

PSYCHO ANALYSIS

part 1

Strings in Horror



Bbm(maj7)/F

Violins I

Violins II

Violas

Celli

Basses

Polyharmony

Bbm(maj7)

F

Bbm



I

8

Violins I

Violins II

Violas

Celli

Basses

Em Ebm Em Ebm Em Ebm Em Ebm

Gb G Gb G Gb G Gb G

Polyharmony

8 Em Ebm



4

12

Violins I

Violins II

Violas

Celli

Basses

Db/D_B D°/G Gb/G_E G°/C

Polyharmony

Db

Dm



Movie 00.02.30

Romantic / melodramatic gestures

(b5)
m7

Diminished

Minor chord with major 6th

Violins 1 *div.*
Violins 2 *div.*
Violas *div.*
Cellos *div.*
Basses

Chord progression (measures 1-10):

- Measure 1: $A\flat^\circ$
- Measure 2: $Fm7(b5)$
- Measure 3: $Fm7(b5)/E\flat$
- Measure 4: $Fm7(b5)/B$
- Measure 5: $A\flat^\circ$
- Measure 6: $Fm7(b5)$
- Measure 7: $Fm7(b5)/E\flat$
- Measure 8: $Fm7(b5)/B$
- Measure 9: F°
- Measure 10: Am^6
- Measure 11: F°
- Measure 12: Am^6

Dramatic 'diminished' sounding chords
Dramatic minor chord with major 6th

Chord progression (measures 13-22):

- Measure 13: $Fm7(b5)/B$
- Measure 14: $Fm7(b5)/E\flat$
- Measure 15: $Fm7(b5)$
- Measure 16: $A\flat^\circ$
- Measure 17: $Fm7(b5)/B$
- Measure 18: $Fm7(b5)/E\flat$
- Measure 19: $Fm7(b5)$
- Measure 20: $A\flat^\circ$
- Measure 21: $A\flat m/B$
- Measure 22: A^7/G
- Measure 23: $A\flat m/B$
- Measure 24: A^7/G

7

Violins 1 *div.*
Violins 2 *div.*
Violas
Cellos
Basses

Harmony is always listened to in context of its surrounding.

Therefore, there something **cumulative and aggregate** about harmony

A certain chord can often sound good because of what 'feeds' it, i.e. **how the listener is prepared**

Context is everything

Sometimes chords can have an effect not because of what they are, but because of what came before

It is chord sequences that are effective, not chords

Harmony is always listened to in context of its surrounding.

Therefore, there something **cumulative and aggregate** about harmony

A certain chord can often sound good because of what 'feeds' it, i.e. **how the listener is prepared**

Context is everything



Violins 1
div.

Violins 2
div.

Violas
div.

Cellos
div.

The Am6 chord usually has a certain dramatic edge.

Extremely rarely would it be preceded by a chord outside it's perceived key centre

Dissonance in Horror

'good dissonance' sounds strange but is still compelling

'bad dissonance' sounds like a Cat has walked across a keyboard – i.e. random and not the product of intellectual thought.

'good dissonance' is often just as forensically structured as consonance –
sometimes more so

Cultivated dissonance (dissonance which is deliberate) is sometimes a collection
pockets of different consonances which aren't meant to occupy the same chord.

This is why they are weird but not impossible to listen to

The discomfort we feel is because our brains are trying to

WRONG TURN



MAY 30 ONLY IN THEATERS

www.wrongturnmovie.com

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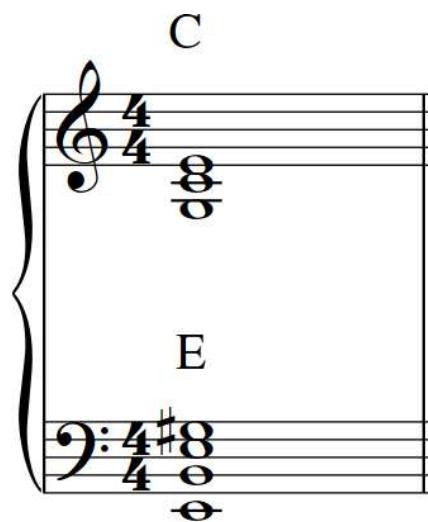
Legacy Garage Horns 2 Orchestra Brass Ens

Chord progression: $G\sharp^{n.c.}$ $G\sharp m$ C^m $E^{maj/min(\sharp 5)}$

6 $E^{maj/min(\sharp 5)/G}$ $E\flat^{n.c.}$ $E\flat m$ $G^{maj/min(\flat 9)}$

Labels: Trombones / tuba / Cimbasso, ww, Strings / woodwind

Why does the maj /min chord work?

