

Unbreakable Kimmy Schmidt:
A New Model for Sound-Alike Tunes

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This file includes the abstract, keyword list, bibliography, and related material for the video essay, “*Unbreakable Kimmy Schmidt: A New Model for Sound-Alike Tunes*” by Jeremy Orosz. This video-essay may be found at <https://vimeo.com/societymusichtoery/smtv09.6orosz>

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Abstract for
Unbreakable Kimmy Schmidt: A New Model for Sound-Alike Tunes

By Jeremy Orosz, *SMT-V* 9.6

This video considers recent changes in the production of television “sound-alike tunes,” or musical cues that evoke familiar songs with the explicit goal of circumventing copyright law. Traditionally, most television sound-alikes conformed to a uniform set of principles: composers typically matched the instrumentation and rhythm of the source material while changing pitches and melodic contour. Composer Jeff Richmond’s sound-alike tunes on the 2017 third season of *Unbreakable Kimmy Schmidt* differ substantially in approach. Instead of using similar musical patterns to ensure recognition of the source, the numbers pair the sound with images based upon the music videos. When such visual cues are included, a sound-alike version can evoke the familiar tune through style or instrumentation, even when they have little musical material in common.

Short Keyword List

Television, copyright, Beyoncé, Sound-Alike Tunes, *Netflix*

Extensive Keyword List

Television music, Copyright, *Netflix*, *Unbreakable Kimmy Schmidt*, *Lemonade*, *Animaniacs*, Jeff Richmond, Tituss Burgess, Tina Fey, Beyoncé, Sound-Alike Tunes, “Blurred Lines,” “Hold Up,” “Sorry,” “All Night,” “How Harry Potter Should Have Ended,” *Space Jam*, Music, Sound-alike tunes, *The Sound of Music*, “Do Re Me,” “Dot’s Entertainment,” Copyphrase, Parody, *The Simpsons*, *Family Guy*, *The Cleveland Show*, *Wandavision*, *Crazy Ex-Girlfriend*, *Bob’s Burgers*, *Ren and Stimpy*, *Big Mouth*, Alf Clausen, Walter Murphy, Ron Jones.

About the Author

Jeremy Orosz is an Associate Professor of Music Theory at the University of Memphis. He earned a B.A. in Music at the College of Wooster, and an M.A. and Ph.D. at the University of Minnesota, where he also pursued a master's degree in linguistics. His research interests include the study of musical borrowing, form in popular music, and the politics of music. Orosz has published a wide range of contributions in scholarly journals, edited volumes, and in public-facing venues.

Recordings/Videos

- “Do Re Me” from *The Sound of Music* (1965)
- “Dough, Some Cash,” from *Animaniacs* S3E11, “Dot’s Entertainment,” (1996)
- “Hedwig’s Theme” from *Harry Potter and the Sorcerer’s Stone* (2001)
- “How Harry Potter Should Have Ended” from *How it Should Have Ended* S3E12 (2011)
- “I Believe I Can Fly” from *Space Jam* (1996)
- “I’m Convinced I Can Swim” from *The Unbreakable Kimmy Schmidt* S2E9 (2016)
- “Hold Up,” from Beyoncé’s *Lemonade* (2016)
- Sound-alike version of “Hold Up” from *The Unbreakable Kimmy Schmidt* S3E2 (2017)
- “Sorry” from Beyoncé’s *Lemonade* (2016)
- Sound-alike version of “Sorry” from *The Unbreakable Kimmy Schmidt* S3E2 (2017)
- “All Night” from Beyoncé’s *Lemonade* (2016)
- Sound-alike version of “All Night” from *The Unbreakable Kimmy Schmidt* S3E2 (2017)

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