# JOHNTOHÉ SHORT FILM SUITE 2025

by

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Master of Music
Indiana University
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Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Master of Music

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Larry Groupé, Director of Thesis

JohntoHé Short Film Suite 2025

# Instrumentation

**I. Woodwinds**

1. Tin Whistle
2. Flute 1
3. Flute 2
4. Oboe 1
5. Oboe 2
6. Bassoon 1
7. Bassoon 2

**II. Brass**

1. Horn in F
2. Trumpet in C

**III. Percussion**

1. Bass Drum
2. Snare Drum
3. Clash Cymbal
4. Shaker
5. Crotales

**IV. Keyboards & Piano**

1. Celesta 1
2. Celesta 2
3. Piano

**V. Harp, Guitars, and Bass**

1. Harp 1
2. Harp 2
3. Acoustic Guitar 1
4. Acoustic Guitar 2
5. Electric Guitar 1
6. Electric Guitar 2
7. E-Bass

**VI. Synthesizers**

1. Synthesizer 1
2. Synthesizer 2
3. Synthesizer 3
4. Synthesizer 4
5. Synthesizer 5
6. Synthesizer 6
7. Synthesizer 7

**VII. Strings**

1. Violin 1
2. Violin 2
3. Viola
4. Cello
5. Double Bass

**VIII. Voice**

1. Choir (SATB with B-Box)

## Performance Information

This work is scored for an expanded small orchestral ensemble integrating traditional symphonic forces with modern and popular instruments. The woodwind section includes Tin Whistle, two Flutes, two Oboes, and two Bassoons. The brass consists of a Horn in F and a Trumpet in C. The percussion section features Bass Drum, Snare Drum, Clash Cymbal, Shaker, and Crotales, supplemented by two Celestas and a Piano.

The plucked/stringed keyboard section includes two Harps, two Acoustic Guitars, and two Electric Guitars. The E-Bass functions as a low-register anchor, often doubling or complementing the Double Basses. The seven Synthesizers are divided among textural, harmonic, and rhythmic roles. Detailed patch assignments and performance notes should be provided by the conductor or ensemble director in advance. Some synthesizer parts may involve sequencing or pre-programmed elements and should be coordinated with the click track if used.

Strings are divided conventionally into Violin I, Violin II, Viola, Cello, and Double Bass. Players should be prepared for extended techniques including col legno battuto, harmonics, and minimal aleatoric textures in select passages.

The choir (SATB) features a hybrid vocal texture incorporating beatboxing ("B-Box") as indicated. Beatbox elements are notated with distinct rhythmic figures and symbols; performers are encouraged to follow the score closely and rehearse these with the conductor.

Amplification is optional but recommended for guitars, E-Bass, and select synthesizer parts to maintain balance in larger venues. All players should prioritize transparency of texture and clarity of articulation throughout the performance.

Program Notes

JohntoHé Short Film Suite 2025 comes from the film scores that I collaborated with four talented short film directors in 2025. In these four works, I tried a lot to interpret the works using the principles of neoclassicism and minimalism.

·The Basement Next Door

Directed by Ellie A Woytek, The Basement Next Door is a glimpse into the nuances surrounding the local music scene in Bloomington. The film aims to express the joy that comes from people sharing their love of music but also the harmful encounters that often occur. I made this film because I have experienced the comfort, community, friends, and sense of belonging that house shows can bring. On the contrary, I have also felt uncomfortable, unsafe, isolated, insecure, and unwelcome in many of these spaces.

The film premiered on April 5, 2025, at IU Cinema

In fact, during my communication with the director, she told me that this work does not have a traditional "protagonist" and "story". The protagonist of the whole film is actually "the basement". Therefore, she hopes that I can show the ups and downs of people around this basement in a neutral and objective form.

I divided this work into 4 parts, corresponding to the pictures, they are 1m01 The Bend, 1m02 The Basement, 1m03 The Band, 1m04 The Bathroom.

In 1m01 The Bend, I presented the chatter of the crowd waiting for the band to perform outdoors in the form of a string orchestra tuning. In my music, you can find a long melody of string tuning that runs through the entire scene, and on top of it are interspersed the instant emotions brought by various instruments and pictures.

1m02 The Basement is a specific introduction to the entire basement. Here, the audience first meets our "protagonist" - the basement. I used a warm and neutral tone to reflect this. At the same time, I also used a similar tone to echo the guitarist who is tuning in the picture.

1m03 The Band, this music is deeply influenced by the Oppenheimer film soundtrack composed by Ludwig Göransson. I deeply learned the secret of successfully creating a heartbeat in Do you hear the music - changing the beat frequently while slowly increasing the speed and using fixed quarter notes to highlight the change of speed. By matching the unique chords and melodies, I successfully created an atmosphere that became more and more enthusiastic as the band's performance deepened.

1m04 The Bathroom, this is the last section of the whole film. It tells the story of a girl who hurt herself in a noisy crowd and went into the bathroom to clean the wound. In this short break, she realized her desire for basement music. In the composition of this section, I think the most important thing is to handle the contrast between the inside and outside of the bathroom.

Therefore, I used completely different rhythmic relationships to handle the atmosphere inside and outside the bathroom.·Moonlight Night on Spring River

This work was directed by Paige G Falcon and premiered on December 20 as her K360 course final work. The whole film was shot with 16mm color film. The core philosophy of this film is based on the poem "Spring River Moon Night" written by Zhang Ruoxu, a Chinese Tang Dynasty poet: human generations succeed one another endlessly, while the river appears the same
year after year. It attempts to show the beautiful relationship between man and nature, and man and water through a poetic approach.

For the soundtrack of this work, I tried to use a "soft" way like water to show an epic depicting the relationship between man and nature. I think the most outstanding part is undoubtedly the use of choir and B-BOX. While the choir provides an epic and beautiful feeling, the B-BOX shows the flow of "water" in a harmonious way.

·THE GOOD, THE BAD, THE HAT

This work was completed by me and Graham Robert Hastings Alex David Ruppert. This film was shot with a 16mm black and white film camera. Not only did I compose the music, I also participated in part of the script writing and premiered it in the K560 Motion Picture Production course. This short film tells the story of a cowboy who lost his beloved cowboy hat while taking a nap by a stream and embarked on a journey to find the hat. I enjoyed the process of creating this work very much. It can be said that the whole work is my tribute to the western soundtrack created by Ennio Morricone, the originator of western soundtracks. Here, you can hear very iconic electric guitar melodies, whistles, and roars. And a tribute to the classic western piano music - riders in the sky.

·I BELIEVE IN ANGELS

I BELIEVE IN ANGELS is my first collaboration with the very talented director Taylor M Stine. This film aims to depict the pure, angelic beauty of ballet dancers. In this work, I used the composition philosophy of neoclassicism and minimalism, using only the purest and simplest way to correspond to the body movements of female ballet dancers.

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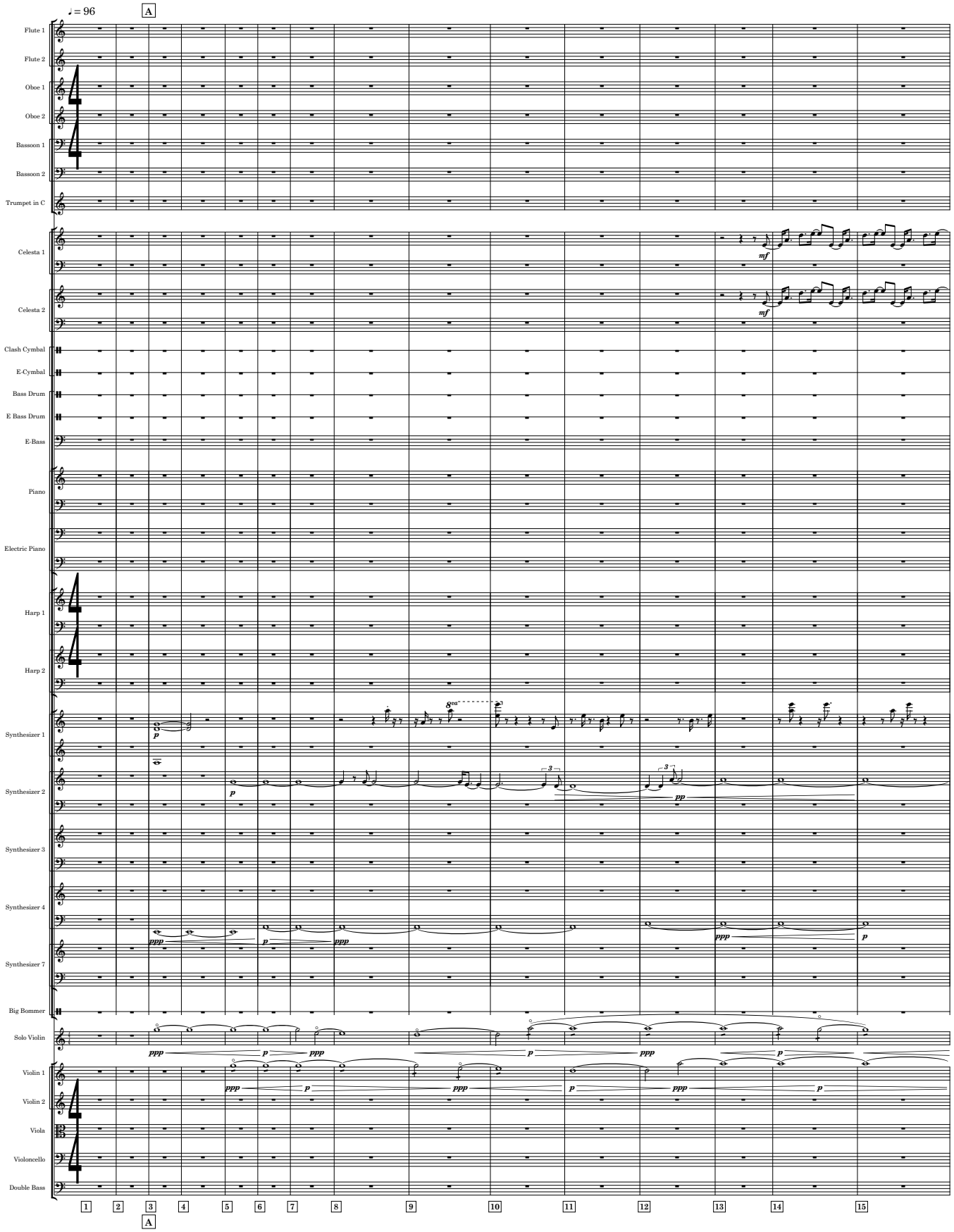
# The Basement Next Door

