

MUSIC FOR FILM



Enw: _____

Dosbarth: _____



MUSIC FOR FILM



Music has always played an important role in the cinema. In the early days, silent films were accompanied by live music played on a piano at the front of the cinema. The musicians job was to keep an eye on the screen and provide non-stop entertainment, changing the mood of the music as the film required.

In the late 1920's the 'soundtrack' was invented. Background music could now be recorded onto the film itself and so there was no longer any need for a cinema pianist. From this point on the relationship between film director and composer became important. Perhaps the most well known partnership is that of Stephen Spielberg and John Williams. Both have worked closely together for many years - their collaborations have included "Jaws" (1975), "ET" (1982), "Jurassic Park" (1993), "Harry Potter" (2001) and many more!

WHY ADD MUSIC TO FILMS?

- It creates a mood or atmosphere often quicker than words or pictures could.
- It heightens our emotions so that we feel them more strongly e.g. fear.
- It can add dramatic impact.
- It can describe a character.
- It can move the action forward.
- It can accompany scene changes.
- It gives us information about a place or period in time e.g. if a film is set in India, authentic Indian music will be played; if a film is set in the 1780's, music from that particular era will be played.

When the music is precisely synchronised with events on screen this is known as '**Mickey-Mousing**' e.g. someone slipping on a banana skin could be accompanied by a descending scale, followed by a cymbal crash. '**Mickey-Mousing**' is most commonly found in comedy films.

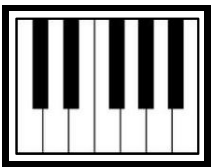
In a film score, the **orchestration** (or choice of instruments) and **instrumentation** (how the instruments are used) can be very important.



Listen to the opening of the film "Batman" with music by Danny Elfman. The film opens as the camera roams through the nightmarish alleys of Gotham City. Notice the dark orchestral colours, which add to the troubled atmosphere of the film.

TASK 1: LITERACY STICKER

FEED FORWARD - Rewrite a section of your work using the feedback above



007

MISSION: IMPOSSIBLE

TASK 2: PERFORMING "JAMES BOND" AND "MISSION IMPOSSIBLE"

In pairs, practise and perform the "James Bond" and "Mission Impossible" theme tunes on the keyboard. This will test your ability to perform in time with a partner as well as your ability to maintain an independent part.

- The person on the left of the keyboard should perform the bass line (ostinato) and the person on the right of the keyboard should perform the melody.
- You should practise performing both parts (melody and ostinato) and then take it in turns with your partner at performing each part.

James Bond

Melody

Bass Ostinato

5 A B B B A A A A C C C B B B A B B B A A A A C C C B B B

9 A B B B A A A A C C C B B B G# G E D E

EXTENSION TASKS:

- Perform the bass line in octaves (the same notes, 8 notes apart.)
- Perform both parts with your hands together: the bass line with your left hand and the melody with your right hand (*as well as, not instead of performing with a partner*.)

Mission Impossible

Melody

Bass Ostinato

D D F G D D C C# D D F G D D C C#

5 F D A F D G# F D G F G

D D F G D D C C# D D F G D D C C#

9 F D C# F D C F D B Bb A

D D F G D D C C# D D F G D D C C#

TASK 2 - PEER ASSESSMENT

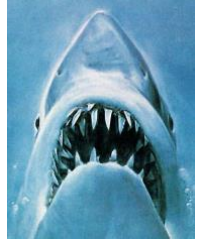
ASSESSED BY: _____ Please as appropriate

You performed the melody with your right hand		You performed the bass line in octaves	
You performed the bass line with your right hand		You performed in time with your partner	
You used a mixture of fingers		Your performance was fluent with no gaps	
You performed the melody and the bass line with both hands together			

LEITMOTIF

A **leitmotif** is a recurring musical idea, which is associated with a particular idea, character or place. Film music composers often use **leitmotifs** to help build a sense of continuity.

Probably the best-known **leitmotif** in film is John Williams' shark leitmotif in **Jaws**. The two notes E and F, played on the double bass signify something threatening is getting closer and closer.



JAWS

5

E F E F E F E F E F E F
E F E F E F E F E F D E E F D E E F E F E F E F

Another famous **leitmotif** example, again composed by John Williams, is Darth Vader's theme "Imperial March" from the "Star Wars" films:

"IMPERIAL MARCH"



[Am] [Fm] [Am] [Fm] [Am]
A A A F C A F C A
[Am] [Fm] [Am]
3 E E E F C Ab F C A
A A A F F F A A



TASK 3: APPRAISING "MUSIC FOR FILM"



You will hear 4 contrasting extracts of music taken from a variety of different film soundtracks. Each extract will be played 3 times. Listen carefully to the music that you hear to answer the questions below:

