it makes with old spaghetti

western movies and their tropes. The reason why this specifically spaghetti western style of music is important to the scene is because in addition to already delivering the aforementioned emotional function, the genre and origin of the music provokes an intertextual connection within the viewers head. The connection is to western movies about epic quests of revenge, specifically for the murder of one's own family. O-Ren Ishii's tragic story is meant to make us see her as a innocent child that was forced to turn to murder in the name of righteous revenge. Her story is being compared to the preconceptions of the classic cowboy revenge story. A child robbed of innocence, growing up craving nothing more than revenge. The reason why this music is so effective in deepening the audience's understanding of O-Ren's story, is because of the connections it allows the audience to make. Instead of explicitly explaining the emotions and development of the character, Tarantino is tapping into the cultural mythos of the cowboy revenge tale, and letting the viewer's own prior knowledge of these types of characters and stories fill in the blanks that the image does not explicitly reveal. This is achieved through the intertextual power of the music. It is almost as if the story of O-Ren Ishii has already been told in countless western tales, of which the audience is aware of, and the music allows the audience to make this connection themselves.

Intertextual connections to spaghetti westerns and cowboy mythology seems to be a favourite of Tarantino's with O-Ren Ishii's tale being only one example. In fact, in his next feature after Kill Bill Volumes 1 & 2, Tarantino would go on to make one of the most western influenced movies of his filmography. However, this film would include an intertextual connection to a concept from a completely different, yet equally recognizable era of cinema.

INGLOURIOUS BASTERD & THE 80'S MONTAGE SCENE

Released in 2009, Inglourious Basterds was Tarantino's take on an alternate history WWII film. Out of his filmography, Inglourious Basterds stands out as an especially over the top, and sometimes even campy movie. Many of the characters are a more over the top caricatures than the characters of his previous films, such as loudmouth southerner protagonist Lt. Aldo Raine, and blood vessel burstingly furious, heroic cape wearing Hitler, who is introduced to the audience with six screaming repetitions of the word "Nein!". It is a story of ridiculous characters with ridiculous ambitions and ridiculous plans. What sets it apart from almost all other WWII films is it's style, achieved largely through sound and music. Sound is used heavily to reference different era's outside of the setting of 1940's nazi occupied France. Much like in Kill Bill, the sounds of spaghetti westerns are strongly present. The western influenced musical choices give the protagonists the image of a righteous outlaw gang, fighting against the tyrannical law. The effect of western music is very reminiscent of Kill Bill, using the audience's preconceptions of certain concepts in cinematic history, in this case, the concept of the ruthless and untamable cowboy outlaws, and the larger than life and cold as ice antagonists in their path. The strong influences of spaghetti westerns are a huge part of the whole aesthetic of Inglourious Basterds, with Tarantino himself calling it a "spaghetti western, just set in Nazi-occupied France" (The Hollywood Reporter). But the film does include one moment where the soundtrack makes a reference to an entirely different, but equally vivid, concept in cinematic history.

Chapter five of the movie, titled "Revenge of The Giant Face" begins with David Bowie's and Giorgio Moroder's dance-rock tune "Cat People (Putting Out Fire)" from 1983. The scene opens with Shoshanna pensively standing by a window as gentle and slightly

processed percussion accompany Bowie's lyrics. Soon however, Shoshanna moves away from the window to get ready for the night, the song bursts into a loud riff and tight drum beat. The hard hitting track with its sharp, rocking electric guitars and pounding drum beat drives the scene as we watch Shosanna prepare to exact her revenge on the regime that killed her family. Immediately, the music stands in stark contrast to the images of swastikas and the projection room of a 1940's movie theater. However, despite their aesthetic differences, emotionally the image is just as fierce as the music, with a dramatic montage of Shosanna preparing for the final steps of her master plan. This includes applying red stripes of rouge under her eyes like an athlete applying eye black, and loading a gun to be stashed in her hand purse.

