CHAPTER 3

Scoring Laughs: A Meditation on Music and Mirth

Emile Wennekes

Music as a comedic device is a rather knotty topic. Conductor/composer Leonard Bernstein rightly postulated: 'It's a fun subject, but it's a hard subject: What makes music funny?' (Bernstein 1959). Scholarly reflection on humour and music predominantly embraces incongruity theory; superiority and release theories have gained lesser prominence here (see Emilio Audissino's introductory chapter about the various theories). When an off-key performance makes a well-informed listener laugh, superiority theory may be suited as a model for explanation. Release theory generally plays a second fiddle in duos where the incongruity theory is the primarius: 'Laughter results from a pleasant psychological shift', John Morreall already observed (1983, p. 39). The 'shift' here can be interpreted as the listener's response to an incongruent musical moment.

For some authors, there is a crucial difference between *musical* wit and other kinds of humour, most notably when applied in literary forms. 'Humour, the laughter-bringer, such as we find in the pages of [the authors] [George] Smollett, [Henry] Fielding, or [Charles] Dickens, has little or no place in abstract music, because such humour and music are by their very natures forever moving in opposite directions', we read in a century-old article in *The Musical Times* (Brent-Smith 1927, p. 20). By 'abstract music', the author most likely means instrumental, absolute Western Art music. Elsewhere in this same article, the author returns to the problematised disparity when

E. Wennekes (✉)
Department of Media and Culture Studies, Utrecht University,
Utrecht, The Netherlands
e-mail: e.wennekes@uu.nl

© The Author(s), under exclusive license to Springer Nature
Switzerland AG 2023

E. Audissino, E. Wennekes (eds.), *The Palgrave Handbook of Music in Comedy Cinema*, https://doi.org/10.1007/978-3-031-33422-1_3

he—magniloquently—writes: ‘Literature uses the language of our daily lives …, but music uses a currency from an unknown sphere, which may be Heaven but which is certainly not Earth, and it deals with thoughts and emotions which are too vague to be expressed in words’ (ibid., p. 21), clearly a late echo of Romantic-era conceptions.

A complementary, long-standing debate on musical mirth refers to the literary technique of deliberately debasing speech by mispronunciation for a jocular effect: ‘if music is deliberately debased, it does not become amusing, it simply fails to be music. … [I]f a composer, attempting to be humorous, makes nonsense of his harmony it becomes an unendurable noise; and if a composer deliberately scores a good tune for a ridiculous combination of instruments, the result is not humour but mighty bad orchestration’ (Brent-Smith 1927, p. 21). The indisputable challenge here is that, at the very core of performing music, the ambition is flawlessness. ‘Humour, whether it takes the form of burlesque, satire, or irony, exists because of the imperfections of human nature. Music exists only so far as it tends towards perfection’ (ibid.) That said, bad music or performances can definitively be considered ‘a necessary concept for musical pleasure’ (Frith 2004, p. 14) as we will see below.

Whether one agrees with the standpoint that musical wit is at odds with other forms of humour or not, there is no denying the ‘sonic qualities’ that operate beyond the realm of literature—more so: music’s unique feature as a temporal art which develops within time (Kay 2006, pp. 46; Goeth 2013, p. 235). In other words, and in reference to Henri Bergson: *La musique est durée*.

We need to recall here that literary humour has by now been studied and discussed over the course of millennia, as well as from numerous perspectives, whereas the analysis of musical mirth may find itself lagging light years behind. Asbjørn Øfsthus Eriksen suggests that this may have ‘to do with the esoteric character of musicological discourse, which uses technical terms that prevent most specialists on humour theory (…) from reading it’ (2016, p. 234). Augmenting this is the circumstance that there are huge differences in a listener’s musical training and literacy—be it music historical or music theoretical. You have to know your Wagner to consider Debussy’s ‘Golliwog’s cake-walk’ from *Children’s Corner* a tad amusing (Wennekes 2012, p. 210). Scored humour may, therefore, be something like a search for musical Easter eggs.

The hermetic prejudice mentioned earlier may well be the reason that even recent, general studies on humour are generally void of fundamental musical and/or musicological references (Veatch 1998; Raskin 2008). Musicological literature on musical mirth, on the other hand, predominantly studies individual compositions or composers, most often in conjunction with the (Viennese) Classical Style (Daschner 1986; Bonds 1991; Wheelock 1992; Lister 1994; Dalmonte 1995; Hocquard 1999; Burnham 2005). Studies on later repertoire are less prominent (a selection: Rissin 1980; Sheiberg 2016, 2000; Etcharry 2010; Park 2020; Cummins 2017), leaving out scholarship regarding non-Western music.[1]

For popular music, the standard has recently been set by *The Routledge Companion to Popular Music and Humor* (Kitts and Baxter-Moore 2019), whereas a growing amount of empirical and semiotic studies also contribute to a better understanding of wit in music (among these: Lowry 1974, Plavsa 1981; Sloboda 1985; Dalmonte 1995; Moore and Johnson 2001; Huron 2006).[2] These references are but a selection of titles which have inspired this introduction.

The esoteric character of musicological discourse may be an obstacle, but the circumstances in which comedic devices operate on a multitude of musical and perceptive levels may challenge clear-cut theories even further. 'Musical experiences are multi-faceted and multi-layered complexes of many intensional [*sic*] states, including expectation, surprise, satisfaction, excitement, recognition, admiration, and even humor, as well as hearing and noticing' (Walton 1993, p. 43). Kendall L. Walton basically unites three crucial (f)actors here within the performative ritual which Christopher Small dubbed 'musicking' (Small 1998): the composer, the musician, *and* the listener—they all play their part.[3] Expectation especially, and the connected processes of surprise and recognition are salient states of awareness as regards humour, also in music. The composer strategically plays tricks with them; the performer does his/her utmost to present them rhetorically; the listener may at first be astonished, then understands and subsequently reflects on what he/she hears. David Huron concludes that 'all of the musical passages that succeed in evoking laughter do so by violating listener expectations' (Huron 2006, p. 287).[4] The challenge here is 'that music itself is built upon the frustration of expectations' (Kay 2006, p. 48). Therefore, musical mirth relies on a premeditated yet delicate equilibrium of breaking musical rules: too much deviation will annoy the listener, a too subtle hint will make the incongruent aberration, or the intermusical reference, pass unnoticed. Musical humour is, therefore, not merely a matter of *savoir-faire*; it is equally a matter of clever balance.

