



Topic Overview - Music

Year 9

Unit 1 - Film Music



What BIG IDEAS will you cover in this topic?

Exploring music from films. You will explore the purpose of background music in films and how theme tunes and leitmotifs are used. You will learn about Spy film themes and will learn to play the James Bond theme on the keyboard.

What important prior knowledge will you use from your prior learning?

You have learnt how music can be used to create mood and atmosphere and will explore how this is used within different film genres. You will develop keyboard skills and will play the ostinato and melody in the James Bond theme.

Where does this topic fit into the curriculum plan for this subject?
You will develop your understanding of musical genres and how music can have an effect on an audience.

What is the key vocabulary that you will need to know in this topic?

Diegetic and non-diegetic music, ostinato, playback singers, cues, soundtrack, genre, tied notes, leaps, semitone, chromaticism, atonality, leitmotif

What is the structure of learning/lessons in this topic?

Lesson 1	Lesson 2	Lesson 3	Lesson 4
Development of film music / listening. James Bond practise.	Film genres and setting the mood. James Bond practise.	Spy themes and James Bond practise	Listening and James Bond practise
Lesson 5	Lesson 6	Lesson 7	
Listening and James Bond practise.	Performances and evaluation.	DIRT and listening.	

What are the key concepts, knowledge and skills?

- Knowledge of role of music within films
- Developing keyboard skills
- Developing listening skills through listening to a variety of music from films
- Develop vocal skills by singing a variety of theme songs

How and when will you be assessed on this topic?

You will receive ongoing feedback to help you to improve your work.

Secure:

I can explain how music is used in films and the effect it creates on the audience. I can play parts 1 (left hand) and 2 (right hand) of James Bond with excellent accuracy and fluency and good rhythmic awareness. I can play some of the piece with 2 hands.

SOUNDTRACKS

Exploring Film Music

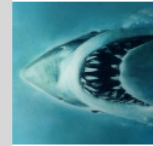
A. The Purpose of Music in Film

Film Music is a type of **DESCRIPTIVE MUSIC** that represents a **MOOD, STORY, SCENE** or **CHARACTER** through music, it is designed to **SUPPORT THE ACTION AND EMOTIONS OF THE FILM ON SCREEN**. Film Music can be used to:

- Create or enhance a mood (through the **ELEMENTS OF MUSIC**) ->
- Function as a **LEITMOTIF** (see D)
- To emphasise a gesture (**MICKEY-MOUSING** – when the music fits precisely with a specific part of the action in a film e.g. cartoons)
- Provide unexpected juxtaposition/irony (using music the listener wouldn't expect to hear giving a sense of uneasiness or humour!)
- Link one scene to another providing continuity
- Influence the pacing of a scene making it appear faster/slower
- Give added commercial impetus (released as a **SOUNDTRACK**) – sometimes a song, usually a pop song is used as a **THEME SONG** for a film.
- Illustrate the geographic location (using instruments associated with a particular country) or historical period (using music 'of the time').

D. Leitmotifs

LEITMOTIF – A frequently recurring short melodic or harmonic idea which is associated with a character, event, concept, idea, object or situation which can be used directly or indirectly to remind us of one not actually present on screen. Leitmotifs can be changed through **SEQUENCING, REPETITION** or **MODULATION** giving a hint as to what may happen later in the film or may be heard in the background giving a "subtle hint" to the listener e.g. the "Jaws" Leitmotif



