



MTO 32.3 Examples: Drott, Music and the Aesthetics of the Asset Form

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.26.32.3/mto.26.32.3.drott.html>

Example 1. Events table, *The Matrix: Resurrections* trailer

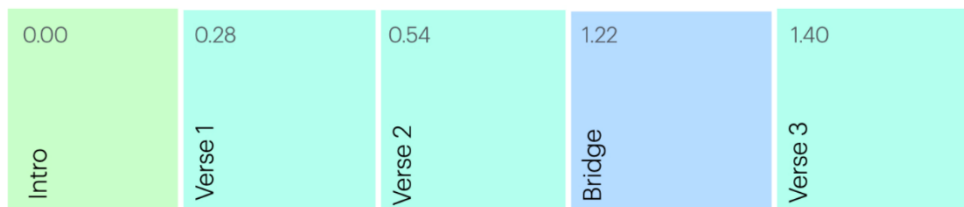
Section	Timing	Visual and narrative features	Soundtrack features
Prologue	0'00"	Therapy session ("I've had dreams that weren't just dreams"); rapid-fire montage to convey flashbacks	shimmering Metasynth sfx; dialogue
Orientation	0'23"	Producer card (WB); montage of scenes depicting Thomas's/Neo's everyday life inside the Matrix, depicting his sense of alienation; Morpheus offering Thomas/Neo red pill ("time to fly")	"White Rabbit" introduction + first verse; master is EQ'd to bring out higher frequencies and bass is brought up in mix
Complication I	1'12"	Director card; scenes of red-pilled Neo entering the Matrix and rediscovering his abilities; culminates with callback to training session with Morpheus from original	"White Rabbit" second verse, filtered, edited, and eventually eclipsed by "hyperorchestral" accompaniment (Sadoff 2013); gradual crescendo of ascending tetrachords, which break off at turn line ("You don't know me")
Complication II	1'40"	Date card; rapid montage of action sequences; increasing synchronization of action (punches, explosions, etc.) to music; climax with Neo and Trinity leaping from top of skyscraper	"Hyperorchestral" accompaniment now masks original instrumentation of "White Rabbit"; at 1'49" Slick's vocals return for final verse + conclusion ("Feed your head"). Abrupt cut, leaving only whistling wind sound
Evaluation/"button"	2'29"	Thomas/Neo with Smith: "After all these years, to be going back to where it all started. Going back to the Matrix."	Dialogue, punctuated with dull hit
Promotion	2'35"	Title card, followed by release date and credits	Hit, followed by synth swells from original film's soundtrack

Example 2. Registral ascent, vocals, "White Rabbit"



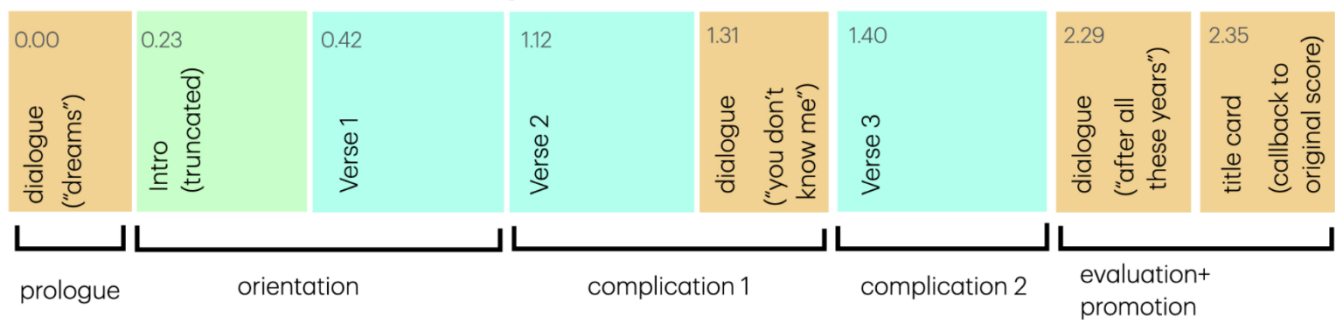
Example 3. Mappings of song form ("White Rabbit") onto trailer form (*The Matrix: Resurrections*)

