

Year 8



MUSIC

Textbook

TRACKING YOUR PROGRESS

TOPIC	GRADE ACHIEVED	TARGET FOR NEXT UNIT
EMELI SANDE		
MUSICAL STORIES		
HARRY POTTER		
SAMBA		
GAMELAN		
FILM MUSIC		
HOOKS AND RIFFS		
(EXTRA) ROCK FUTURES		
(EXTRA) MUSICAL THEATRE		

You will all have this grid in your music books. It is where we will track your progress throughout the year. Make sure you keep it up to date.

PLENARY BUBBLES

At the end of a lesson, try to answer these questions about your learning.

There are some example answers below.

Discussion with a partner before you share it with the class

- I was successful when I...
- Before this lesson I could already...
- The most important thing I learned today is...
- Today I have learnt that...
- Today I have tried to...
- I did not know how to... but now I can
- ...used the success criteria to improve my performance level.
- ...remember the notes on the keyboard, but now I can remember them on the stove
- ...read rhythms in music notation...
- ...work with somebody I've not worked with before. I found we managed really well.
- ...Blues music started in America by the African slaves.
- ...to ask for help if I get stuck on something.



Linking Unit

READ ALL ABOUT IT

LISTENING

What instrument plays the accompaniment?

Is the vocal sung by a Male or Female?

How many chords are used in this song progression?

The second half of the chorus uses which lyrics?

Are there any other instruments introduced in the song?



Emeli Sande - Read All About It

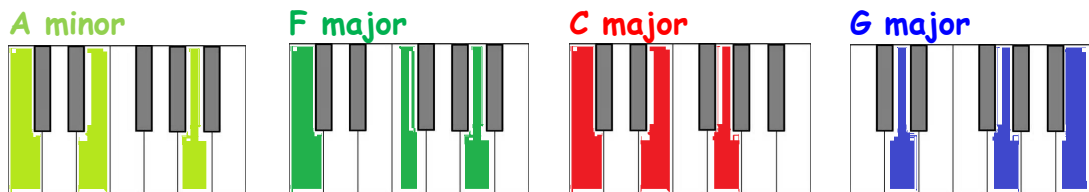


A minor x4 F major x4 C major x4 G major x4

Why are the lyrics in different colours?
How will this help you?

I WANNA SING, I WANNA SHOUT,
I WANNA SCREAM TILL THE WORDS DRY OUT,
SO PUT IT IN ALL OF THE PAPERS, I'M NOT AFRAID
THEY CAN READ ALL ABOUT IT, READ ALL ABOUT IT.

Now have a go at accompanying yourself on the keyboard...



Can you combine Ukulele and Keyboard to create a trio performance?



Musical Stories

Unit 1

Danse Macabre is a piece of music written to tell a story. This type of music is called 'Programme Music'. Read through the story of Danse Macabre below. Try to imagine how this piece of music will sound.

DANSE MACABRE - The Story



On Halloween night the tower clock strikes 12 times. This is heard on harp and French horn.

Suddenly footsteps are heard in the scary old graveyard. The mysterious cloaked figure of death appears. He drums his heels upon the tombstones and then tunes his violin, urging the skeletons to rise from their graves.



They begin to dance, stealthily at first, to a waltz tune heard first on the flute, then on the violins. Then death plays the main waltz tune upon his violin. Gradually all the scary beings come out and the music gets louder.

As the skeletons dance the eerie clatter of their bones can be heard on the xylophone.



Daylight starts to break through the sky but the scary beings still dance on. The creepy strange figure of death turns around to reveal that he is a skeleton.

Out of nowhere come the witches flying through the dim sky joining the dance in the graveyard.



The pace of the waltz becomes more and more frantic. The strings suggest the wind rustling the through the graveyard trees.

The violins play a tune heard at the beginning of the piece, while at the same time Death's 'Waltz tune' is heard on the trombones.

The shrill music continues, but as the sun rises and the shadowing darkness turns to light, the witches, ghosts, owls and skeletons all begin to leave.

There is a sudden SILENCE – cock – a – doodle – doo. The rooster sounds in a new day of sunlight (this is played by the oboe).

Immediately, the skeletons disappear into their graves. Death plays his last piece of music on the violin before he too disappears.....



1. The piece starts with the church clock chiming midnight. Which instrument plays the chimes? a) clarinet b) trumpet c) harp
2. Next, the devil creeps into the graveyard. Which string instruments are used for this creeping? What is special about the way it is played?
3. Which string instrument suddenly plays loudly? Which part of the poem is this meant to sound like?
4. Next, the ghosts and skeletons begin to appear as a mysterious tune is played. Which woodwind instrument plays this tune?
5. Which solo instrument is heard playing a tune next?
6. Which percussion instrument is used to sound like skeleton bones rattling?

Danse Macabre

Saint Saens

The image shows the first four measures of the piano introduction from 'Danse Macabre'. The music is in 3/4 time and D major. The notes are as follows:

Measure	Treble Clef	Bass Clef
1	D	G
2	G G	F
3	F F	G
4	E E Eb Eb	G
5	D E G	G F#
6	F# E D	E
7	E E	D
8	F# D	
9	G G	G
10	F F	F
11	E E	G
12	Eb Eb	G
13	D G Bb	G F#
14	A F# D	F#
15	F# E	D
16	D	F#

Danse Macabre - extension

Saint Saens

The musical score is presented in four systems, each with a treble clef staff for the melody and a bass clef staff for the bass line. Chord symbols are written below the notes.

System 1: Treble: D, G, G, F, F, E, E, Eb, Eb. Bass: G, D, D, F, C, C, G, G, G, G, G, G.

