Music for Film
Aural Activity

Also Sprach Zarathurstra
Richard Strauss

1. Choose 2 words to describe the mood of the excerpt
2. What is the name of the ensemble for which this piece is written
3. The overall pitch of the piece ascends/descends
4. Are there any changes in dynamics in this excerpt? If so, what are they?
5. Describe the texture of the excerpt

2001: A Space Odyssey

1. Recall what happens in this scene
2. Choose 2 words to describe the mood of the scene
3. Imagine you have been asked to compose an original soundtrack for this scene. What would your composition sound like? Write one sentence predicting how you would use each of the following music concepts to effectively portray the mood of the scene: Tone Colour, Pitch, Dynamics, Texture
4. Watch the scene again with sound. Evaluate which you believe to be the more effective at portraying the mood of the scene – your composition, or the one the director has chosen. Justify (give a reason for) your answer.
Music Concepts

The concepts of music help us to describe what music sounds like. They can be divided into the following 6 categories:

1. **Concept** | **Definition**
--- | ---
D _ _ _ _ _ _ | Describes both the rhythm (combination of long and short notes and silences) and the tempo (speed of the music)
D _ _ _ _ _ _ | How loud or soft a piece of music is
P _ _ _ _ | How high or low a piece is
S _ _ _ _ _ _ _ | The overall plan of the music
T _ _ _ _ _ _ | The layers of sound e.g. thick or thin
T _ _ _ C _ _ _ _ | The type of instruments used and the quality of sound

2. Below you will find a series of words and images relating to the various concepts of music. Unfortunately, they are all mixed up! Can you put them in the correct groups using the mind map below?

![Mind Map](image)

- **Accent**
- **Beat**
- **Call-and-Response**
- **Drone**
- **Ensemble**
- **Fast**
- **Harsh**
- **High**
- **Instrument**
- **Layers of sound**
- **Loud**
- **Melodic direction**
- **Melody**
- **Note value**
- **Ostinato**
- **Phrase**
- **Rhythm**
- **Time Signature**
- **Thick**
- **Voice**
- **Step**

3. Write a glossary in your books of all the words in Question 2 written in **bold**.
Creating a Mood

Music can immediately conjure up a mood – though listeners may not all agree upon an exact description of the mood. In films and television, background music often plays an important part in setting, or enhancing the right mood or atmosphere. The suspense would be less exciting, the eerie bits less frightening, and the sad bits less ‘tear-jerking’ without the support of effective music in the background.

Each film genre uses particular compositional devices to create a particular mood. Whilst these are generalisations, the following are examples of the type of music to expect in each genre:

<table>
<thead>
<tr>
<th>GENRE</th>
<th>EXAMPLE</th>
<th>TONE COLOUR</th>
<th>CONVENTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romance</td>
<td>Strings. Avoids loud instruments</td>
<td>Major (happy) or minor (sad) key</td>
<td>Develops love themes</td>
</tr>
<tr>
<td>Horror</td>
<td>Orchestra, organ, choir, instruments in extreme ranges</td>
<td>Use of dissonance (clashing sounds)</td>
<td>Use of silence</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Use of sustained (held) notes</td>
</tr>
<tr>
<td>Action/Thriller</td>
<td>Loud instruments, brass, percussion, rock groups, loops</td>
<td>Fast tempo</td>
<td>Very rhythmic</td>
</tr>
<tr>
<td>Comedy</td>
<td>Pop Groups, use of unusual blends like accordion and xylophone</td>
<td>Light-hearted pop music</td>
<td>Juxtaposes inappropriate music for a scene</td>
</tr>
<tr>
<td>Epic</td>
<td>Large orchestra</td>
<td>Use of themes to represent characters/places</td>
<td></td>
</tr>
<tr>
<td>Western</td>
<td>Orchestra, guitars, guitar-based rock bands, tambourines, timpani, whistle, male voices</td>
<td>Use of specific intervals such as a 4th</td>
<td></td>
</tr>
</tbody>
</table>
The following table lists a series of movie scenes, and the emotions normally associated with them. Consider the type of music you would use to accompany each of these scenes. Describe how you would use the music concepts in your music and any changes that would occur during your composition.

