



RQ: To what extent does music act as an effective narrative device in the film adaptations of literary works like *The Great Gatsby* and *The Pride and Prejudice*?

Ryka Kumar
Student

The International School, Bangalore

Abstract

Although music in films often fades into the background, each track significantly shapes the viewer's experience. In film adaptations of literary works, music plays a crucial role in bridging the transition from text to screen, setting the mood, enhancing character development, and amplifying complex emotions. This paper explores music's role as a narrative device in such adaptations, analyzing its effectiveness through close examination of films like *The Great Gatsby* and *The Pride and Prejudice*. The analysis concludes that music is an effective narrative device in these adaptations, often tailored to align with the artistic vision of directors and producers.

Introduction

.... *What words are to this paper, music is to films*

Multiple literary works have been adapted to films, but when did it all start? These works have always influenced movie plots. In fact, one of the first adaptations of literature into films was made in 1899 by Georges Méliès, a developer of various film techniques (Kasim, 2022). Not only have literature adaptations in films made these stories more visually appealing and interactive, but by molding such complex plots into different generations, they have introduced them through a different lens, exposing various age groups to the history of literature and continuing the legacy of great authors such as F. Scott Fitzgerald and Jane Austen (Oza, 2024).

Music plays a huge role in bridging the gap between literary works and films and is said to have been first used in the early years of the late 1800s, even in silent films. There were multiple theories on music usage in these films,

with the most accurate being that viewers are not familiar with watching motion without sound (Wadley, 2002). Music helped set the scene and kept the audience engaged (Fort Collins Symphony, 2023), adding rhythm to the movie. In fact, according to Aldous Huxley, “After silence, that which comes nearest to expressing the inexpressible is music.” Films are all about visual representations of emotions and actions. Although dialogues commonly express many thoughts in films, “where words fail, music speaks” (Hans Christian Anderson).

In line with the aforementioned, this research paper aims to answer the following question: *To what extent does music act as an effective narrative device in the film adaptations of literary works like The Great Gatsby and The Pride and Prejudice?*

By analyzing these works, the paper argues that music proves to be a solid narrative device in the film adaptations of literary works.

Literature Review - Music in Films

The role of music in films:

Music has always been a part of cinema. It started with live musicians playing musical pieces during silent movie scenes. In 1927, The Warner Brothers released the first sound film. This inspired and allowed many filmmakers to have more control over music in their films. Music has since evolved due to technology and changes in composers' styles. The initial dramatic and heavy music was eventually composed into modern and minimalistic sounds, incorporating elements from jazz, pop, folk, and ethnic music, transforming music into what we see now in films. Not only does film music help evoke emotions in scenes, but it also helps provide structure to the film and helps communicate space and time to the audience (Malone, 2021).

As mentioned above, music plays an important role in films (Howsley, 2020). The audience's perception of what they see on their screen largely depends on the music complementing the scene (Howsley, 2020). For instance, research highlights how music can help evoke emotion in the audience, add to the scene's rhythm, and help heighten the action. According to Olivia Silver, a writer, director, and filmmaker, “It [music] has to move you - that's the point” (Grybowski, 2014). Siu-Lan Tan's study of how music affects characters' perceptions demonstrated three important aspects - the audience's impression of the characters' motivational and emotional state, their perception of the role of the character in the scene, and their comprehension of the characters' interpersonal dynamics (Zhuang, 2023).

Music as a narrative device:

Narrative devices are defined as **the way stories are told**. This involves the narrator and their narrating style, including the story's tone, mood, and structure (Shrouder, 2023). Music, therefore, should be considered a narrative device. Music uses its various elements, such as tempo, rhythm, melody, harmony, and oftentimes even lyrics, to convey stories. Not only does it successfully communicate stories by itself, but it also accentuates the storytelling in movies by enhancing the scene's tone, mood, and action.

Film music employs various elements to enhance scenes and captivate the audience, with one of the most significant being the use of leitmotifs or musical motifs. Leitmotifs are recurring melodic phrases that often signify a character's presence (Heckmann, 2022) or subtly foreshadow future events. These motifs deepen the emotional impact and reinforce the narrative themes a film seeks to convey. By associating specific music with characters or recurring themes, leitmotifs allow the audience to anticipate developments, enriching their engagement and fostering a stronger connection to the characters. A popular example would be the musical leitmotif that accompanies the entrance of Darth Vader, a villain from the Star Wars franchise. This sets a tense and eerie atmosphere, allowing the audience to expect the coming events. Such personal connections engage the audience further and create a fanbase for films. Furthermore, such recurring musical pieces also lead to the development of characters - their personalities and roles determine the music. For instance, for a protagonist and an antagonist, with the former being a positive portrayal and the latter a negative, music is used respectively to help subconsciously establish these perceptions for the viewers. Moreover, leitmotifs also enhance the film's narrative, allowing the film to be more cohesive as the story comes together, weaving in different elements and themes (Light, 2024).

