Functions of music

6. Provide counterpoint--classical music and bombs--from *Platoon*
Counterpoint

• Power of juxtaposition
• combine seemingly unrelated parts
  • effect more powerful because of difference
• Music is:
  • Adagio: Samuel Barber
  • originally for string quartet
  • reworked for string orchestra
Functions of music in storytelling

* 7. Unifying transition--overlap, lead in, segue

* 8. Evoke--atmosphere, feeling, mood
Functions of music in storytelling

Apocalypse Now by Francis Ford Coppola

“Orange” synthesized by Carmine and Francis Coppola
  - serves as transition music

Ride of the Valkyries from Die Walkure by Richard Wagner
  - set the tone for the assault
  - was played in attacks by German tanks in WWII
  - Wagner was a proponent of the German super-race
Sound Effects
Van Sijll

More than just the sounds of a scene
- layers of meaning
- can reveal
- can suggest
- can hide/disguise
- can establish
- can be tied to specific event or character
Diegetic and non-Diegetic Sound

Van Sijll

- **Diegetic**
  - organic to the scene
  - realistic
  - can be altered for effect
  - can be contextual or narrative

- **non-Diegetic**
  - not logically heard in the scene
  - added for narrative effect
Diegetic and non-Diegetic Sound from Platoon
Diegetic Sound from Platoon scene

- water dripping
- jungle sounds
  - insects
  - owl
- slapping bugs
- snoring
- movement sounds
- explosion/guns
- provide context
non-Diegetic Sound
from Platoon scene

• Music
  ● dissonant
  ● builds to crescendo
  ● pitch is high--lower notes added
  ● timbre is “scratchy”

• Heartbeat--builds to crescendo

• Builds Tension--

• Leads to release

• Narrative role
Diegetic Sound from ET

(Van Sijll) elicit emotional response
identify characters (antagonist)
Diegetic Sound from ET
identify characters (antagonist)
elicit emotional response

- identify characters (antagonist)
  - sound tag
  - keys displayed prominently
  - we know (hear) where they are
- elicit emotional response
  - metallic sounds are perceived negatively
  - we see no faces .......... sound is identifier
Diegetic Sound from ET

identify characters (antagonist)  
elicit emotional response  
from ET shooting script

◆ 24. THE CREATURE’S POV car door opens, man steps out, seen only from waist down, dark pants, heavy boots, and a huge ring of KEYS hanging from his belt. The KEYS make a tremendous racket, displacing all other sounds of the night.
Diegetic Sound from ET
identify characters (antagonist)
elicit emotional response
from ET shooting script

26. WIDER: MORE CARS ........More cars converge on the scene. We SEE bright headlights and HEAR slamming doors and muffled voices. Then we HEAR the creature break a branch......THE SOUND OF KEYS
Diegetic Sound from ET
identify characters (antagonist)
elicit emotional response
from ET shooting script

◆ 27 EXT. RAVINE--NIGHT-LONG
SHOT......we see shadows of men jumping the ravine. THE CREATURE hides in the near end of the ravine. KEYS is the last to jump. The SOUND of KEYS is hideous
Diegetic Sound from ET

identify characters (antagonist)
elicit emotional response

- we code the sound of keys
  - the threat of the antagonists
- the sound also draws us in
  - like the creature, we listen to determine distance
- the key sound raises tension
  - volume
  - timbre