System 2: Treble: D, E, G, F#, E, D, E, E, F#, D. Bass: G, F#, E, D.

System 3: Treble: G, G, F, F, E, E, Eb, Eb. Bass: G, D, D, F, C, C, G, G, G, G, G, G.

System 4: Treble: D, G, Bb, A, F#, D, F#, E, D. Bass: G, F#, D, F#.

3A - They have attempted to find the notes

4C - They are able to find and play the correct notes of the melody.

4B - They are playing the first line of the tune slowly with some mistakes

4A - They are playing the first line of the melody fairly fluently

5C - They are playing the first 2 lines of the melody fairly fluently

5B - They can play the whole melody all the way through

5A - They can play the melody and have started adding the bass notes.

6C - They can play the melody with the bass note with some mistakes

6B - They can play the melody with the bass notes fairly fluently

6A - They can play the extension melody with the advanced bass part slowly with mistakes

7C - They play the extension piece faster but still with some mistakes

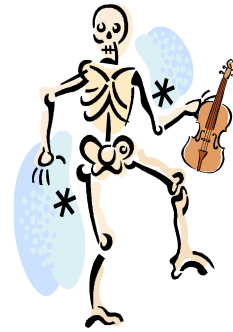
7B - They play the extension piece fluently

7A - They play the extension melody with an appropriate backing rhythm and instrument voice

Danse Macabre

The orchestral piece 'Danse Macabre' is composed by the French composer Saint-Saens. It describes gruesome happenings in a graveyard on the night of Halloween.

*Zig-a-zig-a-zig - it's the rhythm of death!
His heels tap the tomb-stones as he tunes his violin.
Death at midnight, playing a dance tune -
Zig-a-zig-a-zig on his violin.
The winter wind whistles and the night is dark;
The winter wind whistles and the lime trees moan.
Weird, white skeletons streak across the shadows;
Running and leaping, wrapped in their shrouds.
Zig-a-zig-a-zig - the dance grows even wilder:
You can hear the eerie clatter of the dancers bones...
But wait! Suddenly, they all stop dancing!
They scatter...they vanish - for the cock has crowed!*



Musical Devices in Danse Macabre

Match the key devices needed in your composition with the poem.

The chimes of midnight.....

Death taps his heels on the tombstones.....

He tunes his Violin Zig a zig zig with a.....

The winter wind whistles and the night is dark with.....

You can hear the eerie clatter of the skeleton's bones.....

The cock crows and daylight appears.....

Death and the skeletons begin to vanish and.....

12 repetitive bell rings

Short jittery notes

Tremolo on violin

Dynamics decrease

Short low pitched
Notes with rhythm

Vamped chords and
Chromatic scale

High pitched major sound

Elements of Poem	Sound Number	Key Words	Performance Notes
The chimes of midnight			
Death's heels on the tombstone			
Death's violin			
The clatter of skeleton bones			
The winter wind blows			
The skeleton's dance getting wilder.			
The cock crows as daylight appears.			
Death and skeletons vanish			

Your teacher will give you a copy of this grid to stick into your music books.

Carnival of the Animals - Starter Activity

Listen to this short piece of music.

- What animal does it make you think of?
- What do you think makes this piece of music sound like that animal?
- What instruments can you hear?

This piece of music sounds like _____

I think this because.....

The instruments I can hear are

Composition Task

Think about what made "Hens and Chickens" an effective piece of music. The composer used the following:

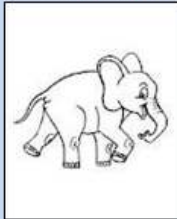
- **Instrumentation** The instruments chosen
- **Tempo** The speed
- **Dynamics** The volume, and changes in volume
- **Pitch** How high or low the notes are
- **Articulation** How the notes are played - smoothly or jumpy

Carnival of the Animals – Composition Task

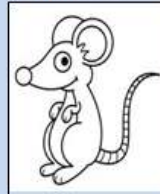
Use the keyboards to create a short MOTIF (little tune) for each of the following animals.

Make sure that the MOTIF represents the animals by choosing your INSTRUMENTS, DYNAMICS and TEMPO wisely.

ELEPHANT



MOUSE

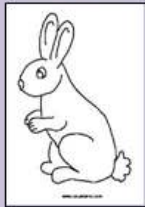


Carnival of the Animals – Composition Task

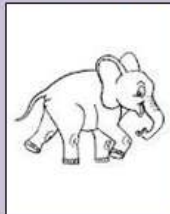
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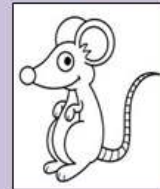
RABBIT



ELEPHANT



MOUSE

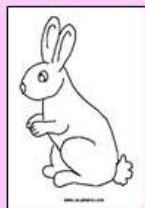


Carnival of the Animals – Composition Task

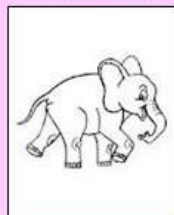
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Make sure that the MOTIF represents the animals by choosing your INSTRUMENTS, DYNAMICS and TEMPO wisely.

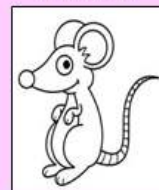
RABBIT



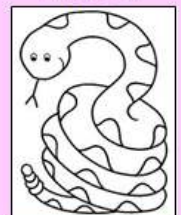
ELEPHANT



MOUSE



SNAKE



The Cat

This piece was written to create the character of a Cat. Have a listen to the piece, what elements make it sound like it's a Cat?

Have a go at performing it. Use the levelled criteria below to help with assessment.