Given the fact that this is an introduction to a volume on music in comedy cinema, one could argue that the qualification 'musical humour' (or mirth, or wit, etc.) as used so far is, in fact, *inaccurate* since there are fundamental differences between humour, comedy, and laughter. Humour can be experienced in real-life situations, in spontaneous and unprepared circumstances. Seeing a politician slipping and tumbling down during a public speech can be extremely funny. This is what Noël Carroll qualifies as 'found humour' (2014, p. 37).

Comedy, on the other hand, is 'invented humour' (Carroll 2014, p. 36) or 'scripted' (Raskin 1985, p. 81): a representation of a humorous event and its expression into some artwork: stage play, comic strip, comedy film, comedy song, and so on. Laughter is eventually the ultimate *physical reaction* to experiencing a humorous event, either from an artwork or in real life.[5] In other words, what we here understand to be humour in music is likewise scripted, invented.[6] But since 'comedic music' may suggest more of a specific genre, as opposed to the comedic musical device at stake here, we will adhere to a common understanding of the phenomenon by continuing to use (scripted)

humour in relation to music, despite it perhaps being, strictly speaking, incorrect.

What is considered funny in music differs from one person to the next: one man's roar is another man's giggle. Nonetheless, empirical research has shown that test subjects do have a general agreement on musical elements considered either humorous or non-humorous, although college music majors showed a stronger perception of humorous elements (Moore and Johnson 2001) than the general populace. Indeed, it requires ample musical training or literacy to recognise all the wit in music—hence the superior theory's validity from this perspective as well. When Beethoven shrewdly juggles with enharmonic changes, this may give a trained listener 'a strange feeling of bewilderment such as Alice-in-Wonderland felt when the Duchess's baby, which she was given to nurse, slowly resolved itself into a little pig', as Alexander Brent-Smith poignantly wrote in his 1927 *Musical Times* article (Brent-Smith 1927, p. 23).

The idea of what is, or was, considered jocular in music is nevertheless culturally defined and shows historic evolution: 'notre rire est toujours le rire d'un groupe'—our laugh is always the laugh of a group—Bergson remarked in 1900 (Bergson 2013, p. 64). Likewise, this applies to music. A European listener may not understand why a Chinese audience laughs at a given passage of Asiatic music and vice versa. At the same time, the recognisable presence of humour within music varies decidedly from one genre to the next. Some musical genres are explicitly associated—rightfully or wrongfully—with musical mirth. The *Scherzo* developed from being a symphonic dance with a light touch to a 'jolly and capricious, free and light-hearted' movement (Grew 1934, p. 26). Or take the *Humoresque*. Most likely, today's listeners would barely recognise this as being funny—if it was indeed ever meant to be so. In German literary sketches of the nineteenth century, it may have had nothing in common with what nowadays qualifies as humouristic. Even Schumann's famous 1839 'Humoreske', Op. 20 most likely demands interpretation along these lines. Only later, when the genre became more established with distinct rhythmical patterns and repetitious short-winded tunes that were reminiscent of the Scherzo, did the light-hearted connotation take hold in—most notably—piano pieces by, for example, Dvorák, Grieg, Tchaikovsky, and Reger.

Musical Comedy Techniques

Composers have a multitude of strategies at their disposal to display musical drolleries; copious is the composer's *gestus humoristicus*. The intentionality of a composer to adopt humour in his/her work manifests itself in at least three domains, Rossana Dalmonte argues when identifying 'three forms of poïetic [*sic*] humour' relevant to music. There is an *explicit* form (linguistic expressions incorporated into the score), as well as an *implicit* (humour detectible in the musical form itself). Lastly, there is the domain of the *syncresis* (humour 'intentionality expressed in compositions made up of different texts') (Dalmonte 1995, pp. 168–69).

The explicit mode can be illustrated with a remark such as 'au mileu d'un rire général', noted at figure 41 in the score of Maurice Ravel's *Daphnis et Chloé* (1913). Or consider the indication 'nervous laughter' in Luciano Berio's *Sequenza III* for female voice (1966). Under the explicit mode, we could also gather (often programmatic) composition titles, such as Erik Satie's 'Trois morceaux en forme de poire' (Three pear-shaped pieces; 1903) or Charles Ives's explicit depiction of his Second String Quartet (1907–1913): 'four men—who converse, discuss, argue (in re "Politic"), fight, shake hands, shut up—then walk up to the mountainside to view the firmament!' (Swafford 1996, p. 237). A last sample of this type which should be mentioned in this context is *Le rire* (1962), Bruno Maderna's electromagnetic, deformative superimposing of voices, instruments, and environmental sounds with its undisguised reference to Bergson's eponymous essay (Fearn 1990, pp. 90–92; Dalmonte 1995, pp. 182–183; Ferrari n.d., pp. 195–196). But whether this composition can really be considered 'funny', even just generating giggles, remains, of course, open to debate.

The implicit form refers first and foremost to comic effects caused by contrast and double-crossing the code of a listener's expectations. Dalmonte: 'When the listener/analyst realises that a piece which started according to certain rules then betrays expectations and moves off into other, lower linguistic areas, he becomes aware of the composer's intention of deceiving him, and consequently prepares himself for the comic effect of the operation' (1995, p. 172). More on this dominant category below.

The syncretic form refers to compositions which juxtapose different 'texts'—literary, musical, or otherwise—a common strategy in comic opera formats. Comical librettos are the evident entities here, but their effect lies in their connection to the enveloping music. Jacques Offenbach's buffo oeuvre is saturated with this type of juxtaposition.[7]

In the following, we will discuss the most common techniques used to generate some form of humour within a musical phrase, passage, part, or piece.

Surprise

'The essence of all music is surprise', former Police frontman Sting recently said.[8] Teasing the audience's conventional expectations—part and parcel of the implicit poïetic form of musical humour—is the most effective way of bringing levity into a score. An example often used in this context (among these Bonds 1991, p. 70; Mera 2002, p. 92; Eriksen 2016, p. 250) is the last movement of Haydn's String Quartet in E-flat Major, Op. 33, No. 2. Appropriately nicknamed 'The Joke' (1781), the finale joyfully plays with the audience's anticipation of how and when the piece will finish. Ultimately, the end comes so unexpectedly that the audience needs to recuperate for a few seconds to realise that the piece is, indeed, over.