EXTRACT 1

1. Which instrument is playing at the beginning of the extract? [1]

CELLO TROMBONE CLARINET DOUBLE BASS

2. How many different notes are there in the introduction? [1]

1 2 4 6 8

3. What happens to the *tempo* of the music after the introduction? [1]

4. What happens to the *texture* of the music throughout the extract? [1]

5. What happens to the *dynamics* throughout the extract? [1]

6. Describe the atmosphere and mood that the extract creates:- [2]

7. To which type of film genre do you think that the extract belongs? [1]

COMEDY ACTION+ADVENTURE WESTERN SCI-FI

EXTRACT 2

1. This extract features an *ostinato* (a repeated musical pattern). [1]
Which orchestral family first plays it?

WOODWIND PERCUSSION STRINGS BRASS

2. How many notes are there in the *ostinato* pattern? [1]

3 6 8 12

3. Which orchestral family accompanies the *ostinato* pattern with long, [1]
sustained (held) notes?

WOODWIND PERCUSSION STRINGS BRASS

4. What do you hear right at the beginning of the extract, before the [1]
ostinato pattern begins?

5. Describe what happens to the *ostinato* throughout the extract: [2]

6. Describe the mood that the extract creates: [2]

7. To which type of film genre do you think that the extract belongs? [1]

COMEDY DRAMA SCI-FI HORROR/THRILLER

EXTRACT 3

1. Which orchestral family plays the opening chords? [1]

BRASS STRINGS PERCUSSION WOODWIND

2. After the opening chords, an *ostinato* pattern begins in the strings. [1]
How many notes long is it?

2 4 5 9 11

3. Which instrument plays the main melody / tune? [1]

ELECTRIC GUITAR KEYBOARD BASS GUITAR CELLO

4. Does the melody move mainly by step or by leap? [1]

5. How many beats are there in a bar? [1]

2 3 4 6

6. Describe the mood that the extract creates: - [2]

EXTRACT 4

1. Which instrument plays the main melody / tune? [1]

VIOLIN TRUMPET CELLO OBOE

2. When we hear the main melody for the second time, what has [1]
changed?

3. How would you describe the *tempo* of the extract? [1]

4. Describe the mood that the extract creates: - [2]

5. To which type of film genre do you think that the extract belongs? [1]

COMEDY

ACTION+ADVENTURE

SCI-FI

DRAMA

TOTAL MARKS: /30

APPRAISING SUCCESS CRITERIA

Level	Description	
1	You can recognise the musical elements in a listening task.	
2	You can describe how musical elements are used in a listening task.	
3	You can discuss how effectively the elements are used in a listening task.	
4	You can describe, compare and evaluate different kinds of music, with reference to the musical elements.	
5	You can recognise the main characteristics of and evaluate different kinds of music, with reference to the musical elements.	
6	You can recognise the distinguishing characteristics of and evaluate different kinds of music, with reference to the musical elements.	
7	You can identify the distinguishing characteristics of different kinds of music, making critical judgments, with reference to the musical elements.	

TARGET: _____



MUSIC FOR HORROR FILMS



When composing music for a film, the intended mood needs to be **instantly recognised**. This is usually achieved in the **underscoring**; the subtle music that is heard during a scene underneath the dialogue or visuals. The music in a horror film, for example, needs to create:

- **Suspense**
- **Fear**
- **A nervous feeling**
- **Tension**
- **The feeling of loneliness**
- **Emptiness**

In order to help achieve this, there are a number of established **musical clichés** (composing techniques) that can produce instant results:

Instruments:	Strings, synthesisers, tuned percussion.
Pitch:	Extremes - very low or very high.
Texture:	Begins thin and gradually becomes thicker.
Melodic ideas:	<ul style="list-style-type: none">• Ostinato (repetitive) patterns.• Chromatic movement
Harmonic ideas:	<ul style="list-style-type: none">• Drone/Pedal - Long sustained notes.• Dissonance - Notes that clash e.g. Cluster Chords.
Mode/Tonality:	Minor key, whole-tone scale, chromatic.
Rhythm:	Simple, sustained rhythms, sometimes mechanical.
Dynamics:	e.g. Quiet, gradually getting louder (<i>crescendo</i>), sudden silence, sudden loud stabs of sound (<i>accents</i>) etc...



Listen to some examples of music taken from the horror/thriller film genres. How many of the above composing techniques can you hear?



TASK 4: COMPOSING MUSIC FOR FILM



Watch the YouTube video footage of the short film "Lost in Forest" as a class. You may then watch it as many times as you like by scanning the QR code below:

