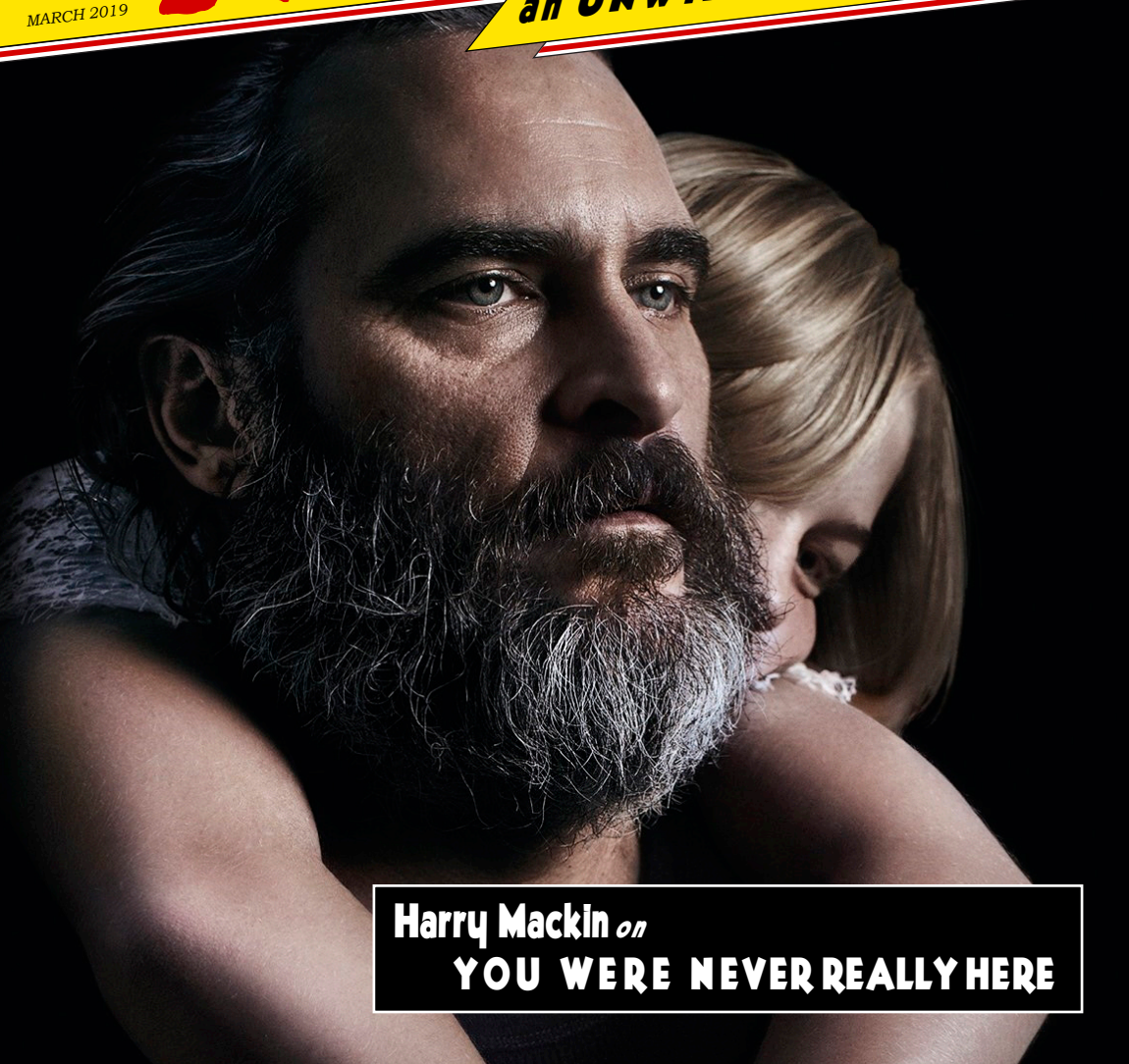


ISSUE TWELVE

# EXPLOITS

MARCH 2019

an **UNWINNABLE** publication



**Harry Mackin** *on*  
**YOU WERE NEVER REALLY HERE**

**RED DEAD REDEMPTION 2 •**  
**BEETHOVEN'S 7th • The BACHELOR •**  
**DIGITAL DISTRIBUTION • The WAR of ART**

# MUSIC



**BEETHOVEN'S 7th** – The 2nd Movement of Beethoven's "7th Symphony, Allegretto," is perfect for building suspense. Whether it is aiding the foreshadowing in *Mr. Robot* or accentuating a declaration of war in *The King's Speech*, "Allegretto" creates a dark intensity that draws the audience in.

It begins with the main motive being carried by the low strings, pushing the music forward. This opening creates the exposition of the scene, as new information from the film is added as the motive is shared among the strings. The small theme itself is very simple, being a quarter note followed by a set of two eighth notes and two quarter notes. However, its simplicity allows it to build and drive the scene forward, with those eighth notes providing the thrust.

