

FRANKENSTEIN SOUND PITCH

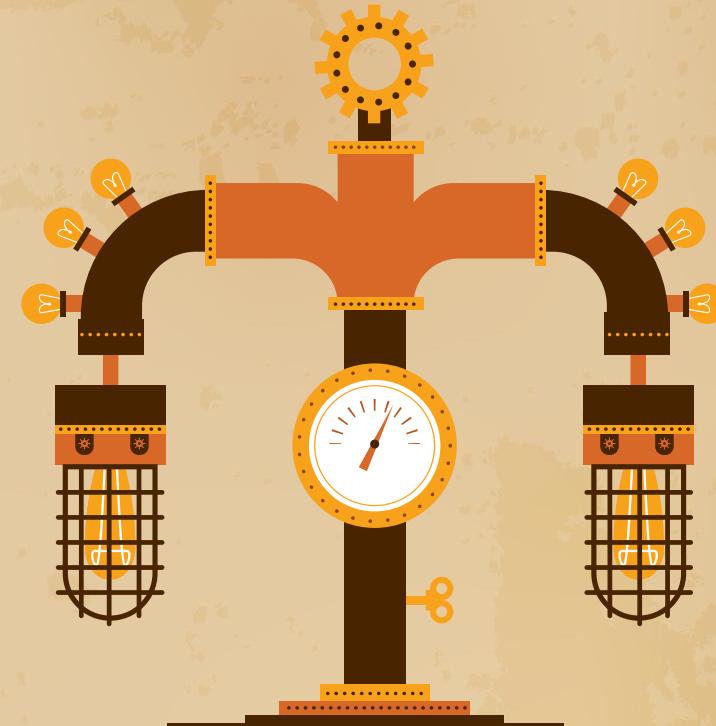
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GOAL:

