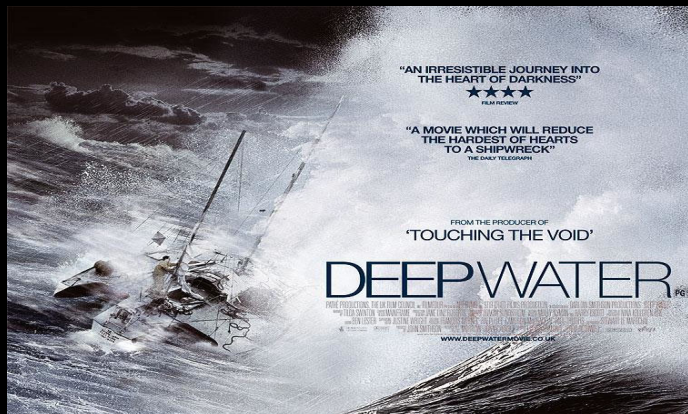


Abstraction, Dreams and Surrealism



Abstract / weird / strange but subtle music can be...

either something strange, out of context, unexpected or something
in the foreground – often it's not the style but the usage; the context

Abstract / weird / strange but subtle music can be...

either something strange, out of context, unexpected or something **in the foreground** – often it's not the style but the usage; the context

For most people music is experienced in the abstract, but..
people 'understand' harmony. Unconscious musical analysis They are used to quite an ordinary diet of harmony usually. Abstraction demands more attention.

The background of the entire slide is a dramatic movie poster for the film "Deep Water". It depicts a small sailboat, the "Tara", struggling against massive, dark, and turbulent waves under a heavy, rain-filled sky. The boat is tilted precariously, with water splashing over its deck. The overall tone is one of intense danger and isolation.

Music by Harry Escott

"AN IRRESISTIBLE JOURNEY INTO
THE HEART OF DARKNESS"
★★★★★
FILM REVIEW

"A MOVIE WHICH WILL REDUCE
THE HARDEST OF HEARTS
TO A SHIPWRECK"
THE DAILY TELEGRAPH

FROM THE PRODUCER OF
'TOUCHING THE VOID'

DEEP WATER

PATHE PRODUCTIONS, THE UK FILM COUNCIL, FILMFOUR, STEREOPICTURES PRODUCTION, DARLAN SMITHSON PRODUCTIONS, TARA SWINTON, BEN LESTER, JUSTINE WRIGHT, THOMAS GILBERT, JACQUES KAMISCHANSKY, JOHANNES KEHLER, JOHN NINA KEHLER, STEPHEN MORGAN, WWW.DEEPWATERMOVIE.CO.UK

