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Nota di contenuto	Establishing a tonal center -- Music as cultural marker in German film -- History on the soundtrack : the example of Beethoven's Ninth -- A Wagnerian German requiem : Syberberg's Hitler (1977) -- Alexander Kluge's Songs without words : Die Patriotin (1979) -- Fassbinder's compromised request concert : Lili Marleen (1980) -- The great eclecticism of the filmmaker Werner Herzog -- Pivot chords : Austrian music and Visconti's Senso (1954) -- Conclusion : film music and cultural memory.