<table>
<thead>
<tr>
<th>EMOTION</th>
<th>MOVIE SCENE</th>
<th>MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fear</td>
<td>A woman is alone at home, hiding from a burglar in the next room. The burglar is slowly nearing her hiding place.</td>
<td>Duration (i.e. tempo): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tone Colour (i.e. instrumentation): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dynamics: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Texture: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pitch: \</td>
</tr>
<tr>
<td>Joy</td>
<td>A soccer team has just won a grand final.</td>
<td>Duration (i.e. tempo): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tone Colour (i.e. instrumentation): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dynamics: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Texture: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pitch: \</td>
</tr>
<tr>
<td>Love</td>
<td>Siblings embrace for the first time after being separated for many years.</td>
<td>Duration (i.e. tempo): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tone Colour (i.e. instrumentation): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dynamics: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Texture: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pitch: \</td>
</tr>
<tr>
<td>Loneliness</td>
<td>An old man sitting alone on a park bench reflects on his life.</td>
<td>Duration (i.e. tempo): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tone Colour (i.e. instrumentation): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dynamics: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Texture: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pitch: \</td>
</tr>
<tr>
<td>Excitement</td>
<td>A car chase between the police and an escaped prisoner.</td>
<td>Duration (i.e. tempo): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tone Colour (i.e. instrumentation): \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dynamics: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Texture: \</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pitch: \</td>
</tr>
</tbody>
</table>
Composition Activity: Music and Mood

1. In small groups, compose a 30sec piece representing a mood given to you by your teacher (e.g. happiness, loneliness, sadness, fear). Do not tell any other group which mood you are representing.

2. Write one sentence to describe how your group has used each of the following music concepts to portray your mood: Tone Colour, Pitch, Dynamics, Texture.

3. Perform your piece for the class. Can your classmates guess which mood is being represented and how?

Evaluation: Mrs Potter’s Questions

1. What were you required to do?
2. What did you do well?
3. What will you do better next time?

Aural Activity

1. Listen to three varied music excerpts. In each of them, the composer deliberately intends to present a distinctive mood. For each excerpt, choose two of these words which you think best describe the mood of the music.

   - Calm
   - Carefree
   - Joking
   - Joyous
   - Menacing
   - Mysterious
   - Sad
   - Thoughtful
   - Violent

2. The way in which a composer treats and combines various music concepts gives the music its particular mood or character. Choose two concepts for each excerpt which you feel best highlights the mood of the piece, and describe one way that each has been used.
Composition Activity

1. Look carefully at the two contrasting images below. Each has its own mood. Write down a two words to describe the mood of each image.

![Image 1](image1.png)  ![Image 2](image2.png)

- **Image 1**
- **Image 2**

2. Choose one of the two pictures, and in pairs compose a 30 second piece which matches the mood you have described on keyboard. Your piece must contain both a melody line and either a drone or a melodic ostinato. You may choose one orchestral instrument found on the keyboard to do this.

3. Describe one way in which you used each of the following music concept to achieve your desired affect: Tone Colour, Pitch, Duration
The History of Film Music: Silent Films

Music composed for film has been around since film itself was created. It’s original purpose in a film was to make the movie interesting and to link scenes together.

During the 1930s and 1940s, the Hollywood score became the most successful and widely copied genre in the Western world. The following four characteristics are typical of Hollywood scores of this time:

- The music should be **unobtrusive** and **subservient** (secondary) to the visual and dialogue. That is, it doesn’t take the lead role in the movie
- The music should guide the emotional response of the audience
- The music should be **authentic** to the style, period and setting, and the time and place in which the movie is set
- The music should be used as a filler or unifying device, and providing, when needed, a neutral background to fill out a particular part of the film.

Between 1906 and 1930, silent films were made in Australia. Most Australian scores were for piano solo, but easily adapted for the instrumentation at hand. During this period of film writing, many **stereotypes** emerged that later became common techniques of film composition. For example, particular instruments or a certain type of melody would be heard for a particular scene. The following provides some well-known examples of typical film selections.