There are certain types of music used in films - diegetic and non-diegetic. Diegetic music refers to music that is part of the movie's narrative - sounds that other characters in the film can sense. For example, a character slamming a door or a character singing or humming a tune. On the other hand, non-diegetic music is a sound in the film that is not part of the narrative. The characters in the movie do not sense this music (Tan, Spackman, and Wakefield, 2017). The purpose of non-diegetic music is to enhance the atmosphere and the scene's mood. A breakup song playing in the background while showing a montage of a recently separated couple is an example of non-diegetic music. According to Vitouch's (2001) and Tan et al. 's (2007) research, non-diegetic music influences how the audience perceives the characters and scenes in the film and their expectations of what may come next. An experiment has also been conducted to

observe how parts of a film with different music soundtracks can influence the audience's perspective of the scene. This was done by pairing scenes with positive, negative and no music. Scenes paired with positive music

resulted in positive perceptions of the characters and the situations portrayed; scenes paired with negative soundtracks resulted in negative perceptions of characters and the situations portrayed, while scenes with no music resulted in neutral reactions. It was also noticed that visuals in scenes helped make those moments more memorable (Tan, Spackman, and Wakefield, 2017).

According to Cynthia Lucia, a professor of media arts, “We think of film as a visual medium, but music adds so much to the experience” (Grybowski, 2014). As depicted earlier, music helps shape the viewers’ perceptions of the scene. For example, a tense musical piece played on stringed instruments might suggest an eerie or suspenseful tone, while a gentle ballad on the piano may suggest a romantic scene. This way, music is used to shape the audience’s emotional responses to ensure they are in the right state of mind for the intended narrative to be delivered. Hence, film music allows a way to convey complex plots and character arcs, creating an engaging journey for the viewers. Furthermore, film music also helps establish the spatial and temporal setting of the narrative. This allows the audience to completely dive into the world of the narrative introduced, enveloping the viewers and resulting in an immersive experience (Novecore Blog, 2024).

Music in film adaptations of literature:

Written works of literature use words to paint a picture in the readers’ minds to tell a story. It allows freedom of imagination. However, in film adaptations of literature, the ‘pictures’ are already ‘painted.’ Films narrate a story using visual and aural elements, such as music. Music not only engages the audience emotionally but it also makes films more visually appealing. Music with motion allows the audience to feel deeper and connect better with the characters and plot, making it an immersive experience. While adapting literature into film, it is necessary to understand that every aspect of the original literary work may not be incorporated into film - only the key aspects are incorporated. This is due to the time constraint of films - usually ranging from 2-4 hours - and the complexity of the literary work, which may be difficult to convey through words and actions. It may also be intentional. While adapting literature to film, filmmakers may have a purpose. For some, it may be to create awareness or spread a message or a political statement; for others, it may be to express their own version of the narrative. The remainder of this research paper aims to discuss how *music acts as an effective narrative device in the film adaptations of literary works like Pride and Prejudice and The Great Gatsby*.

An Analysis of the Role of Music in The Great Gatsby

The book *The Great Gatsby*, by F. Scott Fitzgerald, narrates the story of a self-made millionaire, Jay Gatsby, and his tragic journey in pursuit of Daisy Buchanan, his crush since his youth (Martinez, 2024). The story is narrated

as a flashback from Nick Carraway's perspective, who had befriended Gatsby on his trip to New York. These flashbacks are Carraway's memories from that trip. The book was published in 1925 and explored themes of class difference, decadence, tragedy, and the "American dream," conveying a coming-of-age narrative. The novel was followed by the movie 'The Great Gatsby,' released in 2013, directed by Baz Luhrmann. The movie starred Leonardo DiCaprio as Jay Gatsby, Carey Mulligan as Daisy Buchanan, and Tobey Maguire as Nick Carraway, alongside Joel Edgerton, Elizabeth Debecki, Jason Clarke, and Isla Fisher (Reid, 2022). Although Luhrmann incorporated most of the elements from the novel, he used modern music. During Fitzgerald's time the novel was set in the Jazz Age, a term coined by Fitzgerald himself. However, Luhrmann used a mix of jazz, hip-hop, and electronic music, working with executive producer JayZ, as well as modern artists such as Lana Del Ray, Beyoncé and Florence and the Machine, to add his own interpretation of the novel, and to reach his target audience (Elmore, 2014).