Jefferson Airplane, "White Rabbit"



The Matrix: Resurrections trailer

"hyperorchestral" supplement



Example 4. *The Matrix: Resurrections*, complication stage (ascending tetrachords)



Example 5. *The Matrix: Resurrections*, registral ascent (outer voices only)

1.40

8

The image displays two systems of musical notation in 4/4 time, key of D major (two sharps). The first system, starting at 1.40, features a treble staff with a melodic line that begins on a whole note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5, with various slurs and ties. The bass staff provides a harmonic accompaniment with whole notes D3, E3, F#3, G3, A3, B3, and C4. A dashed line with an '8' above it spans the first eight measures. The second system continues the treble staff's melodic line with a rapid ascending scale of eighth notes from D4 to D5. The bass staff in the second system contains whole notes D3, E3, and F#3.

Example 6. *The Matrix: Resurrections*, climax (orchestra + hits)

2.18

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). The upper staff, marked with a treble clef, begins with an 8-measure rest followed by a series of eighth-note runs. The lower staff, marked with a bass clef, contains a sequence of dotted half notes and quarter notes, including a half-note tie across a bar line.

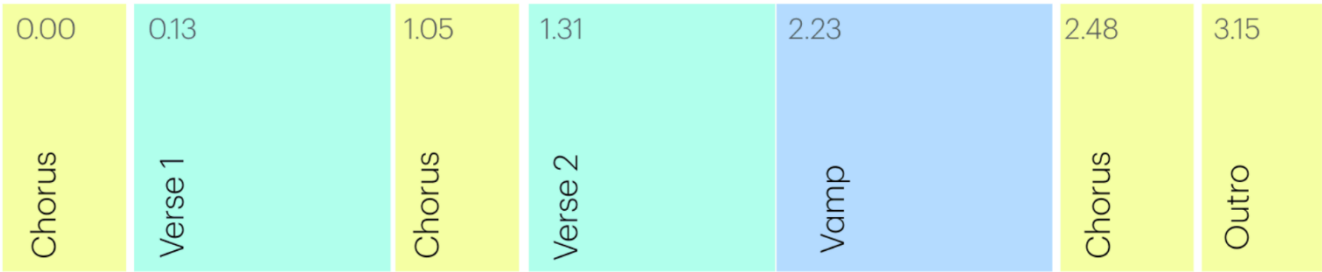
The second system continues the musical score. The upper staff features a dense texture of beamed eighth notes, with a key signature change to one sharp (F#) occurring in the second measure. The lower staff continues with a sequence of quarter notes.

