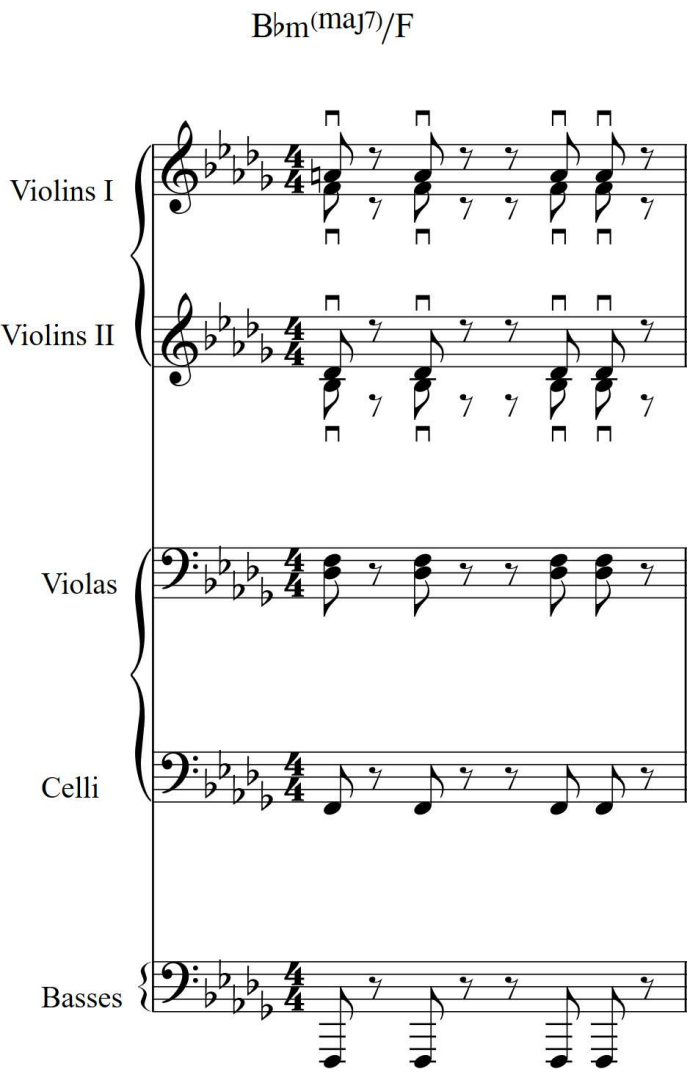
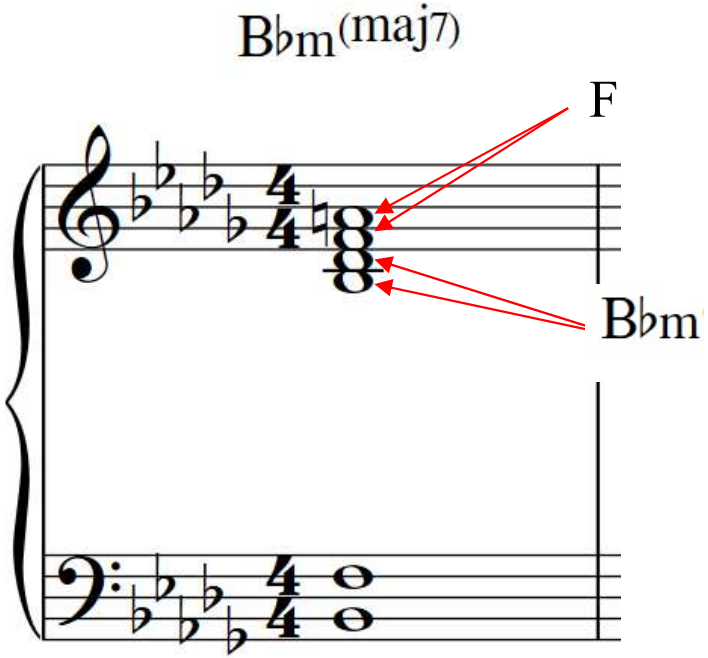
# PSYCHO ANALYSIS
## part 1

