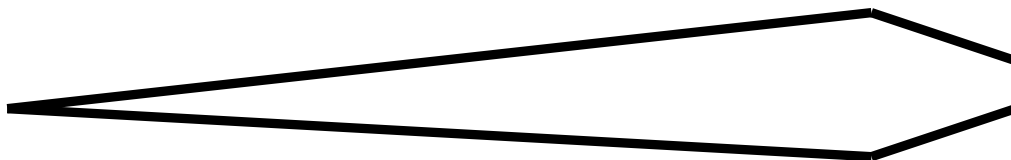
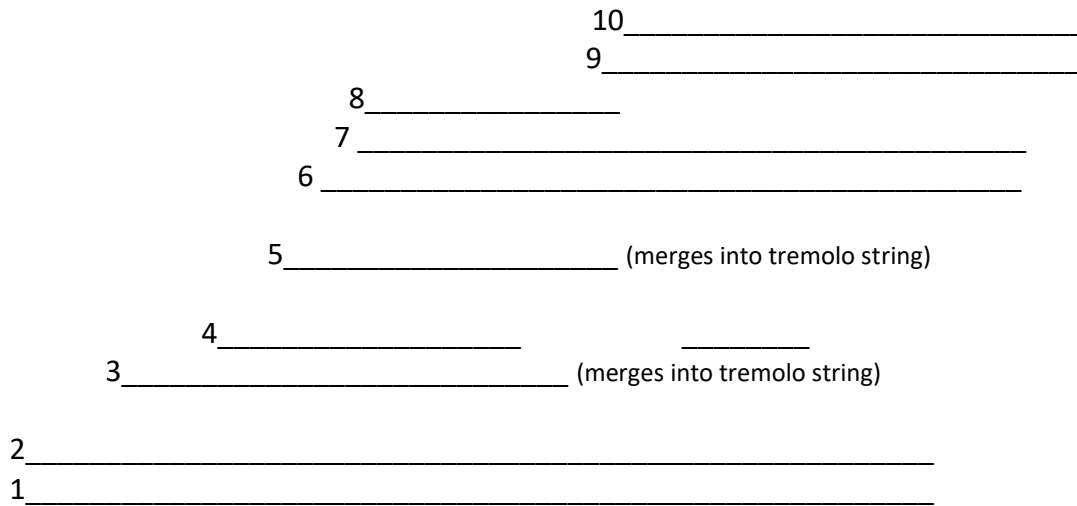


Introduction

Question: Describe how the sound sources are treated (0:00 – 1.20 minutes.)

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

1. Xylophone	Soft mallets high register <i>pp</i>
2. SFX	Sounding like singing bowl
3. SFX Layer 1	Shimmering sound
4. SFX	Sounds like wind chime
5. SFX layer 2	Shimmering sound
6. Violins	Tremolo <i>pp</i>
7. Strings - Cellos	Melodic motif <i>mf</i>
8. SFX	High Pitched <i>pp</i>
9. Strings Layer (upper strings)	Melodic motif in unison with celli <i>mf</i>
10. Harp	Plucked accompaniment <i>mf</i>



Horn Theme

Motif 1a – Andante Moderato (Horn)

- A sustained and very legato melodic line (four bars in length) with a crescendo on held upper note B, followed by a decrescendo on the final held note A of the phrase.

Motif 1b

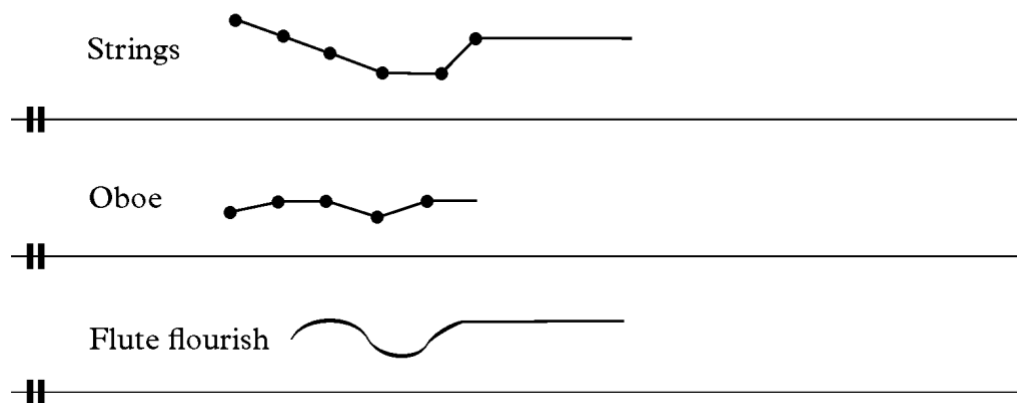
- The four-bar motif is repeated with the same instrumentation (unity.)
- The motif is louder than motif 1a with more accented emphasis on the second last note (B) of the motif (contrast.)
- Accompanying figures for 1a and 1b (creating unity.)
- The upper strings continue the tremolo as heard in the introduction. The lower strings (Cello) play a syncopated three-note pattern.
- Bass plays sustained tonic note.

Motif 2 is introduced by Timpani roll is divided into two sections (2a, 2b.)

String and Oboe Motif 2a

- The upper strings in the middle register have the melodic line (minims.) The contour of the melodic line moves in steps. This is based on the melodic minor scale.
- The Harp plays an underlying harmonic role on the last two bars of the motif.
- The Oboe has a five-note motif, commencing on the final note (f#) of the string theme.
- The five notes A, D, D, C# and D are heard as quavers with the last note being a minim in length.

Graphic Melodic Representation Motif 2a



Speed

Main Theme

Question: With reference to layers of sound describe how tension is created (0:00 – 1.15 minutes)?

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 seconds)

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 synthesised sounds. After this point SFX sounds are created by a surround sound effect. String instruments are no longer heard.

Dynamics	<ul style="list-style-type: none"> - Crescendo throughout each melodic motif. - There is legato articulation for each motif and a crescendo towards the end of the phrase. - On sustained notes the crescendo is emphasised. - In section one, the Timpani have a crescendo and a diminuendo on each Timpani roll.
Texture	<ul style="list-style-type: none"> - Texture is similar throughout i.e. a solo group with backing. Although at time the texture is thinner as found in motif 2b.
Tone Colour	<ul style="list-style-type: none"> - Unity is created through the use of repetition, however because of the different instrumentation in each motif there is a different tone colour creating a contrast. - Shimmering strings tremolo and metallic Chimes, as well as flourishes of the Flutes, Harp and Oboe are heard throughout.
Pitch	<ul style="list-style-type: none"> - Lyrical melodies are used throughout. - In the microstructure between a and b sections, the melody is repeated with a slightly altered pitch (particularly in motifs 3a and 3b.)

The following table outlines musical examples of contrast in relation to the concepts and elements of music.

Structure	<ul style="list-style-type: none"> - There is a role reversal of instruments in motifs two and three, but not in motif one.
Pitch	<ul style="list-style-type: none"> - Key changes (Am to CM). - Call and response style. - No counter melodies in motif 3a as there are in motif 3b. - Melodic motif is slightly varied between Oboe (3a) and strings (3b) in motif 3.
Tone colour	<ul style="list-style-type: none"> - Different for each motif on repeats because of the different instrumentation. - A contrast between the shimmering strings tremolo and the metallic of Chimes. - Flourishes of the Flutes, Harp and Oboe in contrast with the sustained mellow strings.
Duration	<ul style="list-style-type: none"> - Slightly faster tempo to bring in motif 3. - In motif 2b there is no instrumental flourish at the end. - In motif 3 there are different Chime rhythms between 3a and 3b.