The musical score for 'The Cat' is presented in two systems. Each system consists of three staves: a melody line (treble clef), a right-hand accompaniment line (treble clef), and a left-hand accompaniment line (bass clef). The time signature is 4/4. The melody line includes a sharp sign (F#) in the second measure of both systems. Chord symbols are written below each staff to indicate the harmonic structure.

System 1:

- Melody: G C E C G F# G C E G F F E C D E D B C D C A B C
- Right-hand accompaniment: GC GC AC AC GD GD GC
- Left-hand accompaniment: C C F F G G C C

System 2:

- Melody: E C G F# G C E G F F E G F E D F E D C E D B C
- Right-hand accompaniment: GC GC AC AC GD GD FB EG
- Left-hand accompaniment: C C F F G G G C

- 3A - They have attempted to find the notes
- 4C - They are able to find and play the correct notes of the melody
- 4B - They are playing the two bars of the tune slowly with some mistakes
- 4A - They are playing the two bars of the melody fairly fluently
- 5C - They are playing the first line of the melody fairly fluently
- 5B - They can play the whole melody all the way through
- 5A - They can play the melody and have started adding the bass notes
- 6C - They can play the melody with the bass note with some mistakes
- 6B - They can play the melody with the bass notes fairly fluently
- 6A - They can play the lower two parts as an accompaniment
- 7C - They play as part of a pair to perform the whole piece



Unit 2

SAMBA

Language for learning

Through the activities in the unit pupils will be able to understand, use and spell correctly words relating to:

- Sounds and devices, e.g. ostinato, polyrhythm, strong beat, weak beat, tempo, timbre, call and response.
- Processes, e.g. rhythms, roles of performers, groove, break.
- Context, e.g. when and where Samba music is performed

Pupils will learn:

- To identify instruments, structures and textures in a piece of percussion ensemble music
- To perform as part of a group in a whole class performance
- About the musical conventions used in Latin-American music
- How rhythmic patterns can be built over a pulse
- About the use of different timbres
- About call and response



Samba

Learning Objective

Develop our understanding of RHYTHM by learning how POLYRHYTHMS are used in SAMBA!

Explore student leadership!

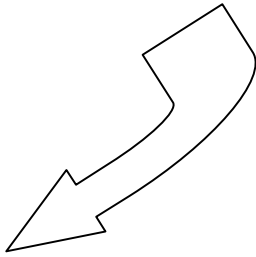
What is a POLYRHYTHM?

POLY = Multiple
RHYTHM = Pattern of Sound

POLYRHYTHM
Lots of Layers of Rhythms

**LEEDS
CHELSEA
MAN CITY
LIVERPOOL
MAN UNITED**

We use football team names to help us with Rhythm. By layering these rhythms, we create a Samba Groove...



MAN UNITED	MAN UNITED	MAN UNITED	MAN UNITED
LIVERPOOL	CHELSEA	LIVERPOOL	MAN CITY
CHELSEA	MAN CITY	MAN CITY	CHELSEA
LEEDS	LEEDS	CHELSEA	LEEDS

Samba Grid

Can you make your own POLYRHYTHM?

SAMBA PERFORMANCE

4C

A large number of errors although there is some attempt to play the correct rhythms. The group lacks organisation.

4B

The piece is played with some mistakes, hesitations or pauses. The general outline of the piece is recognisable. A sense of style is limited.

4A

A fairly accurate performance but needs more organisation.

5C / 5B / 5A

A good performance where rhythm is generally accurate. Any mistakes have little effect on the overall performance. Fluent and confident. There is a good understanding of the style of playing needed.

Level 6

A very good performance which has the correct sense of style and any errors do not affect the overall performance

KEYWORDS

Agogo Rhythm Caixa Dynamics Surdo Tempo Repinique Pitch Syncopation

Make sure you complete these assessments in your music book

PEER ASSESSMENT

I award the group.....

I think the group performed.....

They could improve

.....

SELF ASSESSMENT

I thought my group....

Next time I need to....

I award myself a level....

I did/did not enjoy this topic because....

STUDENT LEADERSHIP

What was it like being a student leader?

What did you learn from the experience?

What was it like being led by another student?

Samba Assessment Levels

Level 4	
I can identify <i>how</i> samba music expresses a carnival mood.	
I explored different kinds of rhythm for different effects.	
I performed Samba music <i>showing awareness</i> of others in the group.	
I composed a call and response introduction / main groove rhythm / break / ending (circle)	
I suggested improvements.	
I can describe how we made our music sound like Samba.	
Level 5	
I analysed / compared different rhythm patterns.	
I identified different sections of a Samba routine.	
I evaluated the effectiveness of different samba performances.	
When performing my music it had a clear cyclic pattern.	
I composed suitable rhythms for different Samba instruments.	
I organised our music into different sections.	
I played in a complete Samba performance: leading / supporting / soloing.	
Level 6	
When playing, I made subtle adjustments to blend with others.	
I made expressive use of tempo, dynamics and timbre. (circle)	
I composed several sections for different Samba instruments, including using syncopation.	
I improved mine and others work to produce true Samba style.	



Unit 3

Funky Town - Whole Piece

Riff

Chord diagrams for the Riff:

Guitar: C C Bb C G G | C F E C | C C Bb C G G | C F E C

Bass: C C C C C C C C | C C C C C C C C | C C C C C C C C | C C C C C C C C

Verse

Chord diagrams for the first line of the Verse:

Guitar: C C C C E E E G G E D C | C C Bb C G G C F E C

Bass: C C C C C C C C | C C C C C C C C | C C C C C C C C | C C C C C C C C

Lyrics: Got to make a move to a time thats right for me

Chord diagrams for the second line of the Verse:

Guitar: C C C C E E E E G G G G E D C

Bass: C C C C C C C C | C C C C C C C C | C C C C C C C C | C C C C C C C C

Lyrics: Time to keep me mo-ving keep me groo-ving with some en-er-gy

Riff

Chord diagrams for the Riff:

Guitar: C C Bb C G G | C F E C | C C Bb C G G | C F E C

Bass: C C C C C C C C | C C C C C C C C | C C C C C C C C | C C C C C C C C

BLUE TASK

Learn to play the main Riff. Remember this is played twice.