PG PARENTS STRONGLY CAUTIONED

★★★★
FILM REVIEW

THE DAILY TELEGRAPH

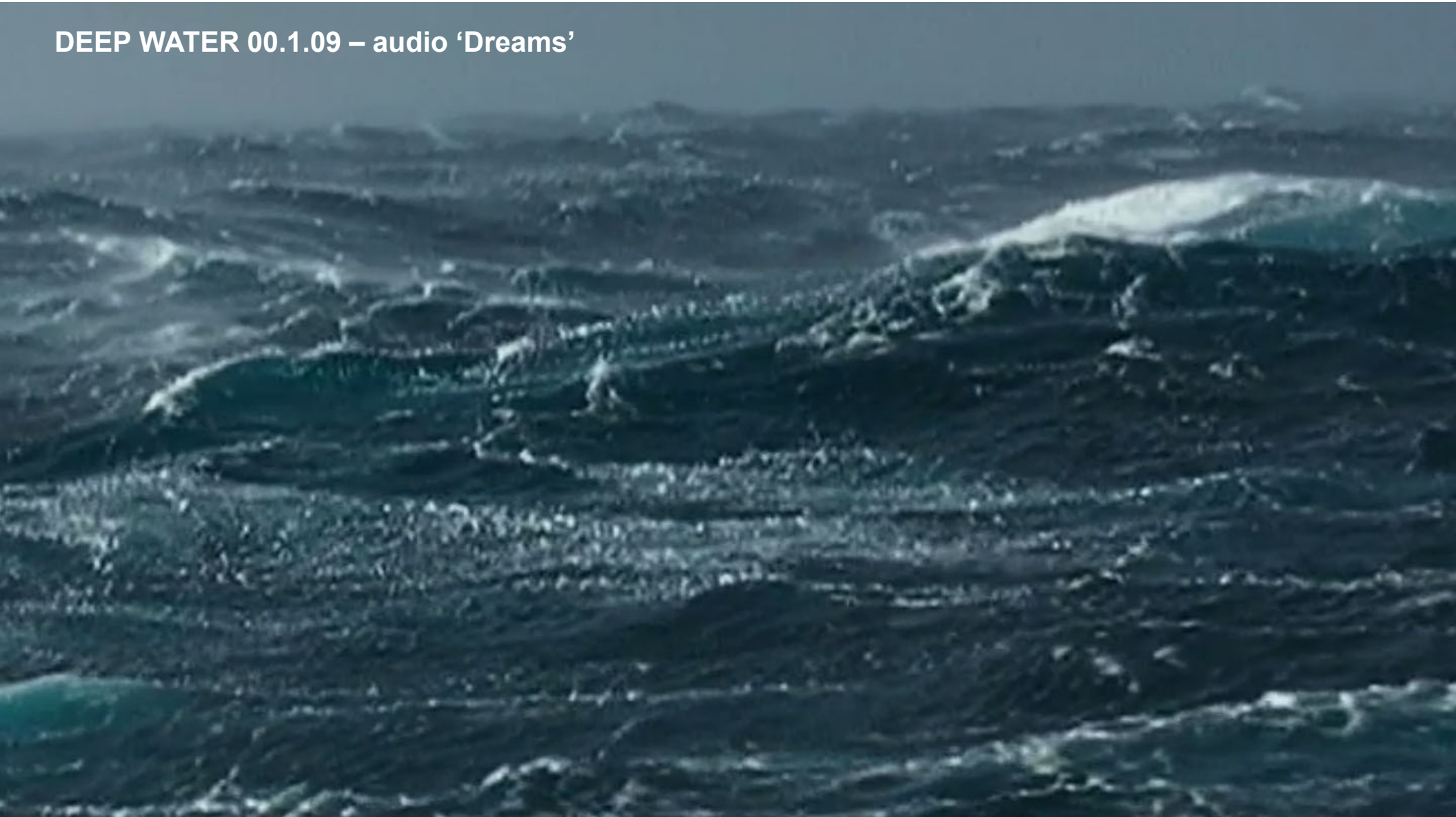
DEEP WATER

PG CONTAINS MILD LANGUAGE

[illegible]

WWW.DEEPWATERMOVIE.CO.UK

DEEP WATER 00.1.09 – audio ‘Dreams’



DEEP WATER 00.1.09 – audio ‘Dreams’

*“We are all human
beings.....”*

*...and, we have
dreams... ”*

*“This voyage was
Don’s ”*

Chord progression for the first system:

D/F# F#(sus4) F#m (add6) D6/maj7/F# D (omit3) A/C#

Chord progression for the second system:

(#4) G(add9)/B G/B D/C#

tensions, warmth & contrary motion

*"We are all human
beings....."*

*...and, we have
dreams... "*

*"This voyage was
Don's"*

Chord progression: D/F# F#(sus4) F#m (add6) D6/maj7/F# D (omit3) A/C#

Chord progression: G(add9)/B^(#4) G/B^(#4) D/C#

The musical score consists of two systems. The first system is in 5/4 time and features a progression of chords: D/F#, F#(sus4), F#m, (add6), D6/maj7/F#, and D (omit3) A/C#. The second system is in 6/4 time and features a progression of chords: G(add9)/B, G/B, and D/C#. The score includes treble and bass staves with various musical notations such as notes, rests, and bar lines. Blue and orange arrows indicate voice leading and contrapuntal motion between chords.

