



M.I.T.A.

"1+1" Application
(Lesson 37)

<https://MusicIntervalTheory.Academy>

Gathering Material

Remember, 1+1 does not fit with any of our Scales. Hence, it leads itself naturally to atonal writing. Here are some quick ideas of how we want to use 1+1 in the genre of Tension/Thriller/Mystery. Before we get busy, read the scene description as we are going to write underscore music that is supposed to follow the story!

Scene Description: *It is around midnight and we see a graveyard somewhere in the woods. A young boy sneaks around with a flashlight. It is misty and scary. He is looking at the names on the tombstones. He pulls out a book about 'Black Magic' and starts to whisper. First, nothing happens but suddenly the dead come to life ...*

1) As lines ...

4 2) As clusters ...

7 3a) Motor idea #1 ...

3b) Motor idea #2 ...

"They are not dead" (Sketch)

11 ♩ = 72

we are going to use this 2-note motif again

1+1 horizontally

1+1 horizontally

1+1 horizontally

16

motor idea #1

1+1 horizontally ...

21

1+1 horizontally

here is the 2-note motif again

26

1+1 horizontally ...

motor idea #2

30

1+1 horizontally ascending ...
(+8vb)

32

1+1 horizontally descending ...
(+8vb)

34

motor idea #1

preparation of C minor6 ...

I wrote the chord tones first and made it a line afterwards

39

motor idea #2

Cm6

41

43 use some clusters along with the motor ...

motor idea #1

The color coding shows that this piece of music really follows a very strict *base of thinking*, and that is 1+1. As always, this piano sketch is very simple and acts mainly as a guide.

A great advantage of having a wide distance between the notes in motor idea #1 is that we can use that space for line writing. In our case, motor idea #2 is being put in between. Also, keep in mind that we don't write in a key, hence, feel free to transpose the motors a few chromatics up- or downwards in order to avoid 13s or unwelcome DBLs.

In order to keep things easy to follow, the same color coding is being used in the development. It is really the orchestration that brings this cue to life. Also, work **WITH** the story, never against it. Let the story give you ideas about what to write and how to orchestrate!

And last, have fun!

"They are not dead" (Development)

FRANK HERRLINGER

♩ = 72

Story: Camera scrolls down, we see a sign made of metal which reads: "Graveyard!"

Musical score for woodwinds and brass instruments. The score includes parts for Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon, Horn in F, Trumpet in Bb, Tenor Trombone, and Tuba. The woodwinds and brass instruments play a melodic line with a '1+1 horizontally' rhythm. The Bass Clarinet and Contrabassoon parts include an 8^{va} (octave up) marking. Dynamics range from *mf* to *ppp*. The Flute and Bassoon parts have green annotations, while the Horn in F, Trumpet in Bb, and Tenor Trombone parts have blue annotations.

Musical score for Harp and Celesta. The Harp part includes a 'Scale #12 (B)' with a gliss. (glissando) marking. The Celesta part features 'motor idea #1' in red. Dynamics are marked as *mp*.

The celeste sounds one octave higher than written. Hence, it gives some sparkle to the harp and helps to project into the higher register.

♩ = 72

Musical score for strings including Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The strings play a melodic line with a '1+1 horizontally' rhythm. Dynamics range from *pp* to *ppp*. The Violoncello and Double Bass parts have green annotations.

8 It is dark and misty. We see a boy sneaking around with his flashing ...

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Note: 1+1 structures are sometimes very tricky on harp because of the pedaling. That is why the notation of this part differs from the part written for the Vlns, although they all are playing the same notes.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Close-up to his face, he does not seem to be afraid ...

He is reading the names on the tombstones ...

13

Fl. *mf*

Fl. *mf*

Ob. *mp*

Cl. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn.

Cbsn. *mf*

Hn. *mp*

Tpt. *mp*

Tbn.

Tba.

Hp. *mf*

Cel. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf*

Db. *mf*

motor idea #1

motor idea #1

motor idea #1

motor idea #2

1+1 horizontally

He pulls out a book about "Black Magic", opens it and starts to whisper some words ...

Musical score for orchestra and strings, measures 19-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Harp (Hp.), Cello (Cel.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 19: Flute and Clarinet parts begin with a melodic line. Bass Clarinet and Contrabassoon parts have green annotations: "1+1 horizontally" and "mf".

Measure 20: Similar melodic continuation in Clarinet and Bass Clarinet. Contrabassoon and Double Bass parts have green annotations: "1+1 horizontally" and "mf".

Measure 21: Continuation of the melodic line. Contrabassoon and Double Bass parts have green annotations: "1+1 horizontally" and "mf".

Measure 22: Continuation of the melodic line. Contrabassoon and Double Bass parts have green annotations: "1+1 horizontally" and "mf".

Measure 23: Continuation of the melodic line. Contrabassoon and Double Bass parts have green annotations: "1+1 horizontally" and "mf".

Measure 24: Continuation of the melodic line. Contrabassoon and Double Bass parts have green annotations: "1+1 horizontally" and "mf".

10 He stops, nothing seems to be happening UNTIL ... he hears some noises from the grave behind him ... Suddenly, skeleton hands come out of the ground and try to grab him ...

25

Fl. *mf* motor idea #1

Fl. *mp*

Ob.

Cl. *mf* motor idea #1

B. Cl.

Bsn. *f* motor idea #2

Cbsn. *ff*

Hn. *sffz*

Tpt.

Tbn. *sffz*

Tba. *sffz*

Hp. *mf* motor idea #1

Cel. *mf* motor idea #1

Vln. 1 *mf* preparation of Cm6 chord ...

Vln. 2 *ff* motor idea #2

Vla. *mf*

Vc. *mf*

Db. *ff*

Scale #11 (C)

Actually, this part is not playable on just one harp. That's why I put the 'Ab' in parentheses. If you can get two harps, then simply split up the parts.

He sees the graveyard from his window, everything is silent and calm

... but then he recognizes the book about "Black Magic" on his desk ... it is dirty and full of soil!

37 (8) 8^{me}

Fl. 1: *ppp* *pp* *ppp*

Fl. 2: *ppp* *pp* *ppp*

Ob.: *ppp* *pp* *ppp*

Cl. 1: *ppp* *pp* *ppp*

B. Cl.: *ppp* *pp* *ppp*

Bsn.: *ppp* *pp* *ppp*

Cbsn.: *ppp* *pp* *ppp*

Hn.: *ppp* *pp* *ppp*

Tpt.: *ppp* *pp* *ppp*

Tbn.: *ppp* *pp* *ppp*

Tba.: *ppp* *pp* *ppp*

Hp.: *ppp* *pp* *ppp*

Cel.: *ppp* *pp* *ppp*

Vln. 1: *arco pp* *pp* *ppp*

Vln. 2: *arco pp* *pp* *ppp*

Vla.: *arco pp* *pp* *ppp*

Vc.: *arco mf* *pp* *ppp*

Db.: *pp* *mf* *ppp*

1+1 horizontally

11+11 cluster (not in sketch)

11+11 cluster (not in sketch)