III. WHAT DOES SOUND DO.

• Sound gives us:
  ◦ Music
  ◦ Spoken Word
  ◦ Sound Effects
  ◦ Silence
MUSIC

◆ Same structural/technical elements as sound
  ● pitch, loudness, tempo, tone color, and envelope
◆ But also has:
1. melody

- succession of pitched musical tones of varied durations
  - rhythm -- the duration of individual notes
  - pitch -- frequency of individual notes

- What we remember most in music
A melody has Key or Tonality

- keys or tonalities
  - major
    - positive, happy, bright, vigorous
  - minor
    - darker, melancholy, wistful
- based on the harmonic structure
Major Key to Minor Key

JS BACH
Cello Suite # 3
Bourees
Yo Yo Ma

MAJOR
Melody is “characterizable”

- simple
- melancholy
- plaintive
- sentimental
- romantic
Simple Melody

Paraguayan Dance--Manuel Barrueco
Melancholy

• Rachmaninoff Prelude
2. Harmony--simultaneous sounding of 2 or more tones

- juxtaposition of notes
  - simultaneous
  - in sequence
- consonant--agreeable, settled, balanced, stable
- dissonant--unstable, unresolved
Dissonant to Consonant

The Journey To
The Hanamachi
John Williams
Dissonant
3. Texture

• created by the interweaving of melody, timbre and harmony
  • delicate,
  • coarse
  • dense
  • airy
  • brittle,
Delicate to Dense Texture

Juan Loco
Rodrigo y Gabriela

Delicate Texture
Dense Texture

Juan Loco
Rodrigo y Gabriela

Dense Texture
4. Timbre

- most sound is not pure
- harmonic structure is combination of sounds which produces timbre.
- no objective scale—subjective
- created by overtones
- We describe with non-technical terms
  - metallic, sweet, wood-like, buzzing
Timbre/color
5. Improvisation

- Motivic relationships
  - musical ideas
- rehearsal
- trust
- not preconceived--not 5 seconds before
- feeling, not thinking
- in “the Moment”
Improv/Moment
6. Dynamic range

◆ crescendo--quiet to loud
◆ diminuendo (decrescendo)--loud to soft
◆ Interpretive tool
  ● build or release tension
Dynamics--Mahler: long decrescendo
7. Phrasing

- Interpretation
- shaping of the musical line
- done with
  - rhythm
  - accent
  - tone
What’s Important

◆ From the Black Swan

- Darren Aronovsky (director)
- Nina (Natalie Portman) loses control of her life as she embraces the role of the “Black Swan”
- music by Tchaikovsky
- Craig Henighan (sound designer, editor, re-recording mixer)
- courtesy Scott Tousley (243 Sp ’11)
- http://vimeo.com/17717688
Functions of music in storytelling

1. establish locale
   - region or country

from “Brick lane”
Functions of music in storytelling

2. symbolic (Jennifer Van Sijll, Cinematic Storytelling)

- Shawshank Redemption
- *Mozart: The Marriage of Figaro / "Duettino - Sull’Aria"
- Andy befriends Red
- Will Red follow Andy away from institutionalization to hope
- Red’s doubtful Andy can stay the course
- Mid point of the film
Symbolic use of Music
Shawshank Redemption
Symbolic use of Music
Shawshank Redemption

- rebellion
- strength
- beauty in midst of ugliness
- the grand gesture
- the impossible
- redemption
- hope
- change
- not this particular piece, but music itself