

## Music and Communication

## Typical Sound Track Strategies

- 1 to 4 or 5 chords - C to F or G
- 1 to 2 and back - C to D or C to Dm
- 2 to 3 and back - D to Em
- 5 to 6 and back - G to Am
- Chromatic - Move up  $\frac{1}{2}$  step at a time
- Moving in 5ths - C to G to D to A to E
  - From 1st to 5th, then to *it's* 5th, and so on
  - Typical in jazz

3

## Scales and Emotions

- **Major scale- *steady, strong, happy, solid***
  - First note, whole step, whole step, half step, whole step, whole step, whole step, half step
  - W W H W W W H
- **Minor scale- *darker, sadder, complex***
  - First note, whole step, half step, whole step, whole step, half step, whole step, whole step
  - W H W W H W W

2

## Other Typical Options

- An ***arpeggio*** may be more animated and interesting than a chord. Play the notes of the chord in a sequence rather than at the same time.
- Moving ***back and forth*** from 1st to 2nd
  - Keeps it with the same feeling but not boring
- Using a ***minor scale*** for 2nd, 3rd, 6th chords or transposed loops
  - Typical in pop music, adds interest, variety
- ***Moving in 5ths***
  - From 1st to 5th, then to *it's* 5th, and so on
  - Typical in jazz

4

## Consonant and Dissonant Intervals

- An *Interval* describes *two notes*.
- *Consonant* intervals sound **comfortable**.
- *Dissonant* intervals sound **tense** and desire to be *resolved* to consonant intervals.
- *Resolving* is a great way to communicate that the situation has just improved, that the worry is over.

5

## More Intervallic Relationships (Textbook)

**Table 6-6.** Harmonic intervals and emotional characteristics

Interval	Emotional Quality
Perfect octave	Completeness, openness, unity
Major seventh	Spooky, eerie, off-center, strange
Minor seventh	Expectant, suspenseful, full but unbalanced
Major sixth	Peaceful, balanced
Minor sixth	A bit sad, soothing
Perfect fifth	Power, centering, strength, victory
Tritone	Horror, terrifying, scary
Perfect fourth	Ethereal, lightness, transparent, clarity
Major third	Neutral, hopeful, resolved, nonabrasive
Minor third	Uplifting, relaxed, positive feelings
Major second	Unresolved, unsettled, unpredictability
Minor second	Unclear, tense, anxious, uneasiness
Perfect unison	Peace, strength, calmness, security

7

## Basic Intervals & What They Communicate

Start with **two notes**

Octave	Purity, peace, unity
Fifth	Harmony, obvious change
Fourth	Harmony, gentle change
Third	Harmony, interest
Flatted Third	Darker, sad
Second	Tension
Flatted Second	Discord, real problems Uncomfortable

6

- Leitmotif
  - A little musical theme that is heard whenever a particular character enters
  - Shark theme in Jaws (flatted 2nd alternating notes)
  - Associated with many characters in Lord of the Rings
  - Hitchcock's high-pitched flatted 2<sup>nd</sup>, fading in
- Resolving a series of chords
  - Bringing music back to the 1st ("*tonic*")
  - For instance, if we start in C, at the end we come back to C.
  - Signals that the conflict is over, completed.
  - Life is good.

8

## Other Ways Musical Notes Can Support Communication

- Low Tones - heavier, more important
- Rising Tones – something is about to happen
- 3/4 Time - graceful
- Resolving – “the tension is over!”
  - Option 1- ending on the home chord - CEG
  - Option 2- from a suspended chord
    - From CFG to CEG
  - Option 3 - from an augmented chord
    - From CEG# to CEG
- Pulsing is always popular
  - Use: strings – galley drums - tympani

8

## Tips

- Don't have notes that sit in the same frequency range as the speaker/singer or an important sound effect unless they are relatively quiet. Change notes or EQ.
- Since transposing is a snap with software, create one little loop with pulsing notes or an arpeggio. Then copy it several times in the track. Then transpose the copies from C to D or F, etc.

11

## All-Time Musical Relationships

Acoustic Expression of Emotional States by Friedrich Marpurg (1718-1795)

### *Compassion*

-Soft, smooth, lamenting melody; slow; repeating bass figure

### *Contentment*

-A more steady and tranquil melody than with happiness

*Fear* -Tumbling downward progressions, mainly in the low register

### *Happiness*

-Fast movement; animated and triumphant melody;  
more constant harmony

*Hate* -Rough harmony and melody

### *Hopefulness*

-A proud and exultant melody

### *Laughter*

-Drawn out, languid tones

*Love* -Consonant harmony; soft flattering melody in broad movements

### *Repentance*

-Like sorrow, but with a turbulent, lamenting melody

*Sorrow* -Slow, languid melody; prevailing dissonant harmony

10