for Director Ellie A Woytek

Tongzhou He

## 1m01(The Bend)

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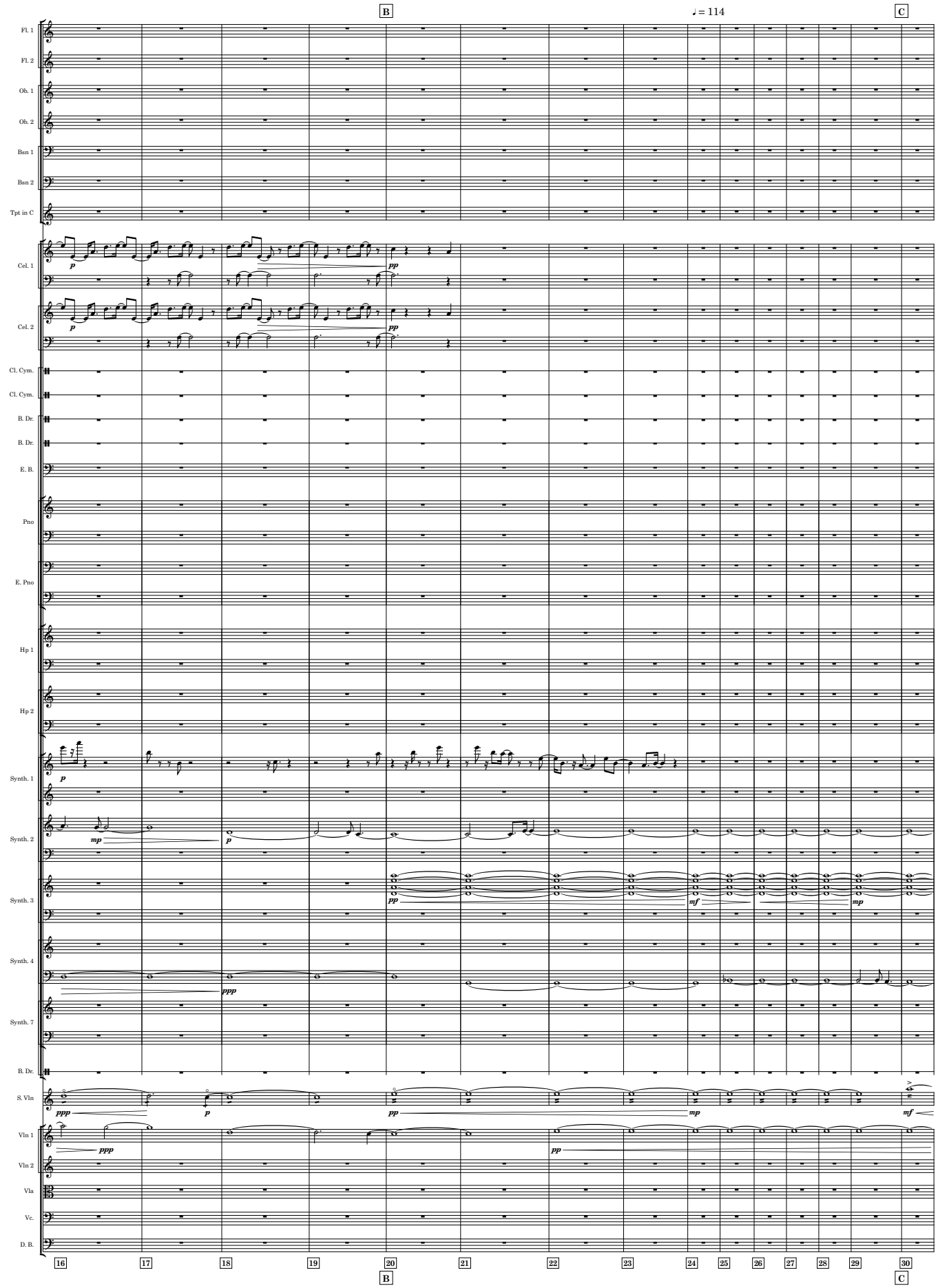
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Ob. 2
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Bsn 2
Tpt in C
Cel. 1
Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 3
Synth. 4
Synth. 7
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
D. B.
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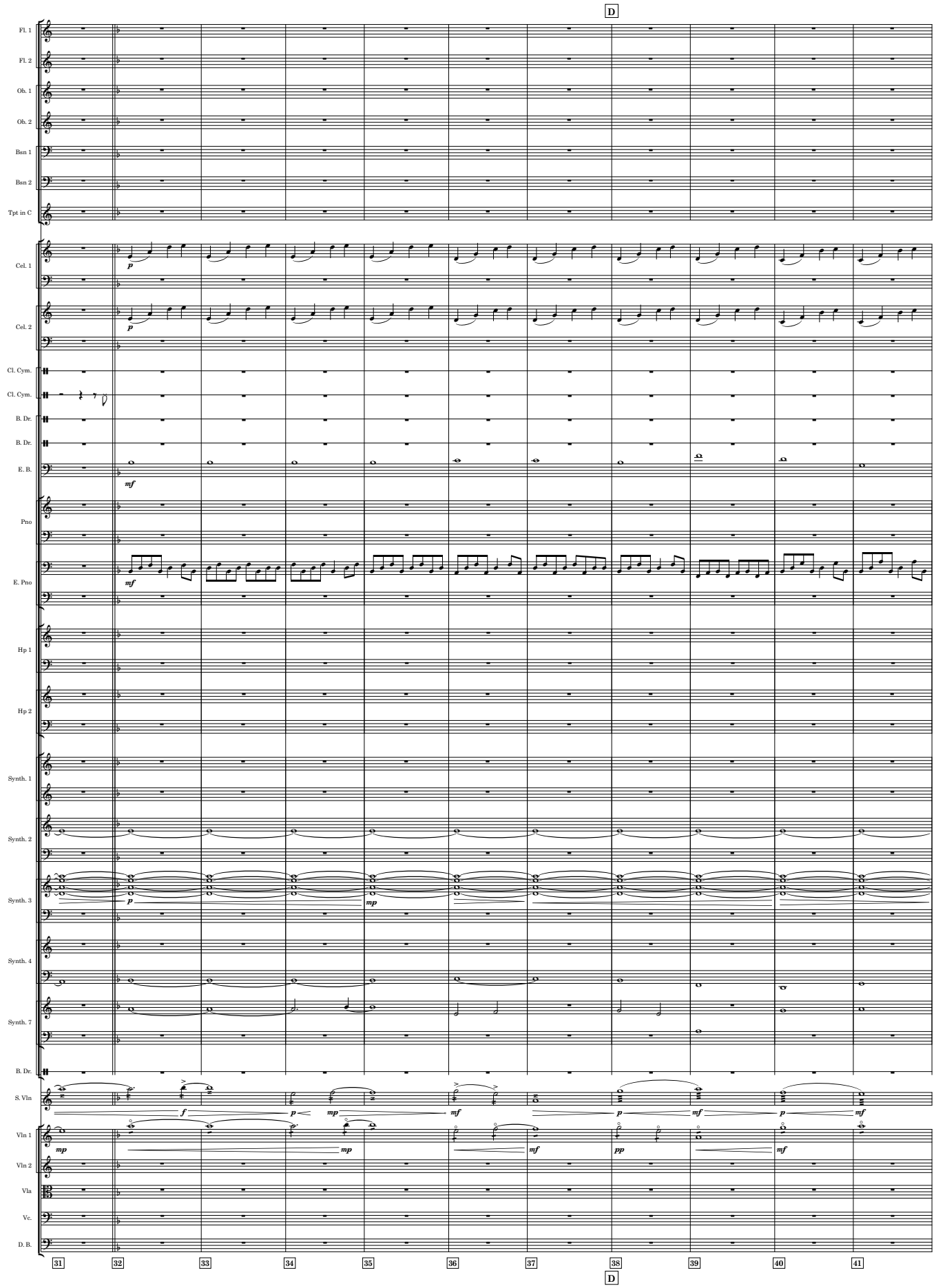
29
30
B
C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Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Tpt in C
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Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 3
Synth. 4
Synth. 7
B. Dr.
S. Vln
Vln 1
Vln 2
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Vc.
D. B.
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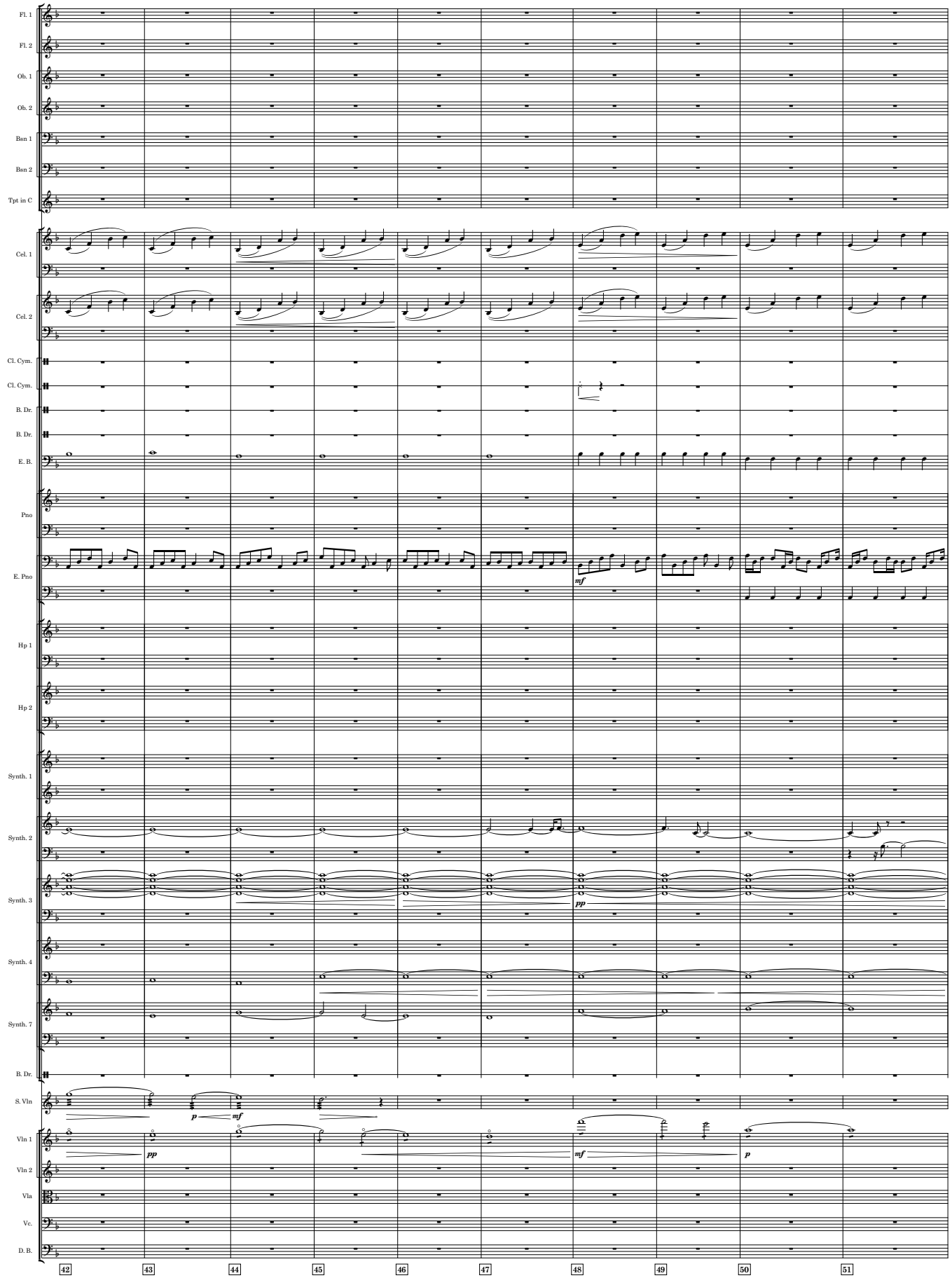
40
41
D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Bsn 2
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Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 3
Synth. 4
Synth. 7
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
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mf
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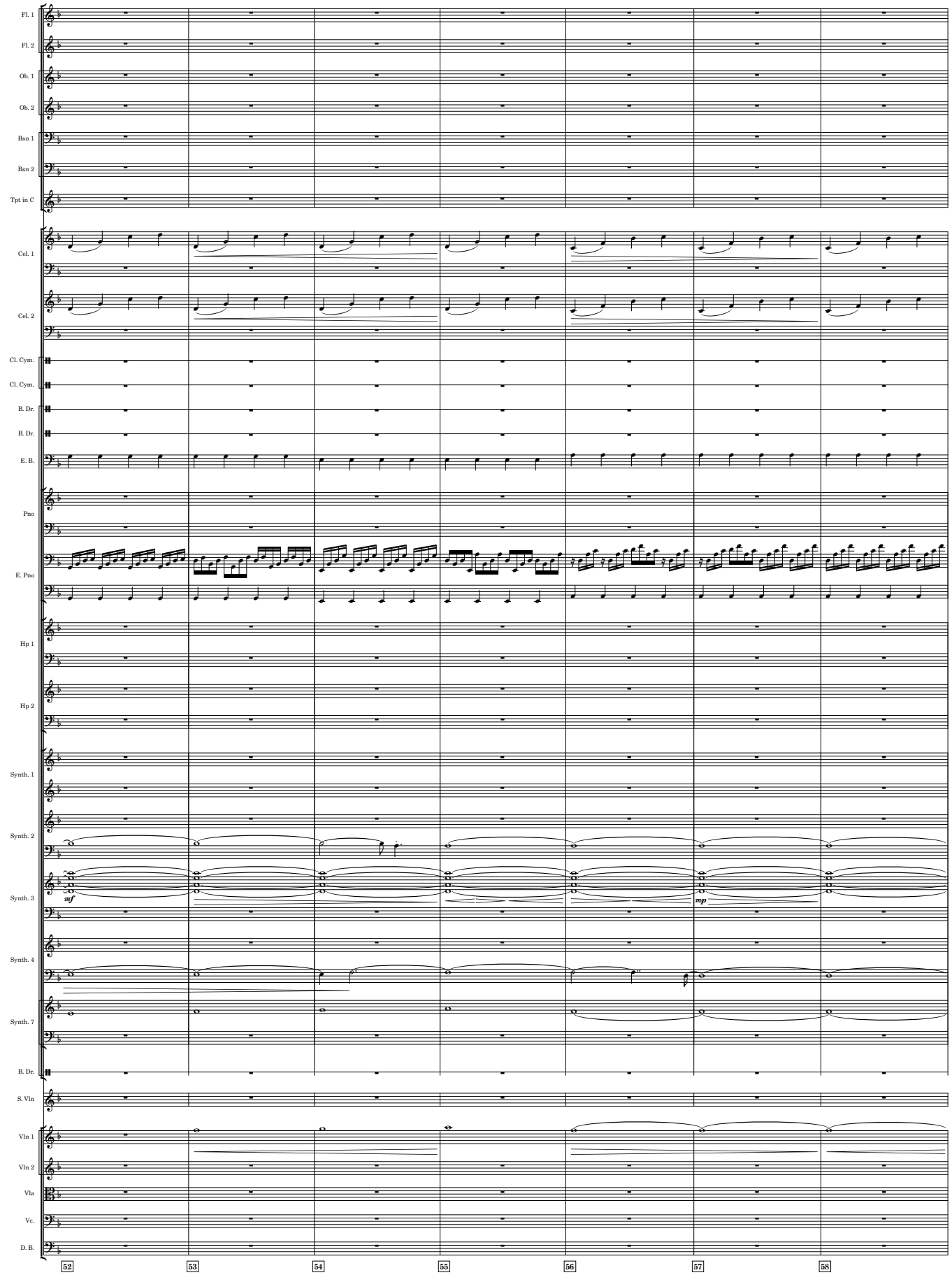
51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Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Tpt in C
Cel. 1
Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 3
Synth. 4
Synth. 7
B. Dr.
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Vln 1
Vln 2
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D. B.
mf
mp
52
53
54
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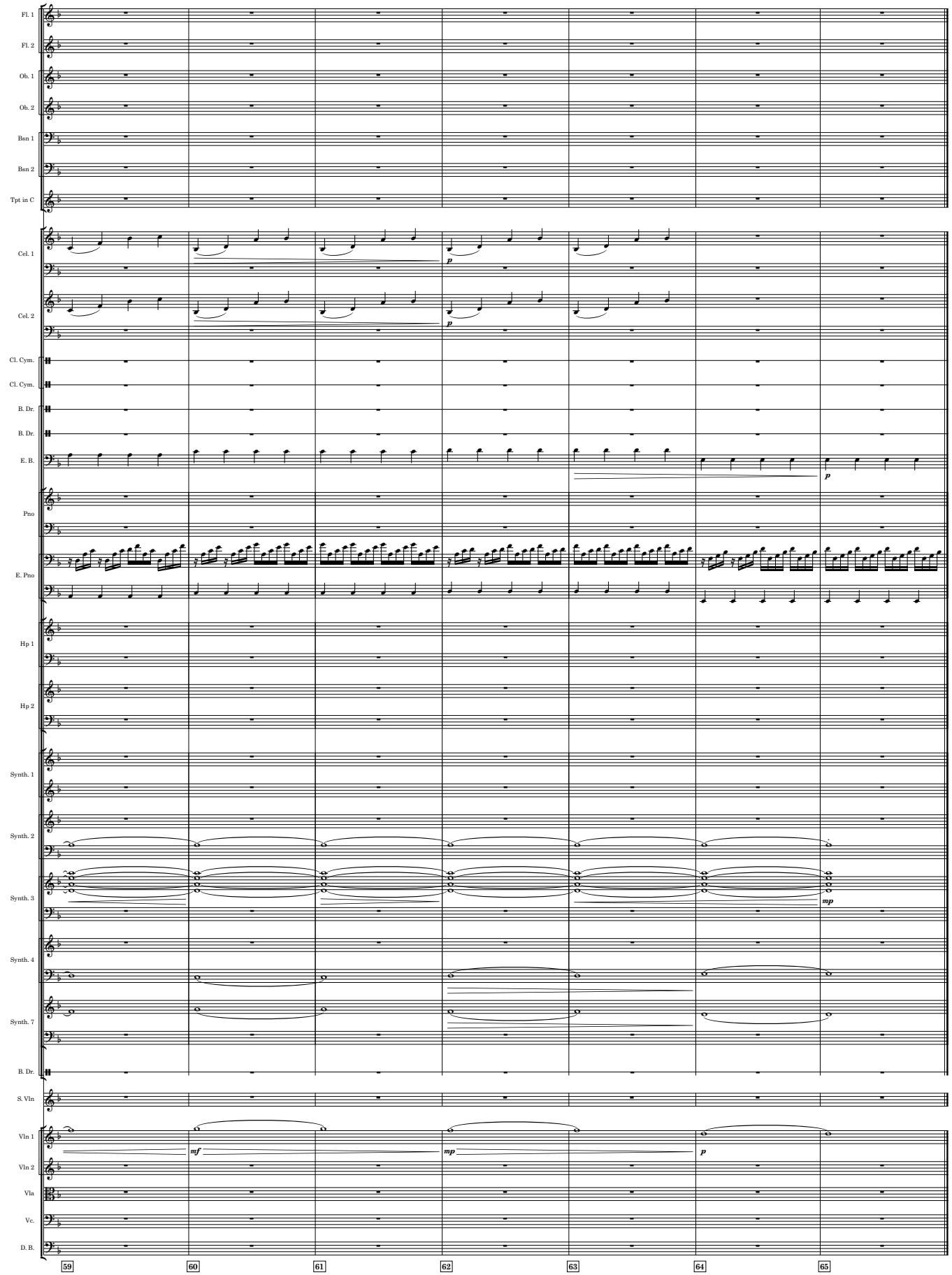
57
58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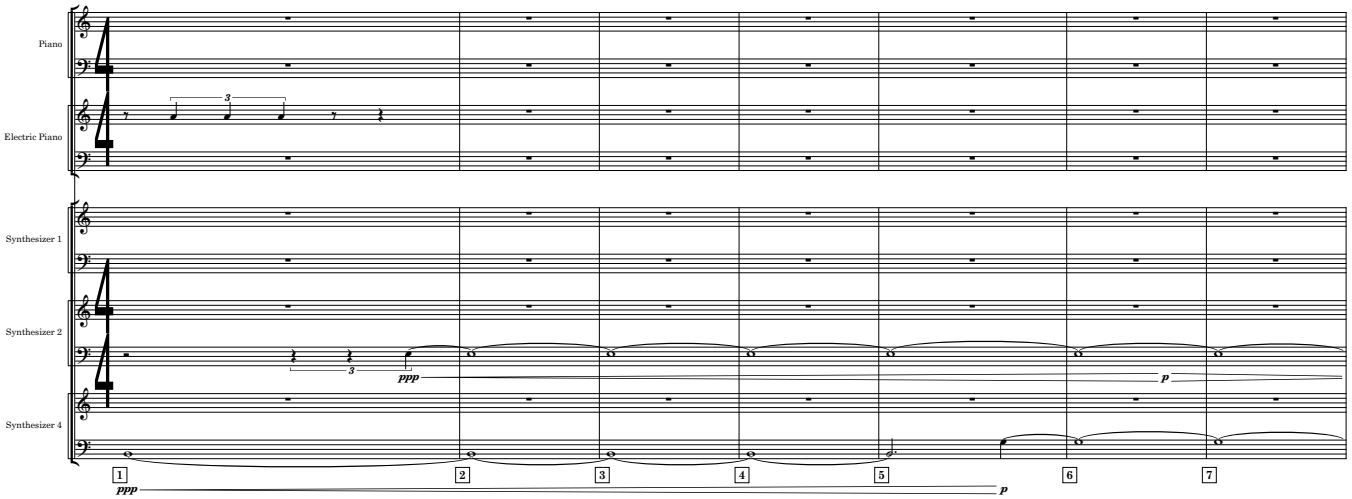
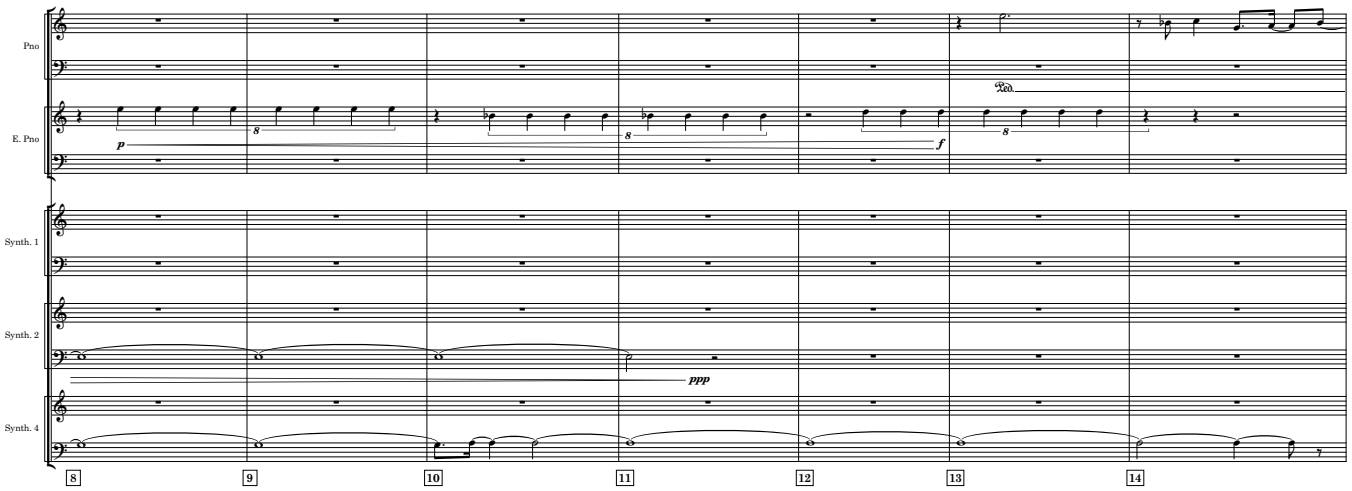
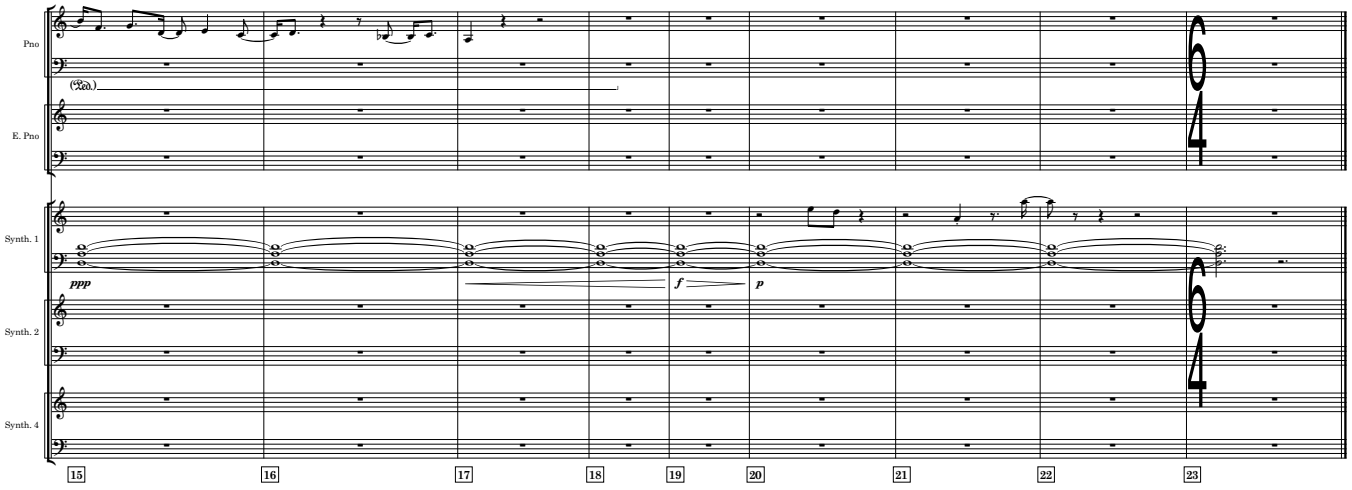
Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Tpt in C
Cel. 1
Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 3
Synth. 4
Synth. 7
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
D. B.
p
p
p
mp
mf
mp
p
59
60
61
62
63
64
65