# Strings in Horror




# Polyharmony



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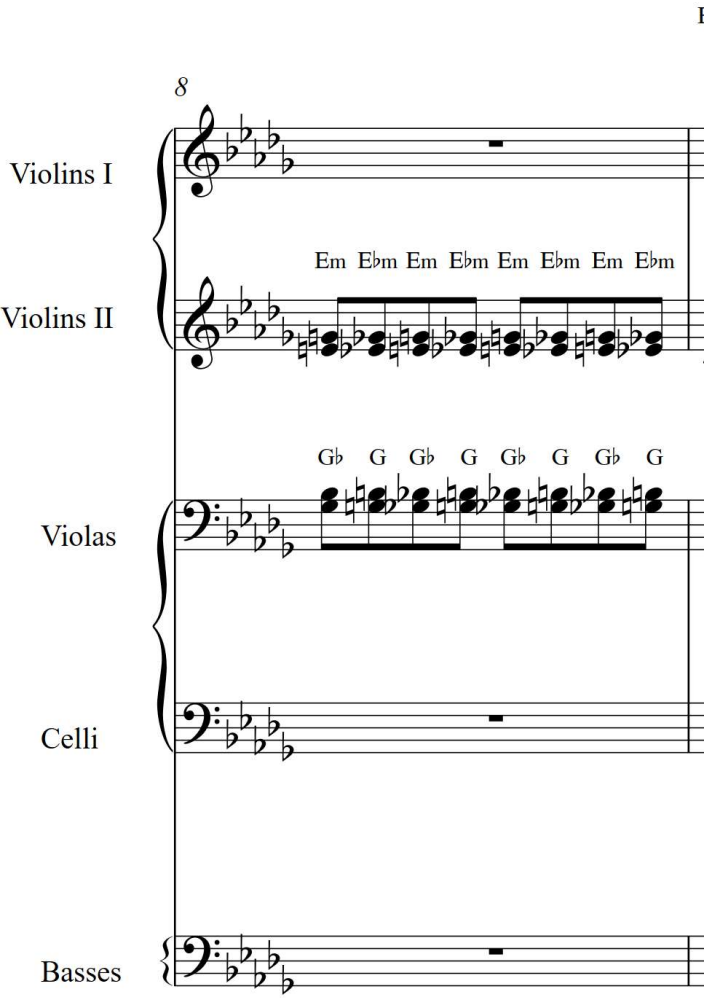


