

relative modes in 0# (C-do) parallel modes on C (C-î)

F LYD ti #4 C LYD brighter

default

C ION do re mi fa so la ti 1̂ 2̂ 3̂ 4̂ 5̂ 6̂ 7̂ C ION

C MAJ C MAJ

G MIX fa b7̂ C MIX

Major mode-family --- b3̂

minor mode-family --- 4̂3̂

D DOR ti 4̂6̂ C DOR

default

A AEO la ti do re mi fa so 1̂ 2̂ b3̂ 4̂ 5̂ b6̂ b7̂ C AEO

A MIN C MIN

E PHR fa b2̂ C PHR

diminished mode-family

B LOC fa b5̂ C LOC darker

The relative and parallel modes of C major

VERSE
The snow glows white...

x3
elided cad.

PRE-CHORUS
Don't let them in...

hypermetrical
pause
↓

CHORUS
Let it go...

x3
elided cad.

Robert Lopez and Kristen Anderson-Lopez, "Let It Go" from *Frozen* (2013),
 Durational reduction of chords (1/2x)

4 $\flat$ F AEO

$\flat$ VI $\flat$ VII Im

4 $\flat$ F AEO with Picardy third

FAEO: $\flat$ VI $\flat$ VII IM

4 $\flat$ O $\sharp$

F: $\flat$ VI LYD $\flat$ VII IM LYD

4 $\flat$ O $\sharp$

F: $\flat$ VI LYD IM LYD

The generative process, stages of which represent well-known movie logo themes, including

- Jerry Goldsmith, Universal Pictures (1997-, globe visuals)
- Dreamworks Animations, quoting “Fairytale” from *Shrek* by Harry Gregson-Williams and John Powell (2001)
- Billy Mallery, Lionsgates Films (2013-, celestial visuals)
- James Horner, Universal Pictures (1990-1997, globe visuals)
- Jonathan Elias, Columbia Pictures (1993-, torch lady visuals)