As explored earlier, music in the film *The Great Gatsby* plays an important role in conveying the novel's themes (NPR, 2013). For example, the clock-like ticking sound in *Together*, a song by The XX, created an atmosphere of anticipation in the audience (Trakin, 2013). It sounded almost like a time bomb, foreshadowing the series of catastrophic events about to unfold in the film, perhaps implying Myrtle's death, followed by Gatsby's death (NPR, 2013; Trakin, 2013). The soundtrack captivates the audience, drawing them deeper into the scene and amplifying the emotional intensity. It underscores the tragic theme and the corruption of the 'American Dream,' embodied by Gatsby, which ultimately collapses with his death at Tom's hands, symbolizing that dream's failure and moral decay.

Over the Love by Florence + the Machine is another instance where the music emphasizes the theme of love and sadness. The song is represented from Gatsby and Daisy's perspective and specifies significant elements that were brought out in the novel. The song's first verse almost seems as if she is giving their back story – of how they were together before and then were separated, and how that separation caused her immense sorrow – "Tore my yellow dress away." The color yellow here symbolizes "wealth, corruption, and moral decay." The green light alludes to the light seen from Gatsby's place. It represents wealth, desire, hope, longing, dreams and promises. This helps re-establish Jay and Daisy's love story, which is unraveled throughout the film. Lyrics such as "Cry, cry, cry/ over the love of you" further depict Daisy's struggle in pursuing Jay while being married to Tom, bringing out the tragic nature of their love. Florence's strong voice and impressive vocal range, along with the haunting music, further help portray the lovers' longing and desperation to be together (Trakin, 2013; Wallingford, 2013).



Another significant example would be *Young and Beautiful* by Lana Del Rey. The song is played multiple times during the movie. An instance would be when Nick, Jay, and Daisy are all playing at Jay's mansion. It is significant since it conveys the "forbidden romance of two past lovers" and how, even though they were "past lovers" years after, their love still remains. The song portrays Daisy as vulnerable and desperate for Jay's love. It perhaps implies her insecurity since she asks, "Will you still love me when I'm no longer young and beautiful?" depicting that she is not just infatuated by Jay but genuinely loves him for his heart and soul and questions whether her feelings are reciprocated. The repetition of "I know you will" in the song acts almost as if she is reassuring herself. However, it may also depict her uncertainty and internal conflict about whether she can actually commit to Jay, considering she has a husband and a daughter. Her emotional turmoil is further conveyed through the nostalgic and eerie music and Del Rey's ethereal and breathy voice. Not only does the song capture the audience's attention and stick with them, but it also successfully conveys the themes of love and vulnerability (Gaudet, 2016; Trakin, 2013; Wallingford, 2013)

The use of such impactful and influential music throughout the film helped the audience understand the complexity of the relationships portrayed in *The Great Gatsby*, and helped direct the audience's perceptions in the direction Luhrmann intended (Anushiravani and Alinezhadi, 2016).

An Analysis of the Role of Music in The Pride and Prejudice

The novel *Pride and Prejudice*, by Jane Austen, conveys a tale centering around the Bennet sisters, who are not in line to inherit their father's estate and must get married to secure their future. The story narrates the journey of the

protagonists, Elizabeth Bennet and Mr. Darcy, and their relations, from hatred to love. Through the plot, Austen explores themes of romance, social class, wealth, personal growth, and the rigid ideas of the Regency period. The novel was published in 1813, followed by the movie based on the book, released in 2005. The movie was directed by Joe Wright and starred Kiera Knightley, Matthew Macfayden, Talulah Riley, and Donald Sutherland (IMDb, 2024). The film's soundtrack was composed by Dario Marianelli and was performed by pianist Jean-Yves Thibaudie and the English Chamber Orchestra. The music conveys the time period the story was set in - 18th century England - and helps portray different relationships in the film and the depth and complexity of the characters' emotions.

