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(Spotting: page 24)

What to Look For

There are many reasons for adding music, and probably as many reasons for *not* adding music. The important reasons are:

The Unchangeable Moment

In every song lyric, every novel, and every film and in every scene of a film there is that inexorable moment of highest drama. This is the turning point on which the whole story may hinge. This is the Unchangeable Moment, the action that if changed changes the whole thrust of the story.

Example:

Song lyric:

My skies are **dark** forever.

The only unchangeable word is *dark*. If the skies are blue, pink or any other positive color, the entire meaning of the line is changed. Skies could be changed to “life,” forever could be changed to “today.” But the moment still remains dark.

These Unchangeable Moments become the guide as to how a scene should be played, or even whether or not the scene should be played.

Setting these points in a cue as Arrival Points and then working backwards – that is, figuring out how to get to these points gives you a good idea how to start a cue.

Dramatic commentary

Every drama has a problem. This *Problem* is the Unchangeable Moment. There is a hero that must overcome the problem, and he must be strong enough to accomplish this. The problem could be anything from a recalcitrant lover to a villain, a villain, by the way, that is equally as strong as the hero. A weak villain doesn't provide enough drama. A thumbnail sketch of the Arc might be:


1. Get the hero up a tree
2. Throw rocks at him or her
3. Get the hero down from the tree.

Be sure you understand the seriousness or consequences of these Unchangeable Moments. Don't overplay them if it's not necessary - but don't underplay them if they might slip by unnoticed.

Example 7

CHORDS/SCALES

I **Major** **Minor**
C^{Maj7} C Major Scale C^{m(Maj7)} C Melodic Minor Scale




Musical notation for C Major Scale (C^{Maj7}) and C Melodic Minor Scale (C^{m(Maj7)}) on a treble clef staff. The C Major scale is shown with a C^{Maj7} chord and the notes C-D-E-F-G-A-B. The C Melodic Minor scale is shown with a C^{m(Maj7)} chord and the notes C-D-E-F-G-A-B-A.

II D^{m7} D Dorian Scale D^{m7(b5)} F Melodic Minor Scale



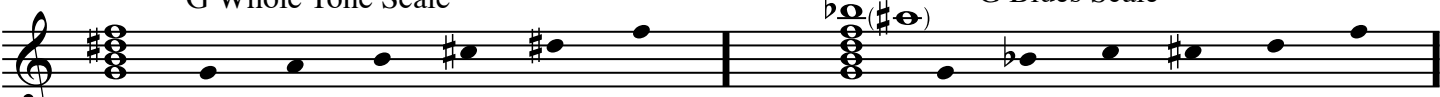
Musical notation for D Dorian Scale (D^{m7}) and F Melodic Minor Scale (D^{m7(b5)}) on a treble clef staff. The D Dorian scale is shown with a D^{m7} chord and the notes D-E-F-G-A-B-A. The F Melodic Minor scale is shown with a D^{m7(b5)} chord and the notes F-G-A-B-C-B-A.

V G⁷ G Mixolydian Scale G^{7(b9)} G Dominant 8 Note Scale



Musical notation for G Mixolydian Scale (G⁷) and G Dominant 8 Note Scale (G^{7(b9)}) on a treble clef staff. The G Mixolydian scale is shown with a G⁷ chord and the notes G-A-B-A-B-C-B. The G Dominant 8 Note scale is shown with a G^{7(b9)} chord and the notes G-A-B-A-B-C-B-A.

G^{7(#5)} G Whole Tone Scale G^{7(#9)} G Blues Scale




Musical notation for G Whole Tone Scale (G^{7(#5)}) and G Blues Scale (G^{7(#9)}) on a treble clef staff. The G Whole Tone scale is shown with a G^{7(#5)} chord and the notes G-A-B-A-B-C-B. The G Blues scale is shown with a G^{7(#9)} chord and the notes G-A-B-A-B-C-B-A.

G^{7(b5)} G Whole Tone Scale G^{7(#5 or b5, #9 or b9)} A^b Melodic Minor Scale



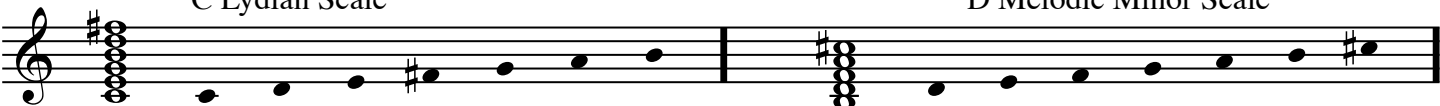
Musical notation for G Whole Tone Scale (G^{7(b5)}) and A^b Melodic Minor Scale (G^{7(#5 or b5, #9 or b9)}) on a treble clef staff. The G Whole Tone scale is shown with a G^{7(b5)} chord and the notes G-A-B-A-B-C-B. The A^b Melodic Minor scale is shown with a G^{7(#5 or b5, #9 or b9)} chord and the notes A-B-C-B-A-G.