*“We are all human
beings.....”*

*...and, we have
dreams... ”*

*“This voyage was
Don’s ”*

D/F#

F#(sus4)

F#m

(add6)

D6/maj7/F#

D (omit3)

A/C#

Starts on an inversion

The **F#sus4** ‘feels like’ an F#m chord, thanks to what preceded it

The tension of the **added 6th** – rather than the **sus4**

The oddity of the maj6 and maj7 in the same chord

(#4) G(add9)/B

(#4) G/B

D/C#

A FILM BY DAVID LYNCH
TWIN PEAKS
FIRE WALK WITH ME

WITH JOHN NANCE, CHARLOTTE STEWART, LAUREL NEAR, JEANNE BATES AND ALLEN JOSEPH
CAMERA AND LIGHT FREDERICK ELMES AND HUBERT CARDWELL SOUND ALAN R. SPLET AND DAVID LYNCH
WRITTEN, PRODUCED AND DIRECTED BY DAVID LYNCH

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Tensions / weirdness

- move from major to minor
- beginning on a #5 – this is usually a pivot chord, not a starting point
 - the m2 interval between the min3rd and maj2nd

Muted Trumpet

Synth

Fender Rhodes

Bass

8vb

C(#5) Cm(add2) C(#5) Cm(add2) C(#5) Cm(add2) C(#5) Cm(add2)

C7(#5) Cm7(add2) C7(#5) Cm7(add2) C7(#5) Cm7(add2) C7(#5) Cm7(add2)

Tensions / weirdness

- move from major to minor

Muted Trumpet

Synth

Fender Rhodes

Bass

8vb

C7(#5) Cm7(add2) C7(#5) Cm7(add2) C7(#5) Cm7(add2) C7(#5) Cm7(add2)

The musical score is written for four instruments: Muted Trumpet, Synth, Fender Rhodes, and Bass. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The Synth part is the primary focus, alternating between C7(#5) and Cm7(add2) chords in a sequence of four pairs. Red arrows indicate the transition from the major 7th to the minor 7th. The Fender Rhodes and Bass parts provide harmonic support with sustained chords and a walking bass line. The Bass part starts with an 8vb (octave down) marking.

Tensions / weirdness

- move from major to minor
- beginning on a #5 – this is usually a pivot chord, not a starting point

The musical score is written for four instruments: Muted Trumpet, Synth, Fender Rhodes, and Bass. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score consists of eight measures, each containing a whole-note chord. The chords alternate between C7(#5) and Cm7(add2). The Synth part includes blue arrows pointing to the C(#5) chord and red curved arrows indicating the transition from C7(#5) to Cm7(add2) and vice versa. The Fender Rhodes part shows the chord voicings in both staves. The Bass part shows the root notes, with an 8vb (octave below) marking for the first measure.

Muted Trumpet

Synth

Fender Rhodes

Bass

Chord sequence: C7(#5), Cm7(add2), C7(#5), Cm7(add2), C7(#5), Cm7(add2), C7(#5), Cm7(add2)

Annotations: 8vb

Tensions / weirdness

- move from major to minor
- beginning on a #5 – this is usually a pivot chord, not a starting point
 - the m2 interval between the min3rd and maj2nd

The musical score is written in 4/4 time and features four staves: Muted Trumpet, Synth, Fender Rhodes, and Bass. The key signature is three flats (B-flat, E-flat, A-flat).

Muted Trumpet: Remains silent throughout the piece.

Synth: The upper staff of the Synth part contains a sequence of chords: C(#5), Cm(add2), C(#5), Cm(add2), C(#5), Cm(add2), C(#5), and Cm(add2). Red curved arrows indicate the movement from the major triad (C(#5)) to the minor triad (Cm(add2)). Blue arrows point to the initial C(#5) of each pair. The lower staff of the Synth part shows the corresponding voicings with green arrows highlighting the m2 interval between the minor 3rd and major 2nd.