Music plays an important role in the film adaptation of *Pride and Prejudice*. A significant example would be how music draws an extensive difference between Elizabeth's and Mary's attitudes and skills. At the Netherfield Ball, Mary Bennet inelegantly plays Handel's Largo, "Slumber, Dear Maid." We find everyone else laughing at her unskilful performance, her walking out in embarrassment, and crying to her father about how she worked so hard for that performance. Mary's desperation to perform conveys the pressure society at the time put on women to succeed in the supposed "feminine Arts" and how such skills were considered important for a woman to have to be chosen for marriage by upper-class men, highlighting the theme of social class in the 18th century.

Mary's musical talent is contrasted with Elizabeth's. Elizabeth does not play the pianoforte till she is asked to by Lady Catherine. She plays Dawn, and the way she starts and stops the piece portrays her free spirit. She does not play the piece with enthusiasm or as a way of being accepted into society. She only considers it as an educational skill. The fact that Elizabeth does not use it as a way for marriage further conveys her independent and opinionated nature. Elizabeth's nature here, as well as through the film, portrays her breaking the societal stigma, reflecting Austen's strong feminist stance.

An interesting example would also be the song 'A Postcard to Henry Purcell,' which is played during Elizabeth and Mr. Darcy's first dance at the Netherfield Ball. The music starts off quite directly and sharply, with the pair sharing bleak expressions - Elizabeth's perhaps conveying that of hatred with her initial prejudice of Mr. Darcy's arrogance. The music gradually softens, and the cameras zoom in as the pair continue to dance, and Elizabeth starts a conversation, pushing Mr. Darcy to talk instead of dancing silently in hopes of displeasing him. The formality and time period of the dance contradicts Elizabeth's bold stance to converse and push Mr. Darcy to reciprocate the conversation, highlighting the theme of prejudice, breaking the social norms, and the feminist aspect of the story.



(Focus Features, 2011)

Another example would be ‘The Living Sculptures of Pemberley,’ which is played when Elizabeth comes to Pemberley with her aunt and uncle. While she is looking at the sculptures, we find her doubting her initial perceptions of Mr. Darcy. The music in the scene reflects her thoughts - “the piano switches time signatures almost every measure,” and the notes and keys change more often as well. We see this through her body language as she moves from one sculpture to another with her mind in flux, perhaps thinking about what she could have had if she had accepted Mr. Darcy’s initial proposal. This is also the first time the audience realizes the significance of the title - ‘Pride and Prejudice’ - as she reflects upon her initial prejudice over Darcy, further bringing out the theme of prejudice.

It is also noticeable that ‘Dawn’ is played three times in the film, revolving around Elizabeth’s narrative. It is first played at the beginning when Elizabeth is walking home. “While the alteration of twos against threes is a little more modern, the melody and harmonic structure resembles classical patterns and sounds of the period in which the movie is set.” As she reaches closer to the Bennet house, “the tempo and meter [of the song] changes while the melody switches registers,” and “the piece becomes more expansive in tempo with moving arpeggios and broken thirds” to convey the chaos and excitement in the Bennet household.

The second time, 'Dawn' is used as diegetic music, where Georgiana - Mr. Darcy's sister - is introduced, playing the piano. This scene beautifully captures the cherished bond between Georgiana and Darcy, emphasizing Darcy's deep pride in and support for his sister's musical talent. It is also a pivotal moment for Elizabeth, who witnesses this tender exchange and begins to question her initial perception of Darcy as arrogant, adding to her inner conflict. Caught off guard when the siblings notice her, Elizabeth quickly retreats in embarrassment, heightening the emotional tension of the scene. 'Dawn' finally "returns both literally and musically" when Elizabeth and Darcy go to Mr. Bennet to convey their wish to marry each other. This time, the song is accompanied by an orchestra to add to the celebratory and pompous atmosphere of the resolved conflict between the two protagonists, reflecting the theme of romance. The song continued to surround Elizabeth's narrative as it constantly helped convey her thoughts and emotions throughout the film.

One of the last songs of the film is 'Mrs Darcy,' in which Darcy proposes to Elizabeth for the second time, and Elizabeth finally accepts. The music reflects a mood of happiness, love, and peace, with violins and the flute. The harp is introduced to add to the depth of the couple's happiness, "with a harp glissando," as they "seal the deal" with a "final kiss."



(Focus Features, 2005)

The use of such instrumental music throughout the film allowed the dialogues and actions of the characters to convey the drama and the plot of the film, with the music usually acting as transitions between scenes and emotions, hence, not distracting from the narrative of the film, but adding to the film's mood and atmosphere (Pierson, 2016; Doan, 2010; Renette, 2010).