As the piece continues the melody is passed among the strings, remaining light as the

main motive accompanies it. In *The King's Speech*, this is used to further draw out the exposition before the declaration of war.

It is when the lower strings start to play a blend of broken chords that the tension truly builds. The A Minor and E Major chords in particular create a sense of darkness as the violins retake the original theme. *X-Men: Apocalypse* uses this first rise of tension to show the military headquarters from which the nukes will be launched.

The first half of the piece climaxes with the wind and brass entrance retaking the motive. This usually coincides with the climax of the scene, such as the declaration of war in *The King's Speech*. The tension is amplified, with the punchiness of the brass creating a stark contrast to the quieter, more mysterious string opening. There is still a sense of forward direction, but the ending quarter notes

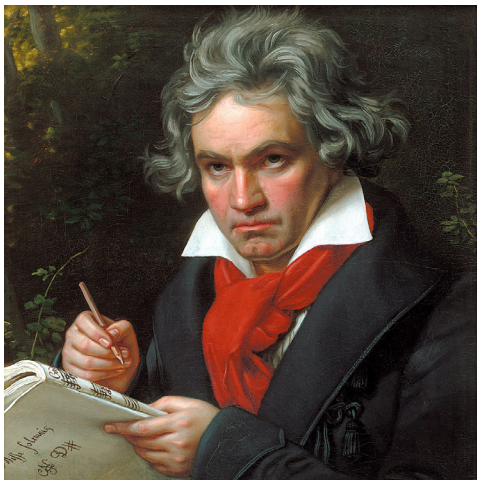
have more emphasis with the climax, creating a sense of arrival.

Admittedly, the middle portion of the movement is usually ignored, as the transition into A Major creates a more peaceful tone. It also becomes much quieter, with the flutes carrying the newly modulated melody.

However, the reprisal of the A Minor mode should be used in film. The sixteenth notes in the strings create a sense of urgency that surrounds the rhythmic theme and melody. Each rising note passage slowly adds layers of urgency until it reaches its finale.

And this finale is marvelous. Some films skip the development and arrive straight into the finale after the opening tension. The sheer power blows away the audience and creates an emotional high point perfect for capitalizing on the suspense. It is a fantastic point for when the nukes launch, war is declared, and the mystery is revealed. After the finale, there is a little wind down before the final notes, similar to the falling action of a scene. And it ends the way it begins: quiet, mysterious and always pressing forward.

– WILLIAM DOWELL



## PLAYLIST

“Symphony No. 7 in A Major, Op.92: II. Allegretto,” by Ludwig van Beethoven, Slovak Philharmonic

“Girlfriend,” by Aurelio Voltaire

“Everythang,” by The Coup

“Come Together Now,” by Matt and Kim

“Fool for You,” by The Impressions

“Empty Room,” by Gold Muse

“Boogie Wonderland,” Earth, Wind & Fire

“Short Court Style,” by Natalie Press

“65 Nickels,” by Pkew Pkew Pkew

“Walk Like A Panther (7” Version),” by The All Seeing I

“Pink Palm,” by Elizabeth Colour Wheel

“What’s Up Danger (with Black Caviar),” by Blackway, Black Caviar

“Yellow Bike,” by Pedro The Lion

“Midsummer Madness,” by 88rising, Joji, Rich Brian, Higher Brothers, AUGUST 08

“The Signal,” by David Joseph Wesley

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**The WAR of ART** – I rewrote this introduction at least six times before writing this essay. Creating is hard, especially in the beginning. Uncertainty, frustration and nervousness fill me when I start and only ever subside when I am too busy writing to notice. My sessions are usually sporadic, lacking any sense of structure or consistency. Admittedly, my consistency is poor with freelance work in particular being placed around my pre-existing schedule.

Steven Pressfield's *The War of Art* seeks to push artists over that initial hurdle by conquering Resistance. Resistance is any mental barrier blocking you from creating, whether it be fear, indecision or procrastination. In *The War of Art*, Resistance is the greatest enemy an artist can face, employing any method to stop creation. To be successful, you must work through the Resistance and just create art.

However, *The War of Art* aggrandizes Resistance and the creative process, surrounding them with religious and mythological tones. From the invocation of the Muses to the description of Resistance as the work of the Devil, the creation of art become less about

personal struggle, and is turned into an act of God. By placing such importance into the act of creating, making art becomes intimidating, pushing away potential artists.

This focus on the methods of creation instead of the creating itself builds more roadblocks between the artist and their art. By employing the language of the divine, *The War of Art* invokes an ideal of perfection and a process driven by an illusory standard of perfection will only divert you from actually making the art. Starting is hard, but an imperfect start is far better than no start at all.

Now creating is difficult, and is often a process of frustration, fear and even anger. Sometimes your mind flows and you just create piece after piece, but for the most part, you will have to struggle and push.

Most importantly, creating is personal. *The War of Art* wants the artist to be a part of a process that is greater than themselves, but it's the artist that creates the piece. Even if God creates the ideas and inspirations, it is personal struggle that turns them into art.

– WILLIAM DOWELL