

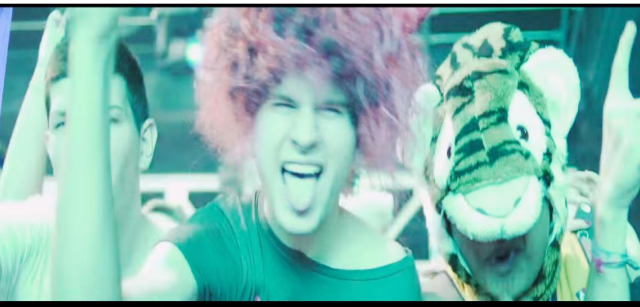
PROFESSIONAL



**Martin Garrix and Jay Hardway
— Wizard**



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ANALYSIS

EQUIPMENT

In an electronic music video, it is conventional to have a performer equipped with some electronic instruments. The most common would be a synthesiser. We were unable to get our hands on an actual synthesiser, so we attempted to replicate this convention with an electronic keyboard which is one component of a synthesiser. Most electronic artists have some form of PC with them, taking this into consideration we used a MacBook Pro. It is typical for the DJ to be playing his tracks through large speakers, we had to improvise, so we used one speaker and located it near to the performer

PERFORMANCE

We sought to use the performance style of Martin Garrix as a basis for our performance. We wanted to create a lively and energetic video, Martin Garrix provided a perfect example of how to do this. We wanted the performance to not be too serious, similar to Martin Garrix we wanted the performer to have fun and just enjoy himself. I felt we achieved this. We took inspiration from certain aspects of Garrix's performance, such as the arms in the air raised pumping the air, our performer also looks and sings towards the camera.

COLOUR

Colour is an essential part of the electronic genre. Lots of feel good music videos include some form of colour correction. Wizard is no exception, we wanted an effect like this in our video. We used colour correction on certain shots to add to the lively and fun feeling of it. During the build up to the chorus we began to use different colours, prior to that the only colours included are green and red. The changing of colours matched the changing of feeling in the video. As the chorus drew closer. The colours became more vibrant and random.

MY VIDEO



PROFESSIONAL

ANALYSIS

MY VIDEO



Nicky Romero – Toulouse



Nicky Romero – Toulouse



Nicky Romero – Toulouse

NARRATIVE FEATURES

We paralleled certain features of narrative progression from Nicky Romero's Toulouse. During Toulouse the narrative progresses as he gathers more followers, our narrative progresses as the player improves and gains more praise from the other player. This inclusion of the other player was crucial as without him, it is not as easy to understand the progression the subject has made. At first the other player is unimpressed, but by the end he has gained a lot of respect for the new player. The inclusion of a calendar also meant we could effectively portray the passing of time.

NARRATIVE THEMES

The theme of our narrative was rather conventional to almost all genres of music. It was a relatively straightforward theme of progression. The idea of the narrative is that the subject is progressing and improving himself throughout the video. Self-improvement is a common theme used in many different music videos. Especially if the video is centred around or related to sports. Progression in football can be shown with a certain degree of ease. In Toulouse, his progression is shown through his growing following. We showed our subject's progression by the improvements in his game.

CAMERA

We defied certain conventions in regard to the positioning of certain shots and camera techniques. For the narrative aspect of my music video, it was mainly filmed in the point of view of the subject. I used many POV shots as I felt it really contributed to the energetic feeling of the video. Long series of POV shots are not unheard of in the electronic genre, but they are certainly not common. For instance in Toulouse, there are no notable POV shots. However I did also include some more conventional mid-shots and close-ups throughout my video especially towards the start and end of the narrative.



PROFESSIONAL

ANALYSIS

MY VIDEO



Martin Garrix — Animals

EDITING

The most prominent convention of any electronic based genre is effective editing. We took inspiration from the editing style of Martin Garrix. For our video we wanted to create an energetic and fun aura. We achieved this by replicating the fast-paced editing used in Animals. The rapid cuts between different shots really contributes to the energy of the music video. We used Garrix's effective editing technique of cutting to different clips on every beat, this happens a lot during both Garrix's Animals video and my own music video.



Martin Garrix — Animals

STAR IMAGE

We wanted to make our star appear conventional to the electronic genre. We used Martin Garrix as a good template to work off. Usually a electronic artist is dressed in a very casual way. We wanted to keep all the conventional aspects of Martin Garrix and adapt it to suit our artist. Similar to Garrix, our star is just wearing a hoodie, colourful sunglasses, backwards baseball hat and jeans. This casual look contributes to the fun, relaxed feeling of the music video.



Martin Garrix — Animals

SETTING

It is common in electronic music videos to have the DJ perform in a darkened room with an audience dancing along. We were unable to acquire an audience that would provide a convincing enough performance. Instead we went with the idea that the featured DJ is an up and coming DJ. We mirrored the Animals music video in that we placed our DJ in a very dark room, with flashing lights to illuminate him.