# 1m02(The Basement)



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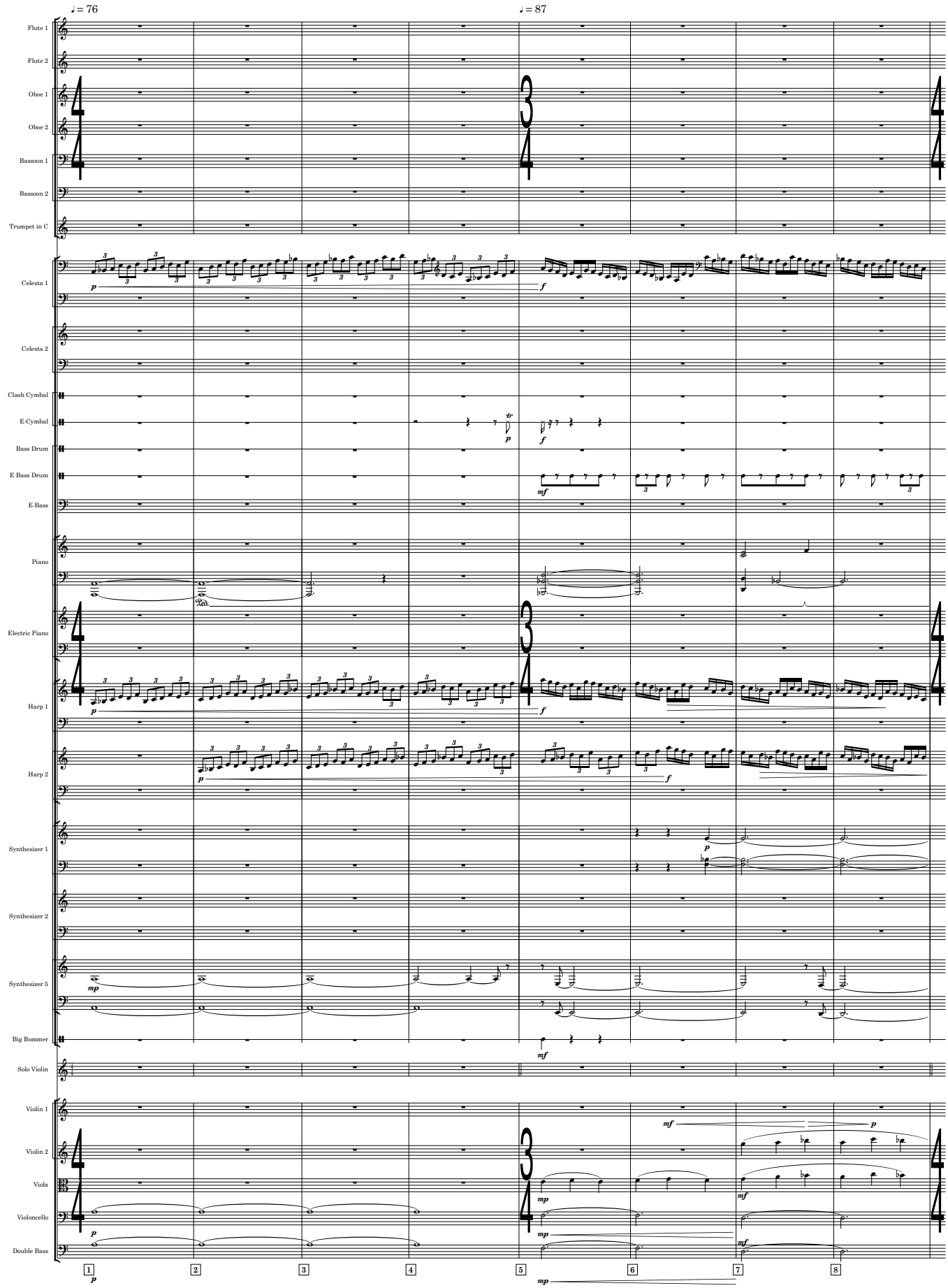

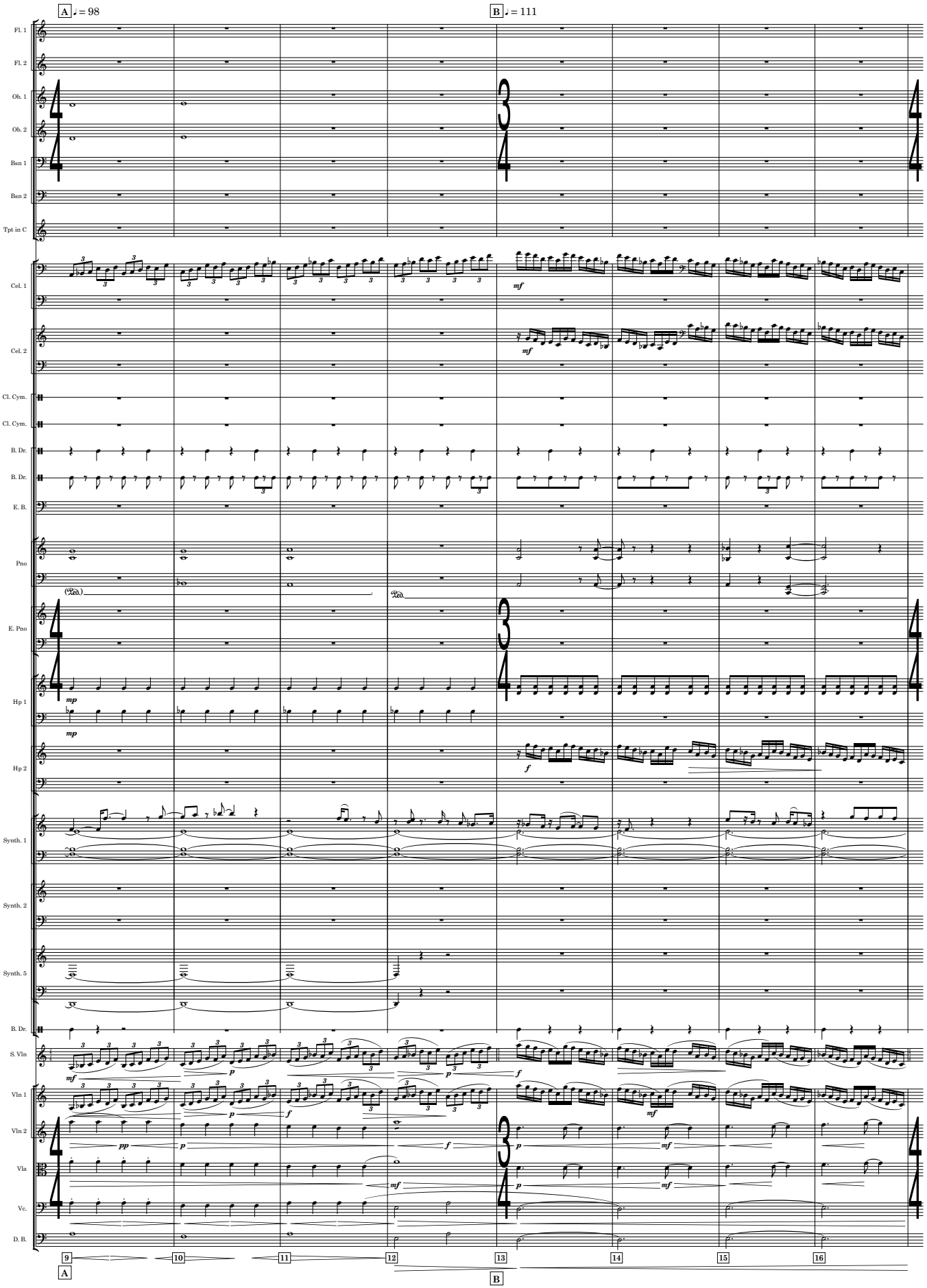
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B
♩ = 111
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Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Tpt in C
Cel. 1
Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 5
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
D. B.
9
10
11
12
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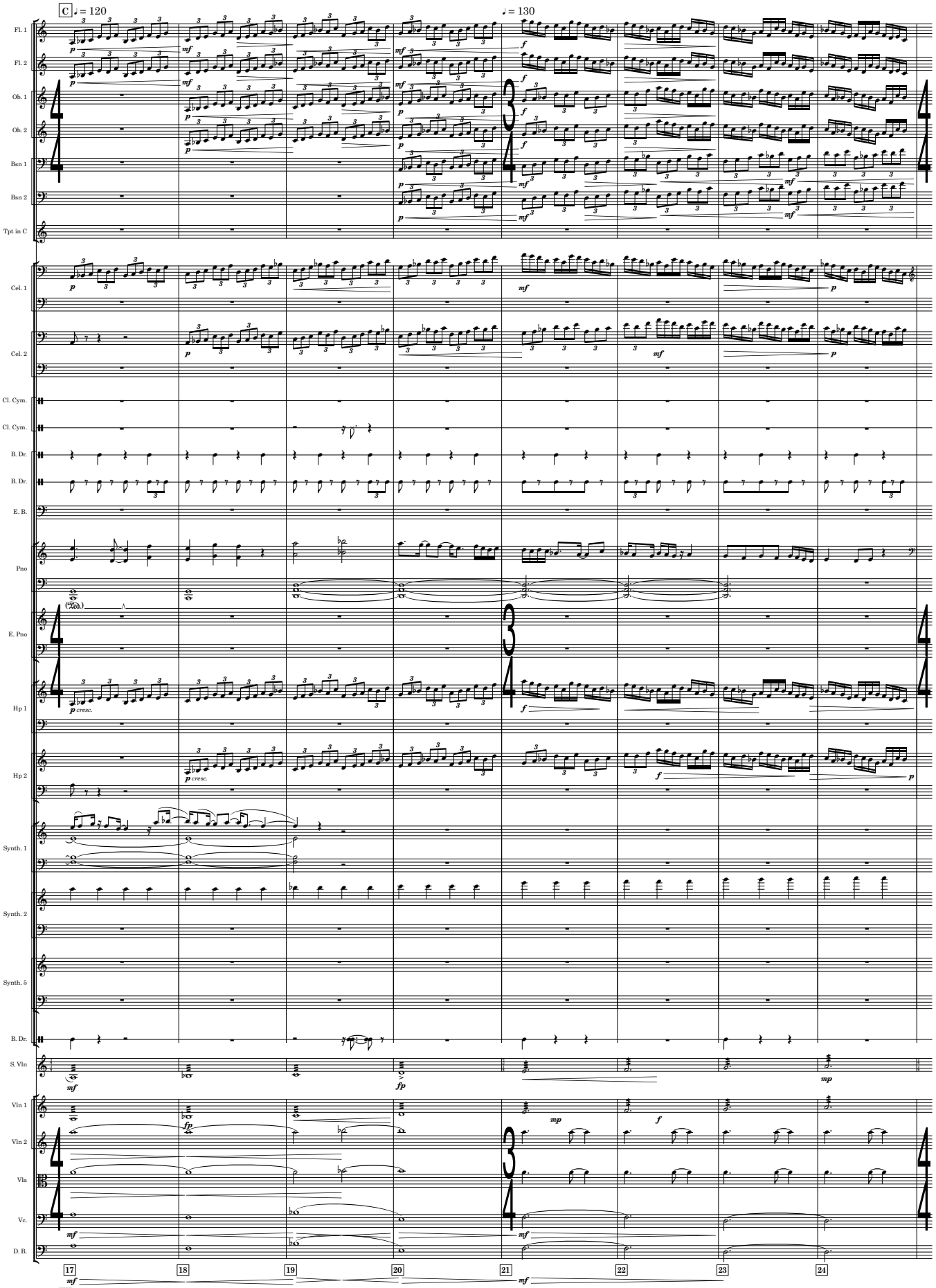
15
16
A
B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♩ = 130
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Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Tpt in C
Cel. 1
Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 5
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
D. B.
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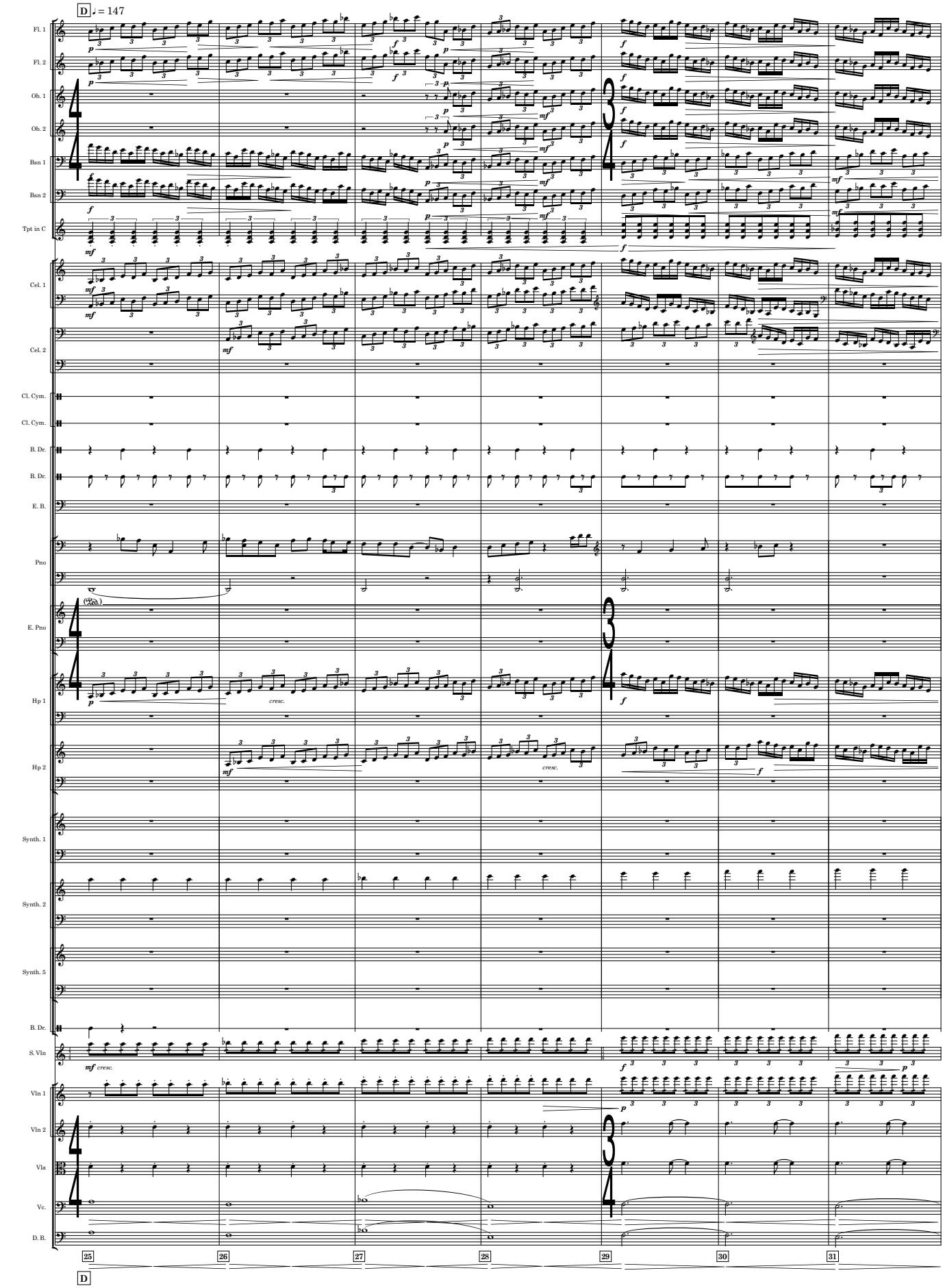
C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Bsn 2
Tpt in C
Cel. 1
Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 5
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
D. B.
cresc.
25
26
27
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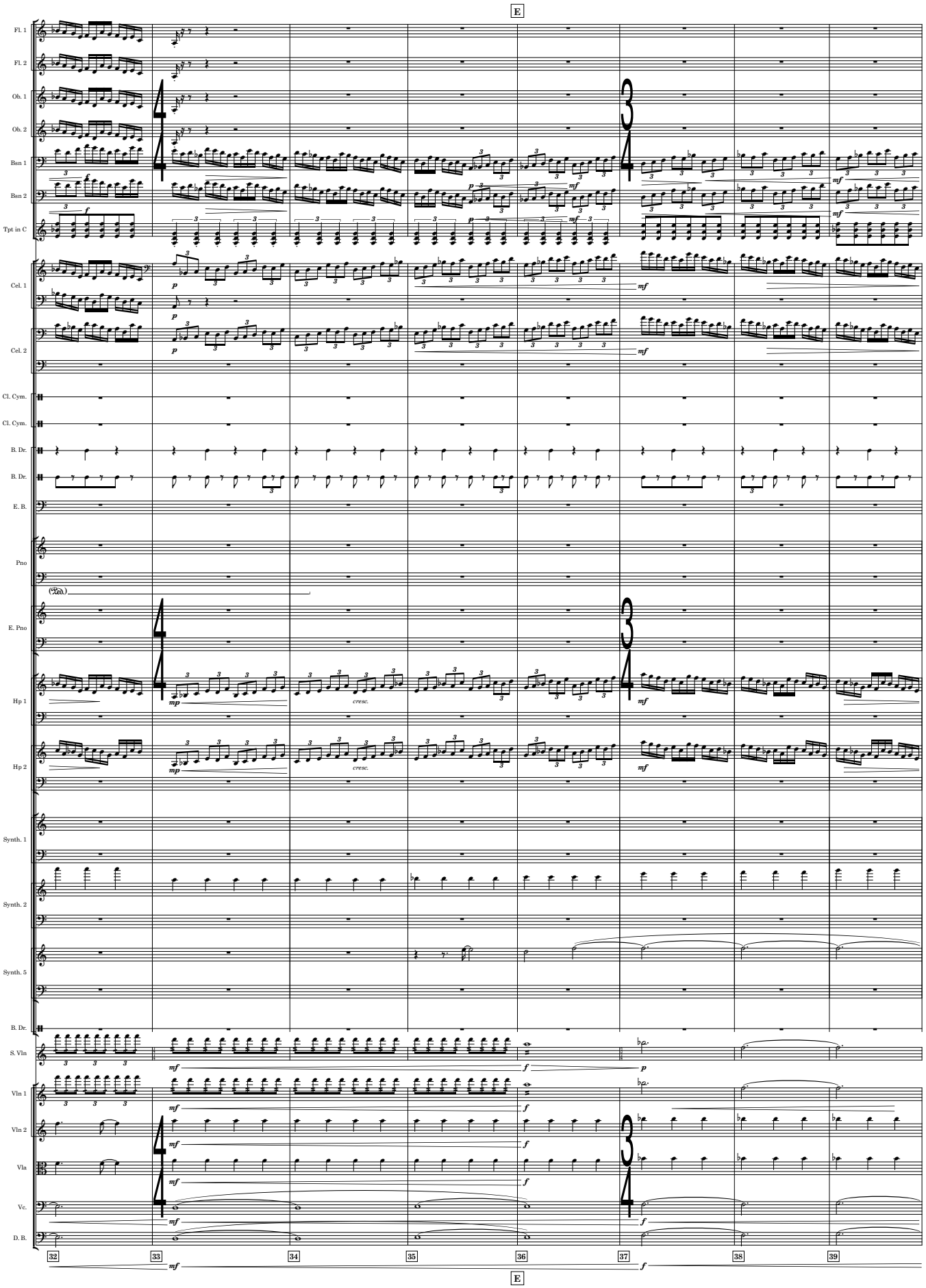
31
D