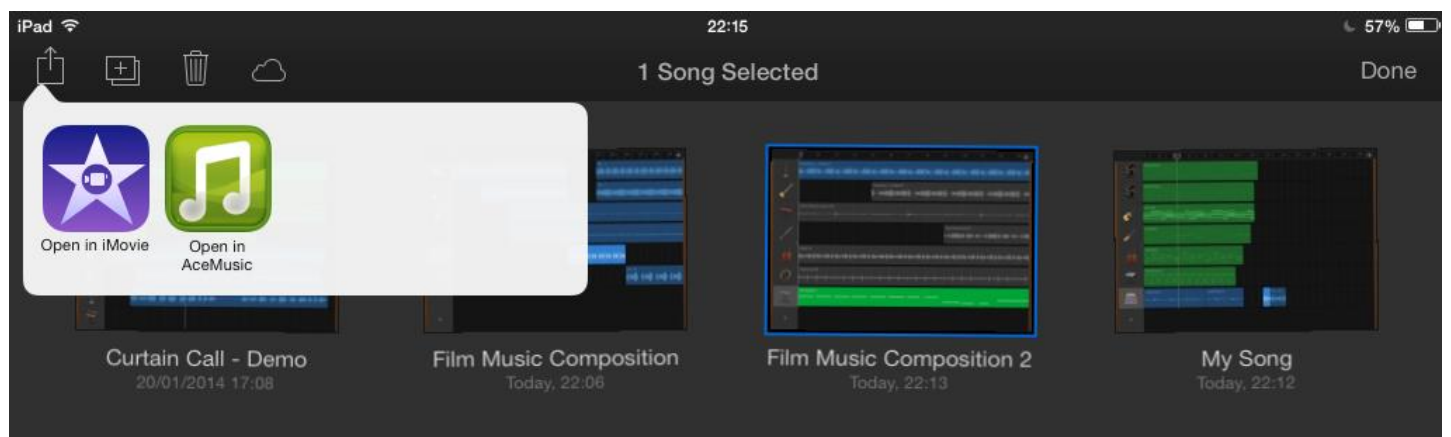


- ♪ Your task, is to compose an accompanying soundtrack to the film in a horror style, incorporating the composition techniques (musical clichés) described on the previous page.
- ♪ You should work in groups of 4 (approximately), with every member of the group making a valuable contribution.
- ♪ Your music must accompany a minimum of the first 1:10 minutes of the film, at which point it first fades to black.
- ♪ You may use a combination of vocals, acoustic, electronic or virtual instruments in your composition, although you are not permitted to use any of the smart instruments or apple loops available in GarageBand unless they are used for drums.
- ♪ Your composition must include a **melody** (tune) and an **accompaniment**.
- ♪ It must also include an **ostinato** and a **drone**.

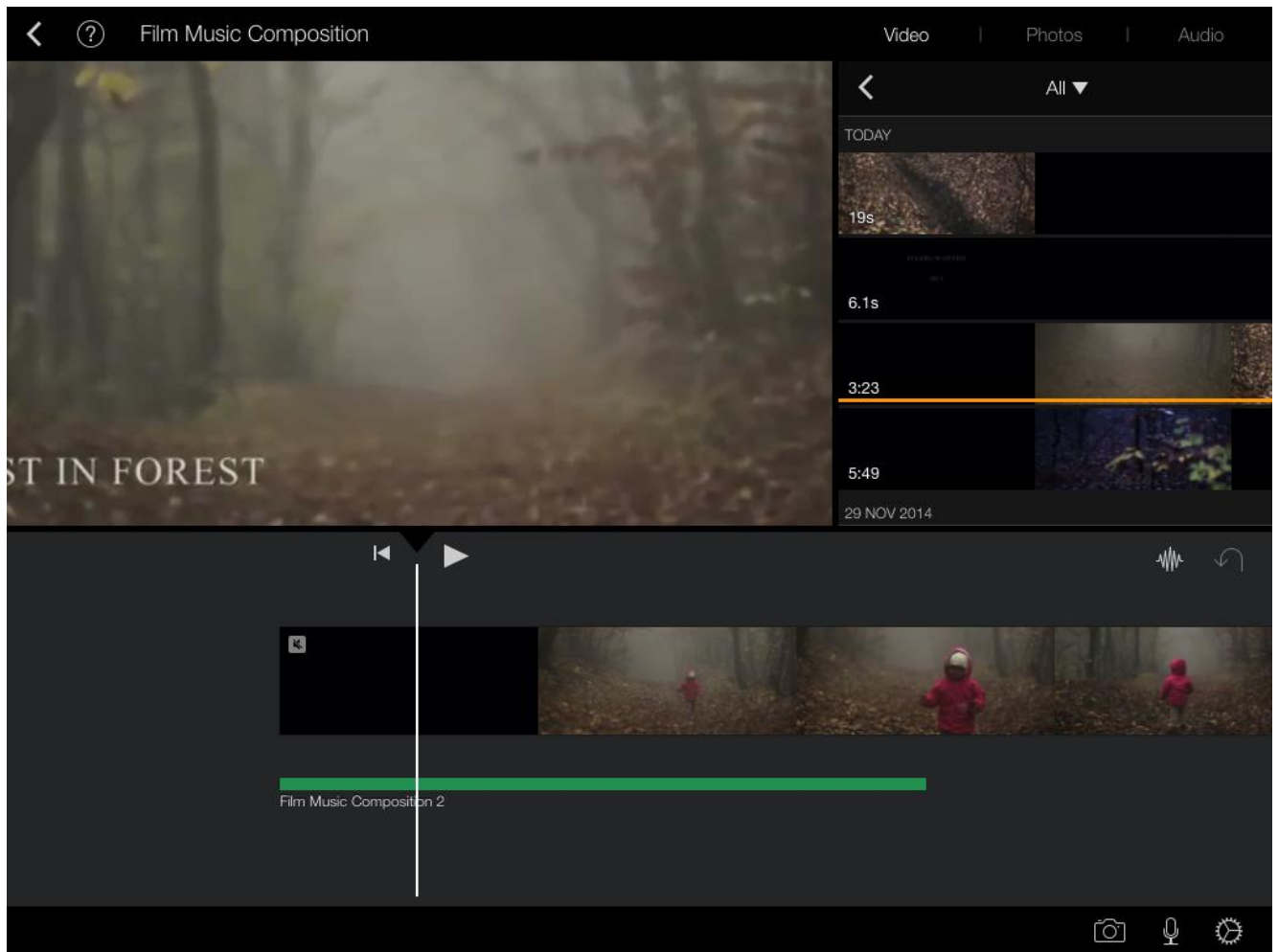
♪ Think about how you are using each of 8 the elements of music:-