Challenging musical rules or codes for creating surprise is fairly common. Eriksen points at Haydn's techniques of 'potentially humorous syntactic or

formal surprises caused by tonal digressions, shortening or lengthening of phrases, or inserting sudden pauses' (2016, p. 249). To these strategies we can also add compositional knacks such as the contrasting of fortissimo versus pianissimo. Here, Haydn again gives one of the canonical examples in the second movement of his 'Surprise' Symphony, No. 94 in G Major (1791). In this Andante, a loud fortissimo tutti chord suddenly strikes within an otherwise murmuring pianissimo stream of music. *C'est le ton qui fait la musique; c'est l'accent qui fait la comique.*

Haydn also opted for what perhaps can be qualified as paraprosdokian whimsicalities. The latter part of his 'Farewell' Symphony, No. 45 in F-sharp Major (1772), in which musicians surprisingly walk off the stage one by one, requires a basic reframing of what came before. The wit is created by the awkward, incongruous behaviour by the members of the orchestra.

Another example of incongruous musicians' behaviour which can be mentioned here is Walter Piston's 'Arrival of Circus and Circus March' from the ballet suite *The Incredible Flutist* (1938). In this festive piece, the musicians start yelling and cheering from behind their stands.[9]

Contrast

Contrast or juxtaposition is recognised by diverse theorists as another vital component of musical wit (Wheelock 1992, pp. 42–44; Palmer 2015, p. 2). It may fuse the intrinsic and the syncretic poïetic forms of musical humour. L. Poundie Burstein's *Humour Equation* is worth mentioning in this context. In it, humour is identified by 'linking and contrasting of things that are somehow serious, sensible, logical, or "lofty" with things that are trivial, silly, illogical, or base' (Burstein 1999, p. 68). Much of classical music's presumed highbrow seriousness appears to be at loggerheads with a lowbrow sentiment often associated with humour, but it's the juxtaposition of the two that has the potential to be witty.

Music history is bountiful of contrasts that have farcical effects within the musical build-up itself, whether it's superposition of high register notes versus low ones (last tableau of Stravinsky's *Petrushka* (1911), where the highest register of the clarinet is contrasted with the lowest tuba tones), long notes versus short, fast versus slow passages, fortissimo in proximity to pianissimo, and so on.

Funny Instruments/Sounds/Onomatopea

Hilarious moments can, of course, be aroused by waggish sounds, unconventional instruments, or playing techniques. Any instrument can be played in a humorous way by pushing the boundaries of its intonation, by evident exaggeration, and by incorrectly intonating, among others. Yet some instruments are better achievers than others in stimulating smiles. Here, we limit ourselves to some of the most exemplary instruments known for their humorous effects, the true clowns of scoring. Those with extreme formats often make for a good

laugh.[10] Illustrative are the larger-type brass instruments, most notably those of the tuba family, traditionally associated with Austrian, oompa-pa folk tradition without well-defined tones in the lower side of the spectrum. Taken separately, the mouthpieces can likewise be used in hilarious, raspberry-esque ways. Trombones can be played with their typical 'glissando' slide techniques, as demonstrated in Stravinsky's *Pulcinella Suite* (1922). Flutes, most notably the piccolo or the slide whistle, and other wind instruments including the kazoo or the didgeridoo work well in arousing laughter. The same goes for bagpipes, accordions, and other instruments that have associations with specific locations. The eerie vocal sounds of the stepless theremin can be used to imitate a singing saw, or the human voice in the falsetto register. Instrumental imitations of animals can create wit across-the-board, as Camille Saint-Saëns demonstrated in his *Carnaval des animaux* (1886). But as early as a Renaissance song, for example, Josquin's 'El grillo' (c. 1490; imitating a cricket) are illustrative, up and including Beethoven's 'Pastoral' Symphony No. 6 in F Major, Op. 68 (1808) with its stylised cuckoo imitation.

A last category which should be mentioned here is the incorporation of non-musical instruments in a musical context. Leroy Anderson's *The Typewriter* (1950) is a popular example. Car and ship horns have honked their way into hilarious compositions. In George Gershwin's *An American in Paris* (1928), we hear stylised autos in dialogue, and the piece The *Foghorn Requiem* (2013) by Lise Autogena and Joshua Portway for fifty-five ships and three brass bands even made it into the *Guinness Book of Records.*

Intermusical References/Quotations

Indeed, musical (self-)quotations can create funny moments. In the aforementioned *Carnaval des Animaux* by Saint-Saëns, Jacques Offenbach's cancan tune (from the comic operetta *Orphée aux enfers,* 1853) is cited in the 'Tortues' movement, but four times slower than in the original. In the opening movement of Shostakovich's Symphony No. 15 (1970–1971), Gioacchino Rossini's famous *Wilhelm Tell*-motive (1829) is quoted repeatedly with only minor adaptations. The result is yet again an incongruous type of humour. The use of quotations—taken from both his own work as well as from others—was characteristic of Shostakovich's oeuvre. Irrefutably, the Rossini cavalry quote causes a humorous *Ah, Ha, Ha-Erlebnis* (Wennekes 2012, pp. 212–15; Audissino 2022). Offenbach, in turn, regularly cited and paraphrased himself. The 'trio patriotique' from the same *Wilhelm Tell*, for instance, was re-used in a passage of *La Belle Hélène* (1864).

Referentialim can be quite humorous. Composers have woven more subtle in-jokes into addressing fellow composers, for example, the solmisation-inversions Guillaume Du Fay incorporated into his fifteenth-century motet *Ave Regina coelorum* (Taruskin 2005 (Vol. 5), p. 511). In the second movement of his *Embryons desséchés* for piano (1913), Erik Satie cited Chopin's 'Funeral March' (from the Piano Sonata No. 2, in B-flat Minor, Op. 35, 1839) but

remarked in the score, in an explicit mode gesture, that this is a 'famous mazurka by Schubert' (who never wrote any Mazurkas).

Jocular Lyrics/Contrafactum

Witty music is, of course, not limited to the domain of classical music, nor is it limited to Western music culture.[11] The list of arias from operas and operettas may be extensive; the list of (pop) songs with jocular lyrics is seemingly endless. To name just a few of the latter category: 'Yes! We Have No Bananas' sung by Eddie Cantor (1922), Johnny Cash with 'A Boy Named Sue' (1969), Chuck Berry's rendition of the novelty song 'My Ding-a-Ling' (1972), Spinal Tap with 'Big Bottom' (1984), Randy Newman's 'Short People' (1977) or that hilarious lover-leaving song 'Carol Brown: Choir of Ex Girlfriends' by Flight of the Conchords (2009). Among pop star composers, however, one clearly stands out: Frank Zappa. In the mid-1980s, he appropriately released an album with the title *Does Humour Belong in Music?* (released 1986; reissued 1995), a question one would answer affirmatively with only a glance at his oeuvre. His shows and songs were continually intentionally full of humour, satire, comedy tracks, and sketches.