Fender Rhodes: The upper staff is silent. The lower staff shows voicings for the chords: C7(#5), Cm7(add2), C7(#5), Cm7(add2), C7(#5), Cm7(add2), C7(#5), and Cm7(add2).

Bass: The staff shows a bass line starting with an 8vb (octave below) marking. It features a sequence of notes corresponding to the chords: C, B-flat, C, B-flat, C, B-flat, C, B-flat, and a final C note.

9

Muted Trumpet

Synth

Fender Rhodes

Bass

Fm^7 $Cm^{(add2)}$ $Fm^{(add2)}$ Cm A^b Fm Fm/G G

Fm^7 $Cm^{(add9)} Cm$ $Fm^{(add2)}$ $Cm^{(add9)}$ A^b Fm Fm/G G

Chord symbols for Synth: Fm^7 , $Cm^{(add2)}$, $Fm^{(add2)}$, Cm , A^b , Fm , Fm/G , G

Chord symbols for Fender Rhodes: Fm^7 , $Cm^{(add9)} Cm$, $Fm^{(add2)}$, $Cm^{(add9)}$, A^b , Fm , Fm/G , G

17

Muted Trumpet

Synth

Fender Rhodes

Bass

Cm(add2) Fm⁷ Cm(add9) Fm(add2) Cm Fm/A^b Dm⁷(b⁵)/G Cm

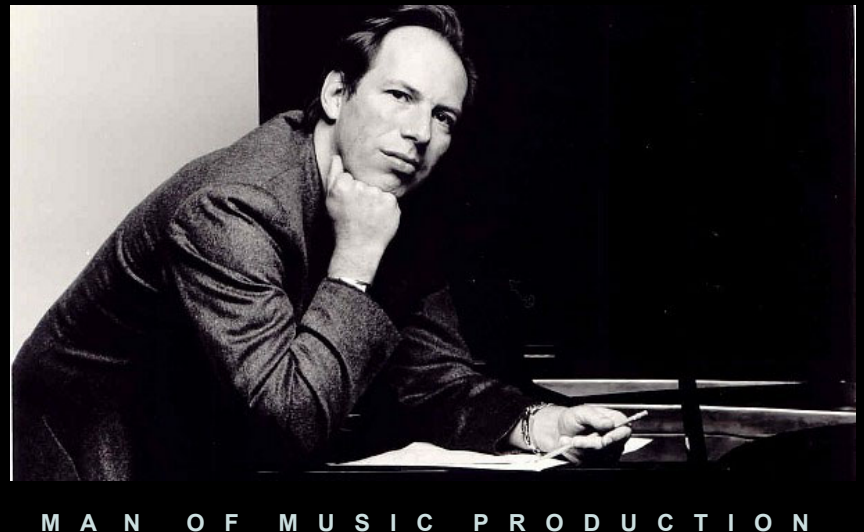
Cm(add9) Fm⁷ Cm(add9) Fm(add2) Cm(add9) Fm/A^b Fm/G G Cm



MAN OF STEEL

Opening titles

Audiences spoke of being 'overcome' and 'overwhelmed' by the music for the opening sequence



How ? - listen to the music first

“...what kind of sonic world am I going to pour this melody into...”



“What’s the sonic world we’re going to pour this tune into.”

Hans Zimmer
(composer)

“[music] is like a magical thing; you can’t put your finger on it. If you could, it wouldn’t be magical.”

Jack Snyder
(director)

A background image of Superman flying over a city, with his arms outstretched and a determined expression on his face. The city below is blurred, suggesting high speed.

Opening titles

How does the music work ?

Why is it there ?

What does it do that words and images alone can't do ?

How does it make you feel ?

How does it bring the film closer to you ?

