

### Key Stage 3 Scheme of Work

Unit No.

Title : Soundtracks (scheme 2)

Year : 8/9

<b>Aim</b>	To enable pupils to understand the function of film soundtracks through composing and performing scores of film music	
<b>Required resources</b>	Assorted unpitched and pitched percussion (see note below) Synthesiser and/or keyboards. (see note below) Film music information sheet Film music evaluation sheet 'The Dawn of Time' graphic score	
<b>Optional resources</b>	Video/DVD of film for illustration ( <i>Jaws</i> is ideal) Effects processor, microphone, PA system Various recordings of film music. Film music workbook (for cover lesson or filling in)	
<b>Differentiation</b>	A range of differentiation possibilities will present themselves during the practical tasks. Weaker pupils will be able to opt for a simpler and less demanding part to play.	
<b>Cross curricular elements/Key Skills</b>	AON	Keeping to a time line during a composition of film music
	Comm	Pupils will need to communicate carefully to each other verbally, non verbally and through graphic notation
	IT	The IT task that accompanies this scheme gives pupils an opportunity to explore this topic through the use of sequencers and other music applications.
	WVO	In the composing tasks, pupils will need to work closely as part of a team, collaborating their ideas to produce a final piece of work.
	IOLP	Pupils will evaluate their own and others compositions and will present their findings through an appraisal process.
	PS	Pupils are presented with a composing problem which they then solve through a collaborative approach.
<b>Assessment arrangements</b>	Pupils will be assessed on their ability to write a graphic score using a time code	
<b>Expectations</b>	<p><b>Most pupils will</b> : Use instruments to create music for various moods found in film music. They will be able to use relevant musical vocabulary to appraise the music of others.</p> <p><b>Some pupils will not have made so much progress and will</b> : Play a simple part in group compositions of film music. They will be able to describe the basic differences in the music composed for different moods.</p> <p><b>Some pupils will have progressed further and will</b> : Take a lead in group performances creating moods found in film music. They will be able to adapt their own part carefully to blend in with the music of the ensemble. They may be able to describe the characteristics of live and recorded film music using relevant vocabulary.</p>	
<b>Summary of learning points</b>	Reading and writing of more complex graphic scores Understanding a time code sheet Use of relevant vocabulary	

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1	<p>It is always useful to begin by playing a video of relevant scenes in a film. <i>Jaws</i> (John Williams) is ideal for this because pupils of this age love the gore and blood! Emphasise the use of music, and how simple it usually is. Sometimes only 2 notes are needed (<i>Jaws</i>) or a clashing chord played in a high pitch repeatedly (<i>Psycho</i> shower scene).</p> <p>For the main part of this scheme, pupils should be grouped into groups of 5 or 6, and should be given a specific composing task to do. Each composing task should follow this procedure :</p> <ol style="list-style-type: none"><li>Teacher introduction : outline the task to the whole class and engage in discussion about what musical characteristics will go with each. Demonstrate the instruments that each group will use.</li><li>Deployment of pupils to areas to explore and discuss sounds</li><li>Recall of pupils after 15 minutes for a progress check</li><li>Setting of targets to each group. Examples of targets could be "Now you have your sounds, think about an order for them". "There are too many drums at the moment. How are you going to use pitch to make it more interesting". "Think about adding an ostinato part low on the keyboard".</li><li>Re-deployment of pupils to tasks</li><li>Recall of pupils after another 15 minutes. Return to (b)</li></ol> <p>Repeat this process as often as is needed but make it clear to pupils when a final performance will take place.</p> <p>Depending on the length of the lesson, a performance may need to take place in the next lesson.</p>
2	<p>Begin by playing an excerpt of film music and discussing the musical characteristics of it. Ask specific questions, such as : "Does it have rhythm? Why?/Why not?" "Tell me about the dynamics", "Does it have any ostinato parts?"</p> <p>Recap on the work done last week. Ensure all pupils know exactly what to do and how long they have on the task before they are to perform.</p> <p><b><u>Performances of compositions</u></b></p> <p>The performance should take place in an orderly environment. The 'audience' should have evaluation sheets ready to make notes.</p> <p>Groups should have one practice run through followed by a proper performance.</p> <p>Make sure everyone knows how to complete the evaluation sheets.</p> <p>After the performances, there should be a plenary session where pupils discuss what they have put on their evaluation sheets.</p> <p>The tasks should now be swapped over so a new composing brief is tackled in exactly the same way.</p>
3/4/ 5	<p>Begin by playing an excerpt of film music and discussing (see session 2)</p> <p>Continuation of composing briefs from last week followed by performance (see session 1 &amp; 2)</p>
6	<p>By the 6<sup>th</sup> session, it is likely that all 4 composing briefs have been completed and evaluated. It is now time to explore <i>Graphic Scores</i> in more depth. It is useful if the class have previously studied graphic scores in the 'Elements of Sound' scheme of work, since this gives a good grounding in the principles of graphic scoring.</p> <p>Use the example graphic score 'The Dawn of Time'. (about 10 copies will be required) Prepare the instruments in advance. If a microphone and effects processor aren't available, use unamplified voices. Look at the way the instruments follow each other and how the dotted lines indicate the order of instruments.</p> <p>Pupils in groups of 4 should now play this in turn. No rehearsals are allowed. The rest of the class should follow the scores and say how the group could have played better. This is a good listening exercise.</p> <p>When all have performed, the pupils should swap over so they are playing a different instrument in the score.</p>