PURPLE TASK

Put the main Riff with the octave Bass part.

PINK TASK

Have a go at the Verse section and then build the piece up: Riff Verse Riff.

Clocks



A

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

F#AD EAC EAC EGB

B

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

D D D D D D D D A A A A A A A A A A A A A A E E E E E E E E

There are 4 layers to Clocks by Coldplay:

Riff (top part in A and B)

Chords (bottom part in A)

Bass Line (bottom part in B)

Melody (part C)

Have a go at each layer, and then start to put them together.

C (melody)

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

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

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

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

	Riff	Chords	Bass Part	Melody
3a	Attempted to find the notes	Attempted to find the notes	Attempted to find the notes	Attempted to find the notes
4c	Find the notes of the first bar	Find the notes of the first bar	Find the notes of the first bar	Find the notes of the first bar
4b	Find and play the notes of the first and second bar	Find and play the notes of the first and second bar	Find and play the notes of the first and second bar	Find and play the notes of the first and second bar
4a	Find and play the notes of the whole section	Find and play the notes of the whole section	Find and play the notes of the whole section	Find and play the notes of the whole section
5c	Play the section slowly with some mistakes	Play the section slowly with some mistakes	Play the section slowly with some mistakes	Play the section slowly with some mistakes
5b	Play the section slowly but fairly fluently	Play the section slowly but fairly fluently	Play the section slowly but fairly fluently	Play the section slowly but fairly fluently
5a	Play the section fluently	Play the section fluently	Play the section fluently	Play the section fluently
6c	Play the Riff with the Chords or Bass Part slowly with some mistakes	Play the Chords with the Riff slowly with some mistakes	Play the Bass Part with the Riff slowly with some mistakes	Play the Melody with the Chords or Bass Part slowly with some mistakes
6b	Play the Riff with the Chords or Bass Part fairly fluently	Play the Chords with the Riff fairly fluently	Play the Bass Part with the Riff fairly fluently	Play the Melody with the Chords or Bass Part fairly fluently
6a	Play the Riff with the Chords or Bass Part fluently	Play the Chords with the Riff fluently	Play the Bass Part with the Riff fluently	Play the Melody with the Chords or Bass Part fluently
7c	Play the Riff with the Melody with some	Play the Chords with the Melody with some	Play the Bass Part with the Melody with some	Play the Melody with the Riff with some mistakes

Keyboard Riffs

Smoke On The Water (Deep Purple)



Now have a go at Smoke on the Water on Guitar...



Another One Bites the Dust (Queen)



Bounce (Calvin Harris/Kelis)



Guitar Riffs

Satisfaction



Highway to Hell (AC-DC)



Day Tripper (Beatles)



MISSION IMPOSSIBLE



E-----
B-----
G-----
D-----1-3-----
A-----1-3-----1-3-----1-2-3-3-----3-3-----1-2-3-3-
E--3-3-----3-3-1-2-3-3-----3-3-----

E-----
B-----
G-----
D--1-3-----
A-----3-3-1-----
E-----3-----



Unit 4

Chasing Cars

Guitar Riff

Bar 1: A Major, Bar 2: A Major, Bar 3: E Major, Bar 4: E Major
 Bar 5: D Major, Bar 6: D Major, Bar 7: A Major, Bar 8: A Major

Guitar Chords

Bar 1: A Major, Bar 2: A Major, Bar 3: E Major, Bar 4: E Major
 Bar 5: D Major, Bar 6: D Major, Bar 7: A Major, Bar 8: A Major

Beat	1	2	3	4	5	6	7	8
Hihat	●	●	●	●	●	●	●	●
Snare		●		●		●		●
Kick	●		●		●		●	●
Drum	●		●		●		●	●

Drums

We'll do it all
 Everything
 On our own
 We don't need
 Anything
 Or anyone

*If I lay here
 If I just lay here
 Would you lie with me and just forget the world?*

I don't quite know
 How to say
 How I feel
 Those three words
 I said too much
 They're not enough

*If I lay here
 If I just lay here
 Would you lie with me and just forget the world?
 Forget what we're told
 Before we get too old
 Show me a garden that's bursting into life*

Let's waste time
 Chasing cars
 Around our heads
 I need your grace
 To remind me
 To find my own

*If I lay here
 If I just lay here
 Would you lie with me and just forget the world?
 Forget what we're told
 Before we get too old
 Show me a garden that's bursting into life*

Bass Tablature

Bar 1: A Major, Bar 2: A Major, Bar 3: E Major, Bar 4: E Major
 Bar 5: D Major, Bar 6: D Major, Bar 7: A Major, Bar 8: A Major

Intro: 2 bars
 Verse: 3-7 bars
 Chorus: 11-15 bars
 2nd time only: 7-8 bars
 play only when repeating chorus: 15 bars

Piano Riff

F#E F#E etc.
 A E A E etc.