A cinematic underscore

Keywords: gritty, modern steampunk

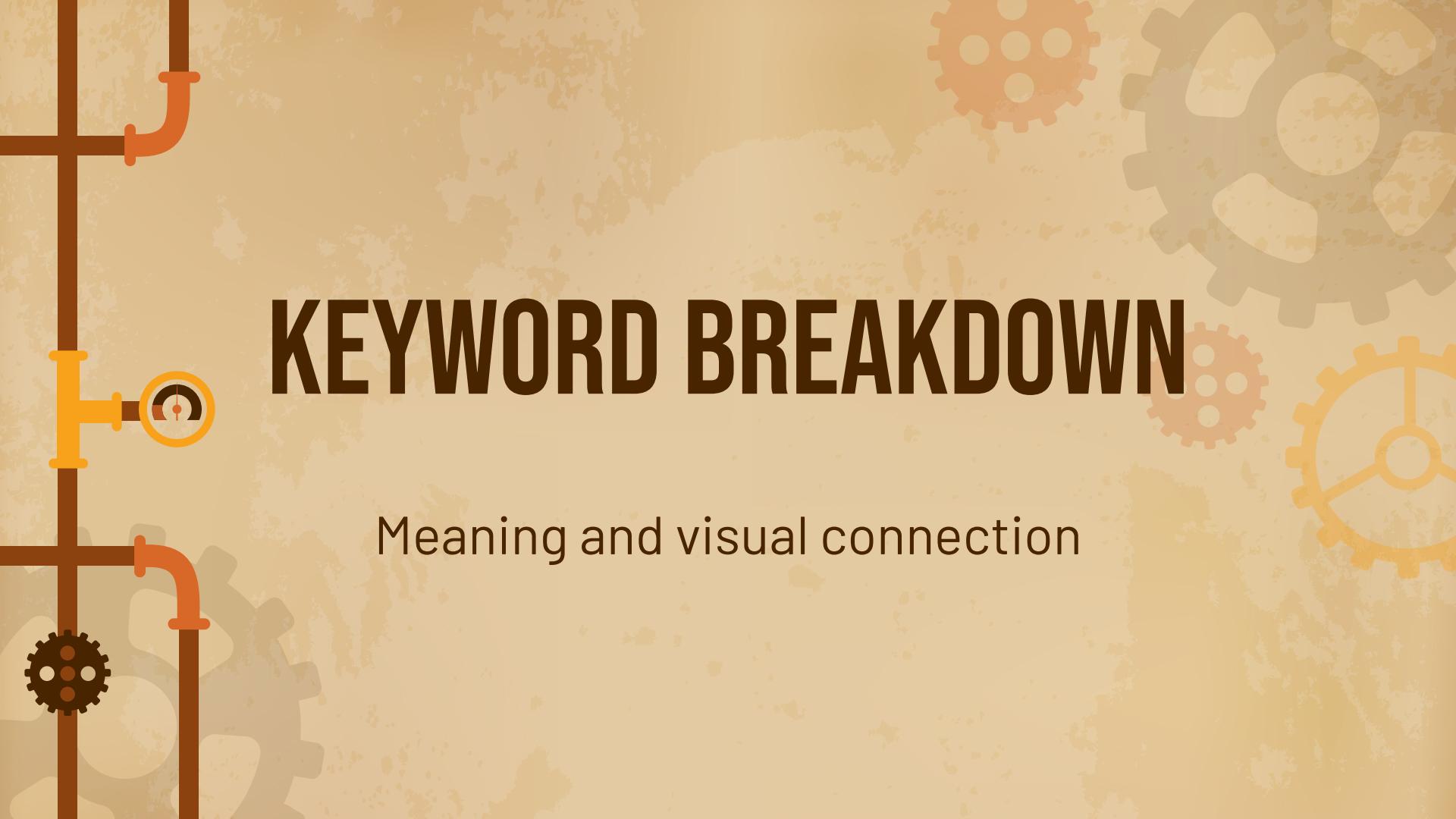
Music: Metal/hard rock





KEYWORD BREAKDOWN

Meaning and visual connection



KEYWORDS



GRITTY

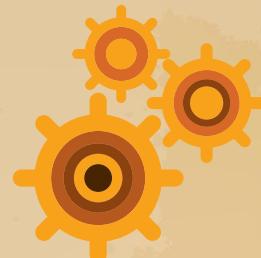
A **blend** of Victorian era fashion and sensibilities with advanced, steam powered technology and contraptions

In **opposition** of the sleek, minimalist technology we see now by **valuing intricate and durable designs**

Person: someone brave, determined, and **resilient**

Story: **realistic**/straightforward, harsh portrayal of life

MODERN STEAMPUNK





Seeing as we are twisting this to not be among modern tech and fashion, things are going to not only look different, but also sound different.



For instance a normal gunshot in this creative shift could sound the same or it could also have a slight shift and sound more like a laser

Machines also might not sound as quiet as we are used to, but instead have more clunks, clocks, and steam sounds

THEMES

Thematic analysis and connection

HUBRIS VS INSECURITY

Theme #1: **Hubris**: Excessive pride and self-confidence.

- Everyone thinks their way is the right one but in fact none of them are in the right

Theme #2: **Insecurity**

- They are all missing something and they are all desperately trying to fix it

IN CONNECTION

1. Playing on the stark **contrast** between the two words
 - a. **Hubris: bolder and expansive**
 - i. Options are bolder rhythms, brass/percussion heavy
 - ii. Overwhelming, loud sound cues
 - iii. Multilayered moments
 - b. **Insecurity: fragile or fractured**
 - i. Options are woodwinds, short music movements that cut off or suddenly stop
 - ii. Small, barely heard, sfx or even uncomfortable silence
 - iii. Single cues
2. Show that they actually **reflect** one another: blurring the line between confidence and fragility
 - a. A very **full** tune being warped down and deconstructed slowly reveals the more broken and fractured
 - b. A very **thin** tune growing and becoming overbearing and loud signaling something being “pushed too far”
3. **Audience**
 - a. When Hubris is dominating the stage using surround sound, bass frequencies, and vibrations on the floor
 - b. When insecurity is at play use of a lone instrument, a quiet underscore, and the idea of “less is more” to tug at them

WAIT!

You might be wondering how might I tie a theme like this into hard rock music

Why, let me tell you



Hard rock has a **natural shift** within the genre between loud, confident, **bold music** with large riffs **to** stripped-back, faltered riffs, and **clean tones**