E
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Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Tpt in C
Cel. 1
Cel. 2
Cl. Cym.
Cl. Cym.
B. Dr.
B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 5
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
D. B.
cresc.
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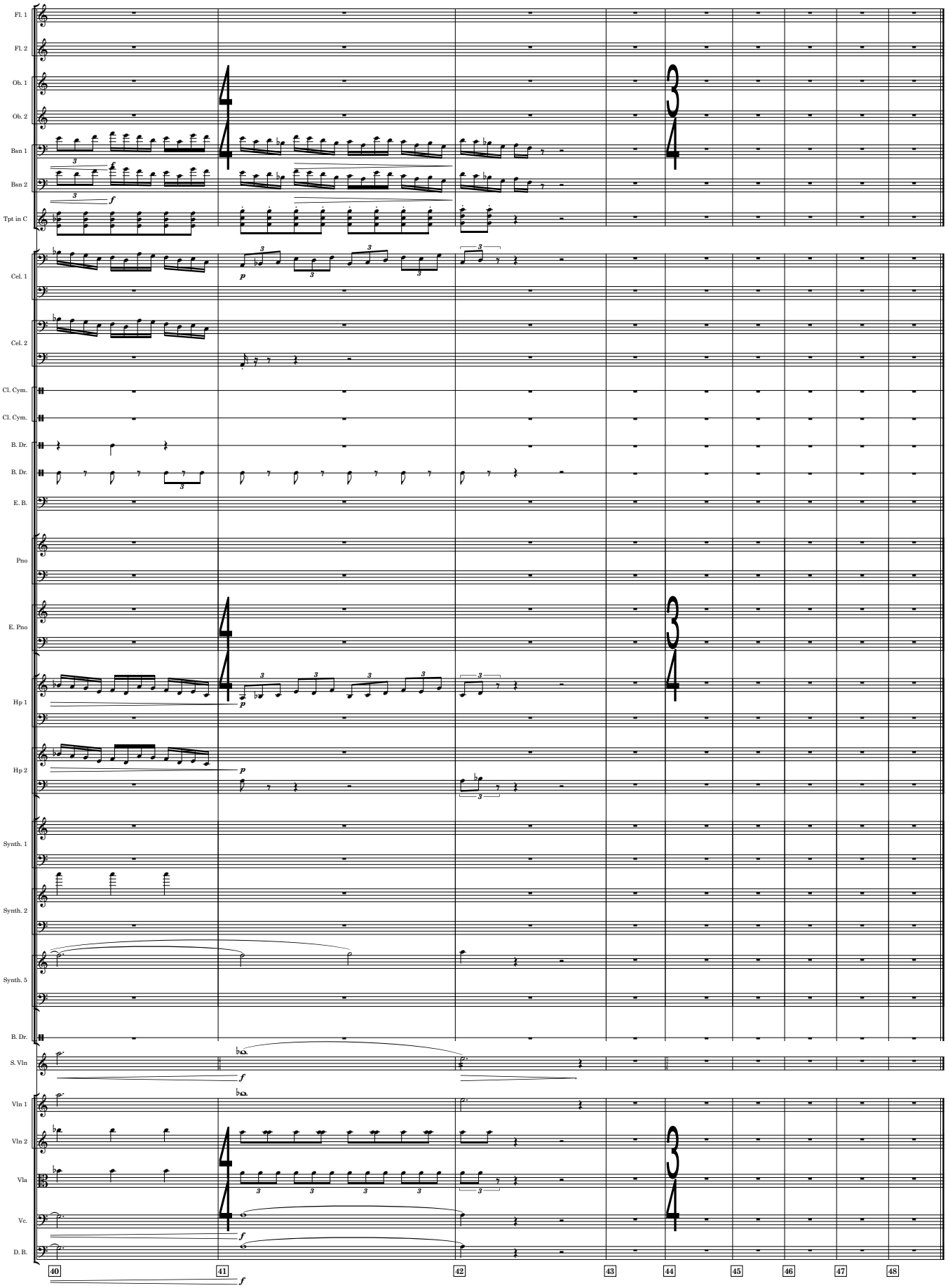
E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Cl. Cym.
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B. Dr.
E. B.
Pno
E. Pno
Hp 1
Hp 2
Synth. 1
Synth. 2
Synth. 5
B. Dr.
S. Vln
Vln 1
Vln 2
Vla
Vc.
D. B.
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41
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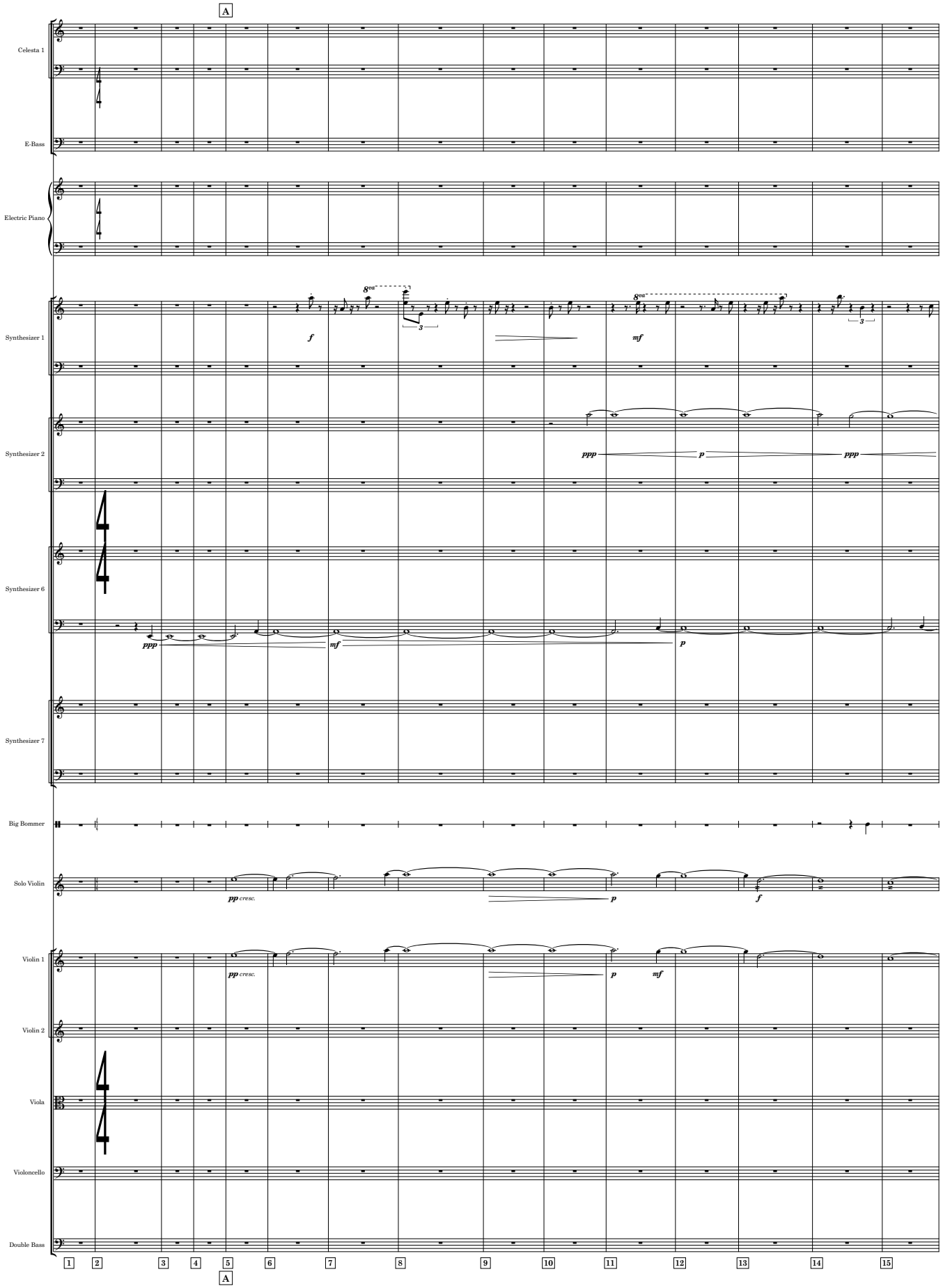
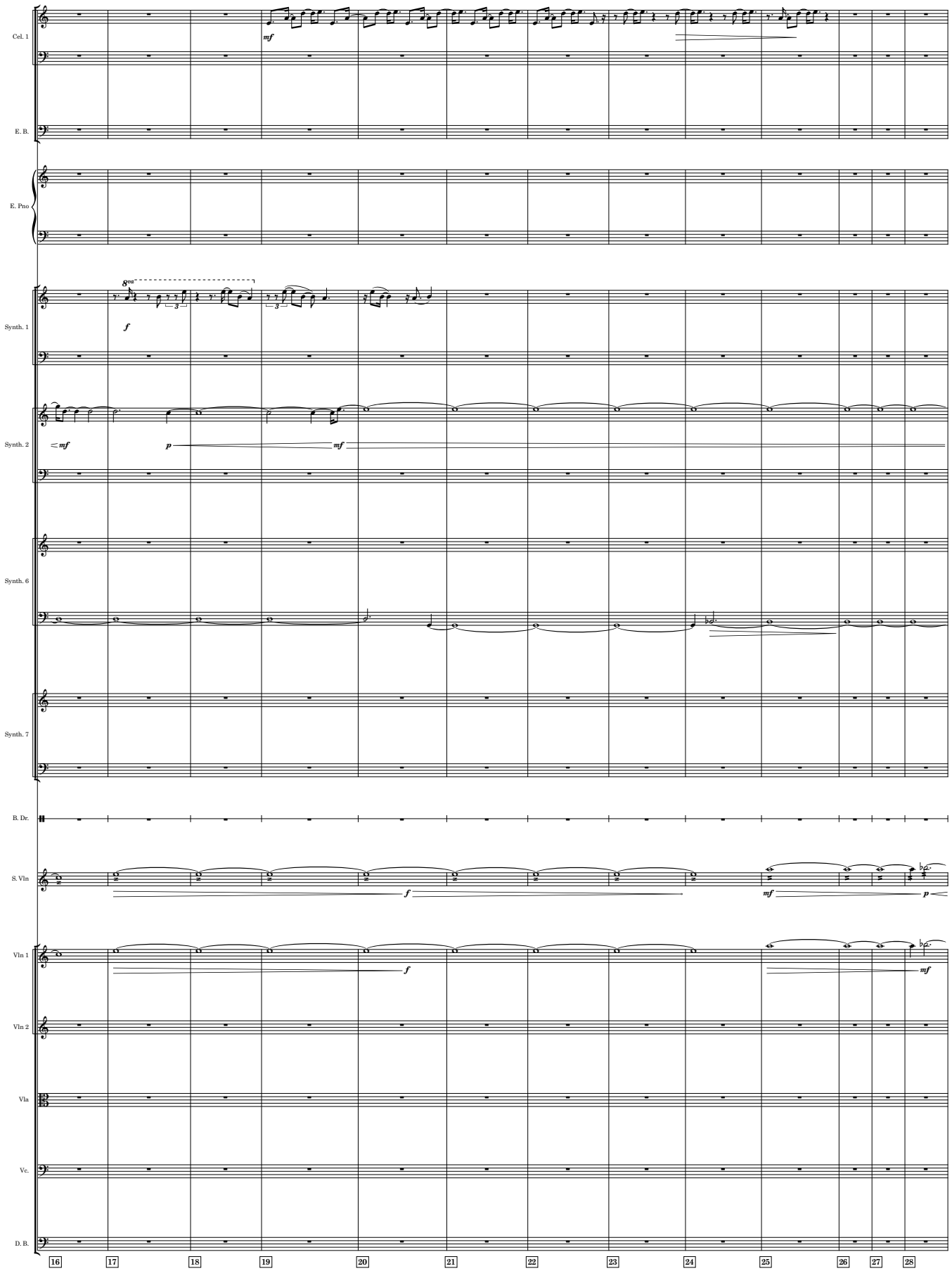
# 1m04(The Bathroom)

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Synth. 1
Synth. 2
Synth. 6
Synth. 7
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S. Vln
Vln 1
Vln 2
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Vc.
D. B.
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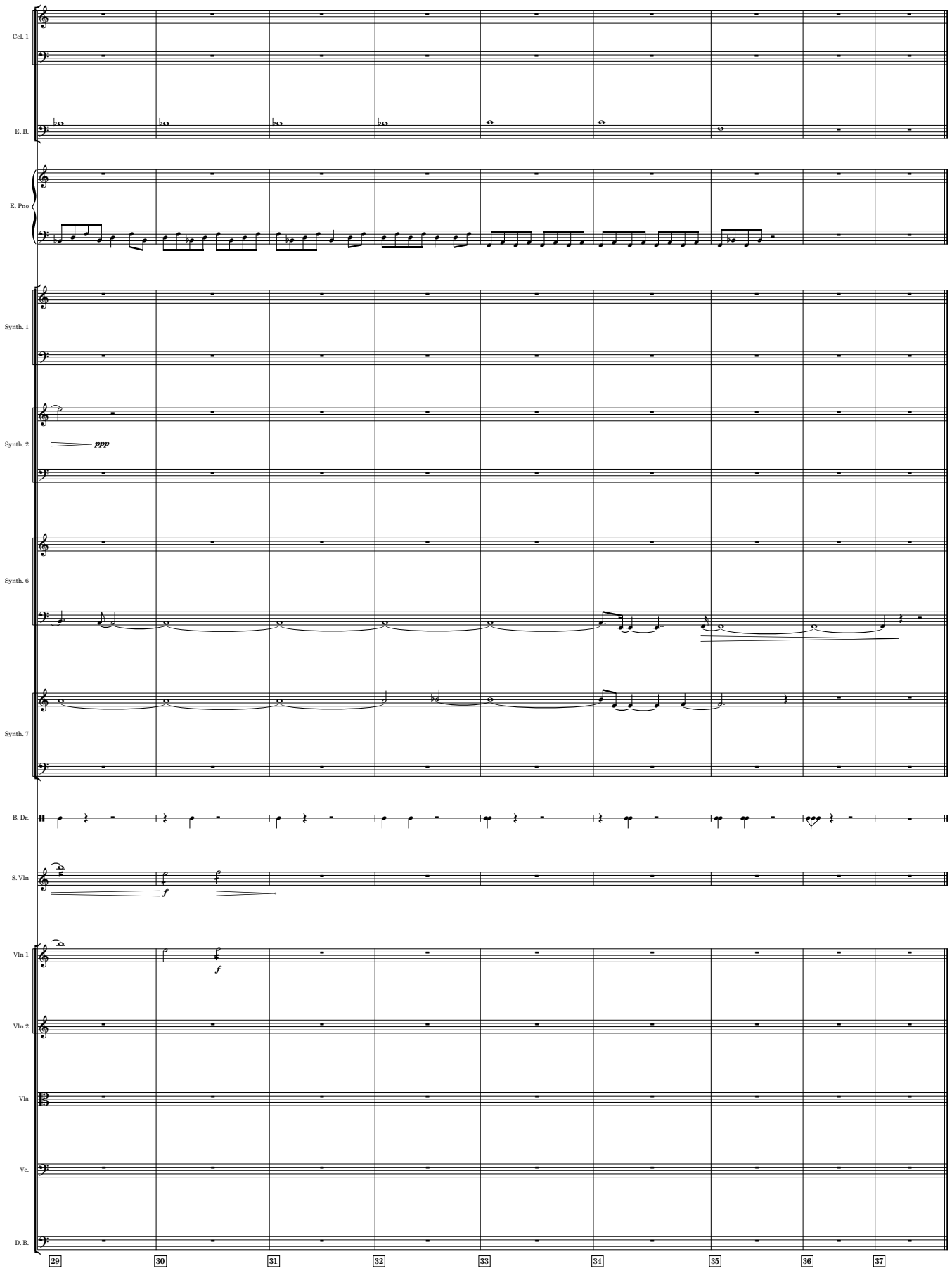
Cel. 1
E. B.
E. Pno
Synth. 1
Synth. 2
ppp
Synth. 6
Synth. 7
B. Dr.
S. Vln
f
Vln 1
f
Vln 2
Vla
Vc.
D. B.
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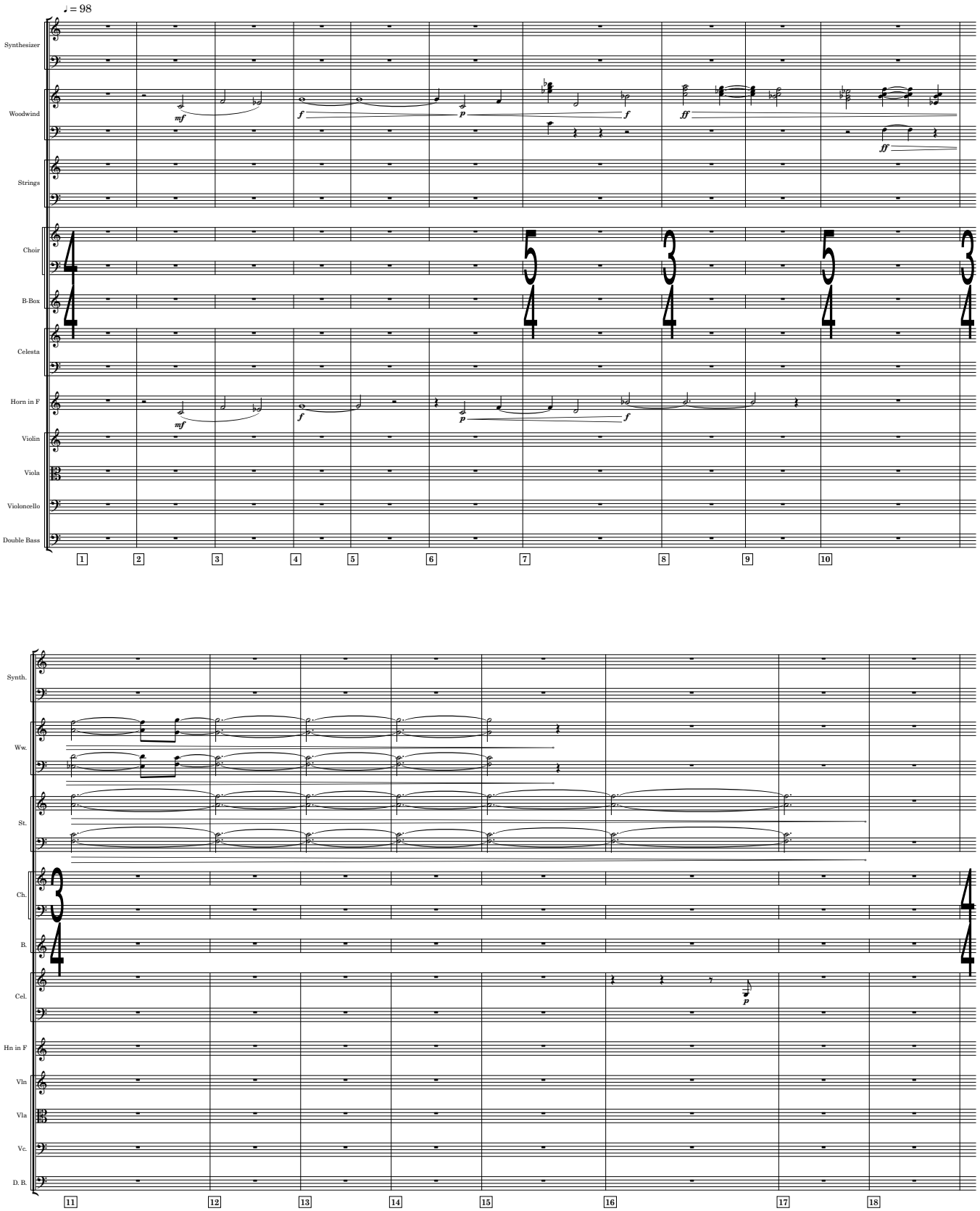
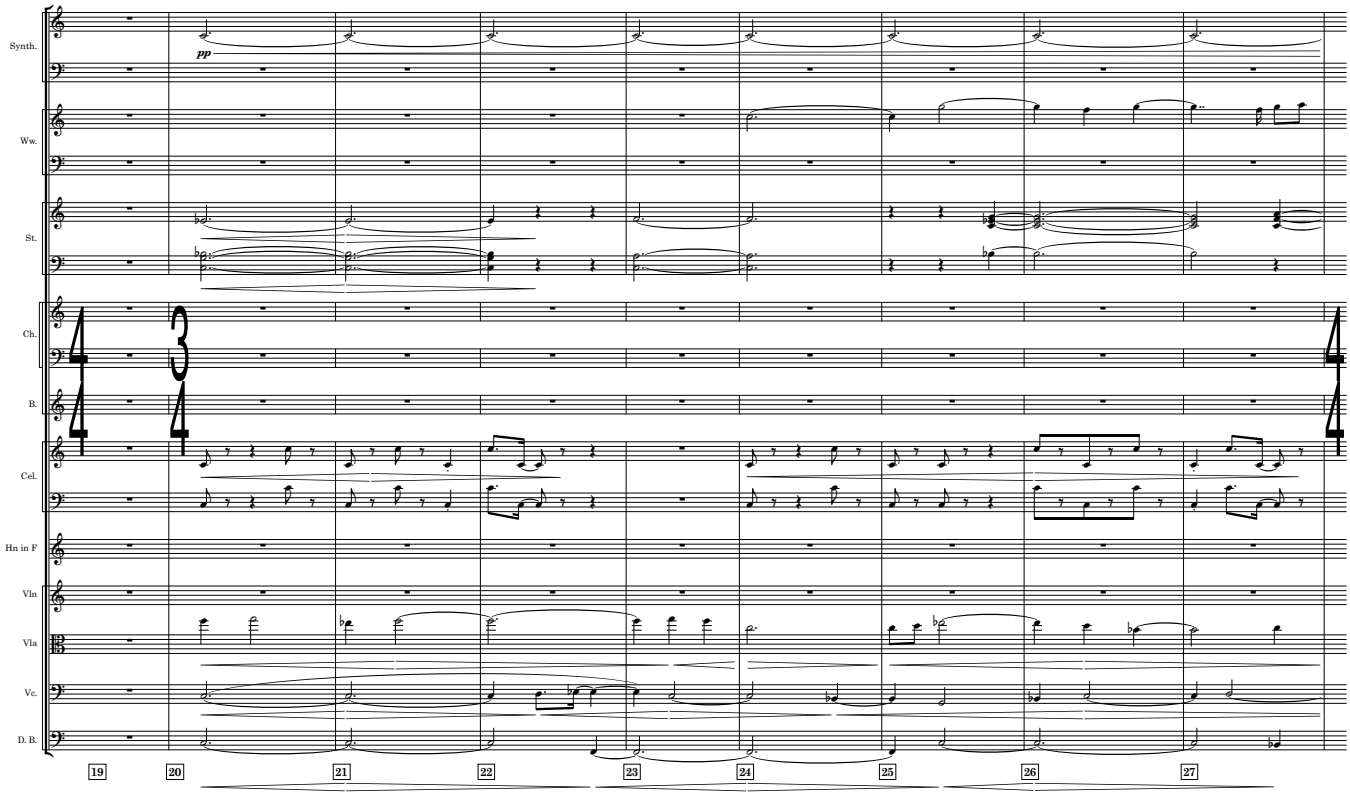
何同舟