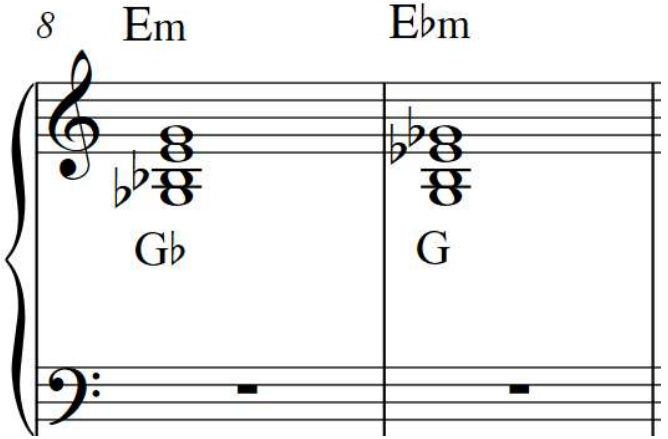

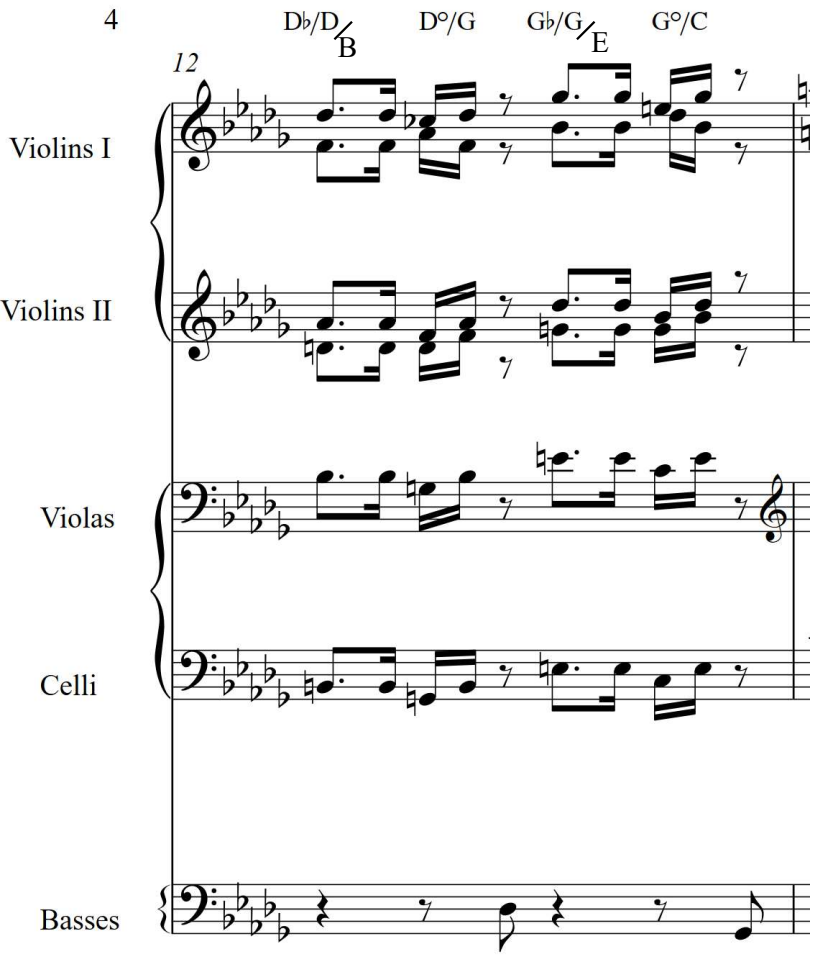


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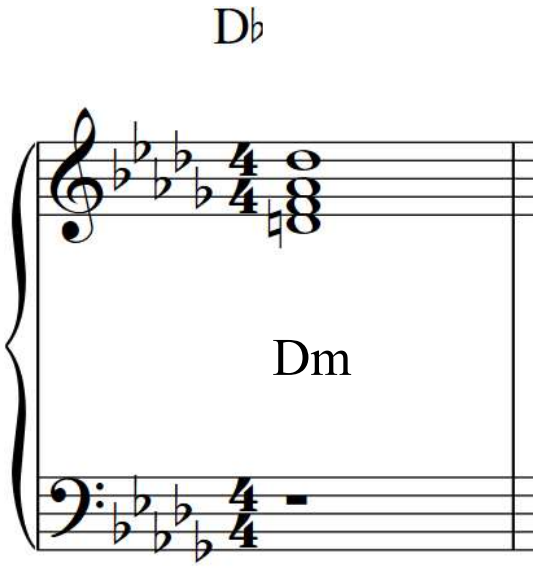