Conclusion

The Great Gatsby and Pride and Prejudice are well-known for their use of music. Both films incorporate music to weave in elements of the plot and clearly depict their themes, those being love, class difference, decadence, tragedy, and the "American dream" for the former and romance, social class, wealth, personal growth, and the rigid ideas of the Regency period for the latter. However, both films use different styles of music according to the directors' artistic intentions. For example, Luhrmann used modern music in *The Great Gatsby*, incorporating elements from jazz, hip-hop, and electronic music. He worked with composers and musicians whose work was largely modern, such as Jay Z, Lana Del Ray, Beyoncé, and Florence and the Machine. The soundtracks in the film consisted of lyrics, which, along with the music, helped influence the audience's perspectives of the characters and the scenes and their perceptions of what to expect in the coming scenes. Furthermore, the music used in the film was largely eerie and haunting and focused on amplifying the scenes' intensity and the characters' emotions through sound. In *The Pride and Prejudice*, Wright chose music to enhance the time period the film was set in, i.e., 18th century England. He incorporated classical music and worked with composers and musicians who produced similar music, such as Dario Marianelli, Jean-Yves Thibaudé, and the English Chamber Orchestra. The soundtrack in the film did not consist of any lyrics. The music was largely grand and ballroom-like, emphasizing wealth and social class themes. Using instrumental music allowed the actions and dialogues of the characters to depict the plot, while the music helped enhance these elements without distracting the audience from the main intentions of the director, as well as further conveying the atmosphere of 18th-century England.

Music is a compelling narrative device in the film adaptations of literary works like *Pride and Prejudice* and *The Great Gatsby* to a great extent. The use of music in both films is similar in

some ways and different in others. Still, it can be agreed that both use it strategically to reiterate the key themes, relationships, and personal struggles of individual characters and to help reinforce the purpose of the films, foreshadow key moments, and set the mood of the scene, successfully bridging the gap between the literary work and its film adaptation.

In fact, the difference in the style of the music used in each film proves that music acts as an effective narrative tool that can be creatively manipulated by directors and composers to strongly enhance films, playing an instrumental role in how stories are told.

Bibliography

Anushiravani, A. and Alinezhadi, E. (2016). An Analytical Study of 2013 Cinematic Adaptation of *The Great Gatsby*. *International Letters of Social and Humanistic Sciences*, [online] 68.

Available at: https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3020605.

Doan, J.M. (2010). *THE INNOCENT DIVERSION ON SCREEN: THE NARRATIVE FUNCTION OF FILM MUSIC IN ADAPTATIONS BASED ON THE WORKS OF JANE AUSTEN*. [online] CASE WESTERN RESERVE UNIVERSITY. Available at:

https://etd.ohiolink.edu/acprod/odb_etd/ws/send_file/send?accession=case1270568560&disposition=inline.

Elmore, E. (2014). The Use of Sound in *The Great Gatsby*. *Marci Rivera*. [online] 4 Dec. Available at:

<https://elizabethelmore31.wordpress.com/2014/12/04/the-use-of-sound-in-the-great-gatsby/>.

Focus Features (2005). *Pride & Prejudice Movie | Official Website | Buy Now | Focus Features*. [online] *Pride & Prejudice Movie | Official Website | Buy Now | Focus Features*. Available at: https://www.focusfeatures.com/pride_and_prejudice.

Focus Features (2021). *Pride & Prejudice | Dancing With Mr. Darcy and Mr. Collins at the Netherfield Ball*. *YouTube*. Available at: <https://www.youtube.com/watch?v=RPjnatedrm8> [Accessed 18 Apr. 2022].

Fort Collins Symphony (2023). *Lights, Camera, Symphony: How Music Shaped Films*. [online] Fort Collins Symphony. Available at: <https://fcsymphony.org/blog/history-of-film-music/>.

Gaudet, H. (2016). *Young and Beautiful in the Great Gatsby*. [online] prezi.com. Available at: <https://prezi.com/bolg7tc1xukv/young-and-beautiful-in-the-great-gatsby/>.

Grybowski, A. (2014). *Symposium examines the role of music in film*. [online] Rider University. Available at: <https://www.rider.edu/about/news/2014/10/14/symposium-examines-role-music-film>.

Heckmann, C. (2022). *Leitmotifs and Musical Themes Explained*. [online] StudioBinder. Available at:

<https://www.studiobinder.com/blog/what-is-a-leitmotif-definition/>.