'Humor has always been a part of the popular music soundscape, whether on stage, in performance, on record, or on film', we read in *The Routledge Companion to Popular Music and Humor* (Kitts and Baxter-Moore 2019, p. 1). Indeed: satirical comedy, humorous parody, incongruency between song and lyrics have been recognisable stock ingredients ever since vaudeville shows, musicals, novelty and cabaret songs, presented by a broad scope of performers, ranging from market singers to (in)famous, significant stars.

Puns

Way back in the sixteenth century, Elizabethan ballad singers were already quite fond of *double entendres.* Humour can even be heard in works with sacred aspirations and themes. A telling example of such musical drollery can be detected in Handel's representation of the plagues in the oratorio *Israel in Egypt* (1739): the frogs plague is translated into an airy alto-aria, while the violins illustrate jumping frogs; the plague of flies and lice is depicted as a blithe chorus with itchy violin patterns. 'Like all "Madrigalisms," these examples depend on the mechanisms of humour: puns (plays on similarities of sound), wit (apt conjunctions of incongruous things), caricature (deliberate exaggerations which underscore similarity). And, as Handel knew so well, audiences react to such effects …, as they do to comedy' (Taruskin 2005 (Vol. 2), p. 321).

Parody/Imitation/Satire

Puns are closely connected to imitation. As indicated, *imitatio* is an oft-employed strategy for enhancing scores with a smile. A reference to clumsy,

even incompetent village musicians can be heard in the third movement of Beethoven's 'Pastoral' Symphony. Another classic example is in Mozart's *Musikalischer Spaß*—'a musical joke'—K.522 (1787), in which the asinine accents parody incompetent composers. Just listen to the first violin part in the Trio of the second movement (Menuetto): forte-performed notes are completely incongruous with the general atmosphere of Mozart's melody.

Numerous examples are illustrative of general comedic devices including parody, irony, and satire, effectively playing their part within a musical context. Linda Hutcheon defines parody as 'a form of repetition with ironic critical distance, marking difference rather than similarity' (Hutcheon 1985, p. xii). In music, this is a widespread technique dating back centuries. The composing *à la manière de* with a satirising twist remained popular in the twentieth century, for example, in the Symphony No. 1 (the 'Classical') in D Major, Op. 25 by Sergei Prokofiev (1916–1917). In a tonal context of Viennese classics, Prokofiev hilariously inserts contemporary phrases, or continuously changes the tonal environment (third movement: Gavotte). An example *sui generis* of this type of parody can be found in the work of the fictitious composer P.D.Q. Bach—'J.S.'s only forgotten son'. The real-life composer behind P.D.Q.—Peter Schickele—takes the parodising of yesteryear styles to heights worthy of the 'family' name. Ample use of parody was also one of Frank Zappa's compelling devices—one need only conjure up the wonderful imitations of Peter Frampton, The Eagles, or Bob Dylan on the *Sheik Yerbouti* album (1979). Zappa's songs 'Jewish Princess' or 'Catholic Girls' from *Sheik Yerbouti* are similarly pure satire.[12]

Irony, again according to Hutcheon, is a 'semantically complex process of relating, differentiating, and combining said and unsaid meanings—and doing so with an evaluative edge' (Hutcheon 1985, p. 89). Esti Sheiberg has formulated a six-point taxonomy specific to the musical irony discourse, ranging from stylistic incongruencies and discontinuities within one governing style to shifts between musical levels of discourse (2000, p. 405). The author specifically channels her observations towards Dmitri Shostakovich, but the ironic lyrics of Randy Newman's aforementioned 'Short People' equally come to mind again.

Genres

Musical genres which for many a listener (unintentionally) display the most overt humorous features are, of course, opera, opéra comique, and operetta—the last often, yet incorrectly, defined as the light-hearted peer of the first. Receptively, the music of Wagner is most often cited as *pars pro toto* for the operatic genre. The composer and his work are subsequently often parodied: Oscar Strauss's operetta *Die lustigen Nibelungen* (1904) or the quatre mains piano piece *Souvenir de Bayreuth* by Gabriel Fauré and André Messager (1880) in which some of the most famous motives from *Der Ring des Nibelungen* (1848–1874) become jocular quadrille dances. Offenbach repeatedly parodied—'Plus de notes, plus d'harmonies, plus de forte, plus de piano ! Plus de

musique, alors !'—yet Italian bel canto received even more hilariously his satire, for example, in his *Monsieur Choufleuri restera chez lui* [*le*…] (1861). Opera Buffa is yet another genre associated with (mostly verbal) parody comedy. The canonical example is surely Mozart's *Le Nozze di Figaro* (1786; K. 492, on a libretto by Lorenzo da Ponte, based on Pierre Beaumarchais's stage comedy *La folle journée, ou le Mariage de Figaro*, 1784).

Dance genres, including waltzes and marches, through their very recognisable form and traditional use, are likewise easy targets of parody. Saint-Saëns's treatment of the cancan has already been mentioned; a more actual and indeed unconventional example is the 'classical' parody of Reel 2 Real's dance hit 'I Like to Move It' (1994) by The High Horse, a duo uniting mezzo-soprano Stephanie Szanto and pianist Simon Bucher (2019).

Off/Odd Performance

Whereas Mozart and Beethoven (among others) mocked bad performances or incompetent colleagues, real-life performances can generate robust laughter too: remember Simon Frith's 'necessary concept for musical pleasure' (2004, p. 14). One may also refer to Gavin Bryars's conducting the tongue-in-cheek Portsmouth Sinfonia: objectively bad, it is nevertheless subjectively hilarious.[13] Other rib-tickling examples are the performances by American 'singer' Florence Foster Jenkins; the story of her extraordinary concert career was even turned into a comedy starring Meryl Streep (2016, dir. Stephen Frears).

So far, we have described—admittedly superficially and only in exemplification—how music can serve as a comedic device by zooming in on isolated musical manifestations, having initially stressed that musical experiences are multifaceted and multilayered complexes. Undeniably, musical mirth oftentimes operates on various levels and in diverse categories simultaneously. David Rissin, in his study *Offenbach ou Le rire en musique*, stressed that in the operatic oeuvre of the French-German composer, the laugh, *par excellence*, is created by the amalgamation of various expressions of humour. Offenbach's approach, however, can be considered as more encompassing. The joy is created by a synthesis of (a) the comedic humour of the libretti (selected and shaped for musical treatment); (b) the comedic connection between the text and the music; (c) the comedic references of the musical parody; and (d) the overall cheerfulness of the music (Rissin 1980, pp. 285–310).

