**Performing Arts @ Budmouth**
**Music: Scheme of Work**

**Year 9** **Unit Title: Filmmaker!** **Rotation 1**

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| **General Topic** | Exploring Film Music |
| **Scheme of Work Overview** | The unit begins with an introduction into the purpose of film music and the decisions and challenges a composer of film music faces. Leitmotifs are an important aspect of film music and pupils explore how composers have used these to represent certain characters and situations within films and how, through the manipulation of the elements of music, these can be changed to suit different on-screen situations. While the focus of this unit is on creating and composing, there are opportunities for pupils to critically engage with a range of film music through listening and appraising, together with some performing activities of famous film themes and leitmotifs. The James Bond Film Music Project is one such popular pathway where pupils perform the James Bond Leitmotif and Themes before using these in a soundtrack composition for the newest James Bond film trailer. The Musical Contexts Soundtracks Composing Videos Bank contains several short suitable films with an on-screen timer throughout where pupils could undertake a music spotting, construction of a storyboard/cue sheet and ultimately a complete soundtrack composition - should a change of direction be needed |
| **Unit Learning Objectives** | • How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama.<br>• How timing is a crucial factor in the composition and performance of music for film.<br>• How film music can change the viewer's interpretation of a scene.<br>• How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect. |
| **Key Words, Concepts and Musical Knowledge** | Leitmotif, Soundtrack, Theme Song, Mickey-Mousing, Concord/Discord, (Chromatic) Sequencing, Storyboard, 'Borrowed' Music, Music-Spotting, Interval of a 5th , Click Tracks/Timing, Theme, Sound Effects, Motif, Timbre/Sonority, Musical Clichés, Diegetic and Non-Diegetic Music. |
| **Musical Theory** | Intervals of a 5th<br>Concords and Discords |
| **Links to GCSE Music** | Film Music Music for Film Music for Stage and Screen |

**Key Concept:**
Communication Related Concepts: Presentation/Audience
**Global Context:** Personal and Cultural Expression
**Statement of Inquiry:** Film Music enhances the communication of onscreen visual ideas by the presentation of a musical soundtrack to the audience which is dependent upon the personal and cultural expression of both the film writer/ composer and viewer/listener.
**Factual Inquiry Questions:**

1. How did Film Music originate and develop?
2. How has “Classical Music” been used in films?

**Conceptual Inquiry Questions:**

1. How does knowledge of how a film music composer creates a soundtrack allow us to create effective film soundtracks?

**Debatable Inquiry Questions:**

1. To what extent does film music enhance (or detract from) the visual on-screen action?

**Expectations & Learning Outcomes**

| All Pupils will (working towards): | Most Pupils will: (working at): | Some Pupils will: (working beyond): |
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| ● Know and understand some of the purposes of film music.<br>● Aurally identify a range of different types of film music to match a suitable film genre.<br>● Perform simple leitmotifs and themes from a range of film music soundtracks.<br>● Use storyboards and/or cue sheets to plan a film music soundtrack.<br>● Understand how theme songs lead to the popularity of films and film music. | ● Know and understand most of the purposes of film music.<br>● Aurally identify a range of different types of film music using tier 1 and 2 musical vocabulary referring to the elements of music to justify their choices.<br>● Perform more complex leitmotifs and themes from a range of film soundtracks showing accuracy of pitch and rhythm.<br>● Use storyboards and/or cue sheets to plan an effective film music soundtrack revising and refining ideas through rehearsal.<br>● Discriminate between diegetic and non-diegetic film music when watching/listening. | ● Know and understand the challenges faced by a film music composer.<br>● Aurally identify a range of different types of film music using tier 3 musical vocabulary to justify their choices.<br>● Perform complex leitmotifs and themes from a range of film soundtracks reading from staff notation and performing with two hands accurately.<br>● Use storyboards and/or cue sheets to plan a fully rehearsed film music soundtrack using appropriate notation.<br>● Use more technical musical features – intervals of a 5th , discords, musical clichés – when creating soundtracks. |

