

STASIS – Pedal point – OSTINATO - Obbligato  
(Sequence)

in music.

In music compositions there is often a dream (or nightmare) –like feeling.

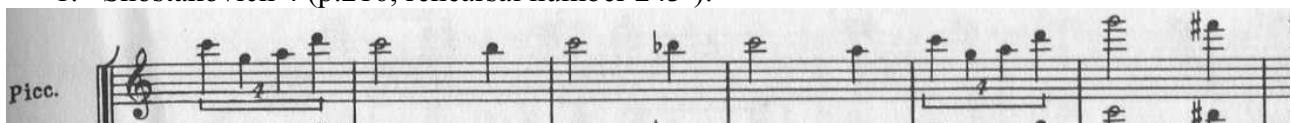
That is often achieved by use of some kind of stasis means: pedal point, repeat (ostinato), and general lack of movement.

In transitional sections (e.g. toward change of key) the stasis can be a feeling of inability to move – like lack of strength in a situation an escape would be required, etc.

The “lagging” tension/tendency can be e.g. quasi-polyphonic instrument part where the melody returns back to the same note, i.e. to the pedal point, during the sequence repeats in a descending or ascending scale.

Examples:

1. Shostakovich 4 (p.216, rehearsal number 243-):



2. Tschaikowsky 4 (p.19, mm.116-):

A musical score for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.) in Tchaikovsky's Symphony No. 4, mm. 116-. The score is written on three staves with a treble clef and a key signature of one flat. The tempo is marked "Moderato assai, quasi Andante". The score features complex rhythmic patterns and dynamic markings, including a prominent pedal point on a low note.

3. Bruckner 4: several places of ostinato and transitional sequences (both in obbligato and in ensemble parts).

Appendix 1: Goddard: Alphaville (22.5. YLE Teema)

A newspaper clipping from YLE Teema magazine, dated 22.5.2000. The main headline is "Pariisi on myös tieteiskuvitelmiä kuvauspaikka". Below the headline is a sub-headline: "Godardin Alphavillen lisäksi nähdään lyhytelokuva kaupungista kolmannen maailmansodan jälkeen". The article includes a photograph of a man in a hat and a woman. The text discusses the film "Alphaville" and its director, Jean-Luc Godard.

Appendix 2: KVä dream (23.5. morning): “shooting/danger + inability to walk...”