IV F^{Maj7} F Lydian Scale **VII** B^{°7} B Diminished 8 Note Scale



Musical notation for F Lydian Scale (F^{Maj7}) and B Diminished 8 Note Scale (B^{°7}) on a treble clef staff. The F Lydian scale is shown with a F^{Maj7} chord and the notes F-G-A-B-A-B-C. The B Diminished 8 Note scale is shown with a B^{°7} chord and the notes B-A-G-A-B-C-B.

(alt.) **I** C^{Maj7(#11)} C Lydian Scale (alt.) **V** G^{7(#11)} D Melodic Minor Scale



Musical notation for C Lydian Scale (C^{Maj7(#11)}) and D Melodic Minor Scale (G^{7(#11)}) on a treble clef staff. The C Lydian scale is shown with a C^{Maj7(#11)} chord and the notes C-D-E-F-G-A-B. The D Melodic Minor scale is shown with a G^{7(#11)} chord and the notes D-E-F-G-A-B-A.

Harmonic Cells

A Harmonic Cell is an area that encompasses a specific harmonic area of a composition and includes any or all notes diatonic to that area. The cell represents any specific harmony such as Dmin7 or G7 (+5,b9). whether it lasts from one beat to several measures.

Within that cell are ALL the notes from the representative scale.

Once conceptual choices have been made –such as repose, tension or shape - it's fairly easy to restrict the melody to the representative chord/scale. Simply looking at a scale allows you to see lines, circles or squares. Decisions can be made as to how simple or complex, how consonant or dissonant your scale/chord – therefore your melody - might be. This sounds like a purely intellectual approach, but most artistic solutions are the result of artistic decision making.

Voicings for an orchestral setting will also be apparent. With the chord/scale in hand, place a melody note on the scale, then select chordal shapes – from triads to five or six part chords in *any* inversion - DOWN from the melody. This will be independent of a bass note – as the melody with its attendant voicings will be in a specific section of the orchestra, such as woods or strings - and the bass note will usually be in another section of the orchestra.

Music, as a stream, never stops moving forward. Compositionally, and orchestrationally, we don't hear all the notes at once, rather we save up these notes as information, until somewhere along the line we make judgments as to their shapes, degrees of dissonance or consonance, and thus, their musical qualities.

The point is this: we don't really hear music vertically, but rather horizontally – as a horizontal scale rather than a vertical construct. You don't hear an audience, for instance, humming the chords to a melody!

With this in mind, pay attention to the scale/chord relations in the next several sections of the book. All melodic choices are shaped selections from the scales representing the chord symbols and voicings are chordal structures DOWN from a given melody.

See Planing page 85-94

See Tables of Diatonic Voicings, page 127

Planing

Counterpoint teaches its concepts by adding consonant notes ABOVE a bass line.

Planing is a modern technique that drops chords DOWN from the melody.

The process begins by placing selected melody notes in a scale and then discovering *consonant* intervals (3rds, 4ths, 5ths or 6ths) **below** the melody. These consonant intervals will usually form recognizable chords. The chords themselves may have different identities but will always be diatonic to the chosen harmony. These chordal shapes then can follow the melody as a form of parallel harmony.

Triadically there are only three possible voicings when selecting consonant intervals below a melody. Note that in Example 56 the three choices are a C triad, an E minor triad and a G triad. All three are diatonic to the C Major scale as a source of notes.

Even though individually they have their own triadic identities when a C bass is provided, the sense and sound of a C I chord appears. Note that the three shapes have varying degrees of sonic qualities (triad, Major 7, Major 9),

Ex 56



The same procedure applies to all the diatonic chords in the C province. The D Dorian scale as a D minor 7th...

Ex 57



... and the G7, from the G Mixolydian scale, are constructed in the same way.