# Moonlight Night on Spring River

Tongzhou He

for Director Paige G Falcon




Synth.
Ww.
St.
Ch.
B.
Cel.
Hn in F
Vln
Vla
Vc.
D. B.
pp
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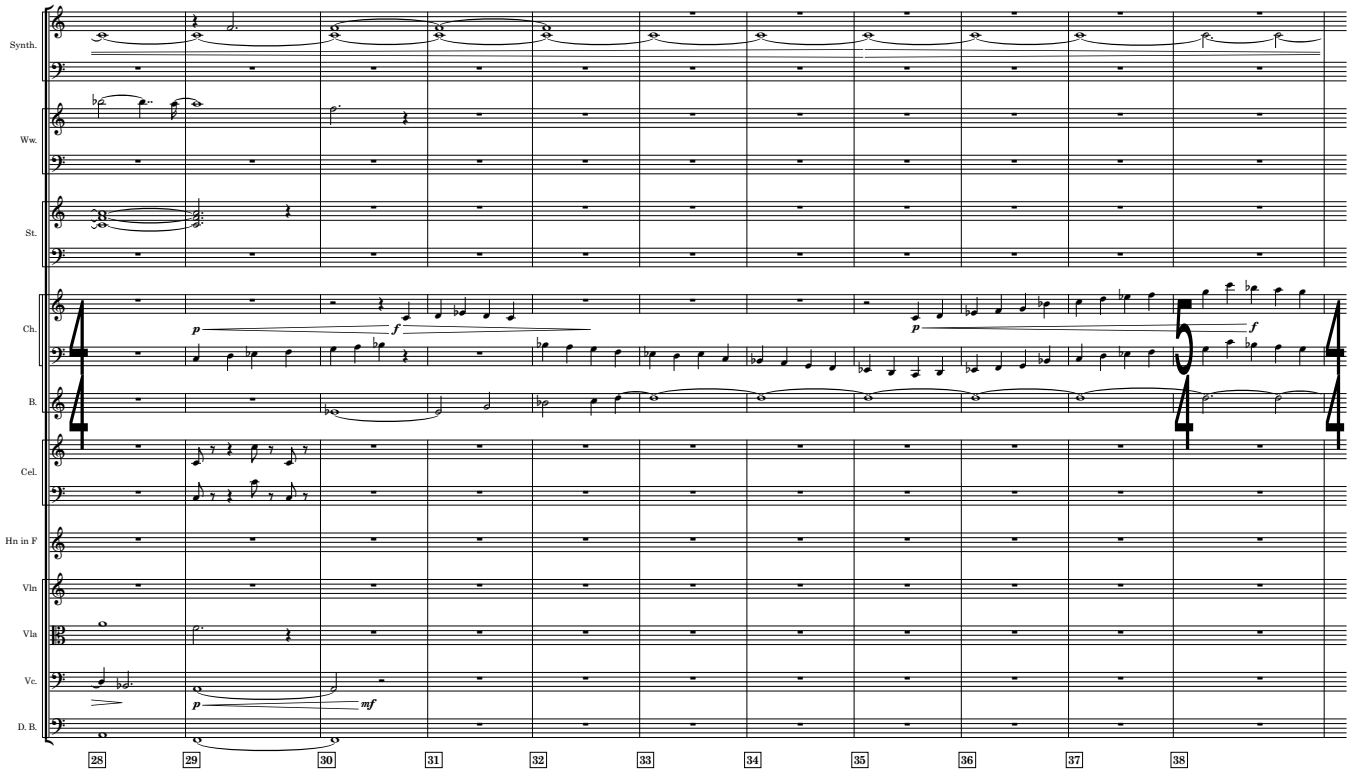
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Cel.
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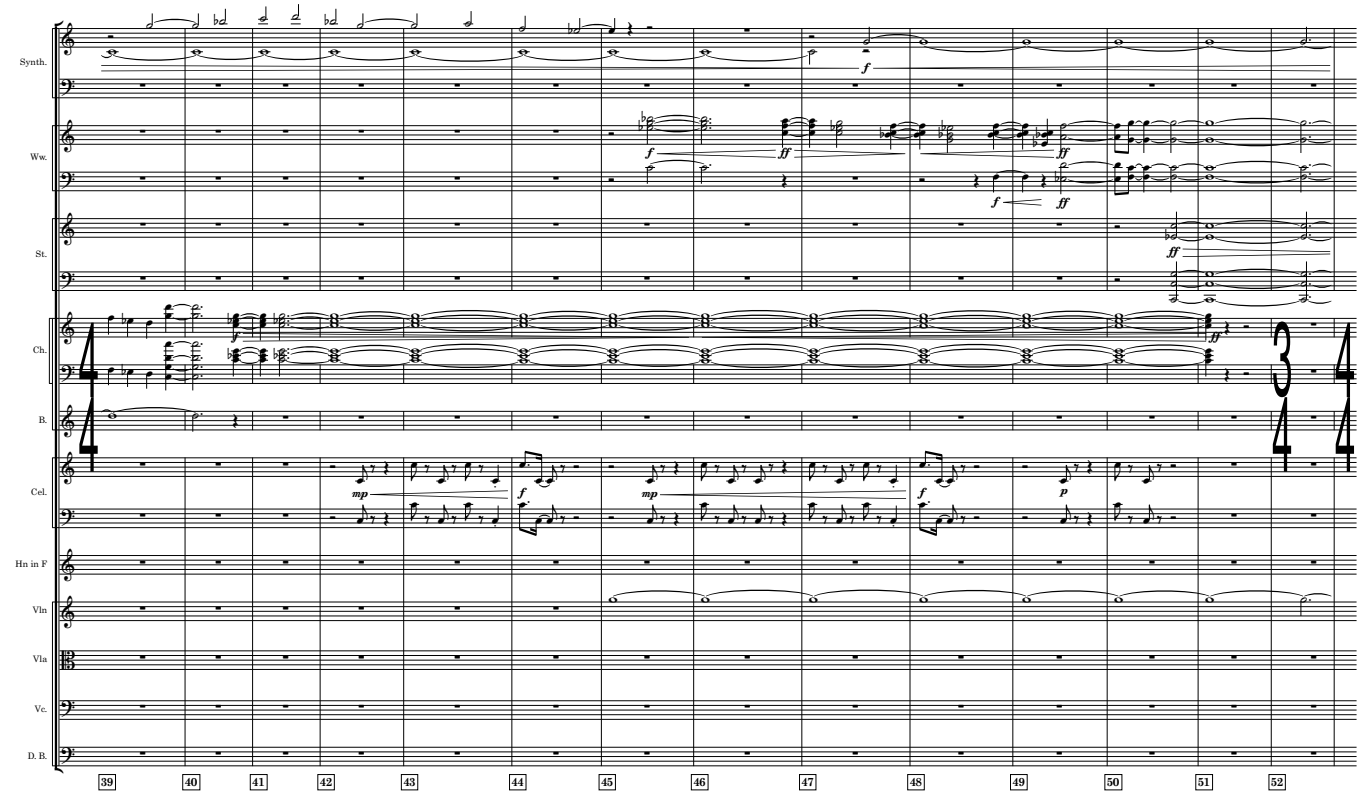
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Ch.
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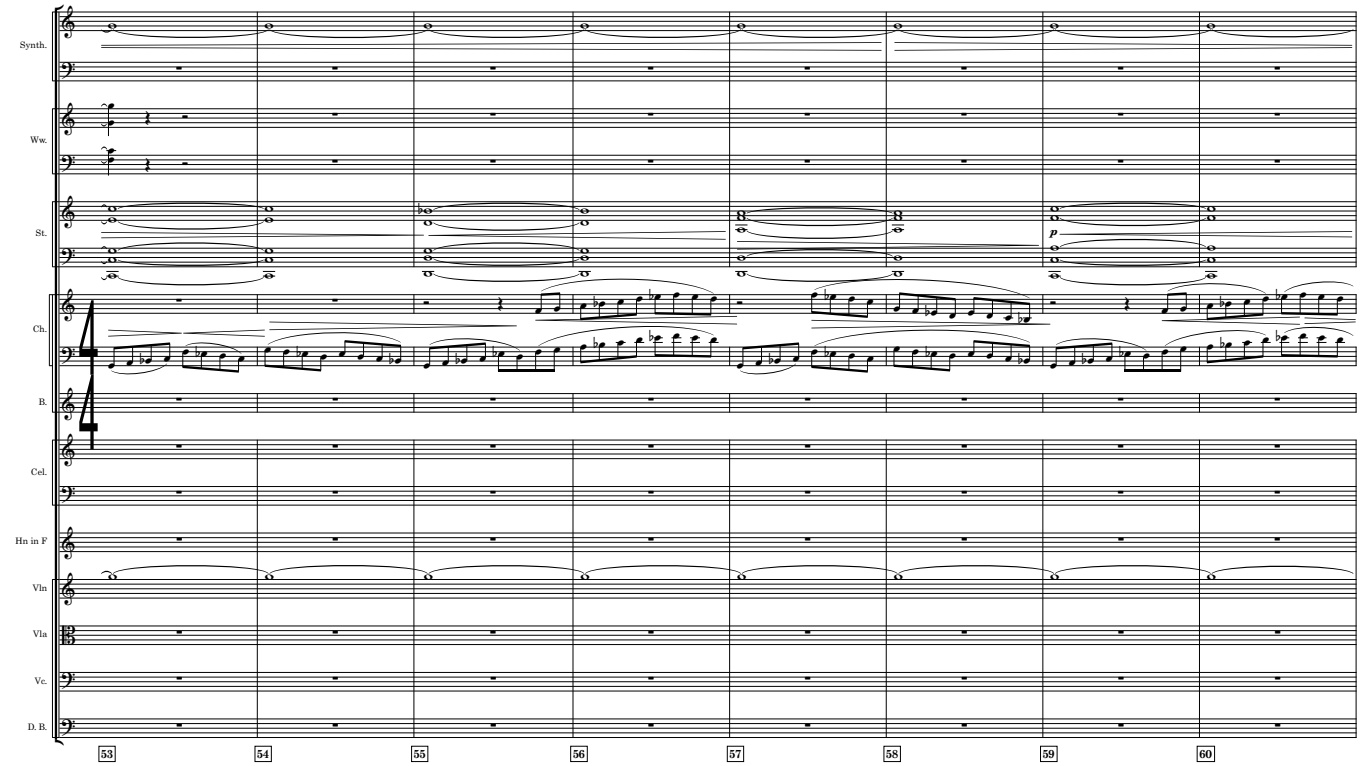
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Cel.
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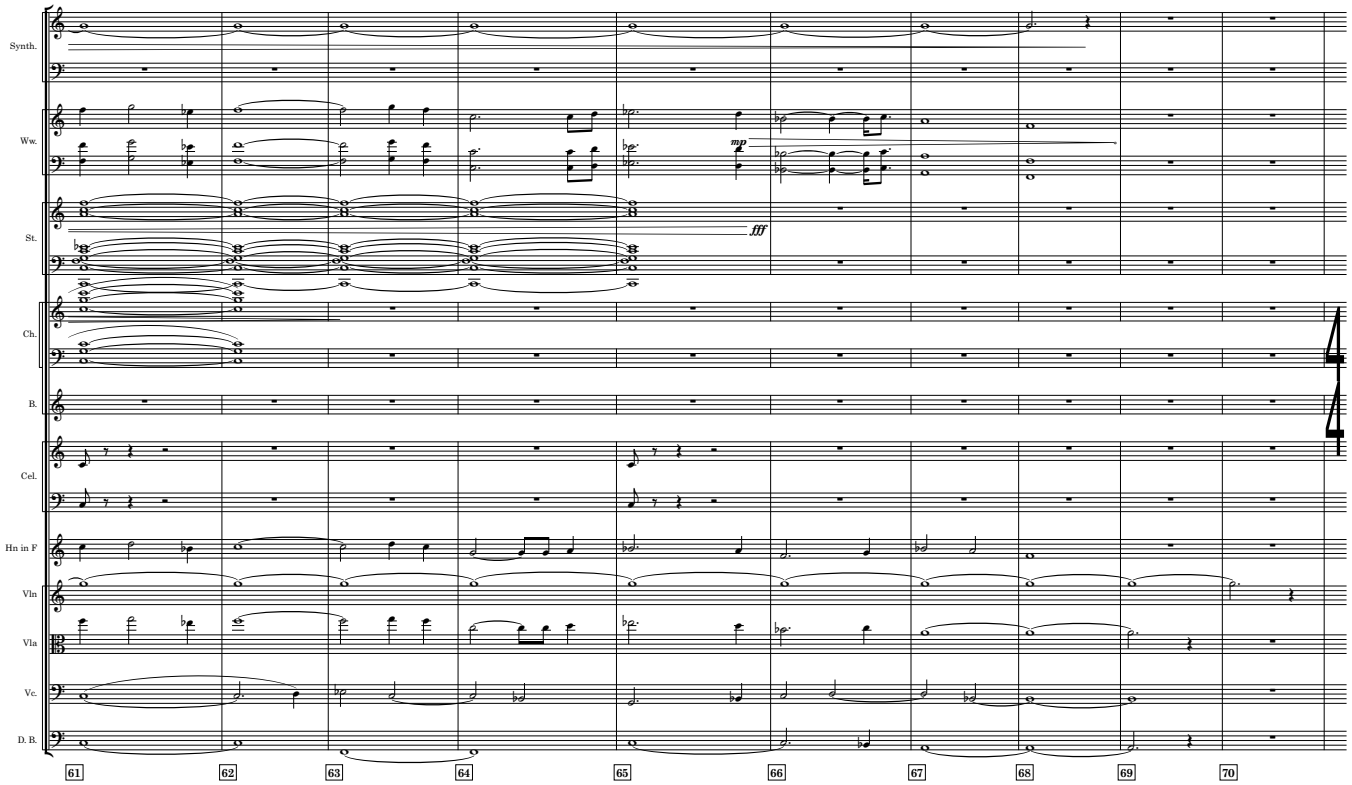
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D. B.
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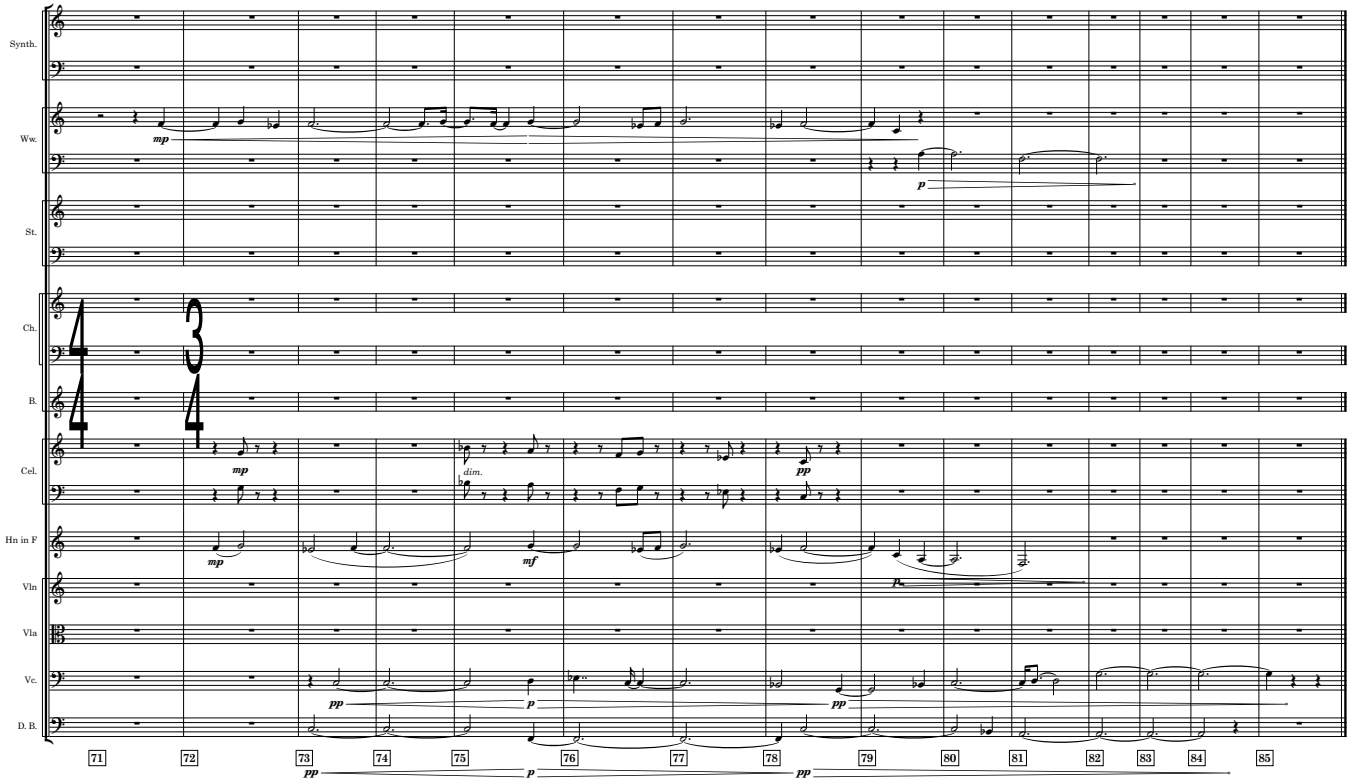
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Ww.
St.
Ch.
B.
Cel.
Hn in F
Vln
Vla
Vc.
D. B.
mp
p
mp
dim.
pp
mp
mf
p
pp
p
pp
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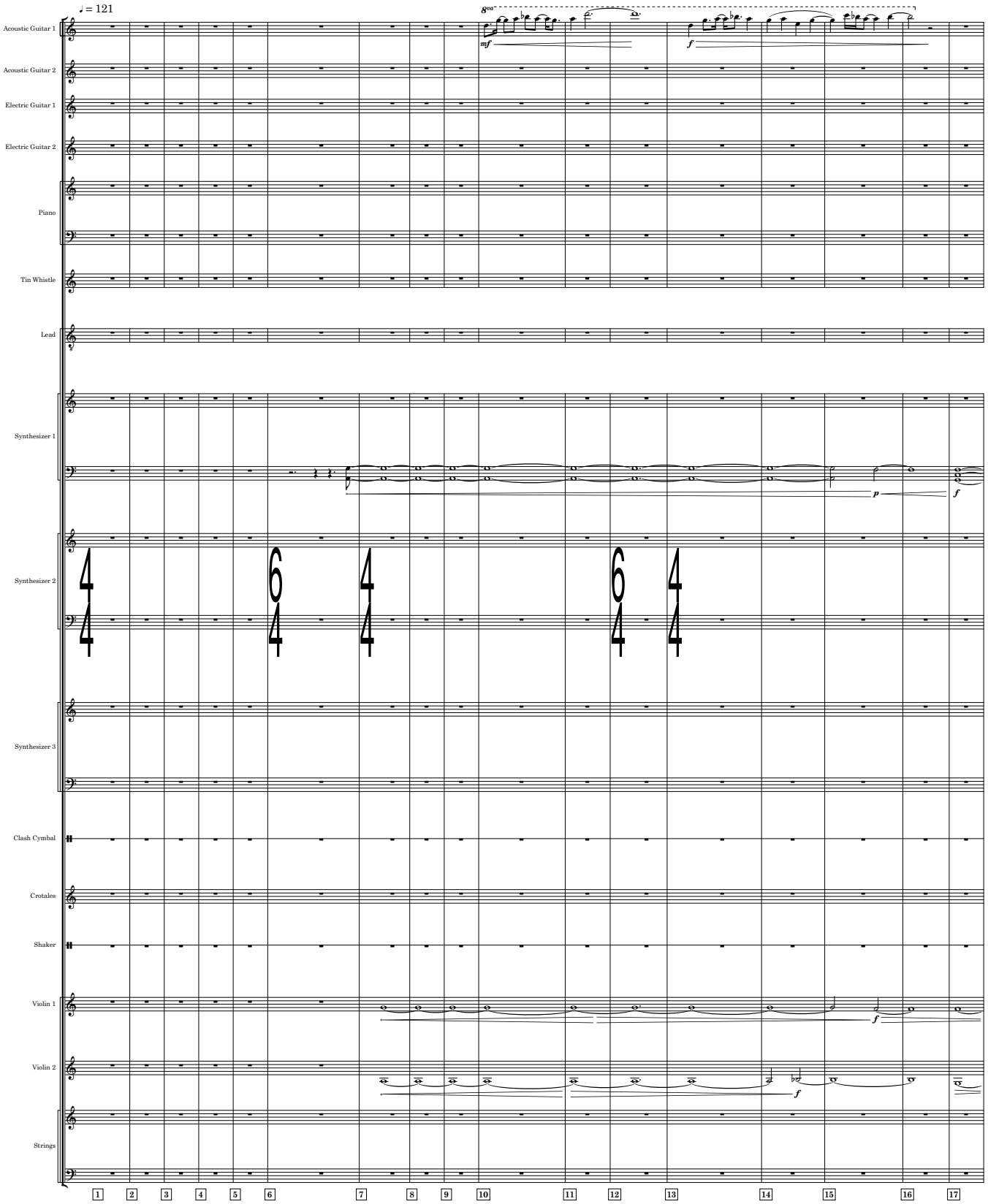
# JohntoHé Short Film Suite 2025 3/4