The scene then transitions back in time, still driven by the fierce song, and shows us a montage of Shosanna and her partner in crime Marcel planning, filming and developing their own movie to be shown by surprise to the unexpecting audience of the nazi elite that will be present. The boisterous riffs keep the momentum going, whilst we see the couple put every piece of their plan in place, ready for the night of the premiere. Finally, we return to the Shoshanna in the present, at her theater. As the song builds up to the chorus one final time, Shoshanna pulls down a black veil over her face, as a foreshadowing of the events to come. Everything is now in place, and the song fades as Shoshanna enters the lobby of the theater to get a good look at the unsuspecting victims of her plan.

The use of an 80's pop-rock song can come off as quite a surprise to some viewers. However, it does not feel as intrusive as it would sound described on paper. This is actually due to a subtle coherence between the image and the sound. Even though the historical setting of the movie is clashing with the soundtrack, the editing and pacing of this scene is what allows the music to sit naturally in the scene, as they make a connection to a very specific

style of montage. When the soundtrack jumps into the 80's, so does the image and the pace of the scene. The image and the music strongly connect to the cinematic trope of the montage, of which the 1980's are often considered to be the golden age of. Specifically, the 1980's montages are today known for depicting training and preparation in one form or another. The big preparation before the final show or contest, condensed into a snappy and fierce sequence full of confidence and attitude. This combination of image and music allows the viewer to connect the story of Shosanna with the movers and shakers of movies like Sylvester Stallone's *Rocky IV* (1985) and Herbert Ross's *Footloose* (1984), with images of hardship, determination, and eventual growth of confidence. Shoshanna, a jew in hiding, who climbed her from near death to now having the nazi elite at her feet, is being reflected withe these images of triumphant people pushing themselves and facing the important moments of their lives.

The montage as used in 1980's pop movies is often a moment of transformation and empowerment within the story. Just like in Kill Bill, these connections and associations are made naturally inside the viewers head, comparing Shoshanna with the image of the underdog hero from an 80's pop drama film. Not only does this connection allow the viewer to see Shoshanna in a brand new light, it also helps the odd music choice blend in smoother in the historical setting of the film. It is a moment where the editing and music justify each other in a movie where they otherwise might not have worked on their own. The supra-reality of the 80's underdog montage that is created by the editing and music makes the viewer step out of their expectations of a certain time period, and see the scene as a montage of a desperate plan finally coming together in the style of a recognizable and familiar 80's montage. Once again, the work is done within the audience's mind, using the audiences preconceptions of cinematic tropes as a tool to enrich the perception of an event in the film.

However, despite Tarantino's frequent intertextual connection to works and concepts in the realm of cinema, this intertextuality reaches beyond it as well.

DJANGO UNCHAINED & HIP HOP

After numerous instances of citing western movies as a big influence, and numerous allusions and homages to the genre embedded in his films, in 2012 Tarantino made his very own take on the genre, *Django Unchained*. A story of revenge and freedom, the movie tells the tale of Django, a slave in 19th century America, who is bought by bounty hunter Dr. King Schultz to assist him in tracking down a bounty, as Django happens to know what the target looks like. The story evolves as Django and Schultz decide to go after Django's lover Broomhilda, who was separated from our protagonist through the slave trade. The movie becomes a tale of Django's search for freedom through reclaiming his stolen love. The film heavily focuses on these ideas of emancipation, and details Django's trials and tribulations to achieve it in a time in history where an african american was not considered worthy of it by the oppressive class.