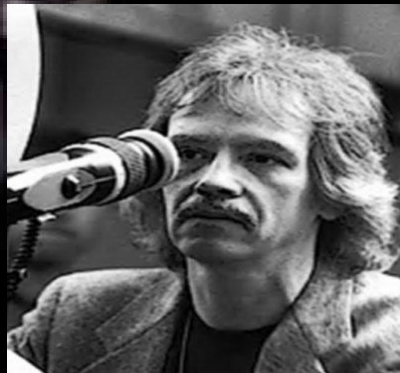


Piano in Horror

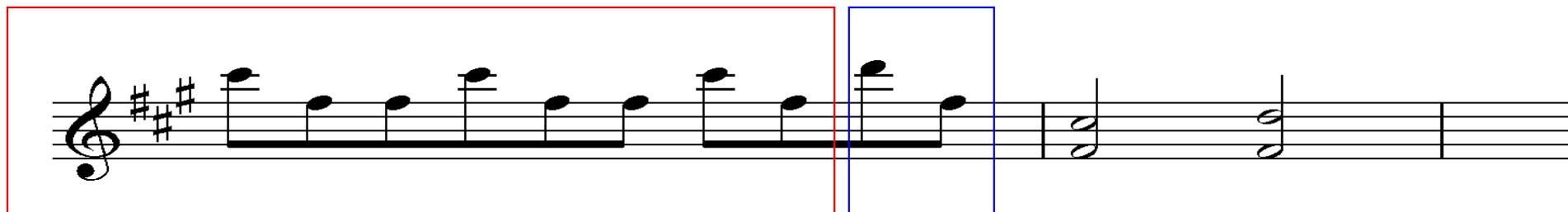
Music by conjecture,
probability and association

John Carpenter

Halloween



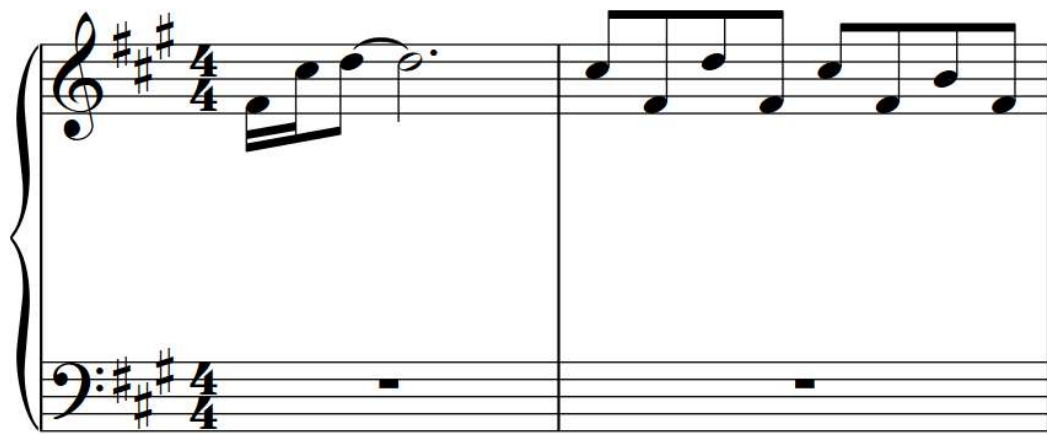
Music by conjecture, probability and association.



Overarching harmonic suggestive harmony is F#m, despite no minor 3rd

The composite suggestion is F#m

Why?