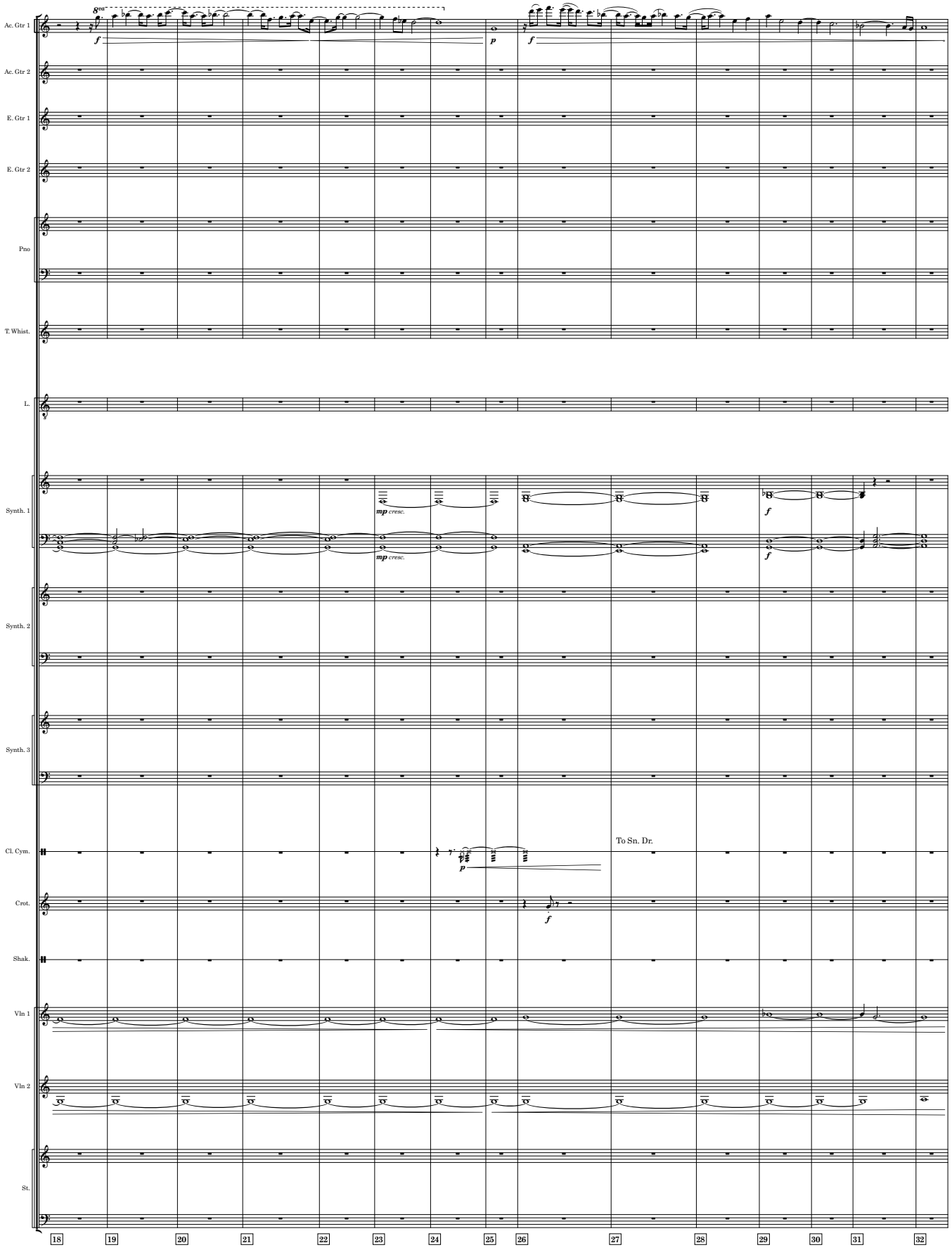
何同舟

## THE GOOD, THE BAD, THE HAT

Tongzhou He

for Directors HAT BROS

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L.
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Synth. 3
Cl. Cym.
Crot.
Shak.
Vln 1
Vln 2
St.
8va
f
p
f
mp cresc.
mp cresc.
f
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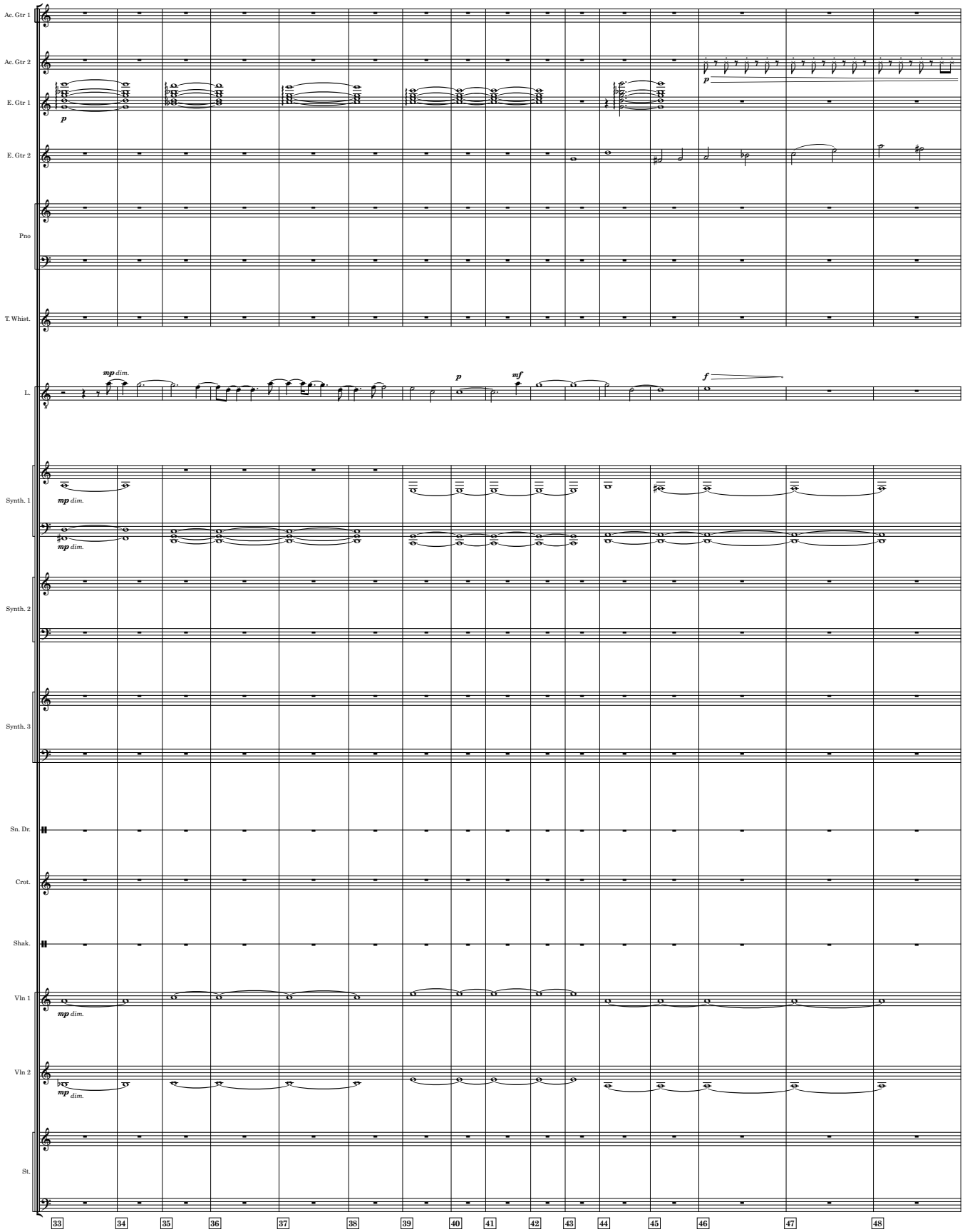
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L.
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Synth. 2
Synth. 3
Sn. Dr.
Crot.
Shak.
Vln 1
Vln 2
St.
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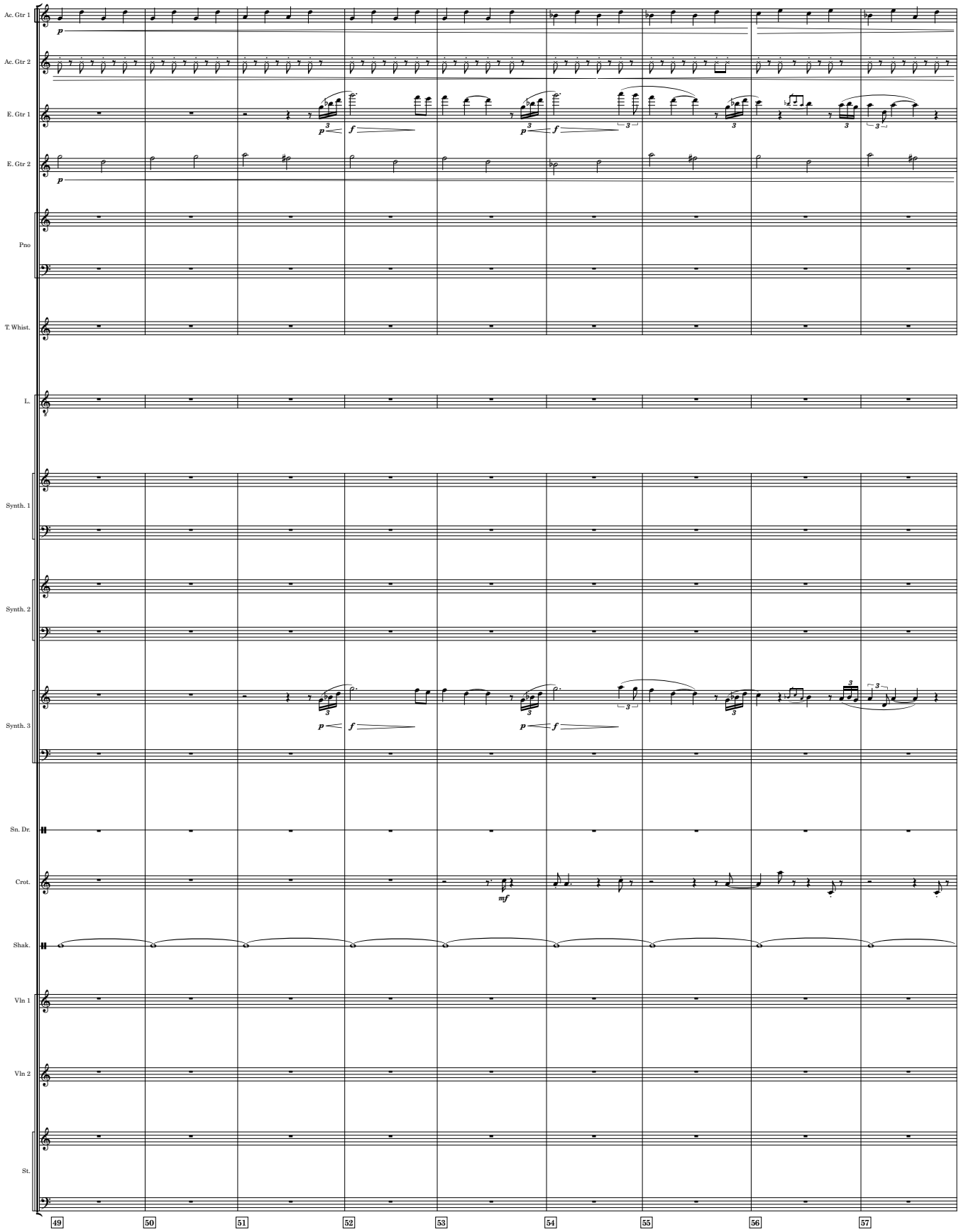
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Shak.
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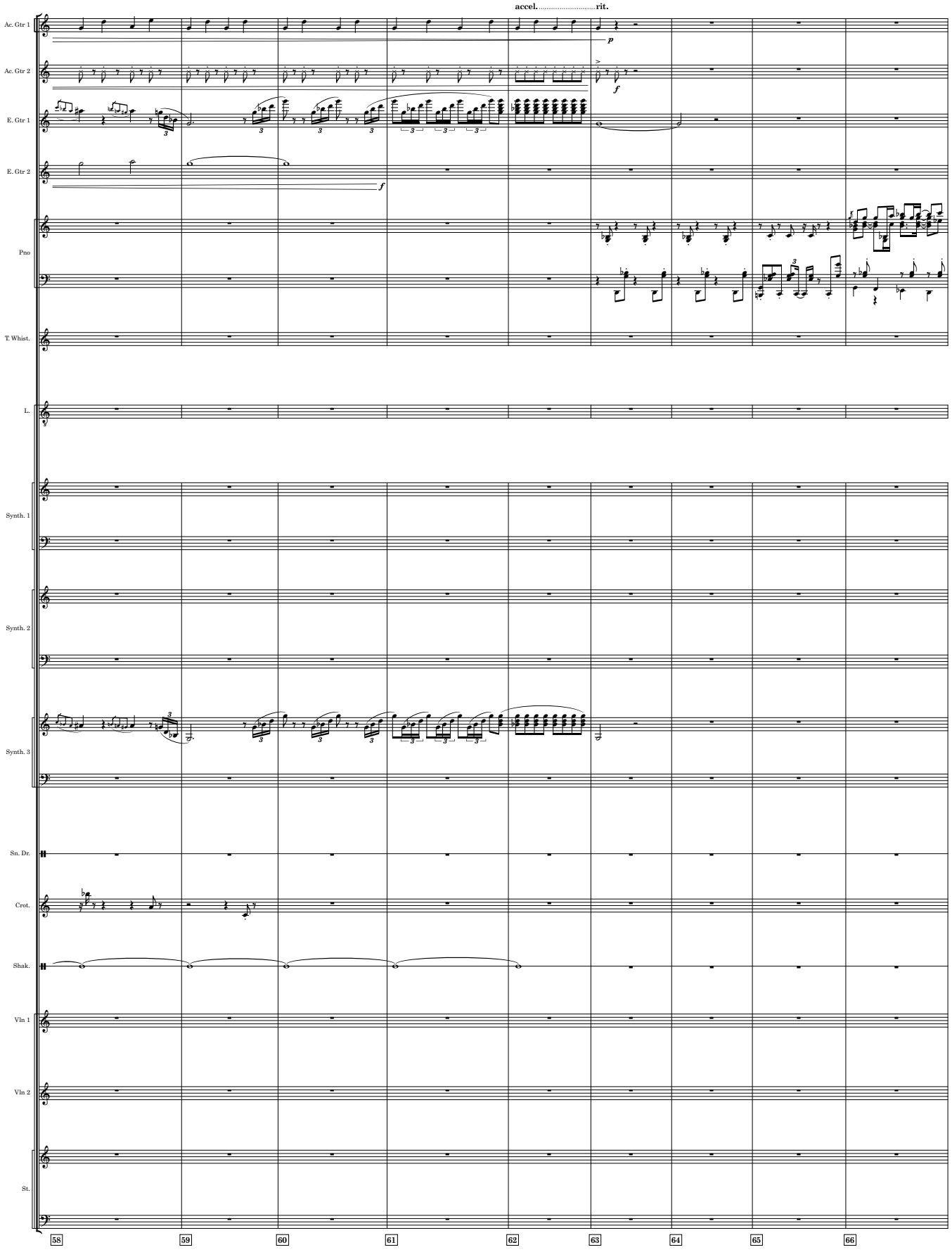
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Synth. 1
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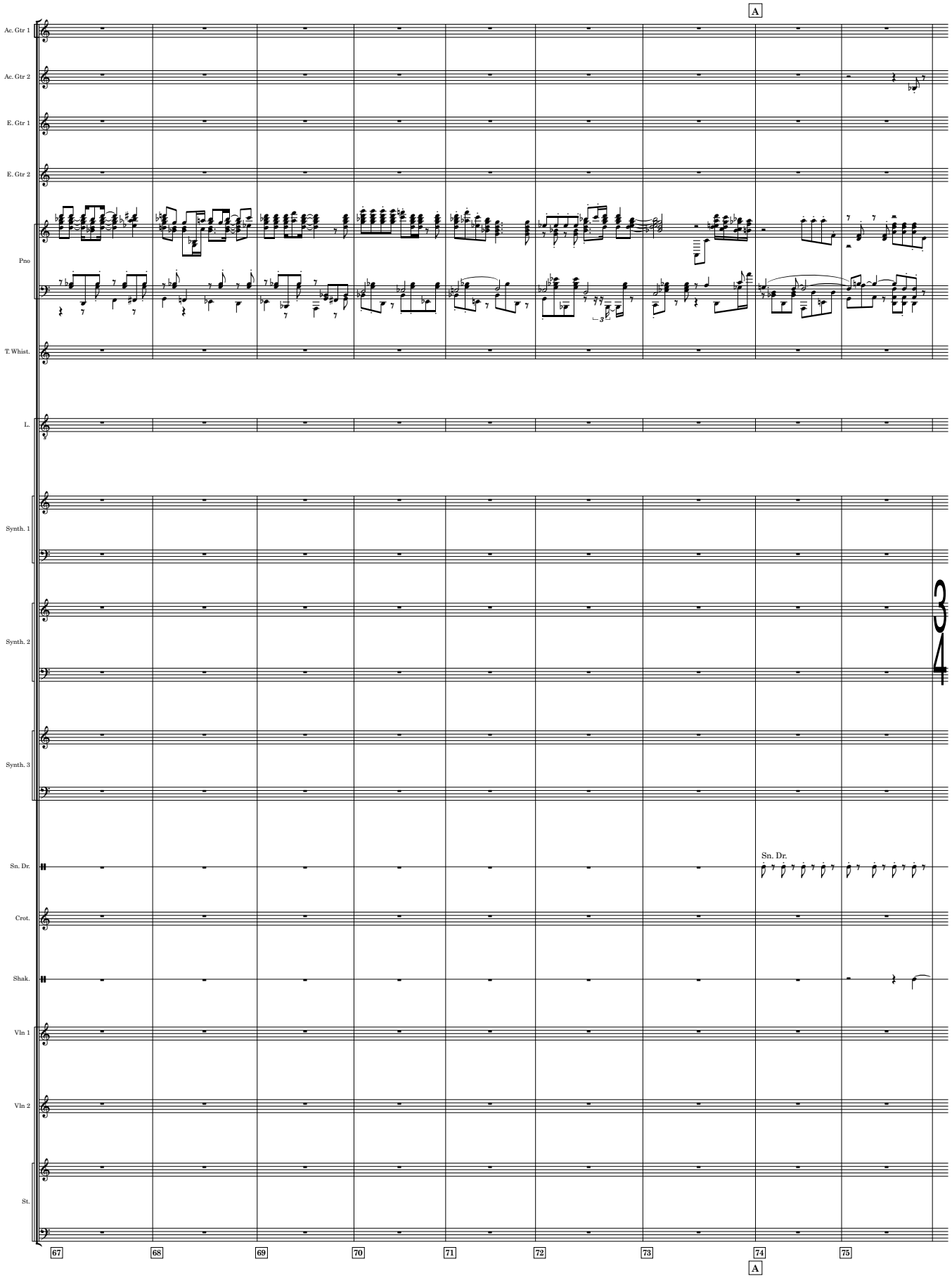
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Synth. 2
Synth. 3
Sn. Dr.
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Vln 2
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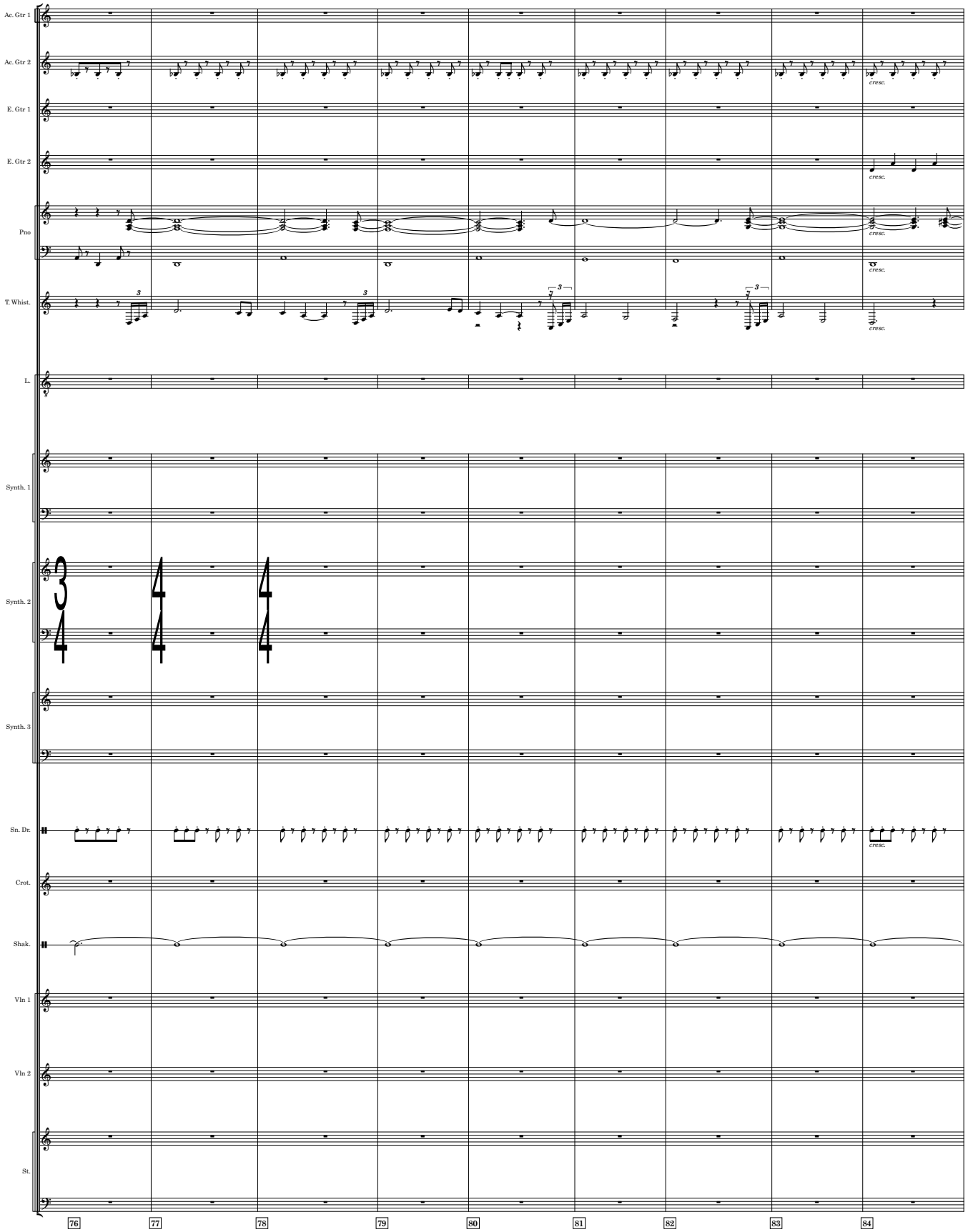
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Synth. 3
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Vln 2
St.
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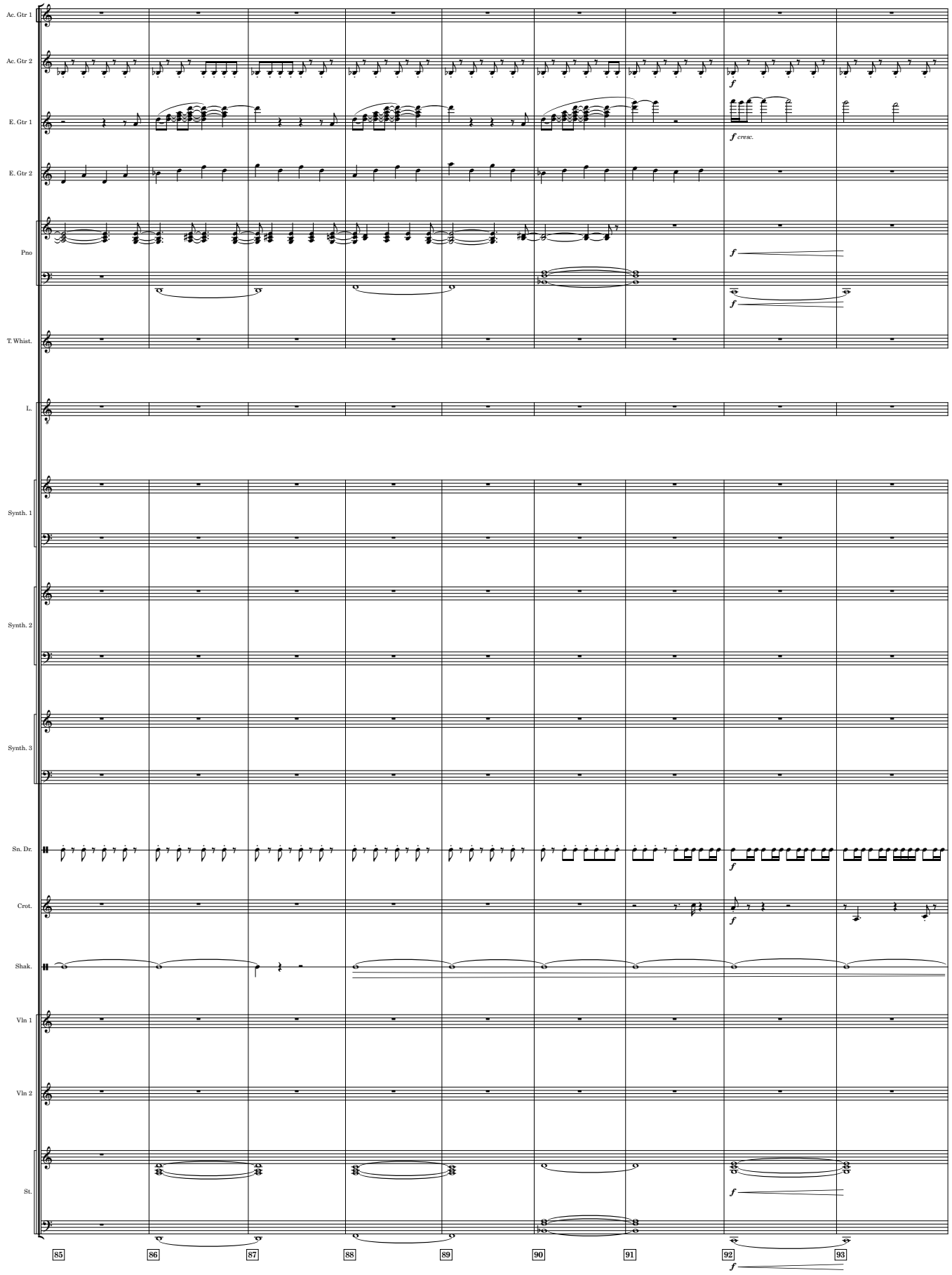