The film follows many of the aesthetic traditions of western movies, including in its soundtrack and score. From the heroic western ballad in the intro onwards, the soundtrack is mostly composed of very immersive and era-appropriate music. However, the soundtrack throws a surprise for the audience when, after a confrontational scene between our protagonist and one of our antagonist's henchmen, Tarantino uses the 808-drum machine filled hip hop song, "100 Black Coffins" by Rick Ross. The use of this song is made even more startling, since the instrumental build up leading to Rick Ross's lyrics does actually

sound like a traditional western score, until the recognizable voice of Rick Ross, and the

sharp electronic snares break any expectations of the audience. Another unexpected use of

hip hop is during Django's attempt to shoot his way out of the antagonist's plantation

mansion. When the action comes to a climax, the soundtrack is all of the sudden taken over

by 2-Pac's boisterous and commanding vocals from his song "Unchained" (2006)[1], mixed

together with a reinterpreted version of James Brown's fittingly titled track "The Payback"

(1974). Both of these uses of music are bold and placed front and centre as a core aspect of

the scene. The lyrical content of both of the tracks are very strongly referential to the attitude

and motivations of our protagonist. *100 Black Coffins* foreshadows something that both

Django and the audience see as an inevitability in his quest; the murder of Calvin Candy, and

all the henchmen of candyland:

> "I need a hundred black coffins for a hundred bad men
>
> A hundred black graves so I can lay they ass in
>
> I need a hundred black preachers, with a black sermon to tell
>
> From a hundred black Bibles, while we send them all to hell"
>
> -Rick Ross, 100 Black Coffins

Despite the violence of the lyrics, the laying of the hundred bad men in coffins to be sent to

hell alludes to Django being on a path of righteousness, ridding the world of evil men. The

lyrics also repeat the word black, referencing Django's uprising as a black man against the

white powers that be. The lyrics in 2Pac's song solidify this idea of an uprising against

oppressive authority, and solidifying that for Django, there is no turning back anymore:

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[1] The original version of "Unchained" has not seen an official release. The song referred to here is the remix by Swizz Beats, from 2Pac's posthumous 2006 album "Pac's Life".

"Blast me, but never ask me to live a lie

Am I wrong 'cause I wanna get it on till I die?

Now even if you blind you still see my prophecy

My destiny to overthrow those on top of me"

- 2pac, Unchained

The lyrics "blast me, but never ask me to live a lie" refer to Django being prepared to face death instead of re-submitting to the oppression he has faced his whole life. The rest of the lyrics emphasize how Django has made himself into a self fulfilling prophecy, fighting for his freedom to live and love, even if it means potentially dying in the process.

The lyrics of both of the songs are essential in portraying the implicit meaning of the scenes. 100 Black Coffins changes the scene from a slightly comedic moment of insubordination by Django, to a dramatic and threatening foreshadowing of the lengths Django is prepared to go to. Unchained on the other hand turns what could be interpreted as a desperate and chaotic attempt to survive, into a moment of empowerment and uprising. However, these lyrics on their own aren't what make the use of these specific songs significant. After all, lyrics about revenge, justice, and rising up are not exclusive to hip hop. However, if we take intertextual value into account, the deliberate use of hip hop music suddenly becomes very important, and it becomes clear that the genre of music in and of itself becomes a crucial part in making a intertextual connection.

Hip hop is not only a genre, but a modern cultural phenomenon. Since its beginnings, it has been an outlet through which especially artists of color have been able to bring the harsh realities of political, social, and economical injustice that they suffer. As Christopher Waterman and Larry Starr describe in *American Popular Music,* hip hop is "a cultural response to historic oppression and racism, a system for communication among black

communities throughout the United States ('black America's CNN,' as rapper Chuck D once put it), and a source of insight into the values, perceptions, and conditions of people living in America's beleaguered urban communities." (Starr, Waterman 82)This image of hip hop as a counter cultural movement is what the music of these scenes is connecting to. The intertextual relationship between Django as a character, and the proud and celebratory attitudes of resistance against authority present in hip hop music is used to deepen Django's character beyond what we simply see on screen. It places Django as a figure of empowerment amongst the culturally recognizable, empowered, and influential figures of modern hip hop. This allusion to the image of a counter cultural, oppression fighting rap artist helps the audience further understand Django as a character, as he is intertextually compared to cultural concepts familiar to the audience. It turns the explicit reality of a man desperately fighting for his life into the supra-reality of an oppressed man empowering himself through resistance and uprising against the powers that be. Relying on connections to another genre of music would not produce the same results, as no other style of music carries the same associations with unapologetic justice, uprising and empowerment that hip hop does, in the eyes of a contemporary audience.