No accompanying chord, just a melody, which infers harmony

An abrupt chromatic key shift downwards is tempered by the contrary motion and the **ambiguous chord...**

The image displays a musical score in G major (one sharp) with a key signature change to F major (no sharps or flats) indicated by a double bar line. The score consists of a treble and bass staff. The bass line features a chromatic descent from G to F, which is annotated with a bracket and the text "Emotional contour". Below the score, three vertical arrows point to specific bass notes: the first arrow points to a whole note G and is labeled "No chord"; the second arrow points to a whole note F# and is labeled "lumpy F#m chord"; the third arrow points to a whole note F and is circled in red. This circled F is annotated with "F sus4(omit5) (omit3) ?" and "Bb/F". A dashed line connects the "Emotional contour" label to the circled F.

No chord

lumpy F#m chord

Emotional contour

F sus4(omit5)
(omit3) ?
Bb/F



IT FOLLOWS

Use of piano and use of counterpoint between music and image

(ocassional 2nd)
F#m

Synths



Emotionally direct / stark - Simple and arpeggiated

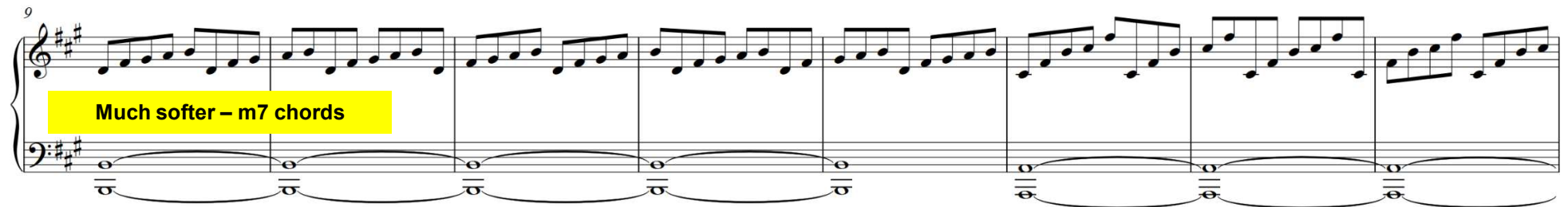


Chords become 'softer' but images 'darker' – boarded up houses etc. How does this work

(ocassional maj6th)
Bm7

(ocassional add4)
F#m/A

9



Much softer – m7 chords

Am Am/G# Cmaj7/G F#m7(b5) Fmaj7(#4)

The image shows a musical score for piano in 4/4 time. The score consists of five measures, each corresponding to a different chord. The right hand plays a continuous eighth-note melody, while the left hand plays whole notes. The chords are: Am, Am/G#, Cmaj7/G, F#m7(b5), and Fmaj7(#4). The notation is as follows:

- Measure 1: Am. Right hand: A4, B4, C5, D5, E5, D5, C5, B4. Left hand: A3.
- Measure 2: Am/G#. Right hand: A#4, B4, C5, D5, E5, D5, C5, B4. Left hand: G#3.
- Measure 3: Cmaj7/G. Right hand: C5, D5, E5, F#5, G5, F#5, E5, D5. Left hand: G4.
- Measure 4: F#m7(b5). Right hand: F#4, G4, A4, B4, C5, B4, A4, G4. Left hand: F#3.
- Measure 5: Fmaj7(#4). Right hand: F4, G4, A4, B4, C5, B4, A4, G4. Left hand: F4.

Out of adversity
often comes
originality and
authenticity

Marco Beltrami



S C R E A M

“You never told me your name.”

“Why do you want to know my name?”

“Because I want to know who I’m looking at”.

At this point the camera zooms onto the woman’s face and we hear the pianocue



Film 00.02.30 Audio - Casey's Game

Strings

Piano

“What did you say?”

Strings

The musical score is written for Piano and Strings in 4/4 time. The Piano part is in the middle staff, and the Strings part is in the bottom staff. The score consists of four measures. The Piano part begins with a triplet of eighth notes (Bb, A, G#) in the first measure, followed by a quarter rest. In the second measure, there is a quarter rest. The third measure contains a half note (Bb) and a quarter note (A), with a fermata over the half note. The fourth measure contains a triplet of eighth notes (B, A, G) and a quarter rest. The Strings part begins with a quarter rest in the first measure. In the second measure, there is a half note (Bb) and a quarter note (A), with a fermata over the half note. The third and fourth measures contain whole notes (Bb and A respectively).