B. How the Elements of Music are used in Film Music

PITCH AND MELODY – **RISING MELODIES** are often used for increasing tension, **FALLING MELODIES** for defeat. Westerns often feature a **BIG THEME**. **Q&A PHRASES** can represent good versus evil. The **INTERVAL OF A FIFTH** is often used to represent outer space with its sparse sound. **DYNAMICS** – **FORTE (LOUD)** dynamics to represent power; **PIANO (SOFT)** dynamics to represent weakness/calm/resolve. **CRESCENDOS** used for increasing threat, triumph or proximity and **DECRESCENDOS** or **DIMINUENDOS** used for things going away into the distance. Horror film soundtracks often use **EXTREME DYNAMICS** or **SUDDEN DYNAMIC CHANGES** to 'shock the listener'. **HARMONY** – **MAJOR** – happy; **MINOR** – sad. **CONSONANT HARMONY** OR **CHORDS** for "good" and **DISSONANT HARMONY** OR **CHORDS** for "evil". **SEVENTH CHORDS** often used in Westerns soundtracks. **DURATION** – **LONG** notes often used in Westerns to describe vast open spaces and in Sci-Fi soundtracks to depict outer space; **SHORT** notes often used to depict busy, chaotic or hectic scenes. **PEDAL NOTES** – long held notes in the **BASS LINE** used to create tension and suspense. **TEXTURE** – **THIN/SPARE** textures used for bleak or lonely scenes; **THICK/FULL** textures used for active scenes or battles. **ARTICULATION** – **LEGATO** for flowing or happy scenes; **STACCATO** for 'frozen' or 'icy' wintry scenes. **ACCENTS (>)** for violence or shock. **RHYTHM & METRE** – 2/4 or 4/4 for Marches (battles), 3/4 for Waltzes, 4/4 for "Big Themes" in Westerns. **IRREGULAR TIME SIGNATURES** used for tension. **OSTINATO** rhythms for repeated sounds e.g. horses.

C. Film Music Key Words

SOUNDTRACK – The music and sound recorded on a motion-picture film. The word can also mean a commercial recording of a collection of music and songs from a film sold individually as a CD or collection for digital download.
MUSIC SPOTTING – A meeting/session where the composer meets with the director and decides when and where music and sound effects are to feature in the finished film.
STORYBOARD – A graphic organiser in the form of illustrations and images displayed in sequence to help the composer plan their soundtrack.
CUESHEET – A detailed listing of **MUSICAL CUES** matching the visual action of a film so that composers can time their music accurately.
CLICK TRACKS – An electronic **METRONOME** which helps film composers accurately time their music to on-screen action through a series of 'clicks' (often heard through headphones) – used extensively in cartoons and animated films.
DIEGETIC FILM MUSIC – Music within the film for both the characters and audience to hear e.g. a car radio, a band in a nightclub or sound effects.
NON-DIEGETIC FILM MUSIC – Music which is put "over the top" of the action of a film for the audience's benefit and which the characters within a film can't hear – also known as **UNDERScore** or **INCIDENTAL MUSIC**.

E. History of Film Music

Early films had no soundtrack ("SILENT CINEMA") and music was provided live, usually **IMPROVISED** by a pianist or organist. The first **SOUNDTRACKS** appeared in the 1920's and used existing music (**BORROWED MUSIC** – music composed for other (non-film) purposes) from composers such as Wagner and Verdi's operas and ballets. In the 1930's and 1940's Hollywood hired composers to write huge Romantic-style soundtracks. **JAZZ** and **EXPERIMENTAL MUSIC** was sometimes used in the 1960's and 1970's. Today, film music often blends **POPULAR, ELECTRONIC** and **CLASSICAL** music together in a flexible way that suits the needs of a particular film.

F. Film Music Composers and their Soundtracks



John Williams
Star Wars
Jaws
Harry Potter
Indiana Jones
Superman, E.T.



Jerry Goldsmith
Planet of the Apes
Star Trek: The Motion Picture
The Omen
Alien



James Horner
Titanic
Apollo 13
Braveheart
Star Trek II
Aliens



Ennio Morricone
The Good, The Bad and The Ugly
For a Few Dollars More
The Mission



Danny Elfman
Mission Impossible
Batman Returns
Men in Black
Spider-Man



Hans Zimmer
The Lion King
Inferno
Blade Runner: 2049
No Time to Die



Bernard Herrmann
Psycho
Vertigo
Taxi Driver



Topic Overview - Music
Year 9
Unit 2 - Horror Film Music



What BIG IDEAS will you cover in this topic?

You will learn about the features used in horror movie music and create your own soundtrack to a Dracula video.
 You will develop your composition skills and use music technology to record and enhance your composition. You will work on their timing to ensure that the music they create fits with the video clip.

What are the key concepts, knowledge and skills?

- Using horror film musical techniques to compose for a Dracula video
- Using musical technology and selecting appropriate sounds and timbres
- Creating melodic motifs for each character

What important prior knowledge will you use from your prior learning?

You have learnt about the use of music to set the scene and create mood and atmosphere within films. You have also learnt how to compose melodies and accompaniments and will build upon these composition skills within this unit of work.

How and when will you be assessed on this topic?

You will receive ongoing feedback to help you to improve your work.