	The plenary session should summarise the score and the effects used to depict 'The dawn of time' (no rhythm, eery effects, ostinato). What other instruments could have been used? Why? These type of questions will lead well into the next session, where pupils will compose their own piece of music for the dawn of time.
7	Pupils should be given some A3 paper on which to compose their own graphic score. Clarity and simplicity are important. Allow some time for pupils to play their finished score using instruments, one group at a time. Plenary : Did the music work? Was the score clear? Did the members of the group know what they were doing?
8	Assessment task

### Special notes for *Jaws* video/DVD

Emphasise that here the two notes *C* & *C#* are used in lots of ways. Played slowly, then *accelerando* when the shark approaches. Could the pupils name the two notes used? Why these two notes? Are they played *legato* or *staccato*?

Music in *Jaws* is used quite sparingly. At the beginning for example, no music is heard until the 1<sup>st</sup> victim is seen from underwater. The camera cleverly becomes the shark, and we see what the shark is seeing. Water sounds are heard played by the vibraphone. The shark theme then is heard with an *accel* and *crescendo*.

In the hoax sighting scene, where the two boys dress up as a shark, no music is heard at all, so the audience are sure that there is nothing to be frightened of. After this though the music starts and we know this time it is for real. This is the scene where Chief Brody's son is rescued from the 'pond'.

### Other recommended film music examples

Film music recordings are inexpensive and often come in handy compilations. This list is not exhaustive, but these titles offer many opportunities for class discussion of the techniques used by the composers.

- The Day the Earth Stood Still : Bernard Herrmann
- American Beauty : Thomas Newman
- Gladiator : Hans Zimmer
- Psycho, shower scene : Bernard Herrmann
- The Magnificent Seven : Elmer Bernstein
- Harry Potter : John Williams
- Planet of the Apes : Jerry Goldsmith

### Management of the classroom

As in any practical session, the use of the classroom has to be planned carefully in advance. It is useful to designate an area to one composing task with 5/6 pupils in it. This should reduce the number of pupils wandering around off task. Each composing area should have in it the instruments that are relevant to that task. Obviously the more small areas that are available, the better.

When despatching pupils to their composing area, it is a good idea to recall them at 15 minute intervals to ensure they are on task, and for other pupils to hear the work in progress and give their opinions. If pupils play musical instruments, then they should be encouraged to use them in the music.

### Instruments and equipment

These are recommendations but are by no means prescriptive. By all means use any unusual instruments that are available and adapt existing instruments. Also encourage pupils to play instruments in unusual ways, for example, playing the inside of a piano with a soft beater, bending the skin of timps or tom toms to change the pitch, playing instruments into an effects processor or through a reverb effect. The voice as well can be a very effective tool.

- Fear : Any instruments, including violins, glockenspiels, xylophones, cymbals
- War : Untuned percussion and low pitched instruments such as xylophone, chime bar, piano, bass guitar, electric guitar
- Aliens : synthesiser with specific sounds highlighted, piano, organ, cymbal, untuned percussion, effects
- Love : glockenspiels, piano, high pitched untuned percussion, such as triangle, keyboard.