How does it do it ? -

- texture, orchestration, harmony, production

M A N O F S T E E L

Watch the opening sequence

Are there any 'hit points'

Ambient
current

Fmaj^{6/7}add2/[#]4

Fmaj^{6/7}add2/[#]4
A

Fmaj^{6/7}add2/[#]4

Fmaj^{6/7}add2/[#]4
A

samples

timpani /
samples /
low strings

8

Fmaj^{6/7}add2/[#]4

samples / brass

Fmaj^{6/7}add2/[#]4

C

Am

samples / brass

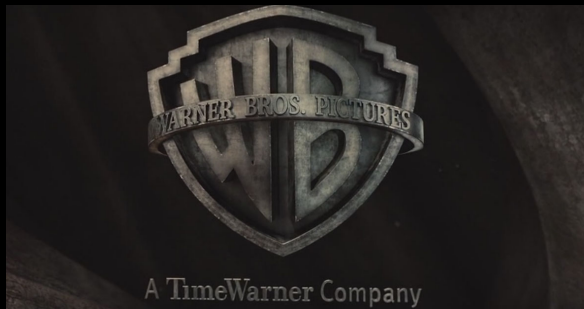
2 15

Musical score for measures 15-20. The system consists of three staves. The top staff is a single melodic line in bass clef, 4/4 time, with a key signature of one flat (Bb). It contains six measures of music, each with a whole note. The bottom two staves are a grand staff (bass and treble clefs) in 4/4 time, with a key signature of one flat. They contain six measures of music, each with a whole note chord. The chords are labeled C, F, and C. A dashed line separates the top staff from the grand staff.

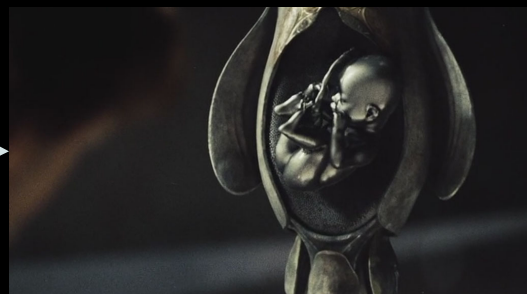


21

Musical score for measures 21-26. The system consists of three staves. The top staff is a single melodic line in bass clef, 4/4 time, with a key signature of one flat (Bb). It contains six measures of music, each with a whole note. The bottom two staves are a grand staff (bass and treble clefs) in 4/4 time, with a key signature of one flat. They contain six measures of music, each with a whole note chord. The chords are labeled Am and G/C. A dashed line separates the top staff from the grand staff.



The birth scene is when the theme begins



The 'difficult' chord



Chord progression: $F_{maj}^6/7_{add2}/\sharp 4$ / A / $F_{maj}^6/7_{add2}/\sharp 4$ / A

samples

timpani / samples / low strings

This chord is several chords. Look and you will find an **Fmaj7**.

This chord is several chords. Look and you will find an **Fmaj7**. Then you'll find a **G chord**.

The image shows a musical score for a piece in 4/4 time. The score consists of three staves: a top staff (likely piano), a middle staff labeled 'samples', and a bottom staff labeled 'timpani / samples / low strings'. The top staff contains a single chord, **Fmaj6/7add2/#4**, which is repeated four times across the first four measures. The middle staff, 'samples', contains a complex harmonic structure with multiple overlapping lines. A red box highlights the first measure, a blue box highlights the second measure, and a green box highlights the third measure. The bottom staff, 'timpani / samples / low strings', contains a rhythmic pattern of eighth and sixteenth notes, with some measures featuring a double bar line and a repeat sign. Above the first staff, the chord **Fmaj6/7add2/#4** is written four times, with a diagonal line and the letter **A** below it, indicating a specific harmonic analysis or annotation.

This chord is several chords. Look and you will find an **Fmaj7**. Then you'll find a **G** chord.
Then you'll find a **C** chord.