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Synth. 2
Synth. 3
Sn. Dr.
Crot.
Shak.
Vln 1
Vln 2
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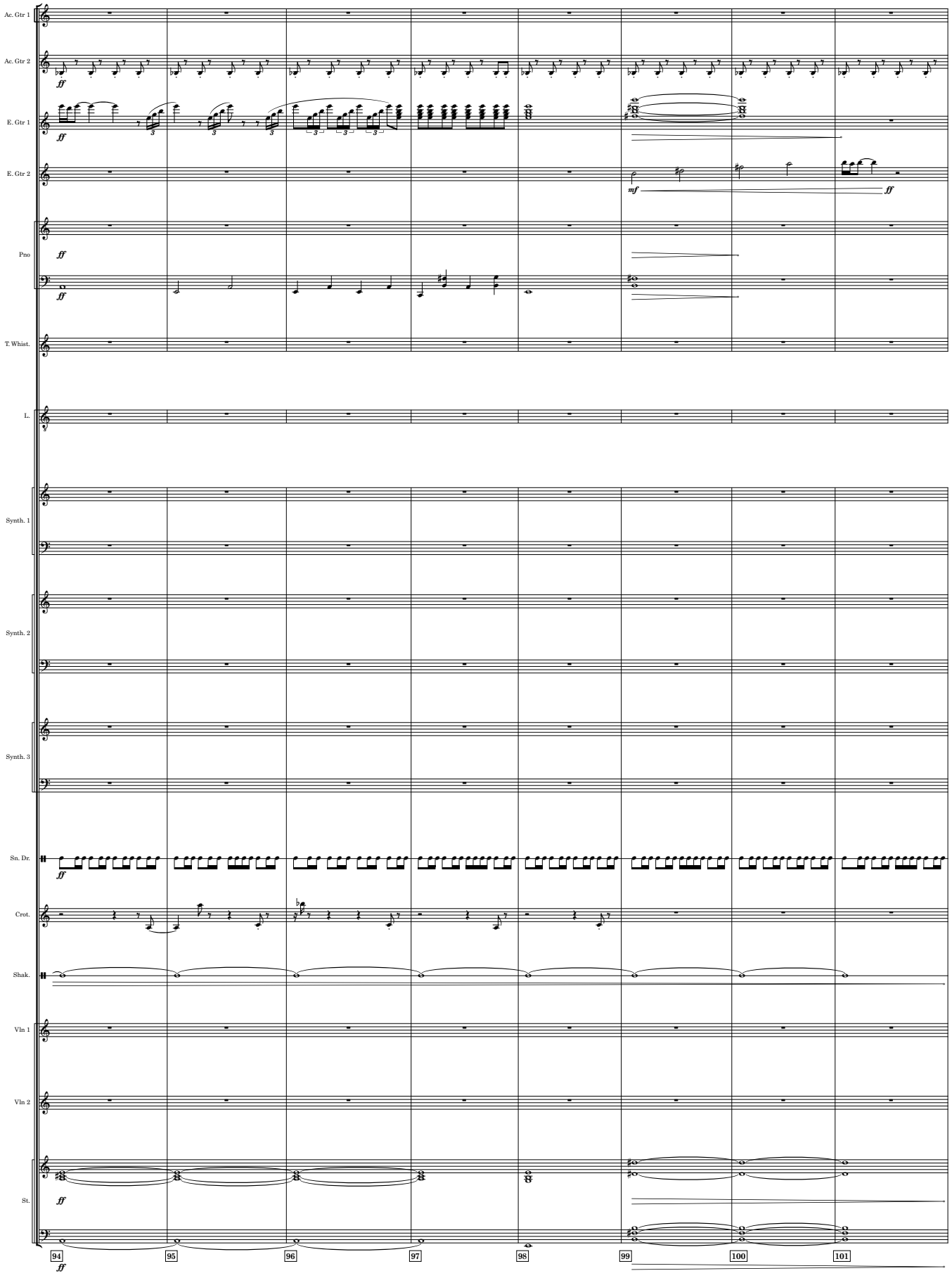
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L.
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Synth. 2
Synth. 3
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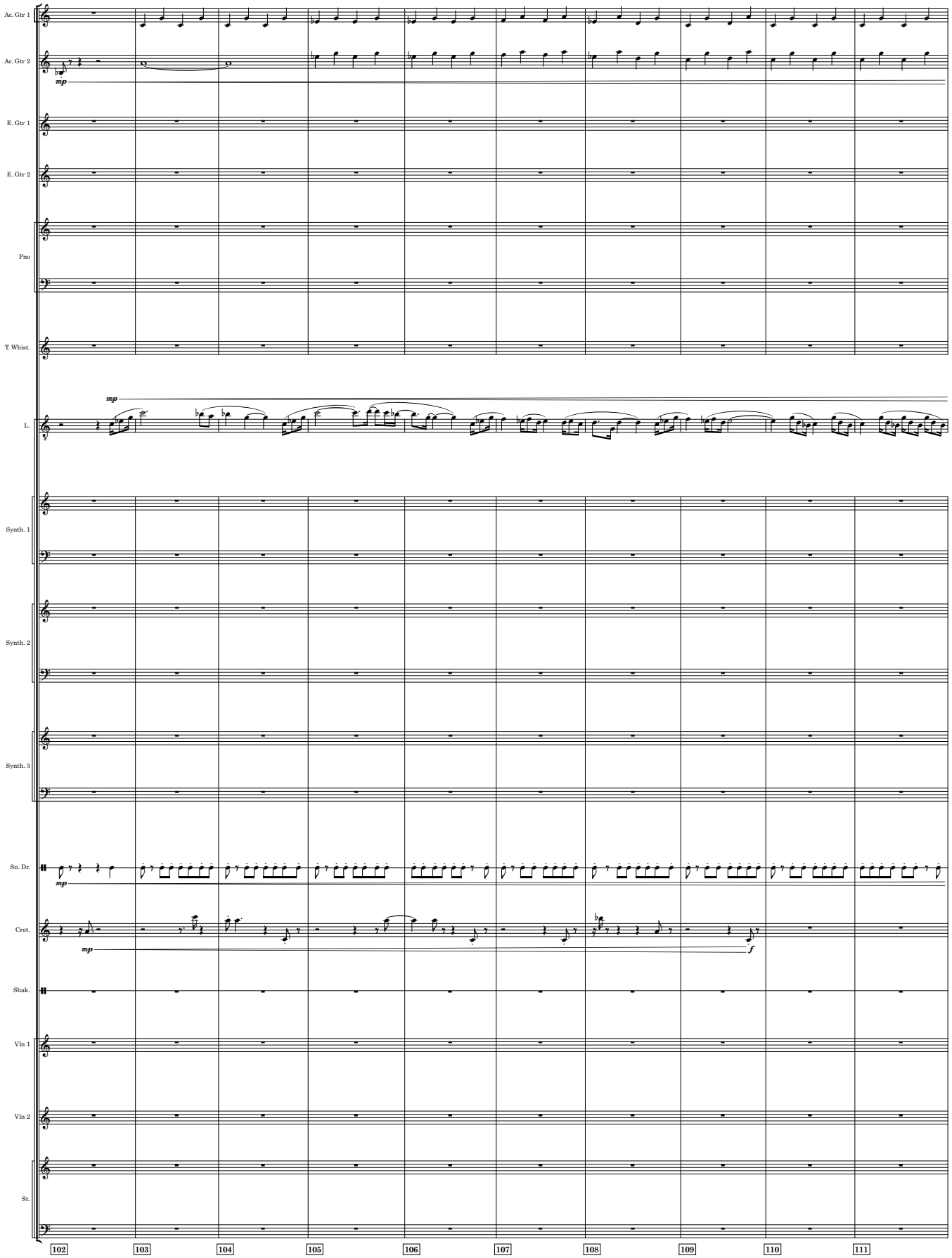
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E. Gtr 2
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Synth. 1
Synth. 2
Synth. 3
Sn. Dr.
Crot.
Shak.
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Vln 2
St.
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mp
mp
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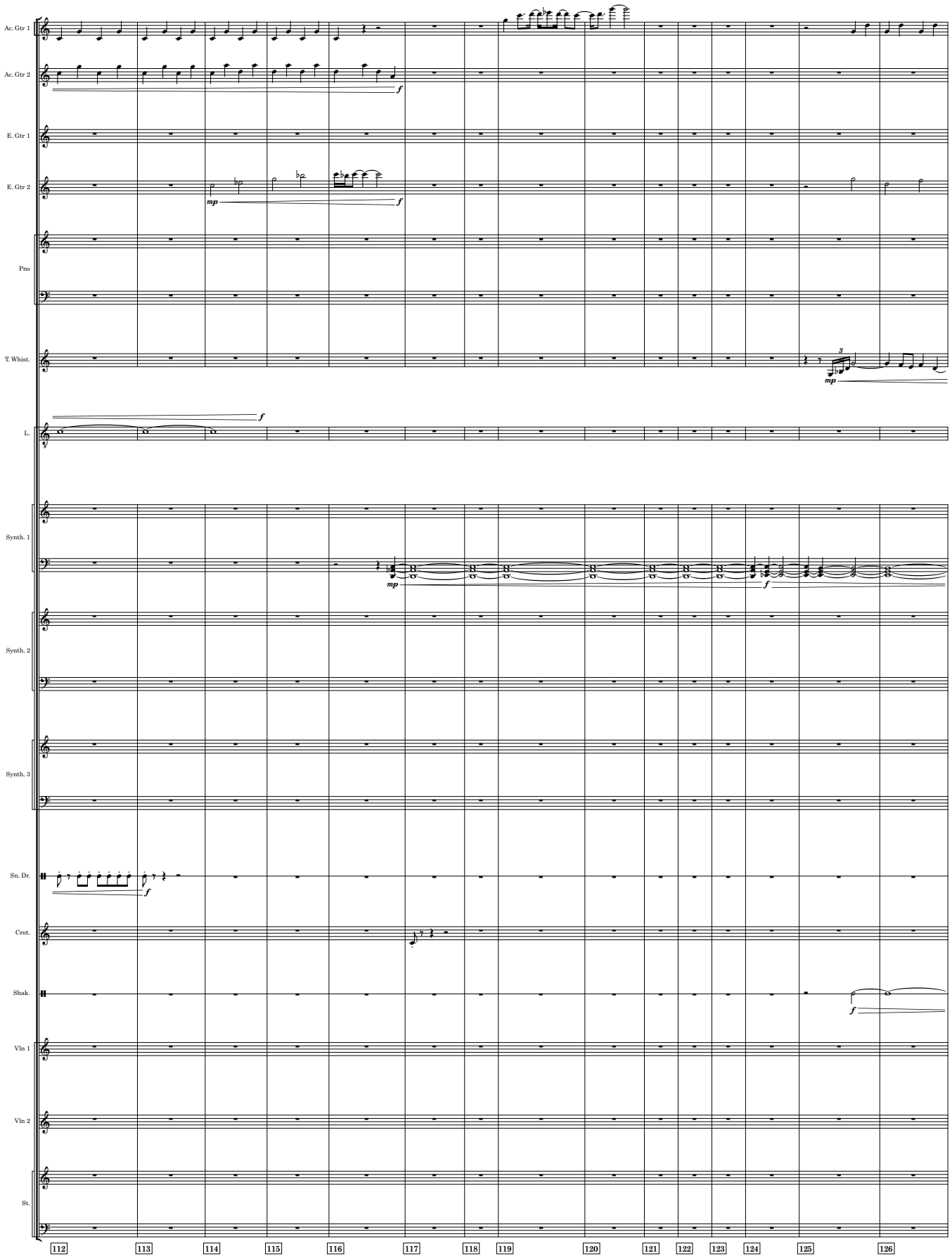
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Synth. 1
Synth. 2
Synth. 3
Sn. Dr.
Crot.
Shak.
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Vln 2
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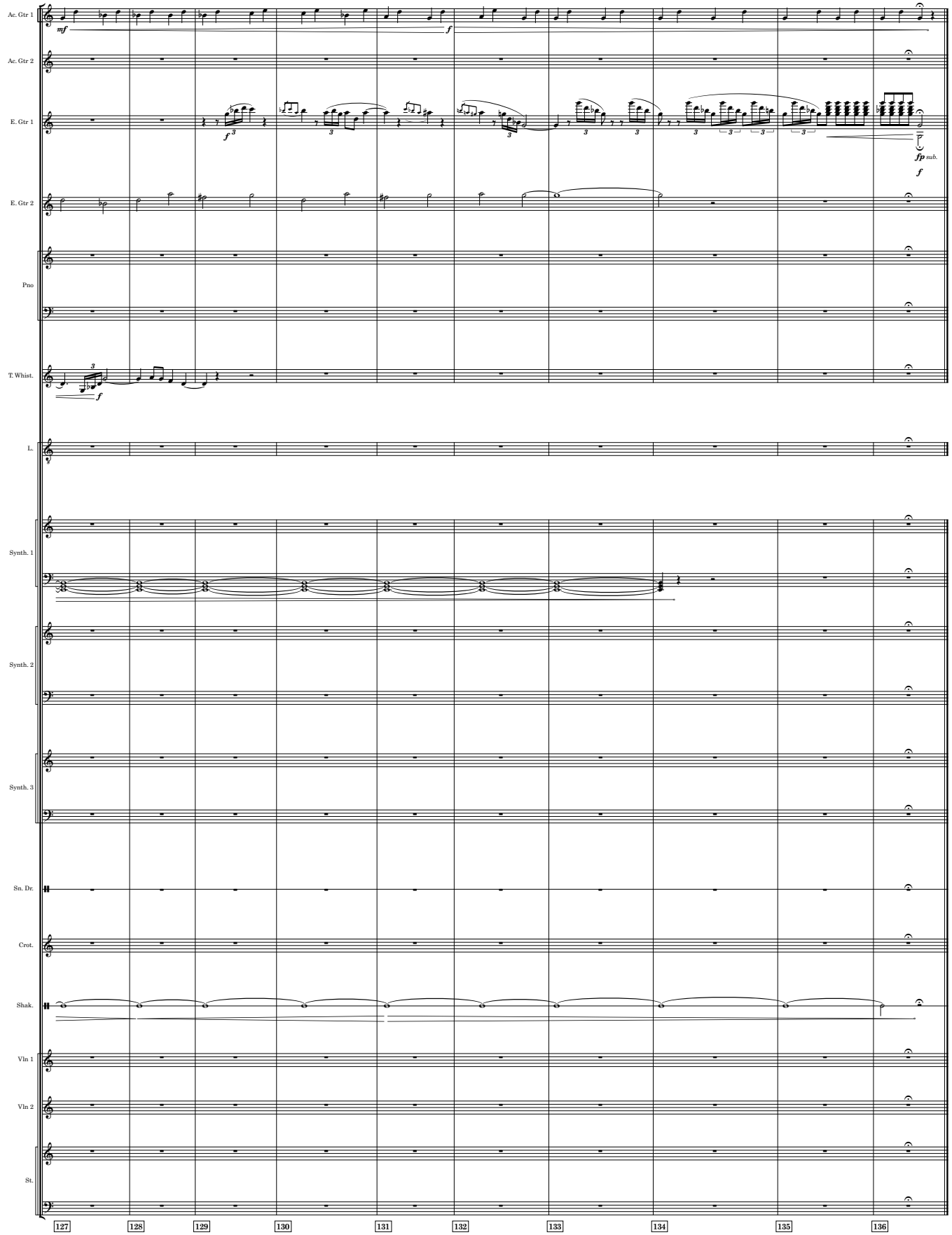
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Synth. 1
Synth. 2
Synth. 3
Sn. Dr.
Crot.
Shak.
Vln 1
Vln 2
St.
mf
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fp sub.
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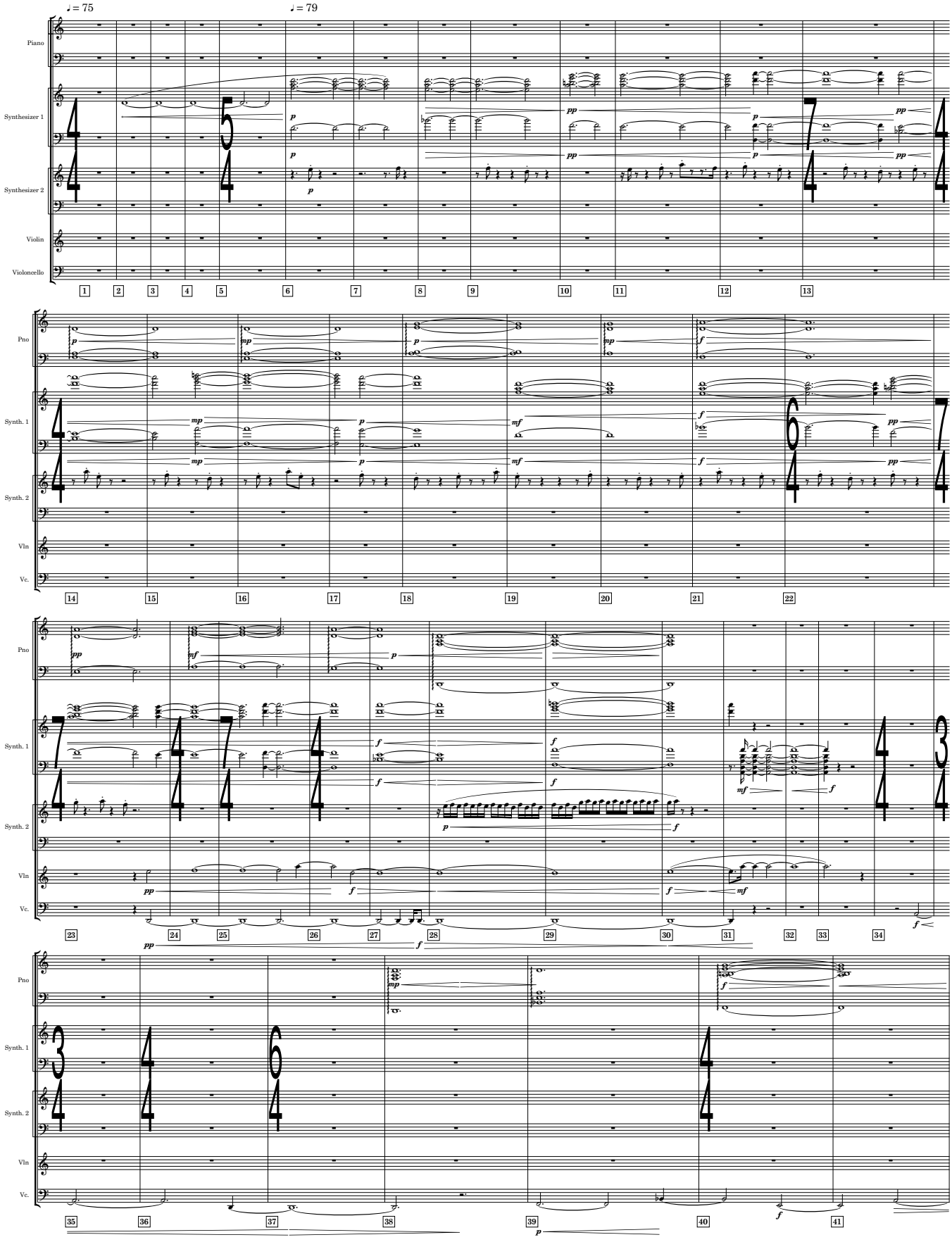
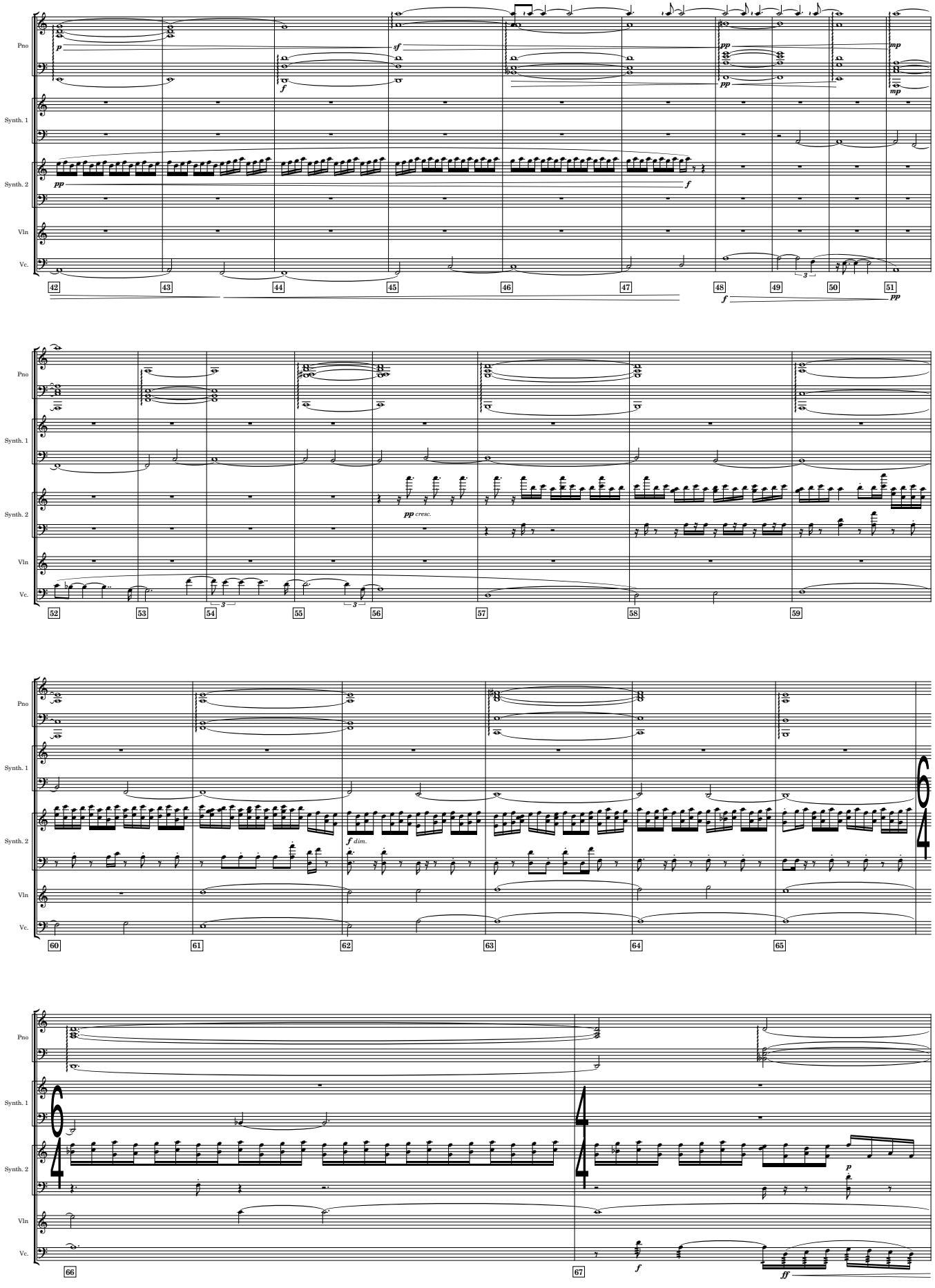
何同舟