Music as Comedic Device in Cinematic Contexts

When we move on to consider music as comedic device in film music, especially within the comedy genre, we see that musical wit resonates in all possible corners of the cinematic medium. More often than not, displays of comedic connection are not limited to text and music, but are woven within the complex relationships between a gamut of filmic components: in the narrative structure, in the diegetic dialogue, in the non-diegetic comments, in the blurring of

diegetic boundaries within the soundtrack, occasionally with odd instruments and sounds, in self-referential cues or in parodying other films or filmic genres and their genre-typical scores, and/or paying attention to the processes and technical apparatus of filmmaking itself, or even to the history of filmmaking.

Implicit and syncretic forms of humour can both be detected in film music. The explicit form, however, is of hardly any relevance (excepting intertitles, 'Swedish' subtitles,[14] or trailer comments). We could characterise the musical examples in the section above bluntly and roughly as 'concert music' in order to attempt to pinpoint both differences and similarities with 'film music'. Rebecca Coyle and Peter Morris argue that 'whereas concert music humour operates via a series of rules that are broken or manipulated in a highly articulated style, film music, by its very nature, often employs *other* [emphasis added] musical codes to create humour. These include parody, referentialism, instrumentation, and diegetic/nondiegetic ambiguities' (2010, pp. 201–2).[15] Their conclusion is, however, a bit off: as has already been addressed here, parody, referentialism, and (striking) instrumentation are all comedic devices used in concert music as well. *Additional* musical codes would be a better proviso. Stylistic musical references or direct quotes, parody, pastiche and the like, occur comparably in cinematic contexts. Obviously, these are not just 'other' techniques. The same is true for the applications of certain instruments. In his explorative essay 'Is Music Funny? Contexts and Case Studies of Film Music Humor', Miguel Mera draws attention to the fact that funny instruments, 'jokers' as he calls them, are successful tools to generate cinematic comedy, just as they are in concert music (2002, pp. 102–05). And yet, in a cinematic context, the visual component clearly adds an extra, entertaining dimension or subtext: minstrels mimicking a trumpet in Mel Brooks's *Robin Hood: Men in Tights* (1993) or the hilarious clicking of coconuts in *Monty Python and the Holy Grail* (1975, dirs. Terry Gilliam and Terry Jones) and their childish imitation of horseback riding. Within an audiovisual perspective, incongruency is often employed to display instruments that do not match the authentic context of a scene.

The strategy of referentiality—be it (self-)quotation, parody, or satire—can lead to a more exuberant dimension within comedy film music. The *James Bond* reference in the title song of Monty Python's *The Life of Brian* (1979, dir. Terry Jones) represents film musical parody at its best. Louis de Funès's pastiche reference in *Le gendarme à New York* (1965, dir. Jean Girault) to Bernstein's filmic adaptation of *West Side Story* (1961, dirs. Jerome Robbins and Robert Wise) can be classified as 'metafilm music' (see Michael Baumgartner's Chap. 36 in this handbook). Charlie Chaplin's Globe scene in *The Great Dictator* (1940) in which Wagner's *Lohengrin* Overture (1850) is quoted is one of many recontextualisations of pre-existing music, here presented in grotesque extremes.

In comedy cinema, the Wagner stereotype is usually paired with obese singers stuffed into shining armour, for example, Kirsten Flagstad's appearance in *The Big Broadcast of 1938* (1938, dir. Mitchell Leisen). Perhaps formally

beyond the scope of this handbook, nevertheless difficult to ignore are cartoons which satirise Wagner's music and protagonists. The most famous example here is likely *What's Opera, Doc?* In this 1957 Warner Brothers cartoon of the *Merrie Melodies* series directed by Chuck Jones, the entire *Ring des Nibelungen* is hilariously condensed into a minimal narrative of less than seven minutes. Elmer Fudd—with spear and magic helmet, representing Siegfried—awaits Bugs Bunny in front of his rabbit hole, singing 'KILL DA WABBIT' to the melody of the *Ride of the Valkyries.* In Gore Verbinski's animated Western comedy *Rango* (2011), Hans Zimmer inserted a hilarious hillbilly arrangement of the *Ride of the Valkyries* (mixed with Johann Strauss Jr's *An der schönen blauen Donau*). In sum, in its mediatised reception, Wagner opera, including cast members, has continuously been an easy victim for grotesque and funny irony (Wennekes 2018).

Parody and referentialism can, in turn, be elevated to yet another receptional level. A hilarious example is the 2019 re-enactment by rapper, singer, flutist Lizzo of the flute scene of *Anchorman: The Legend of Ron Burgundy* (2004, dir. Adama McKay). Whereas in the original, the humorous instrument category is fused with parody and referentialism (relevant to the flute-playing technique of the 1970s exemplified by Ian Anderson from the British rock band Jethro Tull), in the remake, the narrative is followed closely; however, it is now also feminised. A parody of a parody, now released as a music clip.

A last category deserves mentioning in passing: off and odd performances are likewise manifold in comedy cinema.[16] One need only conjure up Leslie Nielsen's acapella, off-key American national anthem performance in a sold-out baseball stadium (*The Naked Gun: From the Files of Police Squad*, 1988, dir. David Zucker). A lesser-known example is Ronnie giving his horrendously out-of-tune performance next to an empty grave in the Dutch movie *New Kids: Nitro* (2011, dirs. Steffen Haars and Flip van der Kuil). Both examples fit perfectly within the superiority theory.

Although strictly speaking not entirely focussed on music, but addressing film sound more generally, the most elaborate taxonomy of musical mirth within comedy cinema to date is that proposed by Mark Evans and Philip Hayward in their volume *Sounding Funny: Sound and Comedy Cinema* (2016, p. 8). In their classification, eight types of aural techniques are identified to stimulate and subsequently accompany comedy cinema. Only four of these actually address musical techniques; the remaining three discuss 'sound'—or the absence of it.

The categories that directly refer to music are:

(1) 'orchestration, including the use of instruments traditionally perceived as "funny" (…) or instruments mismatched to the action on-screen';
(2) 'songs performed within the film's diegesis' (and perceived as comic due to a variety of reasons);
(3) 'quotation or allusion to other musical excerpts for comedic effect';
(4) 'nondiegetic music comically juxtaposed with the vision.'