**Typical Silent Movie Motifs**

![Typical Silent Movie Motifs](image)
Composition Activity

Watch a short scene from a silent movie with Charlie Chaplin titled “The Lion’s Cage”. Write down what happens in the scene and the mood at each point using the template below.

In pairs, compose a piece to accompany this scene on keyboard. Try to incorporate mickey-mousing, that is, try to reflect what is happening in the scene at each point with the music.

Evaluation
Watch the scene again, but this time with sound. Which do you feel is more effective at portraying the action in the scene – your composition, or the one chosen by the director? Justify (give a reason for) your answer.
The History of Film Music: Film Soundtracks

During the 1950s Hollywood film scores changed, and were no longer used as neutral background music. In its place, silence was now heard, with music appearing only to heighten the storyline or emotion. This meant that the music had a greater impact on the audience when it was finally heard.

The popularity of jazz and popular music also changed the types of soundtracks heard. It also lowered the cost to movie makers who now only had to pay for a handful of musicians, rather than a whole orchestra.

The use of popular music in film scores has become a trend since the 1970s. Used primarily as a marketing tool for the film, these have sometimes been written specifically for the film, and are often used for opening titles and credits.

The composer is brought into the production of a film after a certain amount has been shot. Until the film has been edited, it is not possible to start writing the soundtrack. Thus, writing the soundtrack, recording it and adding it to the film are some of the last processes in making a movie.

Questions

Answer the following questions based on the information found on “The History of Film Music: Silent Films” and “The History of Film Music: Film Soundtracks” in your workbooks. Remember to always use full sentences when answering the questions.

1. Write a definition for each of the following words: genre, unobtrusive, subservient, authentic, stereotype, primarily
2. What was the original purpose of music in films?
3. Suggest which instruments a composer might use when writing a film soundtrack for a movie set in Sydney at the time of white settlement. Remember, the film soundtrack should be authentic to both the period and the place in which the movie is set.
4. Write the letter names below each of the notes in the “Typical Silent Movie Motifs” box.
5. Why do you think music has a greater impact on the audience when it is only heard occasionally during a movie, and not throughout the whole film?
6. How can music be used "as a marketing tool for the film"? Justify your answer.
7. Predict why it is not possible for a composer to start writing a soundtrack before a film has been edited.
The Purpose of Music in Film

There are many different ways in which music can enhance a film. For example, music can:

- Suggest the setting – the time and place of the story
- Convey characters or ideas
- Create a mood or an atmosphere
- Express the emotions of the characters

The purpose of music in a film will therefore vary from film to film, and even from scene to scene.

Music that underlines the story line, or emphasises the emotion, mood or action is known as **functional music**. That is, it has a specific function in the film. Functional music is divided into the following categories:

<table>
<thead>
<tr>
<th>Type of Music</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Neutral Music</strong></td>
<td>Music used to fill in the places where there is weakness in the plot development. It gives a sense of pace or tempo to a potential gap in the picture. This type of music does not interfere with the plot or dialogue.</td>
</tr>
<tr>
<td><strong>Atmospheric Music</strong></td>
<td>Music intended to evoke a particular scene, place or atmosphere. Sometimes this consists of folk music of the area, or the use of a particular instrument associated with a country such as a didgeridu.</td>
</tr>
<tr>
<td><strong>Source Music</strong></td>
<td>Specific pre-composed music to assist with the dramatic intent. For example, it may be that the story line requires a radio to be playing.</td>
</tr>
<tr>
<td><strong>Title Music</strong></td>
<td>Music used while the title of the film, cast and credits are screened. The purpose of title music is to attract the attention of the audience and to provide some insight into the type of film they are about to view.</td>
</tr>
<tr>
<td><strong>Action Music</strong></td>
<td>Music which exactly mirrors the action on the screen. For example, when an object falls it is accompanied by a fall in pitch. This technique is typical of early cartoon music writing, and became known as “Mickey mousing”.</td>
</tr>
<tr>
<td><strong>Mood Music</strong></td>
<td>Music specifically written to evoke a mood and thus an emotional response.</td>
</tr>
<tr>
<td><strong>Music Depicting a Character</strong></td>
<td>Music which certain features of the character.</td>
</tr>
</tbody>
</table>
Duration

The **beat** is the rhythmic pulse in music. It acts like a heartbeat. **Tempo** describes the speed of the beat. Above the beat, **rhythms** can be played. **Rhythm** refers to long and short notes. Rhythm involves the grouping and organization of sounds, and how the long and short notes are arranged.