# I BELIEVE IN ANGELS

for Director Taylor M Stine

Tongzhou He

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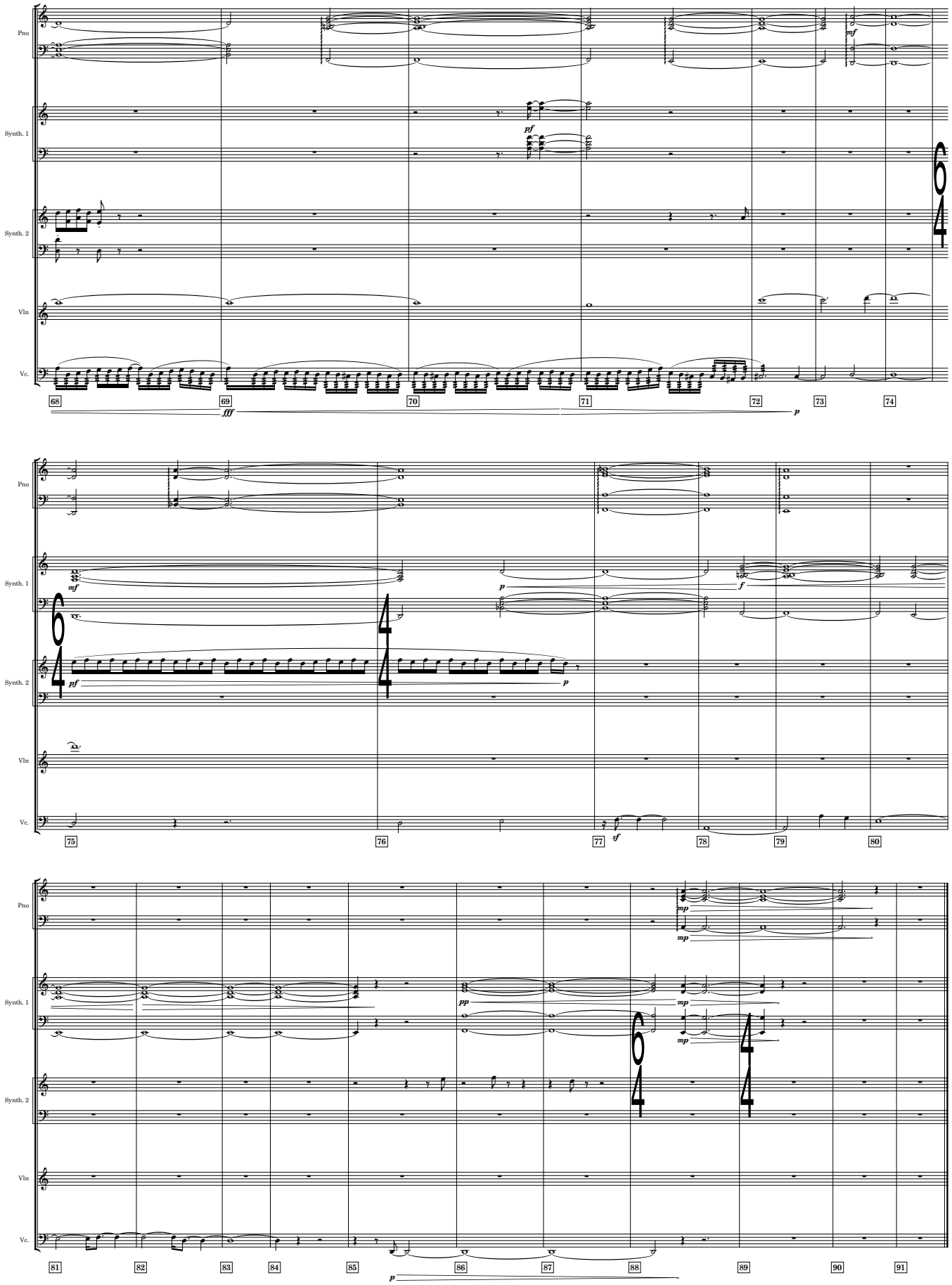
f dim.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Synth. 2
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Vc.
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pp
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