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**Knowledge Rich Curriculum Plan**

Year 9 Music – Unit 2 – ‘Soundtracks’



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Assessment** |
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| **Lesson 1**  **Early Film Music**  **Also Sprach Zarathustra** | ***Students will know that…***   * When and where cinema began and the name of the first film that was cinema screened. * How early film was accompanied by live music and the development of the cinema organ in the 1920s. * Using pre-existing music from Concert, opera and ballet music was the typical method of accompanying a film and the reasons this repertoire was used (the musical connotations of famous works of music). * Various libraries of ‘mood music’ were compiled by composers such as Wagner.   ***Listening to Also Sprach Zarathustra.***   * The sci-fi film 2001 uses an existing piece of music by Richard Strauss, ‘Also Sprach Zarathustra’. * Also Sprach Zarathustra uses the fifth interval to give the feeling of space and switches between major and minor tonality which changes the mood. | Orchestra, organ, orchestral accompaniment, opera, concert, ballet, programmatic, mood music, interval, fifth, major, minor, chord. | Films are generally accompanied by a musical soundtrack and the way that films are accompanied has seen many changes across the decades.  Students have prior listening and appraising experience and have much experience applying their theoretical knowledge to the new pieces of music they hear. | Retrieval task one set. |
| **Lesson 2**  **What Is Film Music For?**  **Hedwig’s Theme** | ***Students will know that…***   * What two factors often lead to composers writing music for film. * The earliest types of film music were intended to cover up the sound of noisy cinematic equipment. * Film music is intended to establish a layer of mediation between the reels of photographs and the spectator. * The onscreen images can be enhanced by music in a variety of ways and be able to describe at least two of those ways.   ***Listening to Hedwig’s Theme from Harry Potter.***   * Why does the Celesta provide a suitable timbre for a magical/fantasy film soundtrack? * Why did the composer choose a 3/8 time signature for this piece? * What instruments perform after the introduction on Celesta? | Orchestra, organ, orchestral accompaniment, opera, concert, ballet, programmatic, mood music, interval, fifth, major, minor, chord, enhanced, spectator, timbre, 3/8 time signature, Celesta, composer, cranking machinery, moving picture, psychological, mediation. | Early films were without music or sound. Students will know that film music serves a specific purpose, this will be investigated more precisely within this lesson.  Students have prior listening and appraising experience and have much experience applying their theoretical knowledge to the new pieces of music they hear. | Retrieval task one completed.  Retrieval task two set. |
| **Lesson 3**  **The Purpose of Film Music**  **Mission Impossible** | * *Music aids (and is sometimes essential to effect) the suspension of our disbelief.* * *Music can also comment directly on the film, telling us how to respond to the action.* * *Music can also enhance a dramatic effect.* * *It’s often the composer’s job to create a feeling of something being there that’s not on screen.* * *DIEGETIC MUSIC originates from something on screen e.g. a car radio, a band in a nightclub or sound effects such as guns.* * *NON-DIEGETIC music is not actually part of the story and is put “over the top” of the action to increase the effect of the film.*   Students will learn more about the purpose of music for film. Students will learn that irregular time signatures and disjunct melodic motion can contribute to a musical atmosphere of intrigue, adventure, danger and peril. Students will study the theme of Mission Impossible. | Orchestra, organ, orchestral accompaniment, opera, concert, ballet, programmatic, mood music, interval, fifth, major, minor, chord, enhanced, spectator, timbre, 3/8 time signature, celesta, composer, cranking machinery, moving picture, psychological, mediation, diegetic, non-diegetic, sound effects, conjunct, disjunct. | Students have prior listening and appraising experience and have much experience applying their theoretical knowledge to the new pieces of music they hear. | Retrieval task two completed.  *Retrieval task three set.* |
| **Lesson 4**  **Performing the James Bond theme.** | * A leitmotif is a short piece of music used to describe a character, place, time or emotion in film music. * The James Bond leitmotif uses four chords and features chromatic movement. * The James Bond theme can also be described as the melody and can be played at the same time as the chords with the right hand.   Students will listen to and describe the features of the Bond Theme, identifying leitmotifs, themes and other musical features. Students learn to play the chromatic Bond leitmotif with the left hand and the theme with the right, using staff notation. | Orchestra, organ, orchestral accompaniment, opera, concert, ballet, programmatic, mood music, interval, fifth, major, minor, chord, enhanced, spectator, timbre, 3/8 time signature, celesta, composer, cranking machinery, moving picture, psychological, mediation, diegetic, non-diegetic, sound effects, conjunct, disjunct, leitmotif, chromatic, theme | Students have prior listening and appraising experience and have much experience applying their theoretical knowledge to the new pieces of music they hear. Students have prior experience of staff notation and keyboard work. | Retrieval task three completed. |
| **Lesson 5**  **Performing the Halloween theme.** | * Theme songs can increase the commerciality of a film. * Film music can be reworked to resell. (Disco versions/Sinfonia Antartica) * Irregular time signatures are used by film composers to create unease (Halloween theme). * Chromatic movement can create an effective atmosphere of horror. * Ostinato in film music can help create an effective atmosphere of horror.   Students study the independent life of a film score and learn that music for film can be re-packaged to increase profit. Students will learn to perform the theme from Halloween (John Carpenter) which features chromaticism and a 5/4 (irregular) time signature. | Orchestra, organ, orchestral accompaniment, opera, concert, ballet, programmatic, mood music, interval, fifth, major, minor, chord, enhanced, spectator, timbre, 3/8 time signature, celesta, composer, cranking machinery, moving picture, psychological, mediation, diegetic, non-diegetic, sound effects, conjunct, disjunct, leitmotif, chromatic, theme, irregular time signature, | Students have prior listening and appraising experience and have much experience applying their theoretical knowledge to the new pieces of music they hear. Students have prior experience of staff notation and keyboard work. |  |
| **Lesson 6**  **Written Assessment** | Students complete a written assessment based on the key terms from this unit, orchestra, organ, orchestral accompaniment, opera, concert, ballet, programmatic, mood music, interval, fifth, major, minor, chord, enhanced, spectator, timbre, 3/8 time signature, celesta, composer, cranking machinery, moving picture, psychological, mediation, diegetic, non-diegetic, sound effects, conjunct, disjunct, leitmotif, chromatic, theme, irregular time signature, | Orchestra, organ, orchestral accompaniment, opera, concert, ballet, programmatic, mood music, interval, fifth, major, minor, chord, enhanced, spectator, timbre, 3/8 time signature, celesta, composer, cranking machinery, moving picture, psychological, mediation, diegetic, non-diegetic, sound effects, conjunct, disjunct, leitmotif, chromatic, theme, irregular time signature, | Lessons 1-5 | End of unit assessment. |