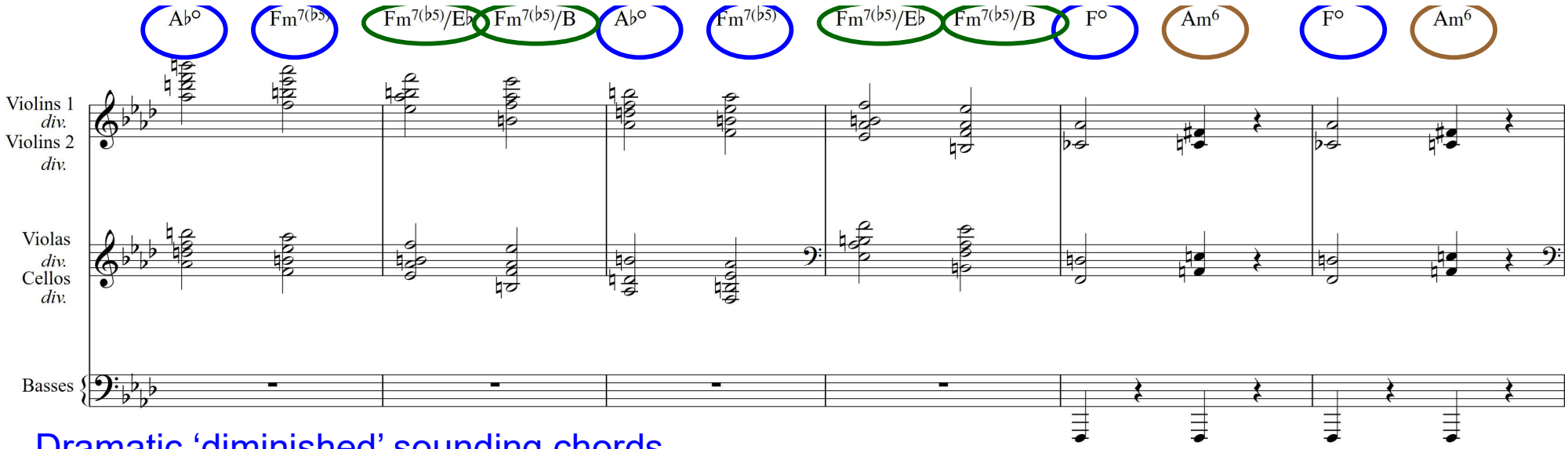
Movie 00.02.30

Romantic / melodramatic gestures

$m7^{(b5)}$

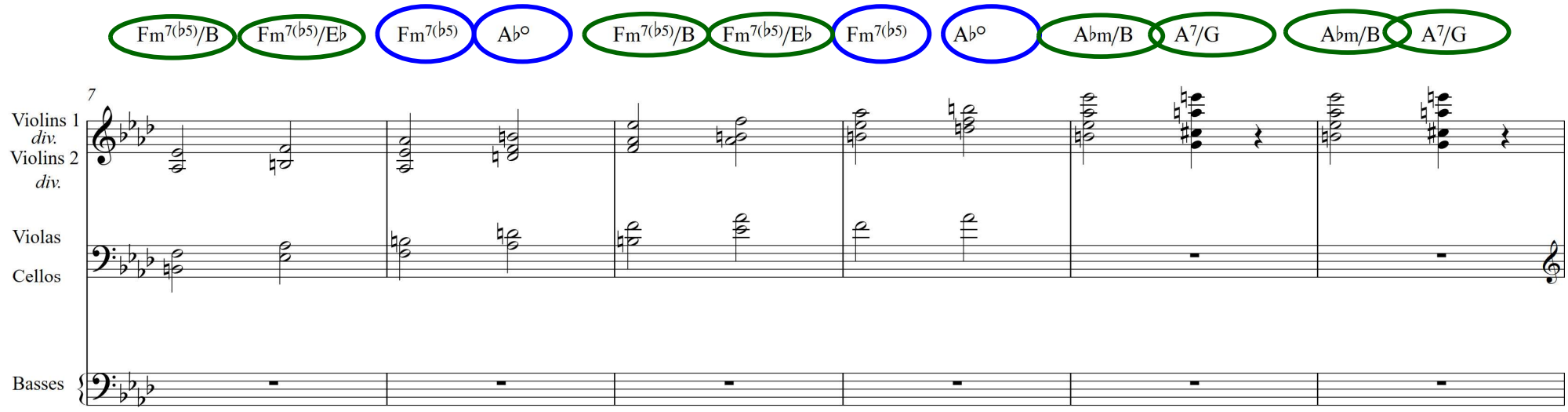
Diminished

Minor chord with major $6^{th}$




Dramatic 'diminished' sounding chords

Dramatic minor chord with major 6th



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**

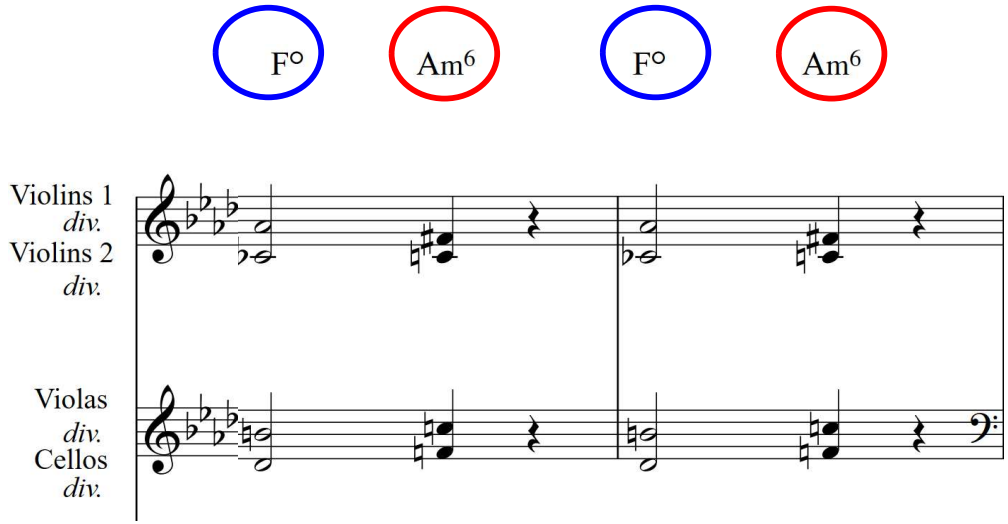
**It is chord sequences that are effective, not chords**

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**




**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

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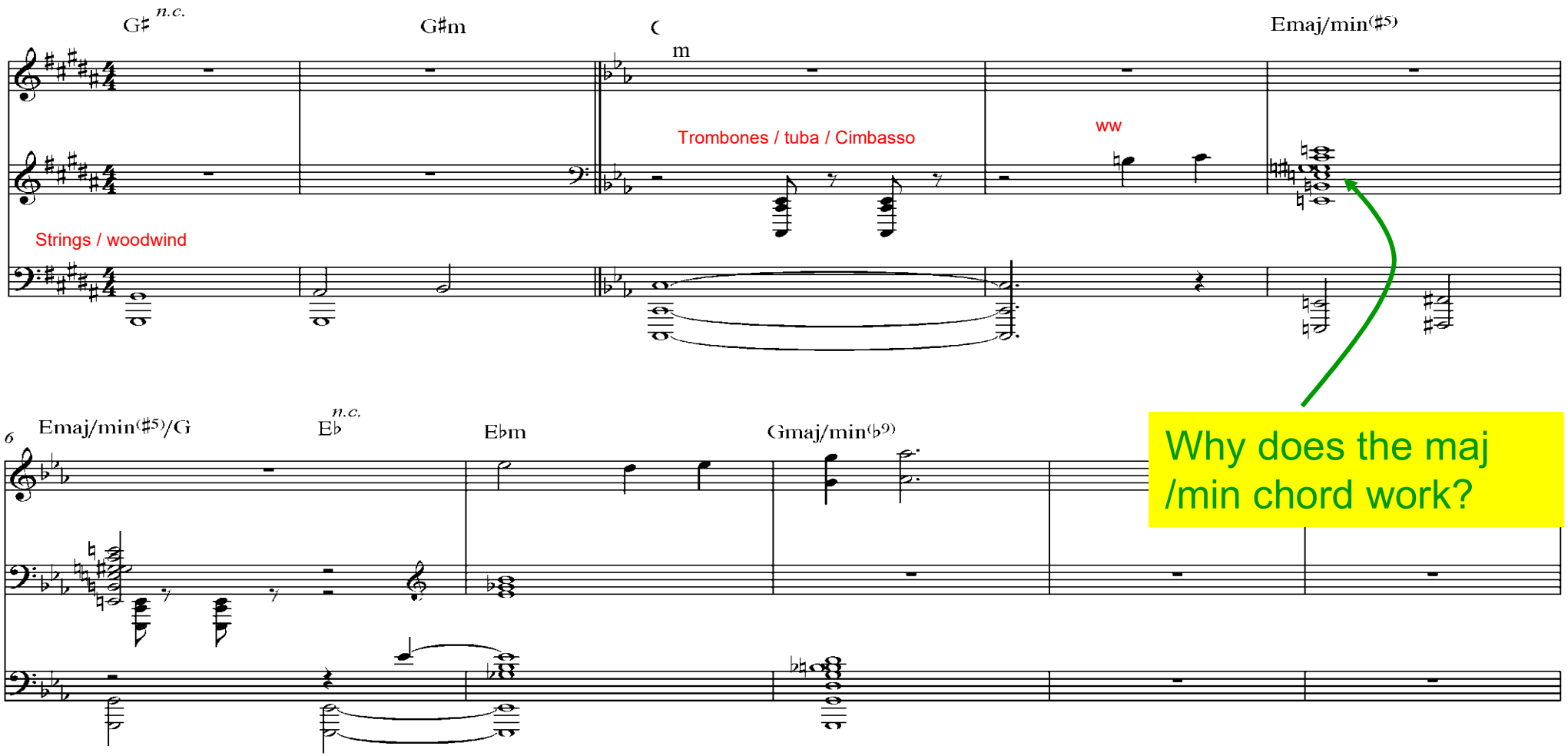
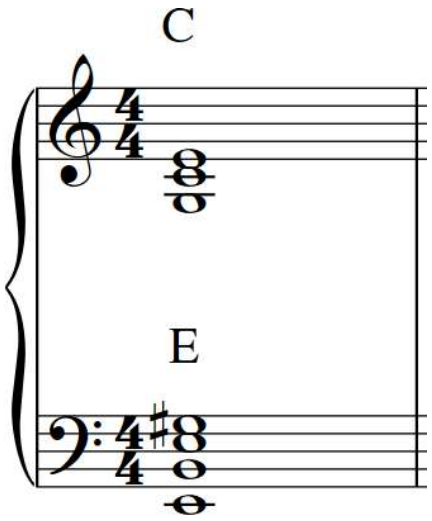
Legacy Garage Horns 2 Orchestra Brass Ens