Howsley, S. (2020). *The Importance of Music on Film & Emotion*. [online] Raindance. Available at: <https://raindance.org/the-importance-of-music-on-film-emotion/>.

IMDb. (2024). *Pride & Prejudice (2005) - IMDb*. [online] Available at: https://www.imdb.com/title/tt0414387/fullcredits?ref_=tt_ov_st_sm [Accessed 23 Oct. 2024].

Kasim, I. (2022). *Transformations of Books: Film Adaptations - MotaWord Blog*. [online] www.motaword.com. Available at: <https://www.motaword.com/blog/transformations-of-books-all-around-the-world-film-adaptation-s>.

Light, J. (2024). *How Carlos Rosario Dressed Characters in 'Alien: Romulus'*. [online] No Film School. Available at: <https://nofilmschool.com/carlos-rosario-alien-romulus> [Accessed 22 Oct. 2024].

Malone, S. (2021). *The Role of Music in Film*. [online] Sean W. Malone | CitizenA Media. Available at: <https://www.seanwmalone.com/how-to-create/2021/12/27/the-role-of-music-in-film>.

Martinez, J. (2024). *The Great Gatsby I Summary, Context, Reception, & Analysis*. In: *Encyclopædia Britannica*. [online] Available at: <https://www.britannica.com/topic/The-Great-Gatsby>.

Novecore Blog (2024). *The Role of Music in Cinema: Crafting Emotions Through Sound*. [online] Novecore Blog. Available at: <https://blog.novecore.com/the-role-of-music-in-cinema-crafting-emotions-through-sound/>.

NPR (2013). *'It Led Us On A Journey': The Musical World Of 'The Great Gatsby'*. [online] NPR. Available at: <https://www.npr.org/2013/05/10/182882003/it-led-us-on-a-journey-the-musical-world-of-the-great-gatsby>.

Oza, P. (2024). *Adaptation Theories in Literature - Shakespeare into Films and Cinema*. *Social Science Research Network*. [online] doi:<https://doi.org/10.2139/ssrn.4693836>.

Pierson, A. (2016). *Music in Film: Pride and Prejudice 1995*. [online] Semi-true Stories. Available at: <https://callynpierson.wordpress.com/2016/05/07/music-in-film-pride-and-prejudice-1995/> [Accessed 23 Oct. 2024].

Reid, A.D. (2022). *Breaking Down The Great Gatsby - Arc Studio Blog*. [online] www.arcstudiopro.com. Available at: <https://www.arcstudiopro.com/blog/breaking-down-the-great-gatsby>.

Renette (2010). *Complete Song List from PRIDE AND PREJUDICE*. [online] Sunny Feels. Available at: <https://sunnyfeels.com/2010/06/20/complete-song-list-from-pride-and-prejudice/>.

Shrouder, O. (2023). *Aspects of writing: narrative devices*. [online] bedrocklearning.org. Available at: <https://bedrocklearning.org/literacy-blogs/aspects-of-writing-narrative-devices/>.

Tan, S.-L., Spackman, M.P. and Wakefield, E.M. (2017). The Effects of Diegetic and Nondiegetic Music on Viewers' Interpretations of a Film Scene. *Music Perception: An Interdisciplinary Journal*, [online] 34(5), pp.605–623. doi:<https://doi.org/10.1525/mp.2017.34.5.605>.

Trakin, R. (2013). *From Flappers to Rappers: 'The Great Gatsby' Music Supervisor Breaks Down the Film's Soundtrack*. [online] The Hollywood Reporter. Available at: <https://www.hollywoodreporter.com/movies/movie-news/great-gatsby-soundtrack-track-by-track-521092/>.

Wadley, C. (2002). *Music in the movies timeline*. [online] Deseret News. Available at: <https://www.deseret.com/2002/10/31/19685948/music-in-the-movies-timeline/>.

Wallingford, A. (2013). *'Great Gatsby' soundtrack brings a modern twist to the 1920's*. [online] City Times. Available at: <https://sdcitytimes.com/arts/2013/05/20/great-gatsby-soundtrack-brings-a-modern-twist-to-the-1920s/>.

Zhuang, C. (2023). The Roles of Music in Films. *Journal of Education, Humanities and Social Sciences*, [online] 23, pp.596–600. doi:<https://doi.org/10.54097/ehss.v23i.13123>.