| **Language for Learning/Glossary** | Through the activities in this unit, pupils will be able to understand, use and spell correctly words relating to:<br>**Sounds:** |
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| | **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.<br>**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.<br>**THEME SONG** – Often a song in the popular song genre frequently performed over the opening or closing titles of a film to give added commercial impetus to the film and soundtrack.<br>**MICKEY-MOUSING** – When the music fits precisely with a specific part of the action in a film e.g. cartoons.<br>**CONCORD/DISCORD** – Concords sound calm and complete, discords create tension and suspense.<br>**SEQUENCING** – The repetition of a leitmotif often rising in pitch –<br>**CHROMATIC SEQUENCING**.<br>**INTERVAL OF A FIFTH** – Two notes which are 5 notes apart – often used by film music composers to create an empty feeling of outer-space in Sci-Fi soundtracks.<br>**MUSICAL CLICHÉ** – Devices used by film music composers that are "associated with" a particular character, event or situation often used in cartoons e.g. using a bassoon to represent a foolish character. **Processes:**<br>**STORYBOARD** – A graphic organiser in the form of illustrations and images displayed in sequence to help the composer plan their soundtrack.<br>**CUESHEET** – A detailed listing of **MUSICAL CUES** matching the visual action of a film so that composers can time their music accurately.<br>**'BORROWED' MUSIC** – Music composed for other (non-film) purposes – Wagner and Verdi's operas and ballets were popular 'borrowed' music in early film music.<br>**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.<br>**CLICK TRACKS** – An electronic **METRONOME** which helps film composers accurately time their music to onscreen action through a series of 'clicks' (often heard through headphones) – used extensively in cartoons and animated films.<br>**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.<br>**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.** |

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| | Context e.g. how the elements of music can be used and manipulated to create different effects suitable to characters within films in different situations (manipulation of leitmotifs) or different film genres.<br>Speaking and listening – through activities pupils could: discuss and question what they are learning and how it is relevant in other contexts or when using different variables; discuss and respond to initial ideas and information, carry out the task and then review and refine ideas. |
| **Future Learning** | Pupils could go on to:<br>● Undertake a research project into how film music has changed over the last 50 years.<br>● Perform a THEME SONG from a film which pupils particularly enjoy or is popular at the moment. Pupils could research the music online and source the sheet music or other suitable ways of putting together a musical arrangement of this.<br>● Create a presentation on a film music composer. Pupils can choose a composer and explore the compositional techniques they use – do they favour a particular instrument? Which pieces have them composed? Can pupils create a timeline of works etc.<br>● Film Music Composer Battles – in small groups, pupils select a film composer and find 3 soundtracks. They have to make a case as to why that particular composer is the number one, arguing against other groups and using selected examples. Perhaps create a sheet in advance with quarter final, semi-final and final on.<br>● Choose a film music composer – John Williams, Hans Zimmer, Thomas Newman, Danny Elfman, Ennio Morricone – and listen to three different pieces from different films identifying the musical ingredients of each, how the elements of music are used to meet the mood, feel and style of the film and why they might have chosen those particular instruments. Create a presentation ready for at least 3 people to present to the class.<br>● Create a Facebook® profile home page for a film composer and then extend to have dialogue between them and another film music composer e.g. John Williams and Hans Zimmer. Source suitable adverts for the page. |
| **Enrichment** | Learning could be enriched through:<br>● Attending theatrical productions with live original music e.g. some carefully chosen musicals.<br>● Inviting local composers who may have written music for film and TV to lead workshops and talk about their technical and musical procedures behind their music.<br>● Watching musical concerts (e.g. “Film Music Proms” etc.) of film music being performed by an orchestra both with the moving image and also in isolation as concert suites. |

# Lesson By Lesson Guide
# Unit 1 - I've got Rhythm

| Task Introduction to Standard Notation | Differentiated Learning Objective | Assessment Opportunities Assessment Criteria | Resources |
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| **Lesson 1**<br><br>Listening: Watch the opening of "Goldfinger" students to answer the questions in their booklets which then lead to a discussion on how music has been used and noting the first appearance of the "James Bond Leitmotif".<br><br>Performance: Perform the "James Bond Leitmotif", "The Main James Bond Theme" and the "James Bond Action Themes 1 and 2" on keyboards choosing appropriate sounds/tones/voices/sonorities | **All** students will be able to:<br>● Know and understand some of the purposes of film music.<br>● Aurally identify a range of different types of film music to match a suitable film genre.<br>● Perform simple leitmotifs and themes from a range of film music soundtracks.<br>● Use storyboards and/or cue sheets to plan a film music soundtrack.<br>● Understand how theme songs lead to the popularity of films and film music.<br><br>**Most** Pupils will: (working at):<br>● Know and understand most of the purposes of film music.<br>● Aurally identify a range of different types of film music using tier 1 and 2 musical vocabulary referring to the elements of music to justify their choices.<br>● Perform more complex leitmotifs and themes from a range of film | Discussions will open up a student's understanding of the role of music within film.<br><br>Observations and support given with the practical task to support student learning. | Goldfinger Film clip with questions (Musical Context)<br><br>Booklets<br><br>Google slide presentation for unit 7 filmmaker<br><br>Keyboards |
| **Lesson 2**<br><br>Listening: Watch trailer to "No Time to Die" (edited without music/sound) – complete "Music Spotting" as a class/in groups for appropriate points for music/sound effects/diegetic and non-diegetic film music.<br><br>Written: Introduce Cue Sheets as a planning tool used by film music composers referring to on-screen timer in the James Bond trailer video and the importance of exact timing when creating and performing film music. Students spend time completing the cue sheet in their booklets as small groups.<br><br>Set the Challenge: Pupils are to create their own soundtrack to the "No Time to Die" James Bond Trailer. They should either use an existing or create their own | | Discussions on cue sheets and how they can be supportive in the choice of music sounds chosen.<br><br>Observations of students written work to see level of detail and creative ideas | Presentation for unit 7 Filmmaker<br><br>No time to Die trailer<br><br>Instruments: Any available and not limited to keyboards<br><br>Booklets for the cue sheets and students ideas |