PITCH	=	High or Low
DYNAMICS	=	Loud or Soft
TEMPO	=	Fast or Slow
DURATION	=	Long or Short notes (creating different rhythms)
SILENCE	=	Often forgotten, but very effective
TIMBRE	=	The type of sound
TEXTURE	=	Thick or Thin
STRUCTURE	=	How the piece is put together (repetition of sections etc...)

- ♪ You may decide to record your composition into *GarageBand*, step by step, as you go along. Alternatively, you may decide to rehearse an acoustic performance of your composition that you don't record until the very end.
- ♪ Either way, your group's composition must be recorded into *GarageBand* eventually, even if this is a single-track audio recording of your live performance.
- ♪ To avoid problems that can occur during group work situations e.g. a pupil being absent or an iPad being in repair, every member of the group must keep an up to date record of the composition in progress.
- ♪ Once completed and recorded into *GarageBand*, your composition will be opened in *iMovie* as demonstrated below:



♪ In iMovie, you will then be able to sync your finished soundtrack to the film footage provided in order to complete your composition task.



FILM MUSIC COMPOSITION CHECKLIST

Please as appropriate

OSTINATO		CRESECENDO	
DRONE / PEDAL		STABS OF SOUND	
CLUSTER CHORDS		SUDDEN SILENCE	
INCREASE IN TEXTURE		DISSONANCE	
EXTREMES IN PITCH		CHROMATIC MOVEMENT	

COMPOSING LOG

Please keep track of all the work completed towards your composition in the space provided below. This must include 'feed forward' responses to verbal feedback and recommendations provided by your teacher.

You should use a WWW/EBI structure.

e.g. **WWW** = We have composed a spooky ostinato pattern using the notes C D Eb and F# on the keyboard and recorded it into *GarageBand*.

EBI = We add a low-pitched drone or pedal note to create more suspense.

DATE	COMPOSITION NOTES
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

FILM MUSIC COMPOSITION SUCCESS CRITERIA

Level	Description	
2	You can work with others to create a film music composition in response to a given stimulus, showing some control of the musical elements.	
3	You can work with others to create a film music composition with a simple musical shape, revising your ideas where necessary.	
4	You can work with others to create a film music composition that demonstrates understanding and appropriate use of the musical elements.	
5	You can work with others to create a well-structured film music composition that demonstrates understanding and appropriate use of the musical elements and development of musical ideas.	
6	You can work both independently and with others to create a well-structured film music composition that sustains and develops musical ideas.	
7	You can produce coherent (clear) compositions, demonstrating a high level of understanding and control of the musical elements.	
8	You can produce convincing compositions, which display general consistency of style.	



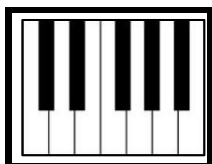
COMPOSING MUSIC FOR FILM SELF EVALUATION



Reflecting on your film music composition and the feedback provided by your teacher and your peers, what do you think that you did well and how do you think that you could improve your work during future composition tasks?

FILM THEMES

Theme music is a piece that is often written specifically for a film, and is usually played during the intro, during the title sequence and/or during the ending credits. The purpose of the **theme music** is often similar to that of a leitmotif, to establish a mood for the film as well as to provide an audible cue that the film is beginning e.g. "Pirates of the Caribbean" by Klaus Badelt.



TASK 5: PERFORMING "PIRATES OF THE CARIBBEAN"



SUCCESS CRITERIA:

Level	Description	
3	Perform the first two lines of the melody with your right hand.	
4	Perform the whole of the melody line with your right hand.	
5	Perform the first two lines with both hands together (Melody in your right hand and the first of each of the bass line notes in your left hand.)	
6	Perform the whole piece with both hands together (Melody in your right hand and the first of each of the bass line notes in your left hand.)	
7	Perform the whole piece with both hands together (Melody in your right hand with syncopated bass line in your left hand, as written on the sheet.)	
8	As Level 7 but with chords in place of the bass line.	

You will be awarded an a, b or c sub level depending on the accuracy of your notes and rhythm, fluency of performance and your keyboard technique.

FEED FORWARD

Reflecting on your "Pirates of the Caribbean" assessment, how do you think that you could improve in future keyboard performance tasks?