Forget You- Cee Lo Green

Intro/Bassline

CHORD

C Major

D major

F Major

C Major



Chorus

C D F C
I see you driving 'round town with the girl I love and I'm like, forget you! (Oo, oo, ooo)
C D F C
I guess the change in my pocket, wasn't enough I'm like, forget you and for-get her too
C D F C
I said, if I was richer, I'd still be with ya, ha, now ain't that some shh? (Ain't that some shh?)
C D F
And although there's pain in my chest I still wish you the best with a. forget you (Oo, oo, ooo)

Verse

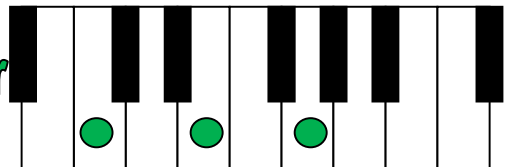
C D F C
Yeah I'm sorry, i can't afford a Ferrari, but that don't mean I can't get you there.
C D F C
I guess he's an Xbox, and I'm more Atari, but the way you play your game ain't fair.
C D F C
I pity the fool that falls in love with you, (oh man she's a gold digger), Well,
C D F C
Ooooooh I've got some news for you, Yeah go run and tell your little boyfriend

Chords

Play the chords when it is indicated on the lyrics. You can either play the chord **each beat** (1, 2, 3, 4,) or you could **split up the chord** and play one of the notes at once. This is called **broken chords**.

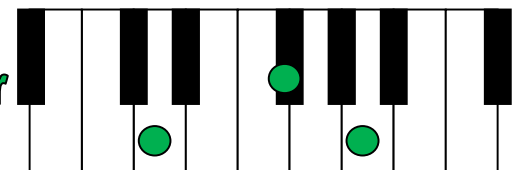
C Major

(C, E, G)



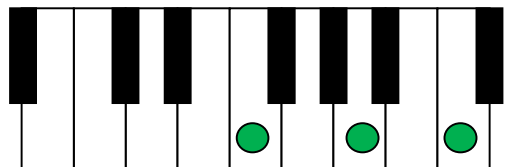
D Major

(D, F#, A)



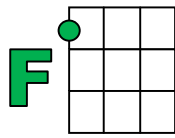
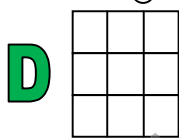
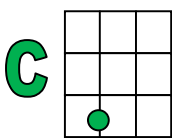
F Major

(F, A, C)

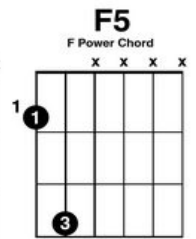
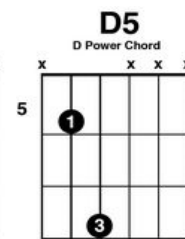
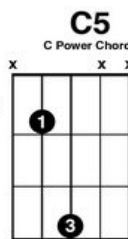


Bass Guitar

On one note play 1, 2, 3, 4



The number is telling you which fret on the guitar to start on



Price Tag- Jessie J

Verse 1

Seems like everybody's got a price, I wonder how they sleep at night.
 When the sale comes first, And the truth comes second,
 Just stop for a minute and, Smile.
 Why is everybody so serious? Acting so damn mysterious?
 You got your shades on your eyes, and your heels so high that you can't even have a good time.
 Everybody look to their left (yeah), Everybody look to their right (ha)
 Can you feel that (yeah), We'll pay them with love tonight...

Chorus

It's not about the money, money, money,
 We don't need your money, money, money
 We just wanna make the world dance, Forget about the price tag
 Ain't about the (ha) Chi-Ching Chi-Ching.
 Ain't about the (yeah) Ba-Bling Ba-Bling
 Wanna make the world dance, Forget about the price tag.

Chords

Play the chords every 4 beats.
 Use the lyrics to help you.
 You can either play the chord **each beat** (1, 2, 3, 4,) or you could **split up the chord** and play one of the notes at once. This is called **broken chords**

F Major
F A C



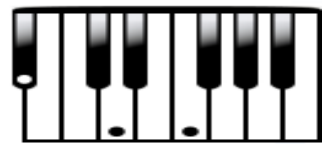
A minor
A C E



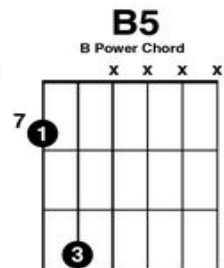
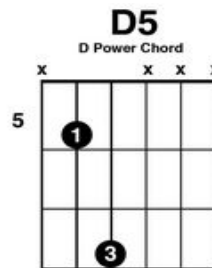
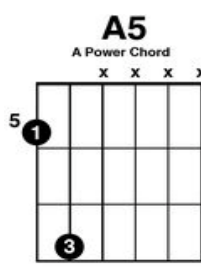
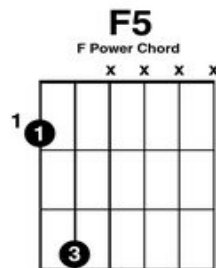
D minor
D F A



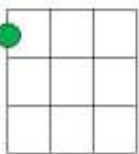
Bb major
Bb D F



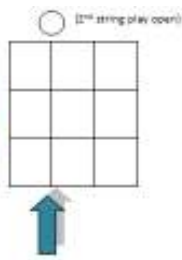
The number is telling you which **fret** on the guitar to start on e.g. 3.



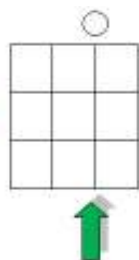
F



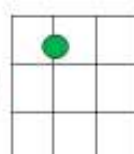
A



D



Bb



Bass Guitar

Chorus melody

Melody

It's not a-bout the mon-ey mon-ey mon-ey we don't need your mon-ey mon-ey mon ey

F F F F F A F A F A F F F F F G E G E G E

5 we just wan-na make the world dance for-get a-bout the price tag

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



Composing a Pop Song

To compose your own song it must have a few of the following elements containing at least the riffs, chords and a melody. *Follow the instructions given carefully.*

Lyrics

Think about what you want your song to say, what is it going to be about? Once you have a main issue for your song brainstorm some ideas to help you.