These four types specifically in reference to music resemble the comedic musical strategies as already discussed. In comedy cinema soundtracks, we can basically identify inflexions of all aforementioned strategies recognised within concert music to arouse musical mirth. Nonetheless, there is a chief difference between concert music humour and film music humour: the factor *time*. Whereas musical mirth in concert music habitually has ample time to reveal itself to the listener, the growing realisation that the composer is undermining expectations—consider once more Haydn's 'The Joke' quartet—movie music customarily is more impetuous. Mera: 'an average film music "cue" lasts only between one and two minutes. This does not give the composer time to establish and develop complex structures such as [the] sonata form' (2002, p. 92). In other words, what we may call 'the imprinting time' of a jocular statement has a much smaller window to unfold in film music than it has in concert music: *La musique est durée*, but the musical cue is a curtailed durée.

A second difference discussed by Mera is that 'the structure of the music normally is dependent on the mechanics of the film itself. The length of a cue, the genre, narrative structure, *mise-en-scène*, and editing are all strong influences on the composer and help to define how the music should work' (ibid.).

Context

With that in mind, we can conclude that mirth in film music differs from humour in (concert) music *per se* due to two auxiliary capacities: *context* and *diegesis*. In comedic film music it is, first and foremost, the cinematic context, the relationship between the music and the other filmic components, which counts—not the music itself. Mera: 'The same piece of music in two different situations may be either hilarious or serious' (2002, pp. 100–102). Music that is essentially *not* funny—be it newly composed or pre-existing, encompassing all 'affiliative connotations', to use Anahid Kassabian's qualification (Kassabian 2001)—can create funny filmic situations due to a parodic use or incongruency. Burstein's *Humour Equation* does not lose its validity within the domain of film music humour. And similarly to concert music humour, a certain degree of musical comprehension or literacy may help—see Mera's example of the use of Monteverdi's *Vespro Della Beata Virgine* in Monty Python's *Life of Brian* (Mera 2002, pp. 100–1).

The categories of parody, satire, or clownesque instruments as discussed, are still germane—sometimes even as the driving jocular force—it is nevertheless the cinematic *context* which not only contributes an extra comedic layer, but this very context is truly indispensable for music merrily operating in comedy film. Funny follows function, as it were. Or, differently formulated: the musical component may be an ordain force of many of the comedic scenes analysed in this handbook, the punch line only blossoms when flanked by narrative, image, dialogue, additional sound, or, eventually, (contrasting) silence. The first two elements are essential in understanding the jocular strategy. The contextual network, therefore, implies at least two types of interactive exchanges: one in

which music is employed within the *narrative*, and the other: music's correlation with the *image*. In terms of composition techniques, the most obvious example of the latter is, of course, mickey-mousing, the punctilious synchronisation of music with the action. Tom Schneller suggests, in Chap. 4 of this handbook, to incorporate audiovisual parallelism and counterpoint as two basic strategies of music in comedy film.

Diegesis

Film viewers are expected to have metaphorically signed what Michel Chion dubbed the 'audiovisual contract' (Chion 1994, p. 9). The spectator happily takes the anomalies of the medium for granted. The fact that the sound does not come from the characters featured on screen but from loudspeakers in the cinema is one of those aberrations. However, more relevant here is the function of the underscore originating from *outside* the storyworld, from outside 'the diegesis'. This 'non-diegetic' underscore has a strong narrative and commentary function within the soundtrack (Gorbman 1987) and is normally only noticed by spectators, not by the characters who can only distinguish diegetic sounds. Whereas the distinction between these diegetic realms is nowadays considered far too rigid (see Kassabian 2001, Winters 2010, Heldt 2013, Audissino 2017, Wennekes 2019), it is the blurring between the two that can generate humorous set-ups which have (barely) no equivalents in concert music. Transverses between opposite diegetic realms stress the cinematic specificity in applying music as a comedic, metaleptic device (see Marcel Bouvrie's Chap. 6). In reference to just one canonical example: the delayed reveal of Count Basie's orchestra in *Blazing Saddles* (1974, dir. Mel Brooks) as the music's diegetic source as opposed to it being a non-diegetic underscore makes for wonderfully incongruous wit.

A final strategy to arouse laughter within a cinematic context which cannot be ignored here is the musical-inspired spontaneous bursting into song—either diegetically accompanied or performed by a non-diegetic, off-screen ensemble. This stock technique is frequently employed in comedy films, regularly bordering on exaggeration and ridiculisation, and likewise, abided by all via the audiovisual contract. The cheery closing scene of *The Life of Brian*, for example, in which the supporting character Mr. Cheeky/The Crucifee (Eric Idle) incongruously sings 'Always Look on the Bright Side of Life', hanging from the cross. Or the spontaneous rendition of 'I Say a Little Prayer' (1967) at the dinner table in the romcom *My Best Friend's Wedding* (1997, dir. P.J. Hogan) that spreads to the whole restaurant joining in, singing and clapping. Even more hilarious: the scene from the aforementioned film *Anchorman: The Legend of Ron Burgundy* in which Will Ferrell utters his being in love by quoting Starland Vocal Band's hit song 'Afternoon Delight' (1975) followed by the Channel 4 News team harmoniously blending in.

* * *

'It's a fun subject, but it's a hard subject: What makes music funny?', to once again cite Leonard Bernstein (Bernstein 1959). Indeed. Perhaps an even harder question to answer is: 'What makes *film* music funny, most notably within the context of comedy cinema'? This introductory chapter is an attempt to shed light on this query by suggesting a variety of strategies that aid the generation of film musical mirth, endorsing the cross-fertilisation of cinematic and musical devices that are effectively humorous. The ambition is to provide the groundwork for the subsequent chapters of this handbook which interrogate the topic from a multitude of angles, via case studies, and/or theoretical perspectives. This introduction may be rooted in the exclusive sphere of Western music and film—a conscious choice given the supra-national dominance of Western cinema—the scope of this handbook is, however, culturally far broader. It includes analyses of various non-Western cinema traditions as well as the recognition of lesser-known, national cinemas. Scoring laughs may be a fun subject to study; nevertheless, it is also one that is challenging to unambiguously lay your finger on. Not only is one man's roar another man's giggle, the strategies employed are multivaried and kaleidoscopic, with both ever-changing appearances and almost inexhaustible options as well as new possibilities. This introductory chapter has condensed the techniques used for musical mirth and its cinematic half-sister into rather commodious categories in order to summarise and encapsulate this many-headed phenomenon. The subsequent chapters of this handbook will present both more detailed and more refined ramifications.

