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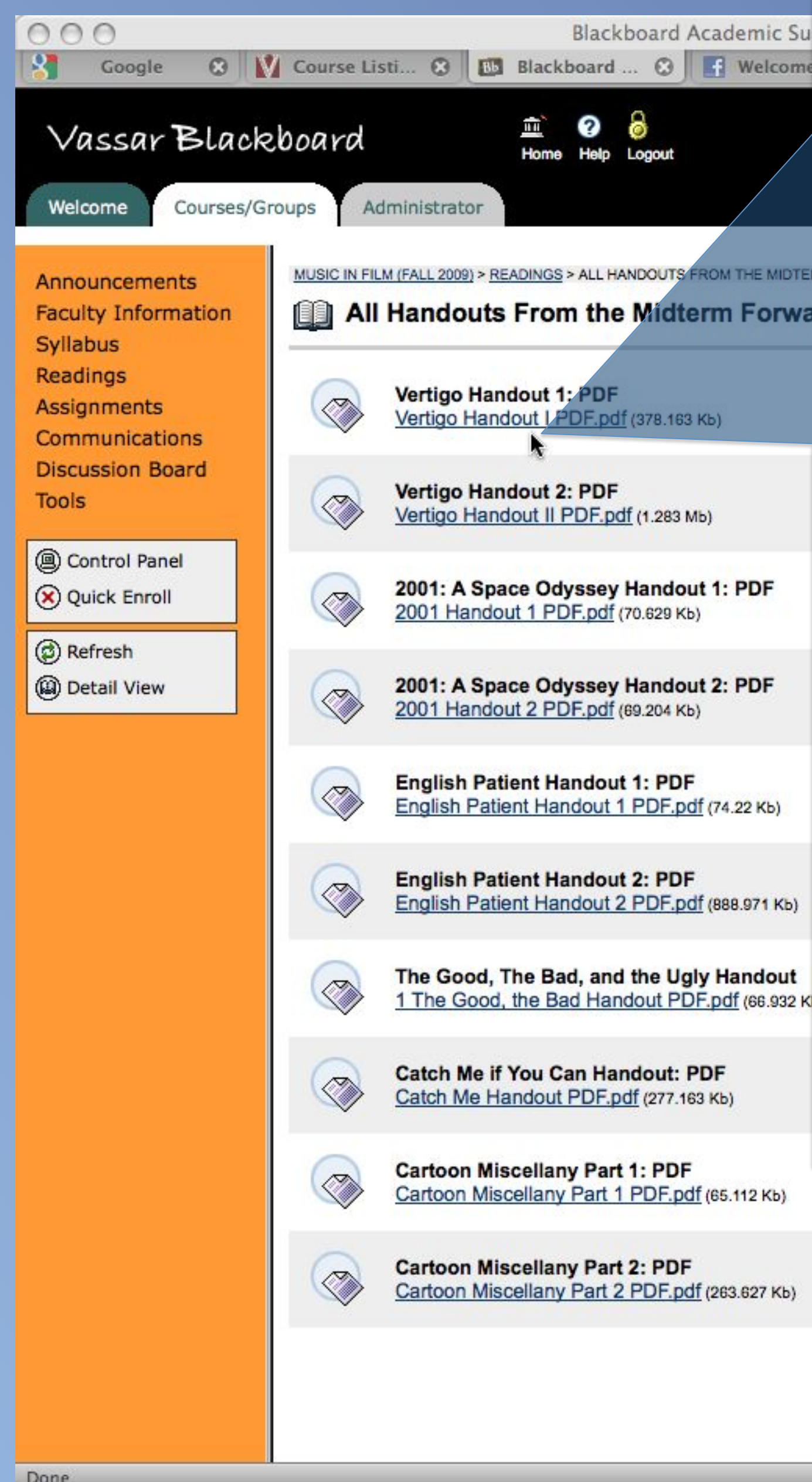
Music at your Fingertips: Teaching with Sibelius

The Pedagogical Connection

For years prior to using Sibelius, any music examples that I wanted to provide students with, I copied by hand. This could be time-consuming, and the results not always edifying. In contrast, scores and music examples are comparatively easy to generate using Sibelius; as with word processing, errors are easily detected and corrected. Materials can be saved, altered for different purposes, and so forth.

[Hand-written
Handout]

[Sibelius
Handout]



Herrmann's Modernism
The most obviously modernist music in this score can be heard during the opening credits, as well as during the rooftop chase scene, and the stair-climbing scenes set at Mission San Juan Bautista.

One of the more evocatively modernist cues can be heard as Scottie and Madeleine visit Big Basin Redwoods State Park, south of San Francisco (the cue is entitled "The Forest"). As Cooper notes: "For this mysterious and sombre sequence, Herrmann produces the most extraordinary range of colours from an ensemble of woodwinds, brass, Hammond organ, percussion and double basses. . . . The impression of weight is partly due to the 'heavy' brass employed, in particular muted trombones and tuba, but mainly to the general use of bass instruments." Harmonically, the cue presents a series of richly chromatic seventh chords, with no clear sense of tonal center. Here are the opening bars of this cue:

Leitmotives
Herrmann uses leitmotives in this score, though sparingly. There are no leitmotives for Scottie, Midge, Gavin Elster, or Judy. Though there are many ideas that recur in various ways in this score, it is perhaps most useful to identify only five leitmotives (one of which is a single chord). I give them in their order of appearance, not necessarily in their order of importance.

1. "The Arpeggio of Deception" (my title). This is the very first music that we hear in this film, and it accompanies the strikingly designed images that accompany the opening credits. Here is a simple transcription of that idea, which is repeated in the manner of an ostinato.

You will notice two arpeggiated ideas in this motive, set out in what is referred to as "contrary motion": as one idea rises, the other falls (and vice versa). The arpeggio figure has as its basis a dissonant chord: a *minor* triad to which a *major* third has been added. This idea recurs only once in the score, when Judy transforms herself into Madeleine (the cue is entitled "Hair Color").

Deception is at the heart of this film: the cruel deception of Scottie, and Hitchcock's more playful deception of his audience's understanding of the story as it unfolds.

Integration

Materials generated by Sibelius can easily be "pasted" into word processing documents; indeed, this is one of its greatest strengths. Such documents then find their way onto Blackboard, and can also be incorporated in Powerpoint presentations.

Audible Examples

*Scorch*TM, another Sibelius product, allows the user to place Sibelius documents on the Web, and then *play them*. Pedagogically, this is a particularly attractive tool; I can prepare a series of musical examples, for example, and students (both majors and non-majors) can play them, and hear what it is I am attempting to demonstrate.

A screenshot of the Sibelius Scorch web player interface. The top bar features the 'Sibelius Scorch' logo. Below it is a Blackboard Academic Suite navigation bar. The main content area displays a musical score titled 'Tristan meets Vertigo by Wagner/Herrmann'. The score is in G major, 2/4 time, and includes a tempo marking of 'Larghetto und schmerzhaft'. The score shows a sequence of chords and melodic lines, with labels for 'Tristan's Profile', 'Vertigo Love Motive', and 'Vertigo Love Motive, repeated'. A playback control bar is visible above the score.