Dm: D F A
 Bb: Bb D F
 Am: A C E
 F: F A C
 C: C E G
 Gm: G Bb D
 A: A C# E

Melody

[Dm] [Bb] [Am] [Dm]

A C D D D E F F F G E E D C C D A C

Bass

D D Bb Bb A A D D

4

[Bb] [F] [C] [Dm] [Dm] [Gm]

D D D E F F F G E E D C D A C D D D F G G G A

Bb Bb F F C C D D D D Bb Bb

7

[Gm] [Dm] [Bb] [Dm]

Bb Bb A G A D D E F F G A D D F

G G D D Bb Bb D D

9

1. [A] 2. [A] [Dm]

E E F D E E E D C D

A A A A A A D D



THEME SONGS AND THE FILM/MOVIE SOUNDTRACK



When a film's theme has lyrics, it is known as a **Theme Song**, which brings with it huge potential for marketing opportunities. Films can help to launch hit songs and their performing artists with their wide audience exposure, and similarly, popular songs can help to sell films.

The James Bond series of films, for example, have developed a tradition of commissioning top contemporary singers and songwriters to compose and perform the theme songs for their films. Some of the following themes have become major pop hit songs: "Live and Let Die" (1973) by Paul McCartney & Wings, "Goldfinger" (1964) and "Diamonds are Forever" (1972) by Shirley Bassey and most recently "Skyfall" (2012) by Adele.

"**My Heart Will Go On**", also called the "Love Theme from Titanic", is the main theme song to the 1997 blockbuster film "Titanic". Its music was composed by James Horner and its lyrics were written by Will Jennings, while the singer Celine Dion recorded and released it. Originally released in 1997 on the "Titanic" soundtrack album and Dion's album "Let's Talk About Love", the romantic song went to number 1 all over the world, including the United States, Canada, Ireland, United Kingdom and Australia.

"My Heart Will Go On" became Celine Dion's biggest hit and one of the best-selling singles in history, having sold more than 15 million copies worldwide. Today, along with two other songs from film soundtracks, Whitney Houston's "I Will Always Love You" from "The Bodyguard" and Bryan Adams' "(Everything I Do) I Do It for You" from "Robin Hood: Prince of Thieves", it is considered to be one of the biggest love ballads of the 1990s.



TASK 6: PERFORMING A FILM THEME SONG



Use your iPad to research an appropriate film theme song that you would like to perform as a class or in smaller groups. Remember that in order to achieve the higher levels you need to be prepared to sing a short solo.

Using the success criteria below, please _____ an appropriate level based on your performance during the "Film Theme Song" singing task:

Level	Singing Performance	
2	I sang a limited range of notes keeping mainly in tune.	
3	I sang in tune and controlled my breathing.	
4	I sang showing control of the elements.	
5	I sang a part within my group fluently.	
6	I performed a short solo.	
7	I performed a solo with attention to detail.	

FEED FORWARD (How can I improve in future singing activities?):



**THE FILM
MUSICAL**



The film musical was a natural development of the stage musical after the advancement of film sound technology. The musical film is a film genre in which songs sung by the characters are interwoven into the narrative, sometimes accompanied by dancing. The songs usually advance the plot or develop the film's characters, though in some cases they serve merely as breaks in the storyline, often as elaborate "production numbers". Examples of such **film musicals** include "West Side Story", "Oliver!", "Annie", "Little Shop of Horrors", "The Sound of Music", "Grease" and "Les Miserables".

As well as the films themselves, many soundtracks composed for Walt Disney films have had huge commercial success e.g. "Beauty and the Beast", "The Lion King", "High School Musical", "Camp Rock" and most recently "Frozen".

The soundtrack to "Frozen" features the critically acclaimed song "Let It Go" performed by Idina Menzel. The soundtrack reached its 3 million sales mark in the United States of America in July 2014. Nearly half these were digital sales, making the album the best-selling soundtrack in digital history.

TITANIC

VERSE

Melody

Bass

Chords: [C] C C C C, [Am] B C C, [F] B C D, [G] E D

5

Chords: [C] C C C C, [Am] B C C, [F] G, [G]

CHORUS

9

Chords: [Am] C, [G] D, [F] G G, [G] F E D, [Am] E F E, [G] D C, [F] B C, [G] B A

16

Chords: [G] G, [F] F, [Am] C, [G] D, [F] G G, [G] F E D, [G] E F

21

Chords: [Am] E D C, [G] B C C, [F] B C D, [G] E D C, [C] C



E F G C _____ D E F G A B F _____ A B

Treble clef, 4/4 time signature. The melody consists of quarter notes and eighth notes with a repeat sign at the beginning.

Bass clef, 4/4 time signature. The accompaniment consists of a steady bass line of quarter notes.

5 C D E E F G C _____ D E F G G

Treble clef, 4/4 time signature. The melody continues with quarter notes and eighth notes.

Bass clef, 4/4 time signature. The accompaniment continues with quarter notes, including a change to D-flat in the final measure.

8 E D G E D G ^{1.} E D G E D E F

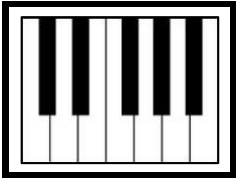
Treble clef, 4/4 time signature. The melody features eighth notes and quarter notes. A first ending bracket covers the final two measures.