Notes

1. Already anticipating the topic of musical humour in cinema, Mark Slobin's volume *Global Soundtracks: Worlds of Film Music* (2008) offers a rich textbook on non-Western music, but does not specifically address film musical wit.
2. Trigger warning: this brief overview of example does not in the slightest has the ambition to be considered in any way complete.
3. Thomas Veatch is one of the humour theorists that also incorporates the reaction of the perceiver. He 'emphasizes that humour is a function of *both* the situation *and* the perceiver's reaction to it' (Eriksen 2016, p. 236).
4. Based on empirical experiments, Huron defines three infringements that involve 'schematic expectations', 'veridical expectations' and/or 'dynamic expectations', subsequently addressing the manner in which one expects events to evolve, or if one's anticipation through prior knowledge of the specific musical events is deceived, or indeed when large differences in loudness are perceived (Huron 2006, p. 287) This is part of Huron's ITPRA theory, defining the subsequent cognitive steps in listening: imagination, tension, prediction, reaction, and appraisal.
5. The laugh in music is studied from multiple angles in Joubert and Le Touzé's volume *Le rire en musique* n.d.

6. Scholarly discussions of humour in music can be traced back to Johann Georg Sulzer's *Theorie der schönen Künste* (1792). Midway the eighteenth century, 'Comical music' was already a separate category of music, comprising 'frivolous' sonatas, trios, and concertos by the comic opera. Eggebrecht (1951, pp. 144–152).
7. For examples, see Dalmonte (1995, pp. 169–70).
8. https://www.youtube.com/watch?v=efRQh2vspVc. Accessed 10 October 2022.
9. This is one of the examples Leonard Bernstein gave in his 1959 talk.
10. The 3.5-meter-high octobas by Jean-Baptiste Vuillaume even made it into Hector Berlioz's *Traité de l'instrumentation et d'orchestration modernes* (1843).
11. Jazz musicians from the Netherlands were qualified as 'the louder anarchists, the humourists, the ironists' in their attitude towards improvised music (Heffley 2005, p. 66).
12. When confronted with derogatory critique, he reposted: 'producing satire is kind of hopeless because of the literacy rate of the American public.' (Miles 2004, p. 341).
13. https://www.youtube.com/watch?v=hpJ6anurfuw https://www.youtube.com/watch?v=-wiRivDMIYM
14. Monty Python's *Holy Grail* starts off with a hilarious 'fiasco of the credits subtitled in Swedish' (Day 2002, p. 131)
15. NB: This last sentence is a non-credited, direct quote from Miguel Mera's essay on film music humour (Cf. Mera 2002, p. 92).
16. This singing could also be considered as a form of what Claudia Gorbman coined as 'artless singing' (Gorbman 2011).

References

Audissino, Emilio. 2017. *Film/Music Analysis. A Film Studies Approach.* Basingstoke: Palgrave Macmillan.

Audissino, Emilio. 2022. The Ah, Ha, Ha! Moment: A Gestalt Perspective on Audiovisual Humour. *Cinéma & Cie. Cinema and Media Studies Journal* 22(38): pp. 97–116. https://doi.org/10.54103/2036-461X/16912

Bergson, Henri. 2013. *Le Rire (présentation par Daniel Grojnowski et Henri Scepi).* Paris: GF Flammarion.

Bernstein, Leonard. 1959. *New York Philharmonic Young People's Concert, episode Humor in Music.* Original CBS Television Network Broadcast Date: 28 February 1959 https://leonardbernstein.com/lectures/television-scripts/young-peoples-concerts/humor-in-music. Accessed 1 July 2022.

Bonds, Mark Evan. 1991. Haydn, Laurence Sterne, and the Origins of Musical Irony. *Journal of the American Musicological Society* 44/1: pp. 57–91.

Brent-Smith, Alexander. 1927. Humour and Music. *The Musical Times* 68/1007: pp. 20–23.

Burstein, L. Poundie. 1999. Comedy and Structure in Haydn's Symphonies. *Schenker Studies* 2. Eds. Carl Schachter and Heidi Siegel. New York: Cambridge University Press: 67–81.

Burnham, Scott. 2005. Haydn and Humor. In Caryl Clark, ed. *The Cambridge Companion to Music.* Cambridge University Press: pp. 59–76

Carroll, Noël. 2014. *Humour*. Oxford/New York: Oxford University Press.

Chion, Michel. 1994. *Audio-Vision: Sound on Screen*. New York: Columbia University Press.

Coyle, Rebecca, and Morris, Peter. 2010. DreamWorking Wallace and Gromit. Musical Thematics in *The Curse of the Were-Rabbit*. In *Drawn to Sound: Animation Music and Sonicity,* ed. Rebecca Coyle: pp. 191–208.

Cummins, Melissa D. 2017. *Use of Parody Techniques in Jacques Offenbach's Opérettes and Germaine Tailleferre's Du Style Galant au Style Méchant*. PhD Thesis University of Kansas.

Dalmonte, Rossana.1995, 'Towards a Semiology of Humour in Music', *International Review of the Aesthetics and Sociology of Music*, Vol. 26, No. 2 (Dec.): pp. 168–69.

Daschner, Hubert. 1986. *Humor in der Musik*. Wiesbaden: Breitkopf & Härtel.

Day, David. D. Monty Python and the Holy Grail: *Madness with a Definite Method*. In: Harty 2002: pp. 127–135.

Eggebrecht, Hans Heinrich. 1951. Der Begriff des Komischen in der Musikästhetik des 18. Jahrhunderts. *Die Musikforschung* IV: pp. 144–152.

Eriksen, Asjørn Ødsthus. 2016. A Taxonomy of Humor in Instrumental Music. *Journal of Musicological Research* 35 (3): pp. 233–263.

Etcharry, Stéphan. 2010. Ravel, "musicien humoriste": l'exemple de *L'Heure espagnole*. *Humoresques* 32, autumn: pp. 47–62.

Evans, Marc, and Philp Hayward. 2016. *Sounding Funny: Sound and Comedy Cinema*. Sheffield: Equinox Publishing.

Fearn, Raymond. 1990. *Bruno Maderna*. Chur: London etc. Harwood Academic Publishers.

Ferrari, Giordano. S.a. Un rire entre Lucian Berio et Bruno Maderna. In: Joubert & Le Touzé n.d.: pp. 193–209.