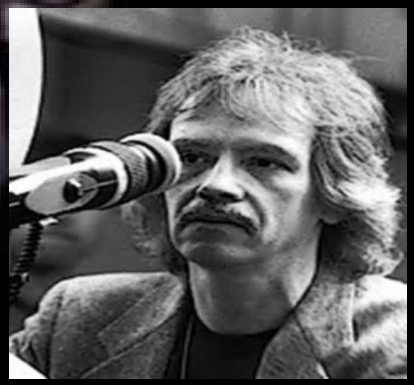

C
E

# Piano in Horror

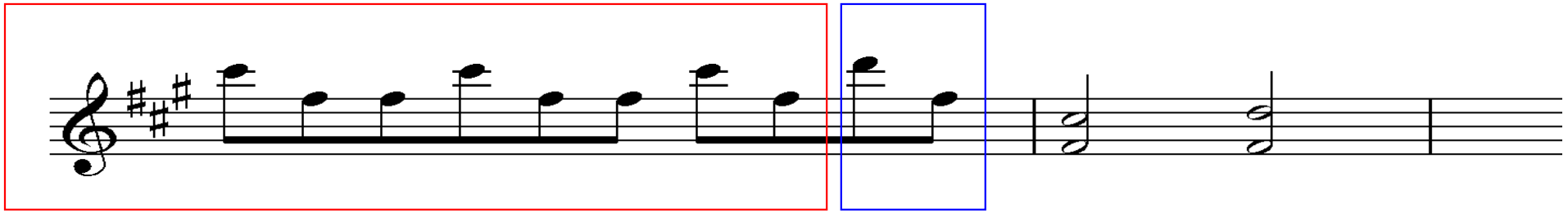
Music by conjecture,
probability and association

# John Carpenter

*Halloween*



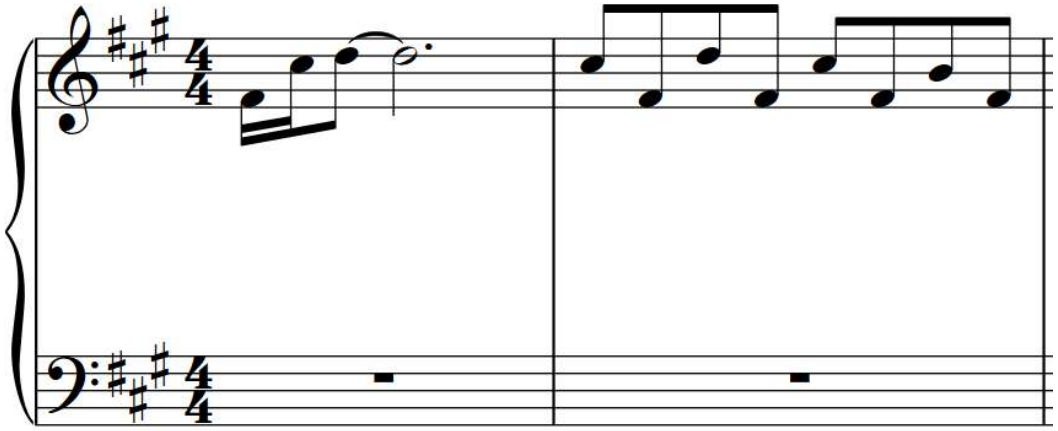
Music by conjecture, probability and association.