Complete the table below in your workbooks:

<table>
<thead>
<tr>
<th>NOTE NAME</th>
<th>NOTE</th>
<th>REST</th>
<th>VALUE</th>
<th>FRENCH TIME NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semibreve</td>
<td>x</td>
<td>x</td>
<td>Ta-a-a-a-a</td>
<td></td>
</tr>
<tr>
<td>Dotted Minim</td>
<td>x</td>
<td>x</td>
<td>Ta-a-a</td>
<td></td>
</tr>
<tr>
<td>Minim</td>
<td>x</td>
<td>x</td>
<td>Ta-a</td>
<td></td>
</tr>
<tr>
<td>Crotchet</td>
<td>x</td>
<td>x</td>
<td>Ta</td>
<td></td>
</tr>
<tr>
<td>Quaver</td>
<td></td>
<td></td>
<td>Tate</td>
<td></td>
</tr>
<tr>
<td>Semiquaver</td>
<td></td>
<td></td>
<td>Tafetefi</td>
<td></td>
</tr>
<tr>
<td>Triplet</td>
<td></td>
<td></td>
<td>Tateti</td>
<td></td>
</tr>
</tbody>
</table>

An **accent** is an emphasis or stress. An accent occurs when one note or chord is played louder or more strongly than others. The accent normally occurs on the first beat of each bar.

**Time Signatures**

| 4 | 4 |

An **ostinato** is a repeated pattern. To repeat a section of music on a score, you draw a repeat sign.

| 4 | 4 |
**DYNAMICS**

Dynamics are how loud or quiet music is played.

**DYNAMIC SYMBOLS**

Symbols and Italian terms are used to describe how a piece of music should be played.

- **< Crescendo**
  - Becoming gradually louder

- **ff Fortissimo**
  - Very loud

- **f Forte**
  - Loud

- **mf Mezzoforte**
  - Moderately loud

- **mp Mezzopiano**
  - Moderately soft

- **p Piano**
  - Soft

- **pp Pianissimo**
  - Very soft

- **> Decrescendo**
  - Becoming gradually softer
Pitch

Pitch refers to the high-ness or low-ness of a sound. When people talk about “notes” they are usually referring to “pitches”. Pitch is divided into two musical concepts:

**Melody**
- is a series of pitches, one after the other.

**Harmony**
- when two or more pitches occur at the same time.

Each pitch or note has been given a letter of the alphabet. To draw pitches, we use a stave, which is 5 lines and 4 spaces. You need to learn the names of the notes. It is easy to do this if you use a memory device. Here are a few suggestions but there are plenty of others you can try.

**Treble Clef** (used for high pitched notes)

```
<table>
<thead>
<tr>
<th>E</th>
<th>G</th>
<th>B</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
</table>
```

Every Good Boy Deserves Fruit

**Bass Clef** (used for low pitched notes)

```
<table>
<thead>
<tr>
<th>G</th>
<th>B</th>
<th>D</th>
<th>F</th>
<th>A</th>
</tr>
</thead>
</table>
```

Great Big Dogs Frighten Alice

```
<table>
<thead>
<tr>
<th>A</th>
<th>C</th>
</tr>
</thead>
</table>
```

All Cows Eat Grass
Performance Activity: Ode to Joy

1. Write the letter names below each of the notes in “Ode to Joy”.

2. Practice playing the melody on glockenspiel.

3. Can you see any similarities between a glockenspiel and a keyboard?

4. Complete the following statement by circling the correct word/s in bold: The melody of “Ode to Joy” has a smooth / jagged contour. It mainly ascends / descends by step / leap.
The Piano

Here is a picture of a piano keyboard. Can you see any recurring patterns?

