HSC Music 1 and 2
Concept Workbook

Film and TV Music

For Teachers and Students

A comprehensive study workbook with illustrations, questions, activities and answers within the topic
Radio, Film, Television and Multi-Media

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Out of Africa
Music by John Barry
BBC Proms 2011

Question: Describe the Structure with reference to Unity and Contrast.

Overall Structure

Macro Sections - Micro Structure

The following table represents the four-macro sections: Introduction, sections 1, 2 and 3.

<table>
<thead>
<tr>
<th>Introduction (0-16seconds)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a – 4 bar motif (16-30seconds)</td>
</tr>
<tr>
<td>1b – 4 bar motif (30-42seconds)</td>
</tr>
<tr>
<td>2a – 4 bar motif (42 – 55 seconds)</td>
</tr>
<tr>
<td>2b – 4 bar motif (55 – 1.07 minutes)</td>
</tr>
<tr>
<td>Instrumental Bridge (3 note motif is repeated) (1.07 – 1.21 minutes)</td>
</tr>
<tr>
<td>3a – 8 bar motif (1.21 – 1.45 minutes)</td>
</tr>
<tr>
<td>3b – 8 bar motif (1.45 – 2.09 minutes)</td>
</tr>
</tbody>
</table>

Introduction

Opens with strings in upper register – tremolo shimmering effect.

The Harp plays a five note motif (lower register) followed by Timpani playing the same pitched note as the Harp’s final note. The Timpani then rolls with a crescendo – diminuendo to introduce the French Horn theme with the lower strings accompanying.
**Speed**

Music by Mark Mancina

Main Theme

**Question:** With reference to layers of sound describe how tension is created?

Excerpt is divided into two sections, A and B.

Tension is created through the use of the performing and sound sources.

**Section A (0.00 – 0.45)**

Performing media is comprised of orchestral instruments and electronic sounds, which imitate the electronic and mechanical sounds of an elevator.

**Layer 1 enters**

Low drone sound (electronic)
- tone colour is eerie and hollow
- sound is sustained
- free time, no consistent pulse

**Layer 2 enters**

Electronic Synth Sound
- high pitched
- descends in a slide (glissando-micro toning) suddenly becoming softer
- tone colour is metallic

**Layer 3 enters**

Whooshing SFX in middle register

**Layer 4 enters**

Strings Section (arco/bowed)
- two note motif in the upper register, descends by a tone
- gradual crescendo then to decrescendo
- the motif is played with legato articulation

**Layer 5**

Drone and mechanical sound effects continue throughout this section

**Layer 6 (String section returns)**
- two note motif is repeated in a lower octave.
- underlying Brass sounding instrument (Horn) plays a lower harmony note to the string motif. Wind instrument possibly a Flute playing a single sustained note
- the motif is played with a sustained feel
- the motif uses shorter note values than heard previously
- gradual crescendo to decrescendo

**The climax of Section A**

There is a sudden explosion with an intense crash of percussion and synthesized sounds. After this point SFX sounds are created by a surround sound effect. String instruments are no longer heard.
A Nightmare Before Christmas

Listening Solution for bars 1-7

1. \( \frac{4}{4} \)\quad - - - - - - - - -

2. \( \frac{4}{4} \)\quad - - - - - - -

3. Pitch movement of Clarinet

4. Rhythm of Clarinet

5. Boys and girls of e-ver-y age, would-n’t you like to see something strange?

5. Rhythm of the accompanying wind instrument
9

Music by Deborah Lurie,
Themes by Danny Elfman

Introduction

**Question:** Describe how the sound sources are treated.

Outline the texture of the first 40 seconds, indicate sound sources and label the dynamics.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>Xylophone</td>
</tr>
<tr>
<td>2</td>
<td>SFX</td>
</tr>
<tr>
<td>3</td>
<td>SFX Layer 1</td>
</tr>
<tr>
<td>4</td>
<td>SFX</td>
</tr>
<tr>
<td>5</td>
<td>SFX layer 2</td>
</tr>
<tr>
<td>6</td>
<td>Violins</td>
</tr>
<tr>
<td>7</td>
<td>Strings - Cellos</td>
</tr>
<tr>
<td>8</td>
<td>SFX</td>
</tr>
<tr>
<td>9</td>
<td>Strings Layer (upper strings)</td>
</tr>
<tr>
<td>10</td>
<td>Harp</td>
</tr>
</tbody>
</table>

Gradual crescendo throughout all layers - decrescendo towards end
The Orchestral Motifs

Motif 1

13-30 seconds:
Lower strings

30-40 seconds: A three bar bridge passage based on motif 1 leads into motif 2.

Motif 2

40 – 50 Seconds
Lower strings with French Horn
**Midsomer Murders**

Music by Jim Parker

Main Theme

**Question:** With reference to the Performing Media, discuss the Structure of this Television Theme.

**Possible Structure Scenarios for Midsomer Murders** (Depending on how far you would like to analyse the piece will determine the structure)

<table>
<thead>
<tr>
<th>Duration</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-1.05min</td>
<td>AAB - Binary</td>
</tr>
<tr>
<td>0-1.45min</td>
<td>AABAA - Ternary</td>
</tr>
<tr>
<td>0-2.05min</td>
<td>AABAAB - Extended Binary</td>
</tr>
<tr>
<td>0-2.45min</td>
<td>AABAABAA - Extended Ternary</td>
</tr>
</tbody>
</table>

**Introduction**

Performing Media
- Bassoon
- Piano
- Double Bass – upper register

4 bars in length

Bassoon Rhythm (minor tonality)

![Bassoon Rhythm](image)

Oom-pa-pa accompaniment by Piano outlining chord 1 (C minor)

![Oom-pa-pa accompaniment](image)
Rhythm of vocal line

The rhythm of the vocal line is mainly made up short notes.

The rhythm of the vocal line is syncopated in rhythm, indicated by the first beat of the bar missing (bar one) or a shorter value note (bar two) or tied note (bar three).

Pre-chorus

Six bars in length.

The harmonic rate of change in this section is slow.

Each chord is mainly held for two beats before the next chord change. However, one of the chords is held for eight beats before the next chord change (In bar three, the chord is held for four beats and tied over into bar four). From bar five the chord changes return to two beats per chord.

Harmonic Rhythm