

# FRANKENSTEIN SOUND PITCH

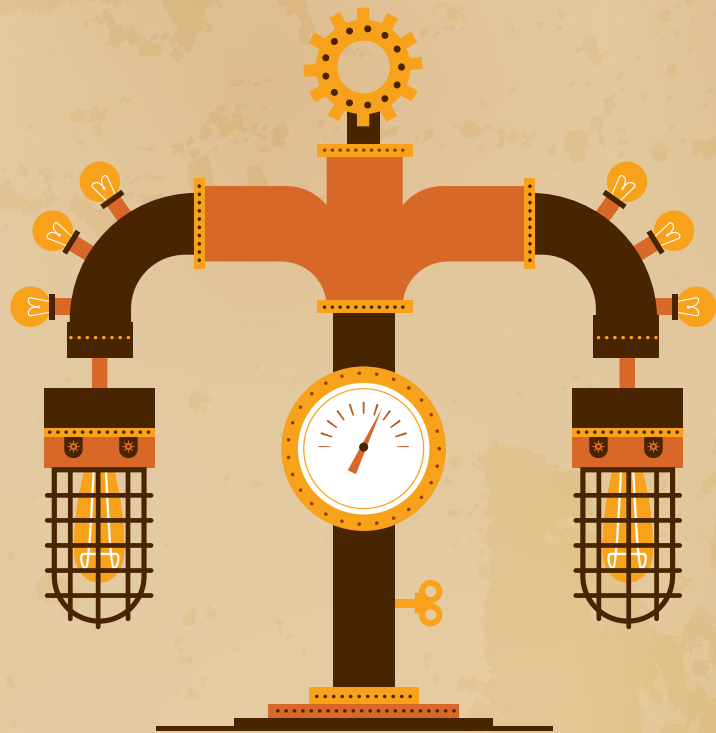
By: Lily Higginbotham

# GOAL:

A cinematic underscore

Keywords: gritty, modern steampunk

Music: Metal/hard rock



The background is a textured, light brown surface. On the left side, there are vertical brown lines representing pipes, with orange elbow joints and a yellow T-junction. A small orange gauge is attached to the yellow T-junction. Several gears of different sizes and colors (orange, grey, and yellow) are scattered across the background. The main title is centered in a large, bold, dark brown font.

# 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

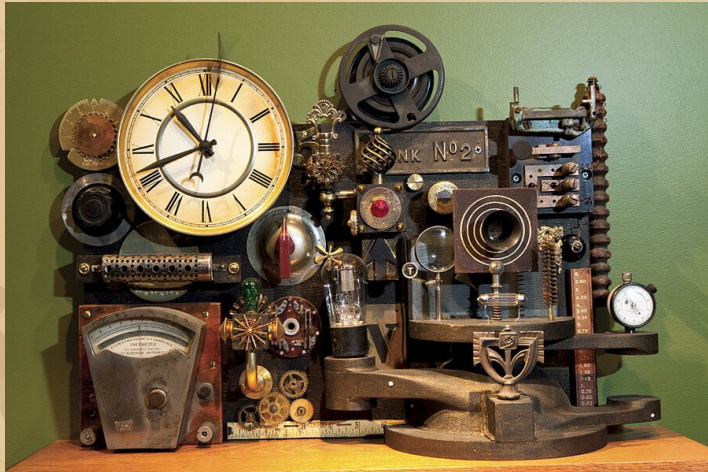




Seeing as we are twisting this to not be among modern tech and fashion, things are going to not only look different, but also sound different.

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



The background is a textured, light beige surface. On the left side, there are several stylized gears in shades of orange and brown. On the right side, there is a vertical pipe system with horizontal branches, featuring a pressure gauge and a small gear at the bottom.

# 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

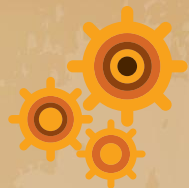
## HUBRIS

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

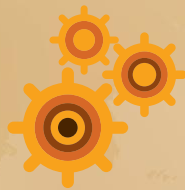


## INSECURITY

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



The background is a textured, light brown surface. On the left side, there are several gears of different sizes and colors (brown, orange, and yellow). On the right side, there is a vertical pipe system with various fittings, elbows, and a small circular gauge. A small gear is also attached to the bottom of the pipe system.

# **SPECIFIC SFX**

Characters and Moments



# WAIT!

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

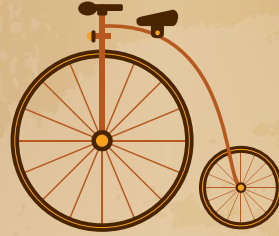
**Well, why not?**





## 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

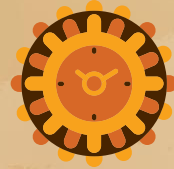


## PROFESSOR

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

The background is a textured, light orange surface. In the top left, there are several interlocking orange gears of different sizes. In the top right, a dark brown pipe with a 90-degree elbow is visible. In the bottom left, another dark brown pipe with a 90-degree elbow is shown. In the bottom right, there are more faint, larger orange gears. The word "CREATURE" is centered at the top in a bold, dark brown, sans-serif font.

## CREATURE

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

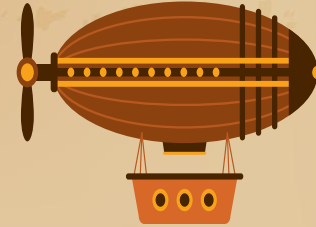
As we've established, the creature is relearning **slowly and processing** everything that is being told to him and what he already has running in his brain

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

The background is a textured, light brown surface with a steampunk aesthetic. It features several gears of different sizes and colors (brown, orange, yellow) and a network of pipes in dark brown and orange. The word "FIN." is prominently displayed in the center in a large, bold, orange font.

# FIN.

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