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| Cue Sheet (referring back to the “Music Spotting” task) to help them plan and can use music technology or available classroom instruments and keyboards. Their soundtrack should include the “James Bond Leitmotif” and “The Main James Bond Theme” (the timing is up to pupils) with the option of using the “Action Themes” if pupils decide to. Sound effects, incidental music and underscore can also be used and the video clip should be made available to pupils or “looped” at the front of the classroom for pupils to rehearse and “perform along with”. As this task is spread over a number of lessons, pupils should record their musical decisions on their Cue Sheets (or alternatively use a Storyboard). | soundtracks showing accuracy of pitch and rhythm.<br>● Use storyboards and/or cue sheets to plan an effective film music soundtrack revising and refining ideas through rehearsal.<br>● Discriminate between diegetic and non-diegetic film music when watching/listening.<br><br>**Some** Pupils will: (working beyond):<br>● Know and understand the challenges faced by a film music composer.<br>● Aurally identify a range of different types of film music using tier 3 musical vocabulary to justify their choices.<br>● Perform complex leitmotifs and themes from a range of film soundtracks reading from staff notation and performing with two hands accurately.<br>● Use storyboards and/or cue sheets to plan a fully rehearsed film music soundtrack using appropriate notation.<br>● Use more technical musical features – intervals of a 5th , discords, musical clichés – when creating soundtracks. | | |
| **Lesson 3**<br><br><u>Starter</u>: Re-watch the trailer and review the cue sheets from lesson 2<br>Re-define the practical tasks - what are the expectations and things to include.<br><br><u>Performance</u>: Students to work in their groups creating the music to the No time to Die trailer. | | Observations of work ethic and focus on tasks.<br><br>James Bond themes should be heard in different sororities and in different ways to complete the task.<br><br>Group support<br><br>Individual support | Presentation for unit 7 Filmmaker<br><br>No time to Die trailer<br><br>Instruments: Any available and not limited to keyboards<br><br>Booklets for the cue sheets and students ideas |
| **Lesson 4**<br><u>Starter</u>: Ask students to recap the challenge and review what they must include/complete<br><br><u>Performance</u>: Students to continue the compositional process to complete their soundtrack. | | Review of work<br><br>Group support<br><br>Individual support | Presentation for unit 7 Filmmaker<br><br>No time to Die trailer<br><br>Instruments: Any available and not limited to keyboards |

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| | | | Booklets for the cue sheets and students ideas |
| **Lesson 5**<br><br>Recap the task - re-watch the film clip, discuss ideas.<br><br><u>Performance</u>: Students to finalise and rehearse their compositions to the film trailer. | | Review of work<br><br>Group support<br><br>Individual support<br><br>Review of assessment criteria - self assessment of how well they think they have done. | Presentation for unit 7 Filmmaker<br><br>No time to Die trailer<br><br>Instruments: Any available and not limited to keyboards<br><br>Booklets for the cue sheets and students ideas<br><br>Assessment sheets |
| **Lesson 6**<br><br>**END OF UNIT ASSESSMENT**<br>Students are given time to practise a piece for assessment by the teacher.<br><br>Assessments could be 1-1 or in front of the whole class.<br><br>The students will need to have the film clip playing for the performance<br><br>Complete assessment sheet in workbook. | | Assessment - student groups to perform their composed pieces alongside the trailer on the screen.<br><br>Musical Elements and James Bond Themes used will be identified in the assessment alongside the timings. | Google Slides presentation for unit 7 Filmmaker<br><br>No time to Die trailer<br><br>Instruments: Any available and not limited to keyboards<br><br>Booklets for the cue sheets and students ideas<br><br>Assessment sheets |