## Contents

Ac	knowledgments	ix
Ab	out the Companion Website	xiii
Int	troduction: For Ever Metafilm Music	1
	PART I: METAFILM MUSIC, FRAGMENTATION, REPETITION, AND QUOTATION	
1.	Gapped Music in Godard's 1960s Films: Dissection of Musical Unity as a Self-Reflexive Exercise	39
2.	Leitmotif Technique Revisited: The Indexical Function of Multiple Repeated Musical Fragments in Godard's 1960s Films as Manifestations of Metafilm Music	66
3.	The Undoing of the Leitmotif Technique: Quotation, Fragmentation, and Repetition in Godard's 1960s Films with Beethoven, Schumann,	
4.	and Pseudo-Bach as Metafilm Music Quoting Popular Songs: Chanson and Canzone as Metafilm Music	96
1.	in Godard's Work	131
P.	ART II: METAFILM MUSIC AND GENRE REFEREN	CE
5.	Acting, and Storytelling	173
6.	Referencing Music-Specific Genres and Genre-Specific Music: Metafilm Music, <i>Cinéma-en-Kit</i> Musical, and Pastiched Film Noir Music	219
7.		266
	PART III: METAFILM MUSIC, MUSIC MAKING, AND FILMMAKING	
8.	Music Making as Metaphor for Filmmaking I: Metafilm Music in One Plus One and Prénom: Carmen	305

## viii contents

9. Music Making as Metaphor for Filmmaking II:	
Metafilm Music in Soigne ta droite (Une place sur la terre)	355
Conclusion: Two or Three Things I Know about Metafilm Music(s)	
Notes	395
Works Cited	449
Index	473