Fmaj6/7add2/#4

Fmaj6/7add2/#4
A

Fmaj6/7add2/#4

Fmaj6/7add2/#4
A

samples

timpani /
samples /
low strings

This chord is several chords. Look and you will find an **Fmaj7**. Then you'll find a **G chord**.
Then you'll find a **C chord**. Then you'll find an **Am chord**

$F_{maj}^6/7_{add2}/\sharp 4$
 \swarrow
 A
 $F_{maj}^6/7_{add2}/\sharp 4$
 \swarrow
 A
 $F_{maj}^6/7_{add2}/\sharp 4$
 \swarrow
 A

samples

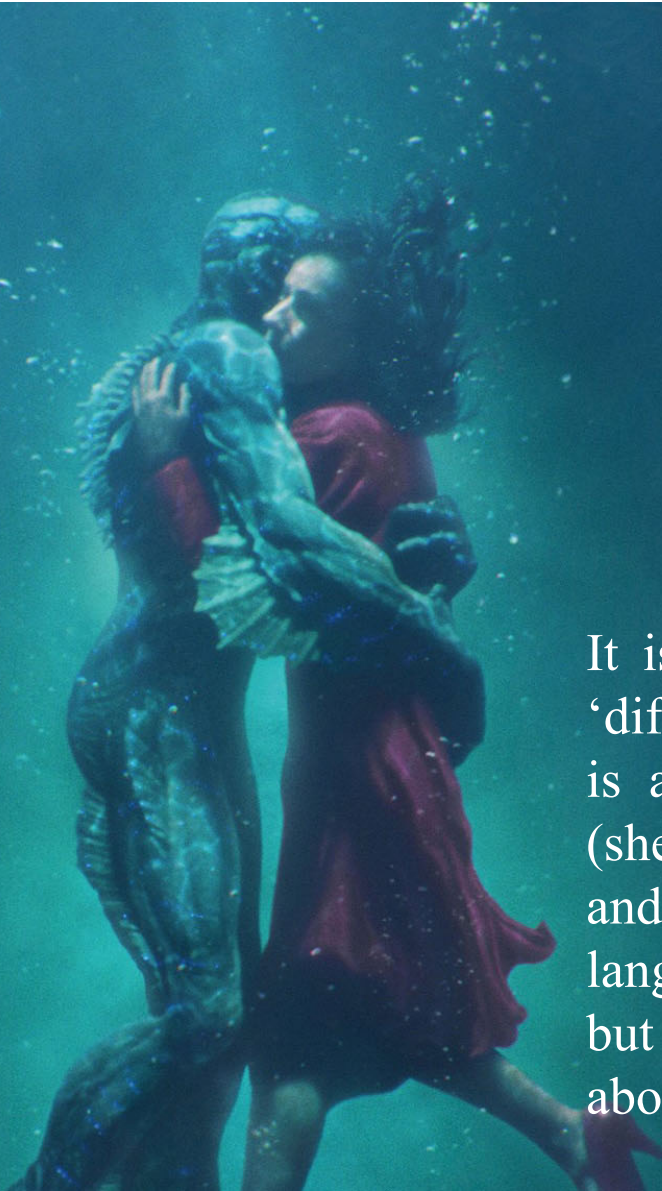
timpani / samples / low strings

Or, put simply

$$F_{maj}^7 + G + C + A_m = F_{maj}^6/7_{add2}/\sharp 4$$



The Shape of Water by Guillermo del Toro (who also directed *Pan's Labyrinth*, which is set in cold-war America. Del Toro himself referred to it as a Fairy-tale.



It is full of characters who are 'different' and also lonely. Eliza is an orphan and is also mute (she can hear but cannot speak and communicates via sign language) she lives in a strange but charming apartment built above a cinema.

She works at a research facility, cleaning labs. Her boss is security supervisor Strickland, an awful, cruel and prejudiced man. We join the story shortly before Strickland returns to the lab following a trip to the Amazon, with a creature he calls 'the asset' - a water dwelling creature but one which can also stand on two legs and has two breathing systems.

The creature is being studied for its military applications. After a number of secret visits to the lab by Eliza, she develops a connection with the creature, and when the lab's real intentions become clear she acts to save him.