Bass clef, 4/4 time signature. The accompaniment consists of a steady bass line of quarter notes.

10 ^{2.} E D E F E D C

Treble clef, 4/4 time signature. The melody concludes with quarter notes. A second ending bracket covers the final measure.

Bass clef, 4/4 time signature. The accompaniment concludes with quarter notes.



ROCKY



Melody: C C C C C C C E C C C E

Harmony: C

Bass: C

Mel: ³ E E E E E E G E E E E E E E E E E

Harm: C C C C C C E C C C B B B B B B B B B

Bass: C B C

Mel: ⁵ E E E E E E E G A A B E E G A A B

Harm: B B B B B B E G A A B E E G A A B

Bass: B D E D

[Dm] [Em] [Dm]

9

Mel: [Em] E | [Dm] D C D C D E | [Em] C C B B A A G F | [F] E | [E] E G

Harm: E | D C D C D E | C C C C C C C A | B | E G

Bass: E | D | E | F | E | E

14

Mel: [Dm] A | [Dm] A B | [C] E | [C] E G | [Dm] A | [Dm] A B | [C] E | [Dm] D C D C D E

Harm: A | A B | E | E G | A | A B | E | D C D C D E

Bass: D | C | D | C | D | E

19

Mel: [F] C C B B A A G F | [E] E | [Am] E G A

Harm: C C C C C C C A | B | E E | A

Bass: F | E | E | A

CHORDS:

Dm: D F A

C: C E G

E: F A C

Em: E G B

E: E G# B

Am: A C E



"SPONGEBOB SQUAREPANTS"



1 **G** **G A G E C E G A G E** **A**

Who lives in a pine-ap-ple un-der the sea? "SPONGEBOB SQUAREPANTS!" **Ab**

C G C G C G C G

4 **C D C A F A C D C A** **E**

sor-bent and yel-low and po-rous is he! "SPONGEBOB SQUAREPANTS!" **If**

F C F C F C F C

6 **G A G E C E G A G E** **A**

nau-ti-cal non-sense is some-thing you wish! "SPONGEBOB SQUAREPANTS!" **Then**

C G C G C G C G

8 **C D C A F A C D C A**

drop to the deck_ and flop like a fish! "SPONGEBOB SQUAREPANTS!"

F C F C F C F C

10 C A G E C A G E C A G E

Sponge-bob Square-pants Sponge-bob Square-pants Sponge-bob Square-pants

C G C G C G C G C G C G

Detailed description: This block contains musical notation for measures 10, 11, and 12. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: C4, A4, G4, E4, C4, A4, G4, E4, C4, A4, G4, E4. The bottom staff is in bass clef with a key signature of one sharp. The bass line consists of quarter notes: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2. The lyrics 'Sponge-bob Square-pants' are repeated three times, once under each measure.

13 G A B C C D E D E C G C

Sponge-bob Square pants!

G D G D C G C G C G C C

Detailed description: This block contains musical notation for measures 13 and 14. The top staff is in treble clef with a key signature of one sharp. Measure 13 has notes G4, A4, B4, C5. Measure 14 has notes C5, D5, E5, D5, E5, C5, G4, C5. A triplet of eighth notes (C5, D5, E5) is marked with a '3' below it. The bottom staff is in bass clef with a key signature of one sharp. The bass line consists of quarter notes: G2, D2, G2, D2, C2, G2, C2, G2, C2, G2, C2, C2. The lyrics 'Sponge-bob Square pants!' are placed under the first two measures.

Harry Potter

John Williams

B E G F# E B A F# E G F# D# F B B

E E E E E A# B E G B B

Detailed description: This block contains musical notation for measures 1 through 6 of the Harry Potter main theme. The top staff is in treble clef with a key signature of two sharps (D major). The melody consists of quarter notes: B4, E4, G4, F#4, E4, B4, A4, F#4, E4, G4, F#4, D#4, F4, B4, B4. The bottom staff is in bass clef with a key signature of two sharps. The bass line consists of quarter notes: E3, E3, E3, E3, E3, A#3, B3, E3, G3, B3, B3. A fermata is placed over the final B4 note in measure 6.

10 E G F# E B D Db C Ab C B A# A# G E

E E G F A C# E E

Detailed description: This block contains musical notation for measures 7 through 10 of the Harry Potter main theme. The top staff is in treble clef with a key signature of two sharps. The melody consists of quarter notes: E4, G4, F#4, E4, B4, D4, Db4, C4, Ab4, C4, B4, A#4, A#4, G4, E4. The bottom staff is in bass clef with a key signature of two sharps. The bass line consists of quarter notes: E3, E3, G3, F3, A3, C#3, E3, E3. A fermata is placed over the final E4 note in measure 10.

