

**Orchestrating the Wasteland:
sample library engineering as an integral
process of realising the music for
Wastelander Panda.**

Volume 1: Exegesis

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Submitted for the degree of Master of Philosophy
in
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Elder Conservatorium of Music
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5. Film Lengths

Lengths are provided as mm:ss

Wastelander Panda Prologue: 03:00

Isaac and Rose: 13:20

Arcayus and Rose: 16:07

Arcayus and Akira: 08:25

NOTE:

1 DVD containing 'Audio & Video Items' is included with the print copy of the thesis held in the University of Adelaide Library.

The DVD must be viewed in the Library.

6. Abstract

Film and multimedia score composers use sample libraries for the digital realisation of musical ideas. This study will investigate the process of engineering custom-made samples to assist the film scoring process. This will be done with insight into the history of the sampler, examples of composers engineering samples to score certain films, and finally this composer's own process of creating samples for the composition of the scores for the mini-series: *Wastelander Panda*. Sample library engineering will be discussed as a means of breaking away from the limits of commercial libraries, tailoring timbre and instrumentation for the narrative, and finally developing concepts and timbral themes for the scores.

7. Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

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Signed:

Date: 15 October 2015

Christopher Larkin

8. Acknowledgements

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9. Referencing the DVD and the Transcribed Film Score

This thesis makes references to video and audio examples, which are supplied on the attached DVD. The DVD can be viewed on a DVD player hooked up to a television, or on a personal computer. Regardless of the means of playback, it is highly recommended that the reader view the DVD on a system with a high standard of audio reproduction, such as hi-fi speakers or headphones. Laptop speakers are not recommended.

The text will reference DVD items like [DVD2](#) or [DVD14](#). The reader need only navigate to the corresponding item on the DVD menu, using the arrow buttons on their remote control, or mouse if using a computer. Some DVD items are audio only, and these will result in a black screen until the audio excerpt has completed playback.

This thesis will also reference sections of the transcription provided as Volume 2. The reader will find text in Volume 1 similar to the following:

This happens in [SP59, bar 20](#), [DVD4](#).

Or:

In [SP59, bar 20](#) something happens. Then in [SP60, bar 30](#), something else happens. This is exemplified in [DVD4](#).

[SP#](#) refers to “Score Page” number. This number references the page in Volume 2. Please note that this is the number at the bottom-centre of the page.

The text may also refer to a cue number. A cue is a section of the film score, not unlike a movement in a classical work. Cues are identified as follows: **Ep2m1**. “Ep#” is for the episode number, “m#” is for the “music [cue]” number. Though cue numbers are referenced, the reader need only find a section of the score using the score page number.

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Volume 2: Portfolio

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Ep3 All Cues	SP67

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Signed:

Date: 15 October 2015

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3. Notes

Please note that the following transcriptions only make up part of this candidate's portfolio. The other part is considered the film and audio material provided on the DVD appended on Volume 1. This material is referenced in the body of the exegesis, along with instructions for viewing the DVD.