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

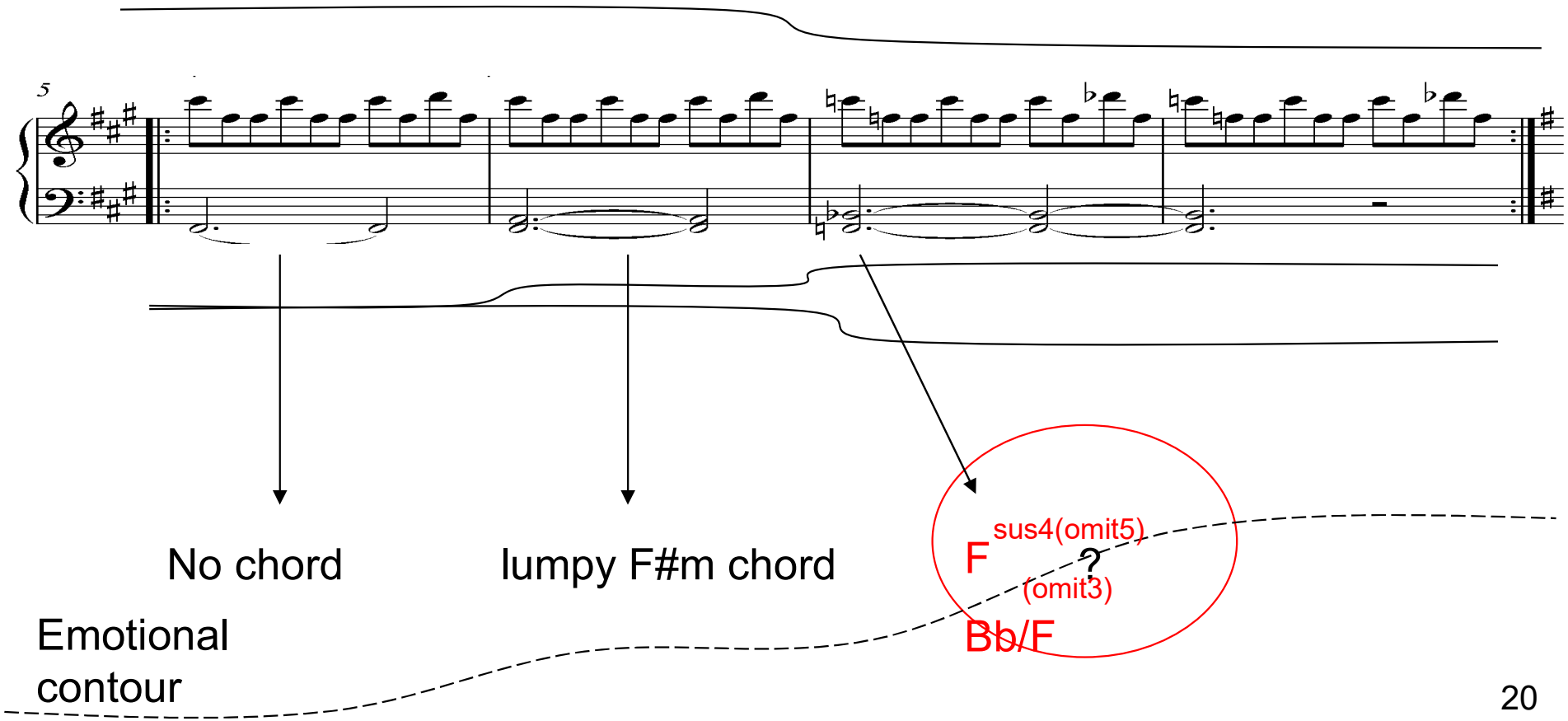
The composite suggestion is F#m

Why?



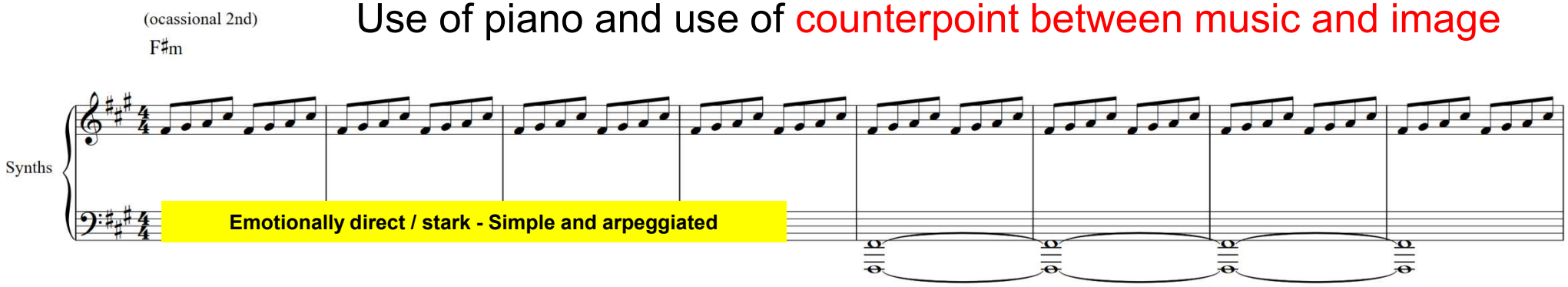
No accompanying chord, just a melody, which infers harmony