STAR WARS

Melody

Bass

Chords: D D D G B D C B A G D B C B A G D B

Chords: G F# E D C B A G C B A G

Detailed description: This system contains the first two measures of the Star Wars theme. The melody is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter rest, followed by a triplet of eighth notes (D4, E4, F#4). A repeat sign follows. The melody continues with a half note G4, a half note B4, a quarter note G4, and a quarter note D4. This is followed by a triplet of eighth notes (C5, B4, A4), a quarter note G4, a half note D4, a triplet of eighth notes (C5, B4, A4), a quarter note G4, and a half note D4. The bass line is in bass clef and starts with a quarter rest, followed by a half note G3, a half note F#3, a quarter note E3, and a quarter note D3. The second measure continues with a half note C3, a half note B2, a quarter note A2, and a quarter note G2. The third measure continues with a half note C3, a half note B2, a quarter note A2, and a quarter note G2.

Chords: C B C A F# D D E E C B A G G A B A E F# D D

Chords: F D D D D D D D

Detailed description: This system contains measures 3 through 6. The melody starts at measure 3 with a triplet of eighth notes (C5, B4, C5), a quarter note A4, and a quarter note F#4. A repeat sign follows. The melody continues with a half note D4, a half note D4, a quarter note E4, a quarter note E4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. This is followed by a triplet of eighth notes (G4, A4, B4), a quarter note A4, a triplet of eighth notes (G4, A4, B4), a quarter note E4, a triplet of eighth notes (D4, E4, F#4), and a quarter note D4. The bass line starts at measure 3 with a half note F2 and a half note D2. The second measure continues with a half note D2, a half note D2, a quarter note D2, and a quarter note D2. The third measure continues with a half note D2, a half note D2, a quarter note D2, and a quarter note D2.

Chords: E C E C B A G D A A D D E E C B A G G A B A E F# D D

Chords: D D D D Bb D D D D D D D D

Detailed description: This system contains measures 7 through 10. The melody starts at measure 7 with a half note E4, a half note C4, a quarter note E4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A repeat sign follows. The melody continues with a half note D4, a half note A4, a quarter note A4, a quarter note F#4, a quarter note D4, a quarter note D4, a quarter note E4, a quarter note E4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. This is followed by a triplet of eighth notes (G4, A4, B4), a quarter note A4, a triplet of eighth notes (G4, A4, B4), a quarter note E4, a triplet of eighth notes (D4, E4, F#4), and a quarter note D4. The bass line starts at measure 7 with a half note D2, a half note D2, a quarter note D2, and a quarter note D2. The second measure continues with a half note Bb2, a half note D2, a quarter note D2, and a quarter note D2. The third measure continues with a half note D2, a half note D2, a quarter note D2, and a quarter note D2.

12

G F Eb D C Bb A G D DDD G B D C B A G D B

16

C B A G D D C B C A F# D D G B D C B A G D B

20

C B A G D D B C B C A F# D G D B

23

G G G G B

THE SIMPSONS™

Danny Elfman

F# F# F# F# F# F# F# F# F# F#
 E E E E E E E E E E

The Simp - sons!