Example 7. Events table, *Wakanda Forever* teaser

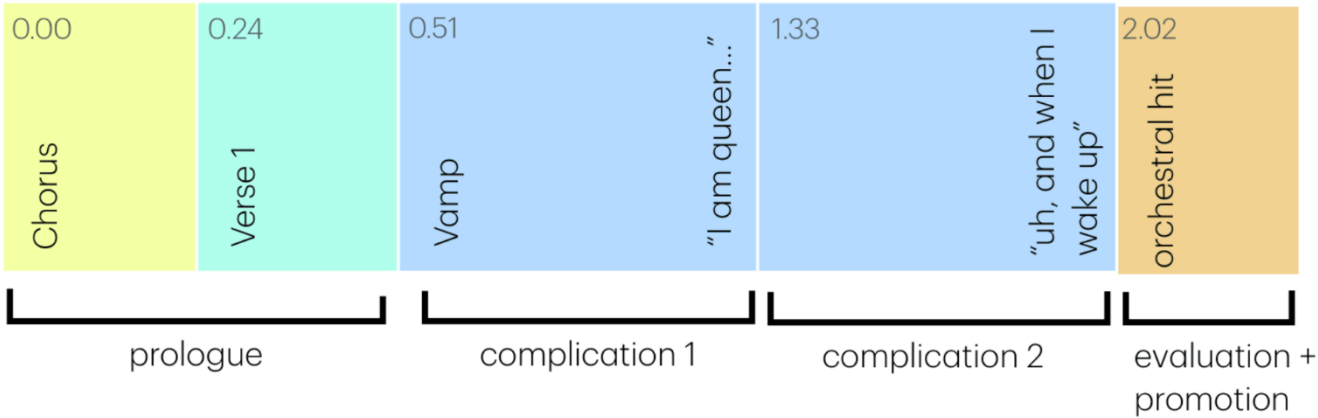
Section	Timing	Visual and narrative features	Soundtrack features
Prologue	0'00"	Shots of Nakia, Queen Ramonda, and Shuri looking into the distance at the ocean; interspersed with scenes of life in Wakanda; closes with scene of underwater childbirth	Truncated chorus + first verse of "No Woman No Cry"; instrumentation replaced by spare "hyperorchestral" accompaniment; increasing integration of diegetic sounds from 0'35"
Complication I	0'48"	Director card; shots of military/neocolonial encroachment; scene of Queen Ramonda addressing United Nations	Music filtered and recedes; foregrounding of diegetic sound (helicopters, guns); filter's removal reveals vamp section, with mode mixture; "hyperorchestral" accompaniment more prominent, begins intensification + ascent concurrent with introduction of "Alright" samples; Queen Ramonda speech
Complication II/ "button"	1'33"	Increasingly rapid montage of action scenes; synchronization of hits with music; final shot of Black Panther extending claws	Tempo accelerates; "hyperorchestral" accompaniment steadily obscures "No Woman No Cry"; "Alright" samples more prominent in the mix, with increasing frequency; breaks off at climax, to clear way for first line of "Alright" ("uh, and when I wake up")
Evaluation/Promotion	1'58"	Gradual fade-in of title card, followed by release date and credits	Exhalation of breath, followed by woman whispering "Wakanda Forever"; orchestral hit

Example 8. Reordering of song elements in *Wakanda Forever* teaser

“No Woman No Cry” (Tems cover)



Wakanda Forever teaser



Example 9. *Wakanda Forever* teaser, close of prologue

0.35

In this great fu-ture we can't for-get our past so dry your tears I say

I 6 IV vi V I

Example 10. *Wakanda Forever* teaser, complication stage (outer voices)

1:01

“Everything’s gonna be alright now...” “I am queen...”

$\flat_3$

Example 11. *Wakanda Forever* teaser, interlocking rhythms in vamp

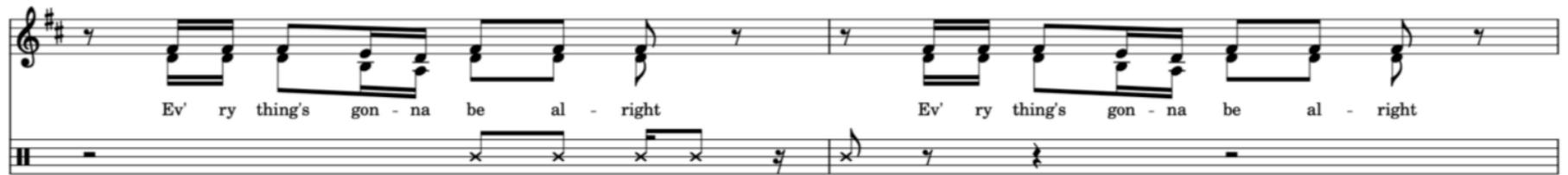
1.01

"No Woman"



Ev' rything's gon-na be al - right Ev' rything's gon-na be al - right Ev' rything's gon-na be al - right—

"Alright"