Example 58



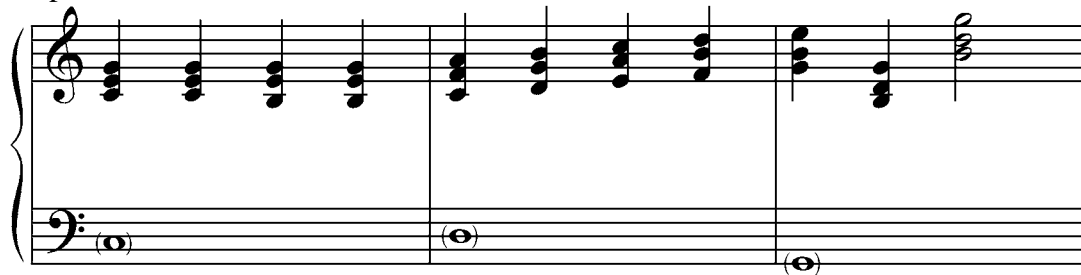
Music is not heard vertically. As long as the planed area of a chord stays diatonic to a scale or harmonic cell, within that area we will usually hear all the pertinent notes that describe that chord.

Once the beginning shape is decided on the voices under the melody simply follow along. As the melody moves through its desired configuration the accompanying voices literally *follow the melodic shape through the scale*, thereby making sure all the notes are diatonic to the selected chord function

Planing allows us to orchestrate a full section, whether woods, brass or strings. As we're always dealing with consonant chord shapes, the harmonized sections will always sound wonderful as everyone moves with the melody.

Note: the TRUE bass is NOT represented in the sectional voicings. The true bass usually appears in another section – (shown in parentheses) - or even not at all!

Example 59



Musical notation for Example 59. The treble staff shows a sequence of chords: C major, C major, C major, C major, G7, G7, G7, G7, F major, F major, G major. The bass staff shows a single note (G) in parentheses, indicating it is not the true bass.

In the following example, I've decided to change chords (from my stockpile) on every beat of measure 2. I wanted a chromatic bass line who's Arrival Point is still a form of G7. Note that the melody is still the same as my original melody.

Exactly the same process applies. Each beat of measure two is diatonic to a different scale and harmonic cell. This guarantees the correct spelling of each chord.

Example 60



Musical notation for Example 60. The treble staff shows a sequence of chords: C major, C major, C major, C major, B minor 7, B minor 7 (b9), A minor 7, A minor 7 (#11), G 13, D minor 7, D minor 7 (#11). The bass staff shows a chromatic bass line: G, F#, F, E, D, C, B, A, G.

Dissonances: Symmetric Scales page 120

Example 81 represents diatonic triads DOWN from the melody notes of the first Dominant 8 note scale shown in Example 80. These triads can be used as voicings over any of the chords shown in the bass staff of Example 81. (Note the tri-tone in the middle staff as being common to all the chords represented.)

For example, the G triad is diatonic to the Ab dim 7, the Bb7 (b9), the B dim 7, etc.

Conversely, placing a Db triad over a G7 (b9), a C#7(b9) or an E7(b9) chord, acceptable voicings are produced. (see Polychords)

Example 81

The image shows three staves of music. The top staff is in treble clef and contains a descending melody of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The middle staff is a bass staff containing a single tri-tone chord: G3, Bb3, D4. The bottom staff is a bass staff containing a series of chords: G7(b9), Ab°7, Bb7(b9), B°7, C#7(b9), D°7, E7(b9), F°7. The notes of these chords are: G7(b9) [G, B, D, Fb], Ab°7 [Ab, Cb, Eb], Bb7(b9) [Bb, Db, Fb, Ab], B°7 [B, D, Fb], C#7(b9) [C#, Eb, Gb, Bb], D°7 [D, Fb, Ab], E7(b9) [E, Gb, Bb, D], F°7 [F, Ab, Cb].

Again, note that once a chord voicing is supplied, each voice simply follows the scale in the same shape as the melody.

As a model, any of the triadic voicings in Example 81 can be used with any of the scale notes as melody and in any of the altered ninth or diminished chord constructs desired. Transpositions will yield similar results on the other two octatonic scales.

Classical instruction relied on a descending natural minor scale to produce alterations of the ninth. Utter nonsense.

Today we realize that every chord will always use the *same scale ascending or descending*. The Dominant 8 note scale is the source of notes for a V (b9) chord.

Note that once again the critical minor third (Eb in C minor) is missing. If its presence is required to remain melodically consistent, it might be preferable to use a G7, +5,b5, +9,b9 – the Ab melodic minor - scale as your source of notes. (Refer to Table I – Chords and Scales)