C F# G C F# C F#
 C E F# A G E C A F# F# F# G
 F# F# F# G Bb B F# D#
 E E E E G G

"TUBULAR BELLS" THEME FROM



THE EXORCIST

Mike Oldfield

A E B E G A E C E D E B C E A E B E G A E
 C E D E B C E A E B E G A E C E D E B C E

HALLOWEEN

Melody $G C C G C C G C G\# C$ $G C C G C C G C G\# C$

Bass

3 $G C C G C C G C G\# C$ $G C C G C C G C G\# C$

Bass

5 $F\# B B F\# B B F\# B G B$ $F\# B B F\# B B F\# B G B$

Bass

7 $F A\# A\# F A\# A\# F A\# F\# A\#$ $F A\# A\# F A\# A\# F A\# F\# A\#$

Bass

9 $F A\# A\# F A\# A\# F A\# F\# A\#$ $F A\# A\# F A\# A\# F A\# F\# A\#$

Bass

11 $G C C G C C G C G\# C$ $G C C G C C G C G\# C$ G

Bass

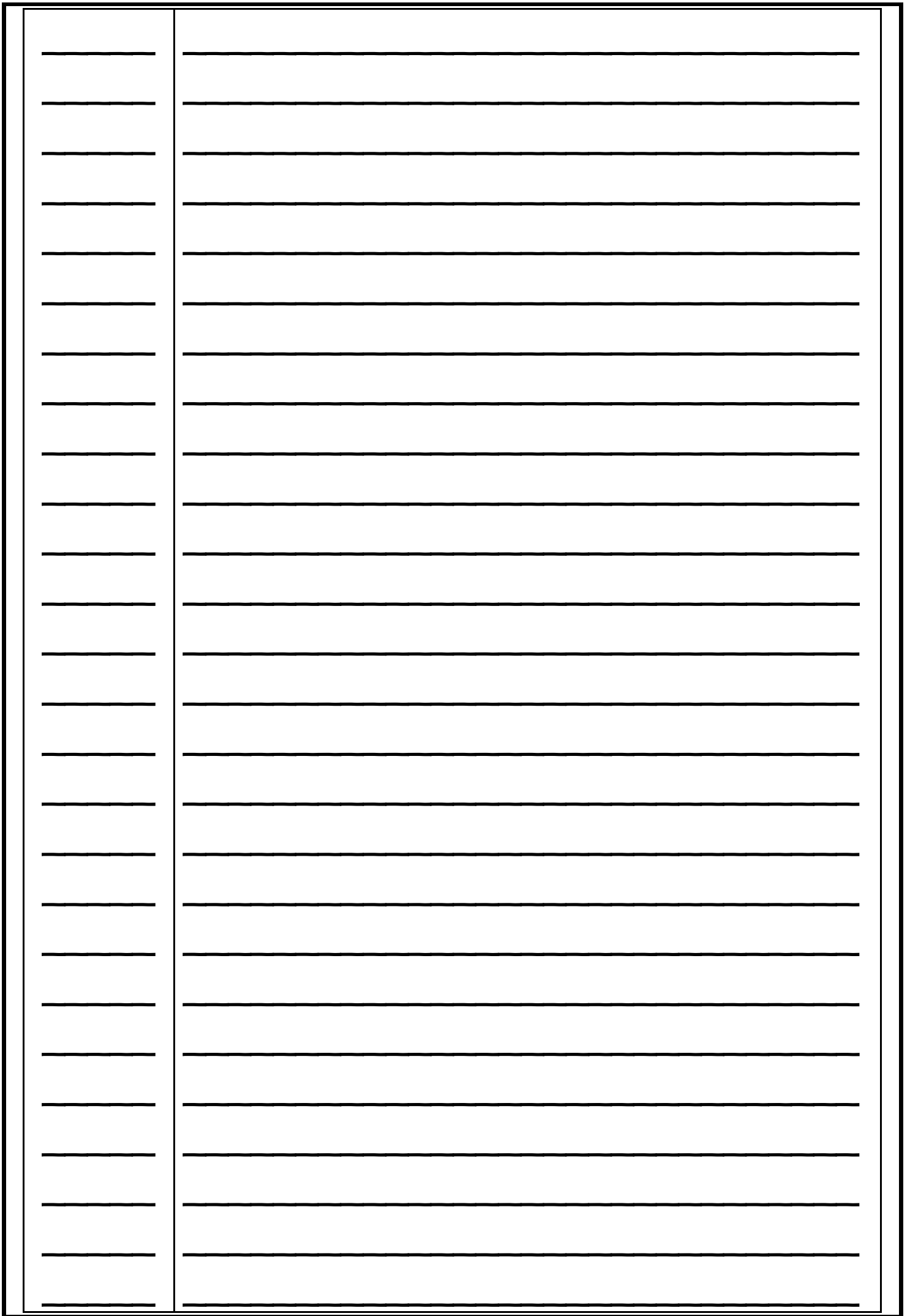
PERFORMING LOG

Write down one thing that you have done well in today's lesson (WWW) and one thing that you will try to improve on/move forward with next time (EBI).

e.g. WWW = I can perform the notes of "Pirates of the Caribbean" on the keyboard correctly with my right hand.

EBI = I need to practise the rhythm to produce a more fluent performance.

DATE	1 X WWW and 1 X EBI (*Remember to write the title of the piece of music in speech marks e.g. "James Bond")
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
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_____	_____
_____	_____
_____	_____
_____	_____
_____	_____



UNIT SUCCESS CRITERIA:

PERFORMING

Level	Description	
3	Perform the first two lines of the melody of "Pirates of the Caribbean" on the keyboard with your right hand.	
4	Perform the whole of the melody line with your right hand.	
5	Perform the first two lines with both hands together (Melody in your right hand and the first of each of the bass line notes in your left hand.)	
6	Perform the whole piece with both hands together (Melody in your right hand and the first of each of the bass line notes in your left hand.)	
7	Perform the whole piece with both hands together (Melody in your right hand with syncopated bass line in your left hand, as written on the sheet.)	
8	As Level 7 but with chords in place of the bass line.	

(The above criteria will be amended should an alternative instrument be used)

COMPOSING

2	You can work with others to create a film music composition in response to a given stimulus, showing some control of the musical elements.	
3	You can work with others to create a film music composition with a simple musical shape, revising your ideas where necessary.	
4	You can work with others to create a film music composition that demonstrates understanding and appropriate use of musical elements.	
5	You can work with others to create a well-structured film music composition that demonstrates understanding and appropriate use of musical elements and development of musical ideas.	
6	You can work both independently and with others to create a well-structured film music composition that sustains and develops musical ideas.	
7	You can produce coherent (clear) compositions, demonstrating a high level of understanding and control of the musical elements.	
8	You can produce convincing compositions, which display general consistency of style.	

APPRAISING

1	You can recognise the musical elements in a listening task.	
2	You can describe how musical elements are used in a listening task.	
3	You can discuss how effectively the elements are used in a listening task.	
4	You can describe, compare and evaluate different kinds of music, with reference to the musical elements.	
5	You can recognise the main characteristics of and evaluate different kinds of music, with reference to the musical elements.	
6	You can recognise the distinguishing characteristics of and evaluate different kinds of music, with reference to the musical elements.	
7	You can identify the distinguishing characteristics of different kinds of music, making critical judgments, with reference to the musical elements.	

MTL: _____

OVERALL LEVEL FOR THIS UNIT: _____