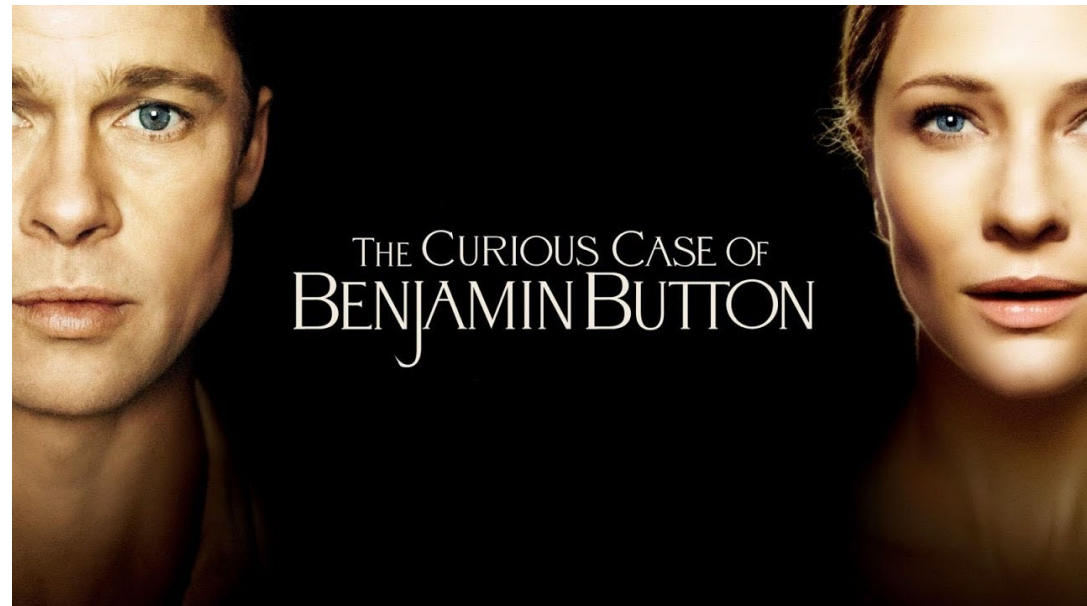
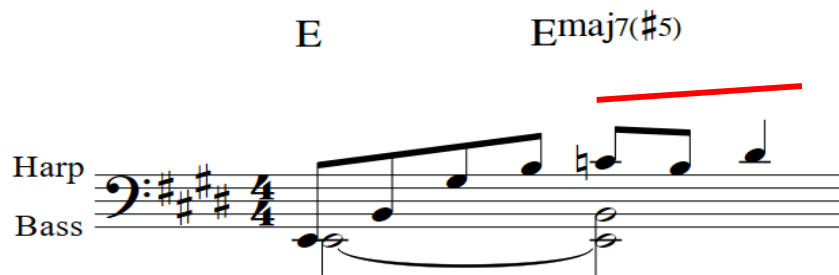
The title track to Alexandre Desplat's score for *The Shape of Water* is similar to his music for *The Curious Case of Benjamin Button*.

Bar 1 of the transcription below (fig.27) is from the first bar of a piece called 'Postcards' from *The Curious Case of Benjamin Button*. The chords in this bar appear regularly throughout the cue.

E Emaj7(#5)

Harp

Bass



In bar two I have placed enharmonic equivalents alongside two of the notes to show a different way of contextualising them (G# becomes Ab and D# becomes Eb).

E Emaj7(#5)

The image shows a musical score for Harp and Bass. The Harp staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Bass staff is in bass clef with the same key signature and time signature. In the first bar, the Harp plays a sequence of notes: F#4, C#5, G#5, and F#5. The Bass plays a whole note chord of E4 and G#3. A red line is drawn above the Harp staff, starting under the first bar and ending under the second bar. In the second bar, the Harp plays a sequence of notes: G#5, A5, B5, and A5. The Bass plays a whole note chord of E4 and G#3. A green arrow points from the G#5 in the first bar to the G#5 in the second bar. Another green arrow points from the A5 in the first bar to the A5 in the second bar. Above the Harp staff in the second bar, the chord is labeled 'Emaj7(#5)'. The notes G#5 and A5 in the second bar are marked with a flat (b) to indicate enharmonic equivalents: G#5 becomes Ab5 and A5 becomes Eb5.