You will need to think of a **chorus** and at least one **verse**. Remember that the chorus is the most memorable part of the song and gives the main message so make it catchy and to the point! The lyrics of the verse go into more detail about certain ideas or issues. Try to make your lyrics rhyme as well as this will make it easier to put a tune to.



Chords

Compose a chord sequence for the verse and chorus. The most common chords used in a pop song include the following:

C F G Dm Am

Tips for writing a chord sequence

- Write 8 or 16 bars of chords
- Don't change chords too often
- End the sequence with the same chord that you started with
- Use casio chords to help you

Now compose your own eight bars!

Bass riff

Using the notes given in the chords compose your own bass riff (a repeated rhythm)



Melody

Once you have a bass riff and chords you can start to compose a melody. This can either be sung using your own lyrics or you can play it on the keyboard. Create your melody using notes around the notes used in your chord sequence.

Melodic riff

This is similar to the bass riff but using notes higher up on the keyboard. Compose a small melody (one or two bars) using notes around the notes of the chords which is repeated using the notes in the appropriate chords as they occur.



Other things to consider:

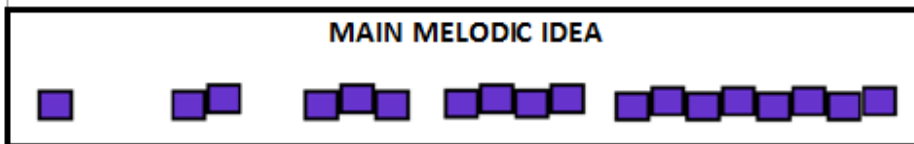
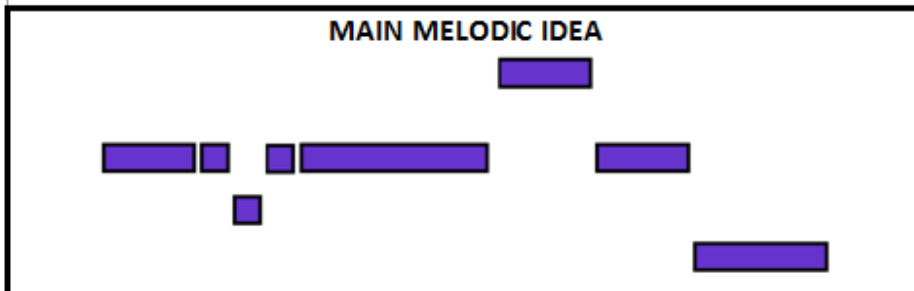
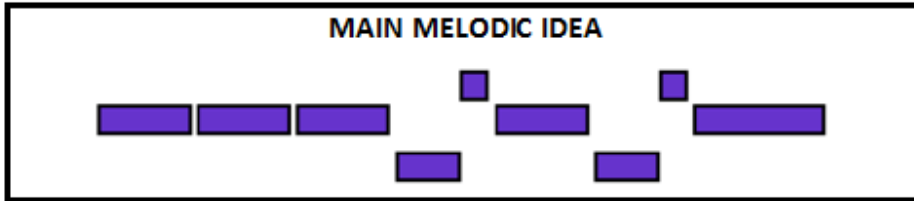
Once you have composed all the sections you want you need to

- Structure it - add an introduction and ending. A typical structure would be intro – verse – chorus – verse – chorus – ending. To extend your piece, you could also add a bridge and an instrumental section.
- Practise each part until fluent
- Put together as a group and practise until in time
- Recording – you may find it easier to record parts into a keyboard so you can play/sing over the top!



FILM MUSIC

Unit 5



Which character matches each of the main melodic ideas?



MAIN COMPOSITIONAL DEVICE Use of chromatics		MOOD Threatening – Impending doom
MAIN COMPOSITIONAL DEVICE Diatonic – based on chord triad		MOOD Optimistic - Heroic
MAIN COMPOSITIONAL DEVICE Disjunct – awkward intervals		MOOD Mysterious - Threatening

TEMPO Slow – Getting Quicker		MODE/TONALITY Minor Key
TEMPO Stately – Walking Pace		MODE/TONALITY Major Key
TEMPO March Like – Fast		MODE/TONALITY Chromatic



Wallace and Gromit Performance

Have a go at playing the main theme from the film

Wallace and Gromit



Musical notation for the first system of the main theme. The melody is written in treble clef with a 4/4 time signature. The notes are: G4, F4, E4, G4, F4, E4, G4, D4, A4, G4, A4, B4, A4, G4, F4, E4.

Musical notation for the second system of the main theme. The melody is written in treble clef with a 4/4 time signature. The notes are: G4, F4, E4, G4, F4, E4, G4, D4, A4, G4, A4, B4, A4, B4, C5.

Wallace and Gromit

First system of a two-part performance. Player 1 (treble clef) plays the melody: G F E G F E | G D | A G A B | A G F E. Player 2 (bass clef) plays the bass line: C G C G | D G D G | F A G B | C B A G.

Second system of a two-part performance, starting at measure 5. Player 1 (treble clef) plays the melody: G F E G F E | G D | A G A B | A B C. Player 2 (bass clef) plays the bass line: C G C G | D G D G | F A G B | C.

Work in pairs to add the baseline to the melody. The person on the LEFT will play the bass - REMEMBER - it is written in BASS CLEF! Play it together slowly and then don't forget to communicate well. When you can do it - swap places and teach each other!

