

**Discuss Herrmann's use of melody, harmony and texture in Prelude, The Murder and The Toys from Psycho. Relate your discussion to other relevant works. These may include set works, wider listening or other music**

**Melody** - Overall Hermann favours the use of motifs (short melodic cellos) from which he builds longer melodic structures via repetition, sequence and development

**Harmonic** – Chords are used for their sound, rather than for their role in the prevailing tonality (tonic, dominant). Non-functional harmony avoids traditional progressions such as cadences. Much of the harmony here is chromatic, dissonant or atonal, avoiding conventional triads for the most part.

**Texture** - Psycho is full of interesting string textures. Writing for a conventional five-part string section (violins 1 and 2, violas, cellos, double basses), Herrmann created a bold score where the varied use of string textures is crucial.

<i>Description of melodic feature</i>	<i>Location/cues</i>	<i>Mood</i>	<i>Wider listening?</i>
Idea 2 – two interlocking major thirds which used a triplet	Prelude - Violin 1, bar 5	Agitated	Figure similar to one from Stravinsky's Rite of Spring
Steiner motif – an upwards semitone	Prelude – bar 3 onwards	Some suggest this figure represent the 'duality' of Norman Bates mind	Jaws - 1975
Steiner motif doubled in thirds and simultaneously inverted	Prelude – bars 9/10, 15/16		
Steiner motif developed with intervals inverted to major sevenths to create widely spaced chord clusters	Murder – bars 1-16		
Steiner motif developed as a verticalisation in the viola, cello and bass	The Toys		
Lack of melody – pure sound/sound effect	Murder, The Toys	Desperate	The Conjuring – Joseph Bishara – lack of melody just noise which creates tension
Legato psycho tune – never developed in anyway. First 8 notes pass over the diatonic E flat minor scale, then the tune drops half a step and passes through another 8 notes in diatonic E minor. Tune then continues with two iterations of an operatic 'sigh motif'	Prelude – bars 37-38	Eerie	Chucky Theme – Main Title – Joseph Loduca – eerie theme heard at beginning on bells – ascends and descends Theme from the Shining – slow, deep crotchet melody
<i>Description of harmonic feature</i>	<i>Location/cues</i>	<i>Mood</i>	<i>Wider listening?</i>
Hitchcock chord – dissonant chord consisting of a minor chord with an added major seventh	Opening of the Prelude	Immediately unstable sound at the head of the film. Mysterious	Used as an accompaniment to other material – e.g. in Marion bar 17
Dissonant chord clusters, based on chords with notes a semitone apart. Uses the notes Eb, E, F and Gb but with the intervals inverted to form descending major sevenths between the notes of the chords	Murder – bars 1-16	Frantic, mysterious	Bartok's String Quartet No. 3 in C Major: V. Cluster chords/harmonies throughout. Can be heard clearly at the beginning
Chords based on interlocking augmented fourths	Murder – bar 18 – combines D/G# and G/C#	Frantic, tension	
Switching descending major/minor 7 <sup>th</sup> parallel chords – non-functional harmony	The Toys	Unstable	Prelude also utilises NFH

Ends on tritone held in cello and double bass – dissonant interval	The Murder	Unstable; eerie	Petals – constant dissonance e.g. use of an augmented 4 <sup>th</sup>
<i>Description of textual feature</i>	<i>Location/cues</i>	<i>Mood</i>	<i>Wider listening?</i>
Violins (divisi) play downward parallel seventh chords and underneath this, an ostinato double pedal operates. Extremely gentle high strings are subverted by the violent semi tonal chords	The Toys	Uneasy mood; not quite fully romantic/luciuo	2 Aquarelles – Frederick Delius (influence on Hitchcock)
Texture builds from the top note downwards, each of the eight divisi parts coming in after the other to create a complex eight-note chord cluster.	The Murder	Violent as textures build up	Overlay of Evil (Friday the 13 <sup>th</sup> ) - Manfredi
Homorhythmic - Opening ‘hammered’ chords	Prelude – bars 1-3	Stab-like; tense	The Other - Goldsmith
Layered ostinato – many examples	Bars 27–34 in Prelude layers three ideas	Urgent; tension	Dracula – Philip Glass
Textures created via string techniques: Pizzicato cello and bass notes, sometimes as a pulse (b5-14) and sometimes as syncopated punctuations (Bass in bars 21-24) Fingered tremolo (bar 41).	The Prelude	Urgent	Petals – utilises string techniques to full