CONSIDERATIONS & CONCLUSIONS

Music has been a part of film since the beginnings of sound in film. Throughout the years, through extensive use and evolution of the artform, music has become a more relied upon tool in cinema than ever, and it's different uses are numerous.The way that Tarantino uses music for intertextual association is a very specific and effective use of music as a tool.

It is taking advantage of decades of culture and history present in the common consciousness of movie audiences as a way to trigger emotions, deepen characters and tell stories. These examples of intertextual and associative use of music show how deep of an effect music can have when carefully considered as more than just sound to support the emotional value of the image. It can shape not only the image itself and how people see it, but also the implications of the image both on its own, and in relation to the story as a whole.

Still, the use of music as an intertextual tool is a subject ripe for deeper exploration, as there are many more ideas worth thinking about in relation to this type of use of music. For example, the use of intertextual music can come with its own limitations and issues. One of these limitations are the parallels between intertextuality and plagiarism. Some critics of intertextuality as a whole, and some of Tarantino specifically, have questioned where the line is drawn between stealing, alluding and homaging. Are there instances where using music taken from a different work could be seen as nothing more than trying to steal these ideas? In the case of Tarantino, he himself sees his re-uses of both musical and visual ideas taken from other works as homages, but that has not always been enough to save him from criticism.

Additionally, another problem that can arise from this practice of recontextualizing music is how appropriate is the new context of the music? There could be cases where the context that an older piece of work is brought into could be seen as distasteful or inappropriate when the big picture is taken into account. For instance, in the case of *Django Unchained*, Tarantino's use of late musicians 2Pac and James Brown's music could be seen as problematic. A white director using 2Pac and Brown's music to aestheticize a tragic period of the history of black americans without the original artist's collaboration could be seen as inappropriate and in poor taste, despite Tarantino likely having the best intentions.

Another question is that how these associations will play out in any viewer's head is still a very subjective thing. It could even be that without the proper understanding of the concepts the music is trying to connect to, the intertextual effect of the music could be lost completely. Furthermore, how the interpretations of the aforementioned movies and scenes will change with time is unsure, as new generations of audiences could have completely different reactions to these uses of music. It could be that some of these connections are lost to audiences of the future, or that these connections provoke emotional responses different to audiences of today.

I cannot properly address these topics here, as they are all worthy of their own thorough explorations and analyses. However, it is important to at least acknowledge them and take them into consideration, even if it is only in the form of a question, for now. Still, the presence of these considerations does not diminish the value that intertextual use of music can bring to a movie. In all of the examples covered in this text, music expands and deepens the understanding audiences can have of the scene, the characters, and the story as a whole, due to it's intertextuality. Music is used to bridge gaps in the audience's prior-knowledge between the movie they are seeing, and the network of countless texts that they already have in their memory.

This shows the rich value that intertextual music brings to a scene. Whilst the contrapuntal aspect of these music choices is in and of itself effective in the forming of a new supra-reality in the scene, it is specifically the intertextual connections that elevate this supra-reality. These connections allow for the supra-reality to shape and expand in accordance to each audience members own prior knowledge of concepts such as cowboy mythology, 80's underdogs, and hip hop icons. These stories and images are pre-formed in the viewers mind, with the music simply tapping into these pre-existing images, to tell a

fuller story. Due to this inherently contrapuntal and intertextual nature of these selections of

music, the stories of The Bride, Shoshanna, and Django, will always be stories that reach to

places beyond what is presented on the screen alone.

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Santa Esmeralda featuring Leroy Gómez, "Don't Let Me Be Misunderstood / Esmeralda Suite", *Kill Bill: Volume 1 Original Soundtrack,* A Band Apart, Maverick, Warner Bros., 2003.