PLAYING INTO THAT CONTRAST

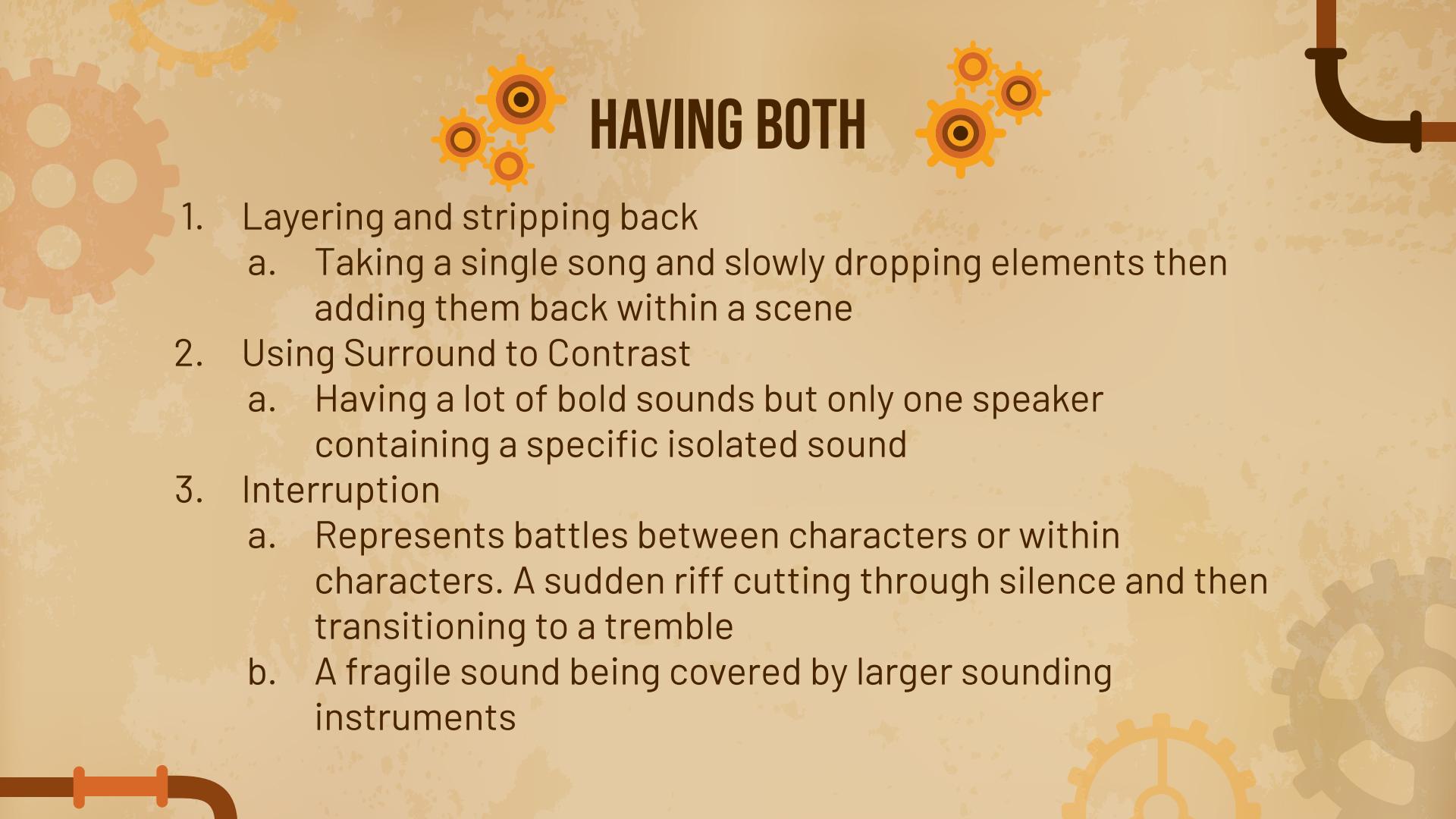
HUBRIS

Strong, driving rhythms with kick and snare, feedback and reverb creating a never ending effect



INSECURITY

Sparse instrumental riffs, broken rhythms (dropping the drums or cutting the tempo randomly), or playing acoustic versions