Play both parts by yourself. The Melody should be played with your right hand and the Bass with your left. Start rehearsing slowly and then pick up speed when you feel more confident. Help others out if they get stuck.

Wallace and Gromit Composition

Your teacher will show you a video clip from the Wallace and Gromit film 'The Wrong Trousers'. The sound and music track have been removed.

Make yourself a storyboard in the grid. Don't forget to make a note of the timings of each scene...you'll need these when you compose.

Compose a character theme for each character (this is called a Leitmotif). You will write a piece of music (not just a group of sound effects) to soundtrack this clip - tell the story through your music.



Musical World of Harry Potter

Unit 6



Final Listening Exam

1. How many parts are there playing in the introduction?

1 2 3 4
(1)

2. Name which instrument you think is playing this part.

(1)

3. Which instrumental family begins to play next?

Percussion Strings Brass Woodwind
(1)

4. The violins perform fast, tremolos and scalic runs, describe how this makes the listener feel. (1)

5. Name 3 instruments playing in this piece (3)

6. Describe what happens to the dynamics in this piece - make two comments.

(2)

7. Listen to Harry Potter theme song 4. Give 2 reasons for why this piece sounds calm and happy. Refer to musical elements (duration - **note length**, dynamics - **volume**, tempo - **speed**, instruments,) (2)

8. Which 2 musical devices are heard in this piece? Circle 2

Pedal Note Arpeggios Repetition Glissando Scalic runs
(2)

9. Which instrument is playing each device?

Device 1 Instrument playing it

Device 2 Instrument playing it

(2)

10. Listen to the final Harry Potter theme tune. Comment on the use of musical elements and features in the piece.

You may wish to include commenting on: Instruments playing, tempo, dynamic changes, texture, structure of the piece, any particular instrument techniques or music devices used.

(5)

Mark Scheme

20/20 = 6b 16/20 = 6c 14/20 = 5a 10/20 = 5b 8/20 = 5c 6/10 = 4a
5/10 = 4b 4/20 = 4c 3/20 = 3a 2/20 = 3b 1/20 = 3c

Harry Potter Listening Test.

What do I need to be able to demonstrate to achieve each level:

Level 3:

I can recognise changes in tempo, pitch, dynamics and say how each is being used in the music.

I can recognise a range of instruments and instrumental families and identify instrumental changes within a piece.

I can recognise different emotions in music and attempt to explain how the music is making it feel this way.

I must be able to do all of the above to move onto level 4.

Level 4:

When I describe effects in music, I can use correct musical vocabulary - I can comment on the use of musical elements (*pitch, tempo, dynamics, structure, melody, harmony, instruments, texture*) and explain how they affect the music.

I can recognise different emotions and effects in music and can explain how musical elements and devices are used to create certain effects.

I must be able to do all of the above to move onto level 5.

Level 5:

I can identify a range of musical devices (ascending/descending scales, arpeggios, repetitions, ostinatos, sequences, tremolos) and explain how they affect the music.

I can compare different musical features and different pieces of music and analyse how each creates certain effects.

I must be able to do all of the above to move onto level 6.

Level 6:

I can identify, compare and assess the effectiveness of a wide range of musical elements and devices.

I am able to comment on the effectiveness of harmonic/non-harmonic devices.

I am able to make accurate judgements and comparisons of music using a range of musical language.

I can compare and evaluate how music reflects the contexts in which it is created, performed and heard.








Spells!

1. Describe the types of sounds created for the spells. (Level 4)
2. Describe some of the musical techniques used to create the spells. (Level 5)
3. Compare the range of techniques used for the spells and assess whether you think each was effective - give your reasons. (Level 6)

Harry Potter

The Dementor

1. Train travels along misty track.	2. Train Screeches to a halt	3. The Dementors move towards the train	4. Train window turns to ice	5. Dementor opens the door
				
0:45 – 0:57 secs	1:13 – 1:21 secs	1:38 – 1:50	1:58 – 2:09	
Key words to compose with:	Key words to compose with:	Key words to compose with:	Key words to compose with:	Key words to compose with:
Performance notes: Include notes using, pitch, speed etc.	Performance notes: Include notes using, pitch, speed etc.	Performance notes: Include notes using, pitch, speed etc.	Performance notes: Include notes using, pitch, speed etc.	Performance notes: Include notes using, pitch, speed etc.

Film Clip Composition Learning Outcomes:

I can compose showing some range of techniques to create some effects. (L4c - 4a)

I can compose using a range of techniques and at least 2 sound layers to create a range of effects. (L5c-5a)

I can compose imaginative music which uses a range of techniques using multiple sound layers. (L6c-6a)

What level do you think you achieved? Why?

Performance Tasks

1. Harry Potter Fanfare Simplified

Musical notation for the simplified fanfare in 3/4 time. The melody consists of four measures. Above the staff are chord boxes: C, C, C, F, G. Below the staff are the notes: E D F D, E D F D, E D F E, C D.

2. Harry Potter Fanfare

Musical notation for the fanfare in 3/4 time. The melody consists of four measures. Below the staff are the notes: E D F D, E D F D, E D F E, C D. Below these are the bass notes: C C C C, C C C C, C C C C, A B.

3. Harry Potter Main Theme (fluently 6c)

Musical notation for the main theme in 6/8 time, consisting of three staves of music. The notes and chords are: G C Eb D C G F D C Eb D Bb C G (measures 1-7); G C Eb D C G Bb A (measures 8-11); Ab Gb G Eb C G Eb C (measures 12-15).