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

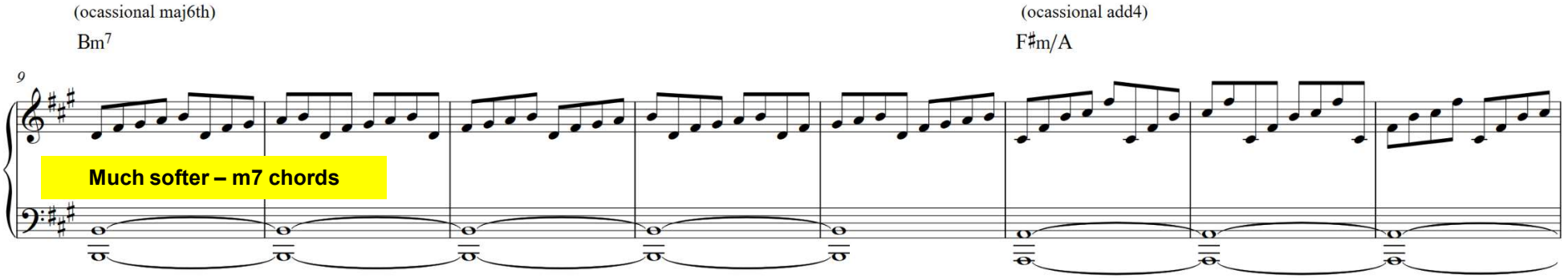


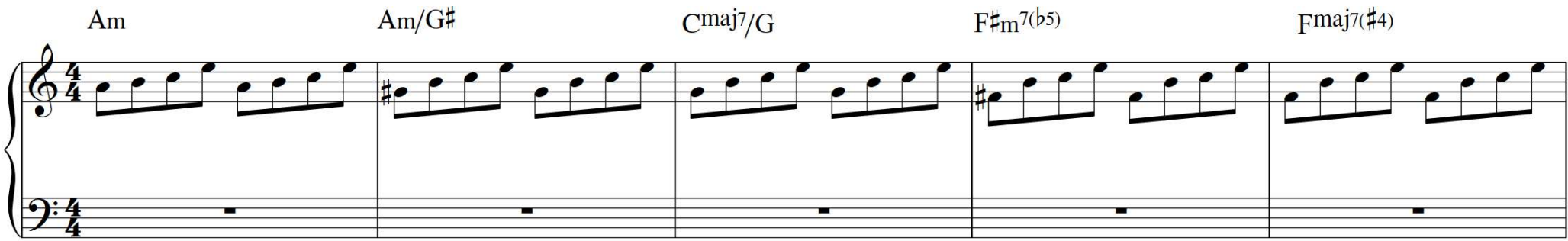
IT FOLLOWS

Use of piano and use of counterpoint between music and image



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




Am
Am/G♯
Cmaj7/G
F♯m7(♭5)
Fmaj7(♯4)