Secure:

I can use devices such as melody, rhythm, accompaniment, chords and structures to create music for film, showing how music can be used to create different moods and emotions. I have created motifs for the characters. I can select appropriate musical timbres and use the elements of music to enhance the composition. I use music technology (SoundTrap) to record the composition.

Where does this topic fit into the curriculum plan for this subject?


You will develop your understanding of musical genres and how music can have an effect on an audience.

What is the key vocabulary that you will need to know in this topic?

pitch extremes, ostinato, discords, dissonance, layering, sustained notes, semitones, chromaticism, motifs, melodic development

What is the structure of learning/lessons in this topic?

Lesson 1/2	Lesson 3/4/5	Lesson 6
Playing motifs from horror films and understanding key features	Composing for Dracula	Composing for Dracula - assessment lesson

<p>A. The Purpose of Music in Film</p> <p>Film Music is a type of DESCRIPTIVE MUSIC that represents a MOOD, STORY, SCENE or CHARACTER through music, it is designed to SUPPORT THE ACTION AND EMOTIONS OF THE FILM ON SCREEN. Film Music can be used to:</p> <ul style="list-style-type: none"> • Create or enhance a mood (through the ELEMENTS OF MUSIC) -> • Function as a LEITMOTIF (See D) • To emphasise a gesture (MICKEY-MAUSING – when the music fits precisely with a specific part of the action in a film e.g. cartoons) • Provide unexpected juxtaposition/irony (using music the listener wouldn't expect to hear giving a sense of uneasiness or humour!) • Link one scene to another providing continuity • Influence the pacing of a scene making it appear faster/slower • Give added commercial impetus (released as a SOUNDTRACK) – sometimes a song, usually a pop song is used as a THEME SONG for a film. • Illustrate the geographic location (using instruments associated with a particular country) or historical period (using music 'of the time'). 	<p>B. How the Elements of Music are used in Film Music</p> <p>PITCH AND MELODY – RISING MELODIES are often used for increasing tension, FALLING MELODIES for defeat. Westerns often feature a BIG THEME. Q&A PHRASES can represent good versus evil. The INTERVAL OF A FIFTH is often used to represent outer space with its sparse sound. DYNAMICS – FORTE (LOUD) dynamics to represent power; PIANO (SOFT) dynamics to represent weakness/calm/resolve. CRESCENDOS used for increasing threat, triumph or proximity and DECRESCENDOS or DIMINUENDOS used for things going away into the distance. Horror Film soundtracks often use EXTREME DYNAMICS or SUDDEN DYNAMIC CHANGES to 'shock the listener'. HARMONY – MAJOR – happy; MINOR – sad. CONSONANT HARMONY OR CHORDS for "good" and DISSONANT HARMONY OR CHORDS for "evil". SEVENTH CHORDS often used in Westerns soundtracks. DURATION – LONG notes often used in Westerns to describe vast open spaces and in Sci-Fi soundtracks to depict outer space; SHORT notes often used to depict busy, chaotic or hectic scenes. PEDAL NOTES – long held notes in the BASS LINE used to create tension and suspense. TEXTURE – THIN/SPARE textures used for bleak or lonely scenes; THICK/FULL textures used for active scenes or battles. ARTICULATION – LEGATO for flowing or happy scenes, STACCATO for 'frozen' or 'icy' wintery scenes. ACCENTS (>) for violence or shock. RHYTHM & METRE – 2/4 or 4/4 for Marches (battles), 3/4 for Waltzes, 4/4 for "Big Themes" in Westerns. IRREGULAR TIME SIGNATURES used for tension. OSTINATO rhythms for repeated sounds e.g. horses.</p>
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Horror Music - typical features

- Extremes of pitch** - very high / very low notes
- Repetition (ostinato)** - lots of horror films use repeated musical tunes or repeated notes
- Chromatic notes** - next-door neighbour white/black notes are used to add to the creepy atmosphere
- Discords** - this is where chords are made up of notes that clash when played together - choose a group of black and white keys and play them together
- Rhythmic ostinato** - a rhythm can be repeated in the background. This could sound like a heart beat.
- Dynamics** - the dynamics can change from very quiet to very loud for effect.
- Layering** - putting sounds together to create layers - eg. very low and very high notes together
- Sustained notes** - this is where notes are held on
- String sound** - High/low pitched strong sounds
- Voices / choir sound** - Vocals used - can be 'ooohh', 'ahhh' to sound creepy