

PROFESSIONAL VIDEOS

ANALYSIS

MY VIDEO



COLOUR: We saw an effect in the professional video on the left which we were fond of. The video would freeze frame and then a colour filter would fade over the still. We replicated this convention in our video to add a modern comic book feel to our narrative, which would entice the spectator. It was also an intertextual reference to a similar freeze-frame technique in old western movies. This convention then went into our animated section. Although this effect was conventional in the sense of sepia colour. The colour schemes of folk music videos are usual natural colours with a sepia tint.



CAMERA: We wanted to use the same filming techniques as in this professional video. It features lots of natural looking, well-lit, hand held shots. We used this convention in our video, by filming on a sunny day, shooting with hand-held shots, and composing our shots well to allow our performers screen space. This would present our performers well, and convey a more powerful performance to our viewers. The performers were filmed in a particular way to convey the folk genre conventionally.



IMAGES: We were inspired by the animation in this professional folk video, it added a slightly comic feel that made the story more watchable and light-hearted. We also wanted to use this for shots we couldn't achieve, which was our protagonists riding in the desert on horses. Also using cartoon here matched the opening sequence of our video. It was also a convention in some music videos. But is not conventional of folk videos. Hopefully this will attract our target audience as it offers an escape from the seriousness of the narrative, and brings in a more light hearted scene of colourful cartoons.



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NARRATIVE FEATURES: We used a convention of most folk music videos and many film narratives. This was the character type of the antagonist. We feel that this gave more vibrancy and depth to the narrative and characters conflicts. We felt that the use of binary opposition between the 'good guys' and the 'bad guys' was important in securing an exciting narrative.



NARRATIVE THEMES: We used a conventional theme of mostly all genres of music video. This is love, or two characters in love. Much like this professional video, we used two Western characters, who are young and in love. Then, something in the narrative will conflict with the lovers and force them to separate. This is a conventional narrative theme of love stories. Also, Folk songs are often about love, relationships, death or separation, and the video usually follows one of these themes.



EDITING: We wanted to use this two shot-edit. Although it wasn't conventional of a folk music video, it was a challenged convention of old Western movies, which was what we based our narrative on. We used it in our performance as a way to show all our band members playing in close-up at the same time. It is a good method of showing numerous things happening at the same time. As a whole, it promotes each individual band member and shows their talent for music close up. We also used this technique to emphasise edits on the beat that were harsh.



DAVID GUETTA—LOVERS ON THE SUN

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MUMFORD & SONS—I WILL WAIT

STAR IMAGE: As we were doing a *Mumford and Son's* song, we wanted to base our band's image on theirs. This was because they use very strong examples of folk mise-en-scene. We took the folk genre, and exaggerated it to more of a western themed video. We kept all the conventional instruments and tried to replicate the authentic, performing style of the band.



MUMFORD & SONS—I WILL WAIT

PERFORMANCE: We wanted to re-create the performance style of Mumford and Sons, because we felt their performances in their music video was powerful, authentic and gave a good authentic folk vibe. They never really broke the fourth wall, so we used this convention in our performance, so our band performed simply to the open world, and not the spectator in particular. The effect this has on the audience is a strong emotional relationship to what the band is making music about, and their heart-felt performances.



MUMFORD & SONS—HOPELESS WONDERER

INSTRUMENTS: Obviously, the acoustic instruments associated with folk music are most iconic convention. We replicated this convention with acoustic instruments, such as a guitar, cello and accordion. We used instruments that weren't in perfect condition, giving the effect that they had been played for a long time. We also featured lots of close-ups to reveal scratches etc. as we feel this create authenticity. The authentic instruments make the ideology of the band