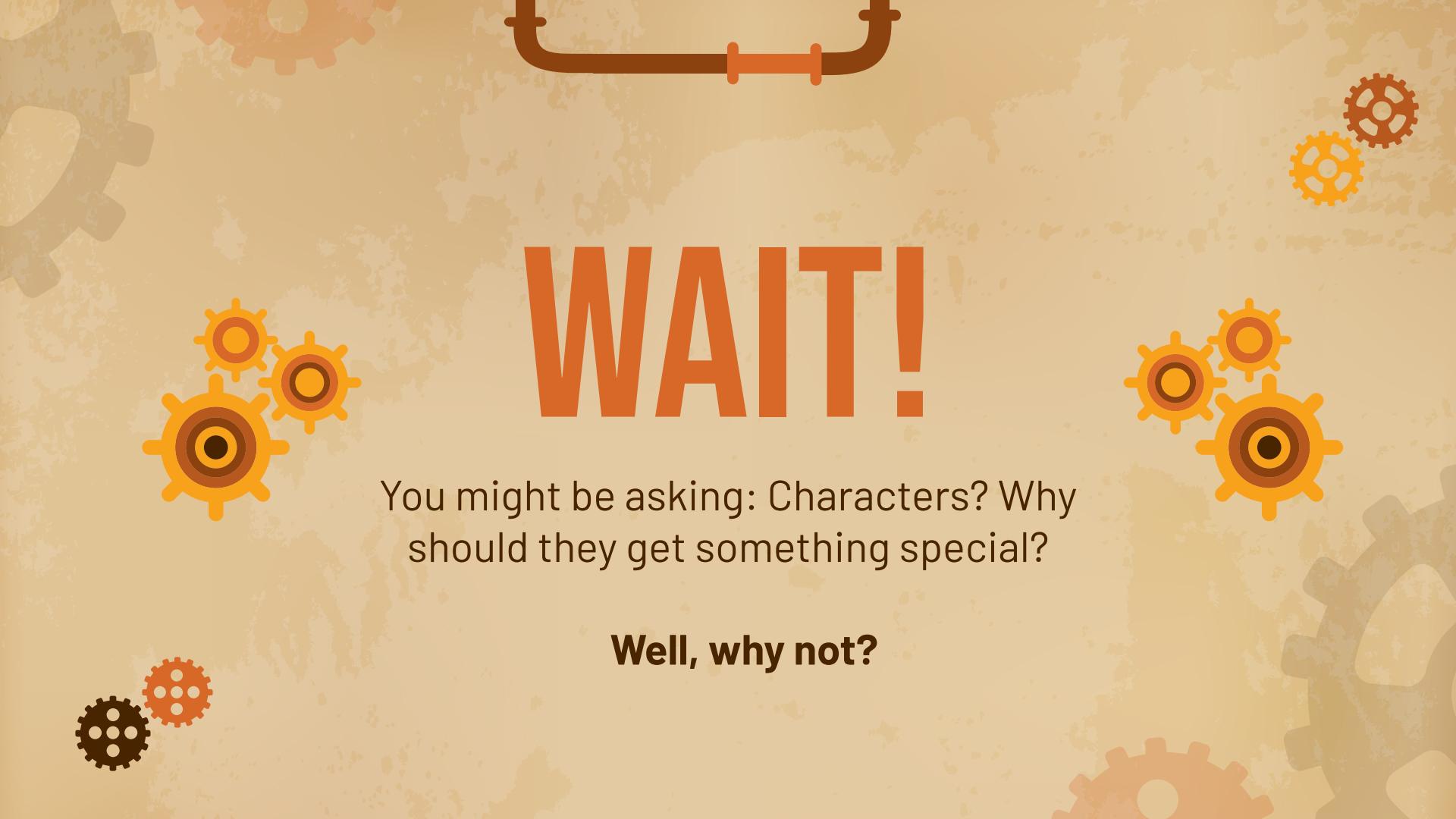


HAVING BOTH

1. Layering and stripping back
 - a. Taking a single song and slowly dropping elements then adding them back within a scene
2. Using Surround to Contrast
 - a. Having a lot of bold sounds but only one speaker containing a specific isolated sound
3. Interruption
 - a. Represents battles between characters or within characters. A sudden riff cutting through silence and then transitioning to a tremble
 - b. A fragile sound being covered by larger sounding instruments

SPECIFIC SFX

Characters and Moments



WAIT!

You might be asking: Characters? Why should they get something special?

Well, why not?



VICTOR

When he is on stage, the contrast between pride and insecurity will be a big play



ELIZABETH

For her, more insecurity than pride. Pride in Victor, but insecurity because he keeps pushing the wedding and her aside



HENRY

A lot of pride and ego for himself
His loyalty is unmatched which is almost a complete contrast to who Victor is



PROFESSOR

Insecurity comes from his past failed experiments.

This is mentioned when he discusses this with the creature as well as Victor when warning him

Pride from knowing and being able to teach other generations while also being able to hear Victor's pride in his work



JUSTINE

Insecurity of being poorer and of a lower social class compared to the others. Almost uses her sarcasm as pride to cover up

CREATURE

Not only do I believe he should have some type of underlying theme (music or sfx), but his actions and emotions should also

As we've established, the creature is relearning **slowly and processing** everything that is being told to him and what he already has running in his brain

The **swell of music** can help the audience be guided through **sudden rushes** of anger, fear, frustration, want, and etc

(SC 4) CASTLE LABORATORY : CREATURE COMES TO LIFE

ACTION

A buildup of music, machines whirling, and lab sounds to Victor putting the final touches on Creature. Clock Strikes. Switch flips. A lot of electricity



Silence. Odd humming from the left over electricity dying away. Other noises to go with blocking, but all in all a die off of noise in anticipation and fear. A slow build with music to follow the rest of the scene out

AFTER

DEATHS SHOULD ALSO HAVE A RECURRING THEME

Establishing a recurring “death” theme would be a **subtle way to foreshadow the character's impending demise**. The audience will subconsciously be able to associate that with death and it can be built on with each scenario. **Each recurrence will also put the audience on edge when** they hear it.

It does not need to be in the audience's faces but it will still give a **unifying thread that reinforces death**

ELIZABETH

JUSTINE

HENRY



FIN.

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