Frith, Simon. 2004. What is Bad Music? In: Washburne and Derno 2004: pp. 11–26.

Goeth, Maria. 2013. Phrasemes, Parodies and the Art of Timing: An Interdisciplinary Comparison of Humour and Language. In *Developments in Linguistic Humour Theory*. Ed. Marta Dynel. Philadelphia: John Benjamins Publishing: pp. 235–62.

Gorbman, Claudia. 1987. *Unheard Melodies: Narrative Film Music*. London: BFI Publishing.

Gorbman, Claudia. 2011. Artless Singing. *Music, Sound, and the Moving Image* 5:2/11: pp. 157–171.

Grew, Eva Mary. 1934. Humour in Music I. *The Musical Times* 75/1091: pp. 24–26.

Harty, Kevin J., ed. 2002. *Cinema Arthuriana: Twenty Essays*. rev. ed. Jefferson, North Carolina, and London: McFarland & Company.

Heffley, Mike. 2005. *Northern Sun, Southern Moon: Europe's Reinvention of Jazz*. New Haven: Yale University Press.

Heldt, Guido. 2013. *Music and Levels of Narration in Film: Steps Across the Border*. Bristol & Chicago: Intellect.

Hocquard, Jean-Victor. 1999. *Mozart ou la voix du comique*. Paris: Maisonneuve & Larose/Archimbaud.

Huron, David. 2006. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge, MA: The MIT Press.

Hutcheon, Linda. 1985. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. London: Routledge.

Joubert, Muriel & Denis Le Touzé, eds. n.d. *Le rire en musique*. Lyon: Mélotonia.

Kassabian, Anahid. 2001. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge.
Kay, Peter. 2006. Music and Humor: What's So Funny? *Music Reference Services Quarterly* 10 (1): pp. 37–53.
Kitts, Thomas M. and Nick Baxter-Moore, eds. 2019. *The Routledge Companion to Popular Music and Humor.* New York/London: Routledge.
Lister, Laurie-Jeanne. 1994. *Humor as a Concept in Music: A Theoretical Study of Expression in Music, the Concept of Humour with an analytical Example from W.A. Mozart, Ein Musikalischer Spaß*. Frankfurt am Main: Peter Lang.
Lowry, Linda R. 1974. *Humour in Instrumental Music: A Discussion of Musical Affect, Psychological Concepts of Humour and Identification of Musical Humour*. Ph.D. dissertation, Ohio State University.
Mera, Miguel. 2002. Is Funny Music Funny? Contexts and Case Studies of Film Music Humour. *Journal of Popular Music Studies* 14: pp. 91–113.
Miles, Barry. 2004. *Zappa: A Biography*. New York: Grove Press.
Moore, Randall and David Johnson. 2001. Effects of Musical Experience on Perception of and Preference for Humor in Western Arts Music. *Bulletin of the Council for Research in Music Education* 149: pp. 31–37.
Morreall, John. 1983. *Taking Laughter Seriously*. Albany, NY: State University of New York.
Palmer, James K.N. 2015. *Form-Functional and Topical Sources of Humour in Classical Instrumental Music*. PhD Thesis, The University of British Columbia, Vancouver.
Park, Joon. 2020. Analyzing Schoenberg's War Compositions as Satire and Sincerity: A Comparative Analysis of *Ode to Napoleon Buonaparte* and *A Survivor of Warsaw*. *A Journal of the Society for Music Theory* 26/4 https://www.mtosmt.org/issues/mto.20.26.4/mto.20.26.4.park.php. Accessed 12 October 2022.
Plavsa, Dusan. 1981. Intentionality in Music. *International Review of the Aesthetics and Sociology* 12/1: pp. 65–74.
Raskin, Victor. 1985. *Semantic Mechanisms of Humor*. Dordrecht/Boston/Lancaster: D. Reidel.
Raskin, Victor, ed. 2008. *The Primer of Humour Research*. Berlin: Mouton de Gruyter.
Rissin, David. 1980. *Offenbach ou Le Rire En Musique*. Paris: Fayard.
Sheiberg, Esti. 2016. *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities*. London & New York: Routledge.
Sheiberg, Esti. 2000. *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities*. Aldershot: Ashgate.
Slobin, Mark, ed. 2008. *Global Soundtracks: Worlds of Film Music*. Middletown CT: Wesleyan University Press.
Sloboda, John. 1985. *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Oxford University Press.
Small, Christopher. 1998. Musicking: *The Meanings of Performance and Listening*. Hanover and London: Wesleyan University Press.
Swafford, John. 1996. *Charles Ives: A Life with Music*. New York: W.W. Norton.
Taruskin, Richard. 2005. *The Oxford History of Western Music*, Vol. 1& 2. Oxford/New York: Oxford University Press.
Veatch, Thomas C. 1998. A Theory of Humor. *Humor* 11/2: pp. 161–216.
Walton, Kendall L. 1993. Understanding Humor and Understanding Music. In: *The Journal of Musicology* XI/1: pp. 32–44.

Washburne, Christopher and Maiken Derno, eds. 2004. *Bad Music: The Music We Love to Hate*. New York: Routledge

Wennekes, Emile. 2012. 'What's the Motive?', She Asked: Tales from the Musical Pawnshop', in: Sander van Maas et alt., eds. *Liber Plurium Vocum: Voor Rokus de Groot ter gelegenheid van zijn afscheid als hoogleraar in de Muziekwetenschap aan de Universiteit van Amsterdam, 1 juli 2012* (Amsterdam: Universiteit van Amsterdam): pp. 205–221.

Wennekes, Emile. 2018. Walküre or Wabbit; Richard and/or Rango? Scratching the surfaces of multiple layers of mediatized Wagner reception. In: Antonio Baldassare and Tatjana Markovic, eds. *Music Cultures in Sound, Words and Images: Essays in Honor of Zdravko Blasekovic*. Vienna: Hollitzer: pp. 615–635.

Wennekes, Emile. 2019. Out of Tune? Jazz, Film and the Diegesis. In: Emile Wennekes and Emilio Audissino, eds. *Cinema Changes: Incorporations of Jazz in the Film Soundtrack*. Turnhout: Brepols (Speculum Musicae, 34): pp. 3–17.

Wheelock, Gretchen A. 1992. *Haydn's Ingenious Jesting with Art: Contexts of Musical Wit and Humor*. New York: Schirmer Books.

Winters, Ben. 2010. The Non-Diegetic Fallacy: Film, Music, and Narrative Space. In: *Music & Letters*, 91/2: pp. 224–244.