

## Film music motifs – indicative answer sheet

### Character qualities and motif design

*James Bond*: Dynamic, heroic, ruthless

- Immediately we get a leap of almost an octave across three notes, a metaphorical stretching of the motif's boundaries and an imitation of Bond's typically energetic choreography. It also imitates the military connotation derived from triads: the minor tonic triad is heard across the E-G-B of the first two bars.
- Chromatic twists in this motif, especially accented ones, reflect both the blues/jazz influences of the original score (1963) and also Bond's corner-cutting ruthlessness. He likes to have his own way, bend the rules, change his perspective on the situation.
- The first part of the motif is setting the outer bounds pitchwise, and moving within them, taking immediate control of the motif just as Bond takes control of any situation. The second part of the motif is darker, hinting at hidden depths, bringing in the C sharp again to bend the rules.

Hedwig's theme from *Harry Potter*. Unsettling, mysterious, ethereal

- Instrumentation of this theme in the film is a celeste, which evokes childhood and musical boxes. Hedwig is one of Harry's 'toys' and it hints at Harry's lost childhood. Waltz-type rhythm again evokes the musical box, twirling around magically. The celeste also has connotations of mystery and horror from its use in other scores, and Hedwig's ghostly white image, fluttering in and out of the window, is evoked further by this.
- The minor key for most of the motif gives a dark feeling, especially combined with the simple pitch range of the motif within a perfect fifth, like nursery rhymes or other children's songs. This is a sad and mysterious twist on a child's musical pattern. In the full version of the theme, the motif then extends to a larger interval before returning to the tonic, spreading its wings like the owl and like Harry who must grow and change at Hogwarts.
- The inclusion of the raised seventh (G sharp) and the sharpened tonic (A sharp) gives an unsettled shift in the middle of the theme, particularly as it moves to the dominant. The sharpened tonic symbolises the profound changes to Harry, striking at the core of the key and the melody, and gives a very unearthly and mysterious feel to the theme.

*Jaws*: Sinister, uncertain, increasingly scary

- Sinister opening. Just one note, then a pause, leaves us in doubt about what is happening.
- Another fragment. The semitone rise gives no sense of harmonic resolution because we can't hear a key, so instead we hear this as the smallest musical step, a creeping sound, which is also de-emphasised by the accent being on the lower note.

- Increasing frequency of the notes. From one note to two notes to four notes. Repetition hammers home the sensation of the original pair of notes. This is not going away.
- Increased rhythm creates a sense of increased tempo, so we feel the sensation of the music approaching us, combining uncertainty with speed, but without any sense of melodic or harmonic direction. Without this, we feel uncomfortable.
- The final rising motif is almost a relief as an end to the increasing repetition of the two notes. It leaps out of the pitch range of the two note motif (like the shark out of the water) but is not tonal, so we feel uncomfortable because it still provides neither harmonic nor melodic resolution to what came before.