Ev' ry thing's gon - na be al - right Ev' ry thing's gon - na be al - right

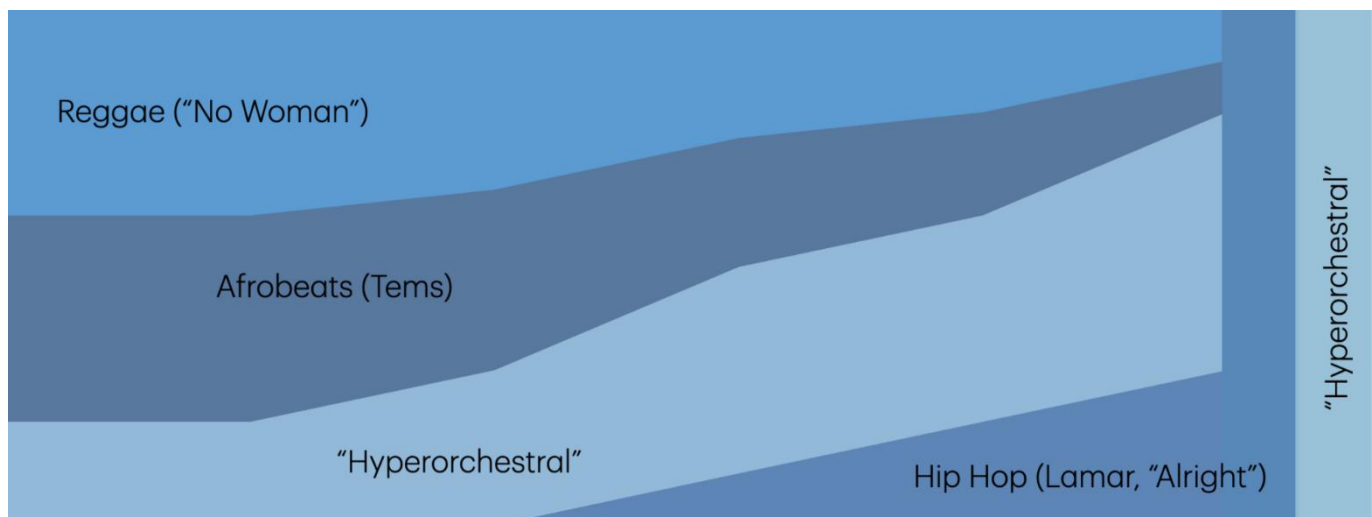
We gon' be al - right

Example 12. *Wakanda Forever* teaser, increasing density of “Alright” samples

1.01

1.1	2	3	4	
2.1	2	3	4	we gon’ be al-
3.1 right	2	3	4	
4.1	2	3	4	we gon’ be al- right we gon’ be al-
5.1 right	2	3	4	we gon’ be al- right we gon’ be al- right do you hear do you feel me we gon’ be al-
6.1 right	2	3	4	we gon’ be al- right we gon’ be al- right do you hear do you feel me (x3) we gon’ be al-
7.1 right				

Example 13. Layering of generic references, *Wakanda Forever* teaser



Example 14. Lyrics retained/omitted from “No Woman No Cry” in *Wakanda Forever* teaser

“No Woman No Cry” (Marley studio recording)

Chorus:

No, woman, no cry (x4)

Verse 1:

'Cause, 'cause, 'cause I remember when we used to sit
In the government yard in Trenchtown
Ob-, observing the hypocrites
Mingle with the good people we meet, yeah
Good friends we have, good friends we've lost along the way, yeah
In this great future you can't forget your past
So dry your tears I say, yeah

Chorus:

No, woman, no cry
No, woman, no cry
Little darling, don't shed no tears
No, woman, no cry

Verse 2:

Say, say I remember when we used to sit
In the government yard in Trenchtown, yeah
And then Georgie would make the fire light, I say
A log wood burning through the night, yeah
Then we would cook cornmeal porridge, I say,
Of which I'd share with you
My feet is my only carriage, and so I've got to push on through
But while I'm gone

Build:

Everything's gonna be alright (x8)

Chorus:

No, woman, no cry
No, woman, no cry
O little o little darling, don't shed no tears
No, woman, no cry

Wakanda Forever teaser

Chorus:

No, woman, no cry
Little darling don't shed no tears
No, woman, no cry

Verse 1:

Good friends we have, good friends we've lost along the way
In this great future you can't forget your past
So dry your tears I say

Vamp:

Everything's gonna be alright (x 23)