The black notes are divided into groups of 2 and 3 and so on. This pattern recurs the entire length of the keyboard. It is used to determine where we are, and what note we are playing on the keyboard.

Each piano key holds one pitch. The pitch of the white notes can be seen here.

Played one after another, these notes form the **C major scale**. A scale is a progression of notes (up or down) in steps using tones and semitones.
Drone
A drone is a note or notes of fixed pitch played throughout a piece. A drone will also often contain repeated patterns – ostinatos.

Performance Activity
Play through each of the following drones below on the keyboard:

Piano Fingers
In piano, each finger is given a number. When you play piano, you will notice that numbers are sometimes written above notes. These numbers tell you which finger to use to play the note.

Performance Activity
1. Write the letter names for each of the notes below.
2. Practice playing through each of the patterns below on the keyboard. Make sure that you are using the correct finger for each note. Use the numbers above the notes to help you.
3. Practice playing “Ode to Joy” on the keyboard.
**Scales**

A scale is a series of notes in ascending order – a musical alphabet. Each note of the scale has both a **letter name** and a **scale degree**.

This is the C major scale.

![C major scale diagram](image)

Each note of the scale also has a particular function.

**Phrases**

A **phrase** is like a musical sentence. A written sentence will contain commas and full stops. Music is exactly the same.

Scale degree 1, also known as the **tonic**, is the most important note of any scale. It is a very stable note – the home note. A **phrase** which ends on this note sounds **finished**.

Scale degree 5, also known as the **dominant**, is the second most important note of any scale. A phrase which ends on this note acts like a comma, making the phrase sound **unfinished**.

A drone will most often be either the tonic (scale degree 1) on its own, or the tonic and the dominant played together (scale degrees 1 and 5).
The Major Scale

In Year 7, you spent some time working with the pentatonic scale. Another well known scale is the **major** scale. This is the C major scale.

![C Major Scale Diagram]

You will remember that each note of the scale also has a particular function:

- Scale degree 1, also known as the **tonic**, is the home note. A phrase which ends on this note sounds **finished**.

- Scale degree 5, also known as the **dominant**, is the second most important note of any scale. A phrase which ends on this note sounds **unfinished**.

**Performance Activity: C Major Scale**

Don’t forget to use the correct finger to play each note!

**LEGEND**
- Letter Name
- Scale Degree
- Piano Fingering
The Minor Scale

A piece in a major key, that is, based on a major scale, has a bright and happy sound. For this reason, film music composers usually choose a major key when writing a theme for a character with positive attributes, or for a happy event.

A piece in a minor key however, is often used when a film music composer wants to express horror, sadness and tragedy, to create a mysterious or eerie mood or to suggest a shady or evil character.

Performance Activity: A Minor Scale

Practice playing through the A harmonic minor scale below. You will notice that it uses all the same notes as the C major scale, but starting on a different note. Each note now has a different scale degree.

LEGEND
- Letter Name
- Scale Degree
- Piano Fingering
Performance Activity: More Scales

1. Write the letter names below each of the notes.
2. Practice playing each of the scales below on the
Aural Activity
Chariots of Fire
Vangelis

The Main Theme
1. Choose 2 words to describe the mood of the excerpt.
2. Write one sentence identifying the tempo and time signature of the excerpt.
3. Draw a picture examining the texture of the piece.

Introduction
1. Compare the mood of the introduction with the mood of the main melody.
2. Create a picture to describe the structure of the whole piece.
3. Do you think the introduction is an important part of the piece? Justify your answer.
4. Notate the rhythm of both hands.

Performance Activity: Chariots of Fire
1. Write the letter names below each note in both the treble and the bass clef. What is being played in the left hand part?
2. Practice playing “Chariots of Fire” on the keyboard.
**Triplets**

A *triplet* is when 3 notes are played in the same time as two of the same kind. All three are exactly the same length. In Year 7 & 8 Music, the triplets you will usually see are quavers, so 3 quavers are played in the same time as 2 quavers.