In bar two I have placed enharmonic equivalents alongside two of the notes to show a different way of contextualising them (**G# becomes Ab and D# becomes Eb**).

In bar 3 I have rewritten bar 1, using the new enharmonic different notes, to exaggerate the different ways we can contextualise, or 'feel' the harmony. In reality bar 1 would remain written as it currently is, **but looking at bar 3 simply shows an alternative way it can be felt. If you play this you will definitely hear or feel the 'Ab' chord over the E and B notes.**

The image shows musical notation for two staves: Harp and Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The notation is divided into two measures. Above the first measure, the chord is labeled 'E'. Above the second measure, the chord is labeled 'Emaj7(#5)'. A red line is drawn above the second measure. In the second measure, green arrows point from the G# and D# notes to their enharmonic equivalents, Ab and Eb. Above the third measure, the chord is labeled 'E'. Above the fourth measure, the chord is labeled 'Ab/E'. A red line is drawn above the fourth measure. The Harp staff has a treble clef and the Bass staff has a bass clef. The notation includes various notes, rests, and accidentals.

The reasons that pieces like this work, and sound **'dreamy'** is not just because of the textures, but because of the existence of two different but parallel ways of feeling them.

The first cue from *The Shape of Water* is similar in that, like 'Postcards', it features chords which have **two interpretations**, hence the dreamy effect

The chord in bar 2 can be felt as a D^(#5) but also Gm9/D^(maj7)

How we feel the harmonies depend on how we hear the **Bb, A and F#**.

This mild confusion is what generates the dreamy feel

Bb/D D(#5) 1

Celesta /
Theramin

Whistle /
Theramin

Harp

Figure: 27a Track: ‘The Shape of Water’ Audio timing: 00.00 Film Cue Sync: 00.00.35

Bb/D

D(#5)

Bb/D

D(#5)

Bb/D

D(#5)

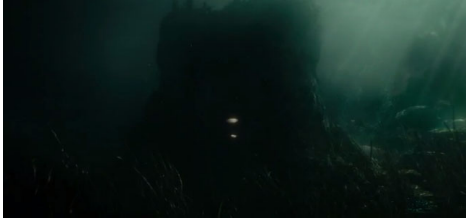
Bb/D

D(#5)

Celesta /
Theramin

Whistle /
Theramin

Harp



Whistle 8va throughout

9

Celesta /
Theramin

Whistle /
Theramin

Harp

B \flat /D D(\sharp^5) B \flat /D D(\sharp^5) B \flat /D D(\sharp^5) B \flat /D D(\sharp^5)



Ultimately just as pictures are affected by music, so music is affected by pictures. This introductory theme, with its distinctive textures, odd harmonies and innocent emotional associations, is also made odder by the really excellent and evocative underwater sequence. Straight away the human whistle has a mesmerising vagueness to it, which, alongside the other musical characteristics, captures and compliments the blurry, indistinct underwater images beautifully.

17

B \flat /D D($\sharp 5$) B \flat /D D($\sharp 5$) B \flat /D D($\sharp 5$) B \flat /D D($\sharp 5$)

Celesta /
Theramin

Whistle /
Theramin

(Clarinet)

Harp

Peter Bradshaw, writing in the *Guardian*, said:

“It is a Beauty and the Beast fable where both get to be beautiful and neither has to be beastly. [It exists in a] dream state, like a two-hour episode of The Twilight Zone written by Puccini.”

Peter Bradshaw, *The Guardian*, 15th Feb, 2018).

This is an interesting quote because musically Desplat's score really does occupy the territory that exists between Fairy-tale and Sci-fi very well. A large part of the reason why a film critic would contextualise the film this way is down to the music. The movie takes its name from Plato's idea that in its purest form, water takes the shape of an *icosahedron*, a 20-sided polyhedron, evoking the idea that beauty and humanity has many faces.