Out of adversity often comes originality and authenticity

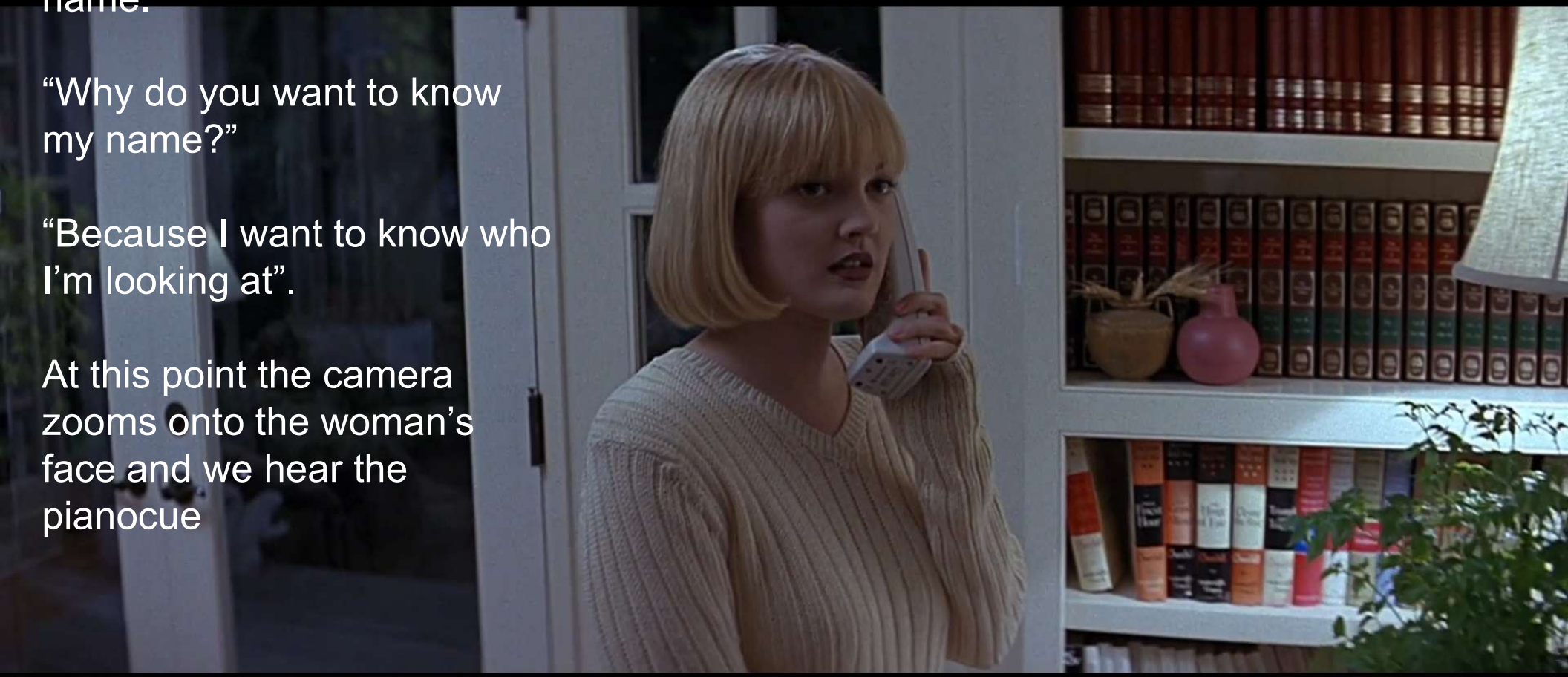
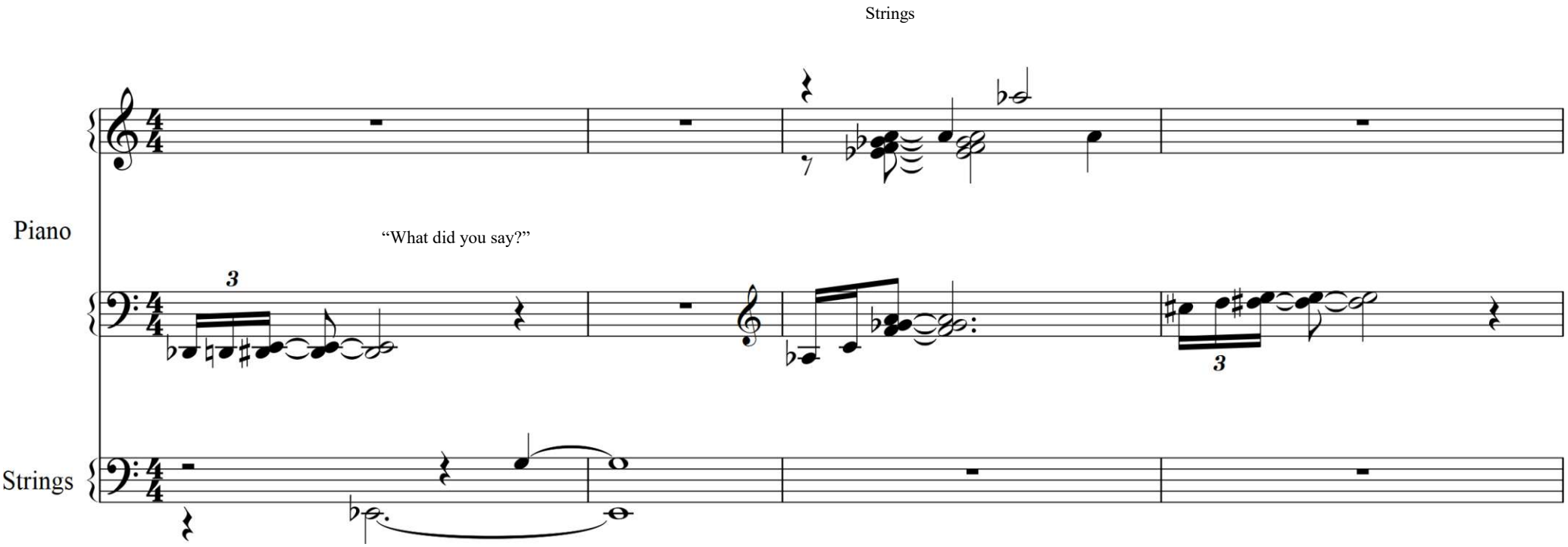
Marco Beltrami

“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