![Musical notation](image)

We draw a curved line under a triplet and write the number 3, so that we know for sure it’s a triplet and not just 3 normal quavers!

```
\[ \frac{2}{4} \quad \text{played in the same time as} \quad \frac{3}{4} \]
```

<table>
<thead>
<tr>
<th>Count:</th>
<th>1</th>
<th>2</th>
<th>1 and 2 and</th>
<th>1 and 2 and</th>
</tr>
</thead>
<tbody>
<tr>
<td>or</td>
<td>taa</td>
<td>taa</td>
<td>ta-te</td>
<td>ta um ti</td>
</tr>
<tr>
<td>Count</td>
<td>bear</td>
<td>bear</td>
<td>be-rry</td>
<td>straw-be-rry</td>
</tr>
<tr>
<td>or</td>
<td></td>
<td></td>
<td>be-rry</td>
<td>straw-be-rry</td>
</tr>
</tbody>
</table>
Motifs
A motif is a part of the melody that has an important role. It can be repeated, copied and shared from instrument to instrument. For example:

Performance Activity
1. Each of the following melodies heard in movies contain motifs. Colour in each time the motif is played.

2. Write in the letter names and scale degrees below the melody.

3. Colour in the letter names, scale degrees and piano fingering on your score according to the legend.

Star Wars
John Williams

Superman
John Williams
Hints for the Composition Assessment Task: Melody Writing

So far this term, we have looked at several different melodies and what makes them effective. When composing an original melody, keep in mind the following points:

1. **Tonality:** Choose a key upon which your melody is to be based. A major key sounds happy, whereas a minor key sounds sad. Which tonality - major or minor - would be more appropriate for the mood you wish to create?

2. **Scale Degrees:** To establish the key, your melody should start on scale degree 1 - the most important note of any scale and key.

3. **Phrases:** Divide your melody into phrases of equal length. This will help to create balance.

4. **Cadences:** Determine which phrase will sound finished and which will sound unfinished. An unfinished phrase will end on scale degree 5, whereas a finished phrase will end on scale degree 1.

5. **Motifs:** Use repeated patterns (motifs) during your melody, such as at the start of each phrase. This will help to unify your piece.

6. **Contour:** Whilst it is important to use a variety and steps and leaps in your melody to make it sound interesting, your melody should be made up mainly of steps to help make it memorable and easy to sing. A simple rule to follow is large leaps should be followed by steps.

7. **Range:** The distance between the highest and lowest note of a melody is called the range of the melody. The range of a good melody is usually between 1 - 1 1/2 octaves.

8. **Climax:** The climax is the high point of the melody, and will usually occur 2/3 of the way through your melody. During the climax of the melody, the highest note which appears in the melody will be heard, making it stand out against the rest of the melody.

Remember, to always evaluate your melody. Try something, and if you don’t like it, try something else until you do like it. If you find it easy to remember, chances are its a good melody because it is memorable.
Aural Activity

Gondor Theme From “The Lord of the Rings: The Return of the King”
Howard Shore

1. Choose 2 words to describe the mood or atmosphere of the music.

2. Examine how each of the music concepts help to create this mood or atmosphere, by circling the correct word/s.

   The time signature is 3 / 4 or 4 / 4. The tempo is presto / moderato and remains constant / slows down. The rhythm of the main melody consists mainly of long / short notes.

   The main melody is played by the brass / woodwind family. By the end of the excerpt it is also doubled by the string / percussion family. The main melody is accompanied by a drone / an ostinato playing the same notes throughout (D and A). These notes are played together / separately. When a note or notes are played throughout a piece, it is known as a drone. The rhythm of the accompaniment is:

   At the beginning, this accompaniment is played by the string / percussion family. The brass / woodwind family then play it as well.

   The texture of the piece increases / decreases, as more instruments are added / taken away, and the dynamics increase / decrease.

3. Colour in the above statements according to the concept of music they are related to. Please note, some statements may be related to more than one concept.