4. Harry Potter Fanfare 2 parts

Musical notation for the two-part fanfare in 3/4 time. The top staff has notes: E D F D, E D F D, E D F E, C D. The bottom staff has notes: G, E, C, G, E, C, G, E, C, C, D, A, B, F, G. Above the top staff are chord boxes: C, C, C, F, G.

5. Harry Potter Main Theme 2 parts

The image shows a musical score for the Harry Potter Main Theme, consisting of two parts (treble and bass clef) in 6/8 time. The score is divided into three systems, each with a treble and bass staff. Chords are indicated by letters below the notes. Measure numbers 8 and 12 are marked at the beginning of their respective systems.

System 1 (Measures 1-7):
Treble: G C Eb D C G F D C Eb D Bb C G
Bass: C Eb G C Eb G F Ab C G B D C Eb G Bb D F G B D

System 2 (Measures 8-11):
Treble: G C Eb D C G Bb A
Bass: G B D C Eb G C Eb G G Bb D

System 3 (Measures 12-15):
Treble: Ab Gb G Eb C G Eb C
Bass: Ab C Eb G B D G B D C Eb G C

Assessment Criteria

7C - To be able to perform exercises 1 - 5 fluently and accurately

6A - To be able to perform exercises 1 - 4 fluently and accurately

6B - To be able to perform exercises 1 - 4 fairly fluently and accurately

6C - To be able to perform exercises 1 - 3 fairly fluently and accurately

5A - To be able to perform exercises 1-3 fluently and accurately

5B - To be able to perform exercises 1-3 with occasional slips

5C - To perform exercises 1-3 with slips. Performance with lack fluency

4A - To be able to perform exercises 1-2 fairly accurately

4B - To be able to perform exercises 1 -2 with occasional slips

4C - To attempt to perform exercises 1 - 2.

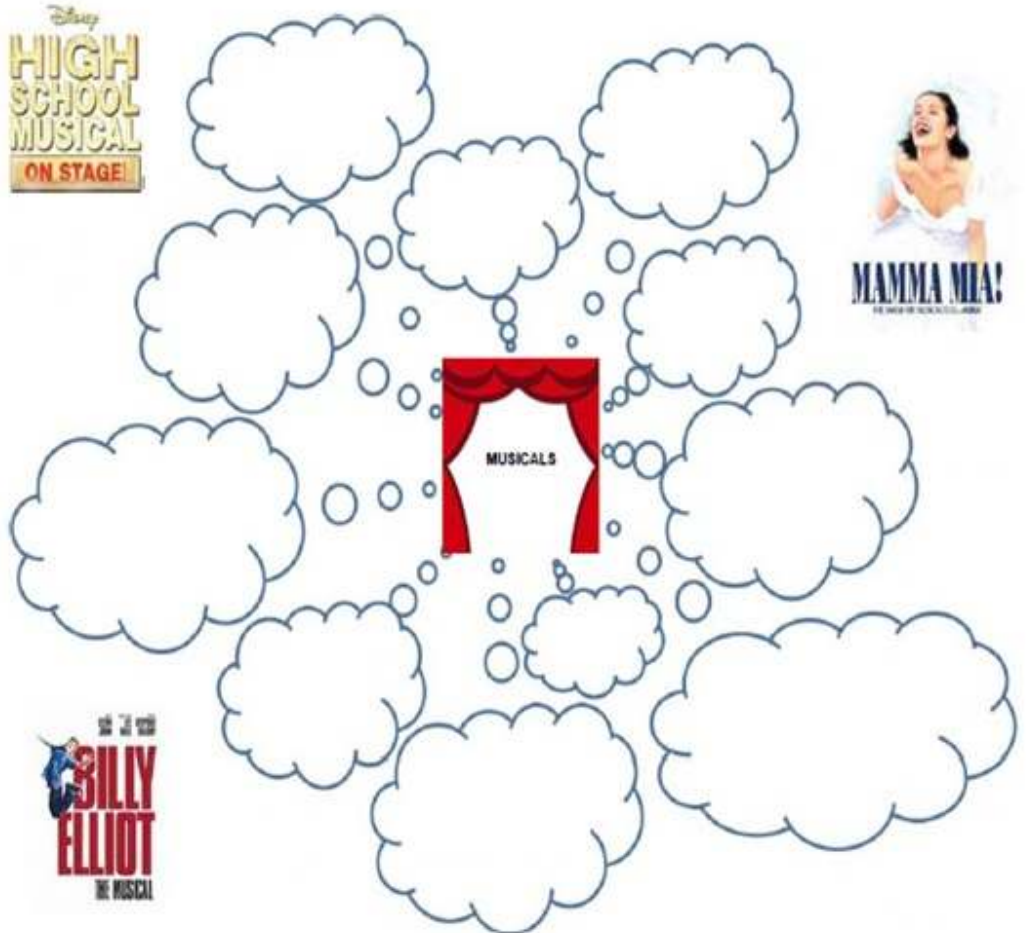
3A - To perform exercise 1 fairly accurately

MUSICAL THEATRE

Extra Unit



Disney
HIGH SCHOOL MUSICAL
ON STAGE!



**MUSICALS
BRAINSTORM**
Brainstorm below the names of as many different musicals that you can think of. We've given you three famous musicals to get started – there are many more!

WICK
SILLY ELLIOT
THE MUSICAL

WATCHING A SCENE FROM A MUSICAL

Watch a performance of the song "One Day More", from the musical *Les Misérables*, taken from the 1987 Royal Variety Performance and answer the questions in the boxes as you watch and listen.

What do you notice about the **STAGING** of the music?

How is the music **ACCOMPANIED** and by whom?



Why are the singers in **COSTUME**?

Les Misérables

What is this song about?

Opening a musical

Watch the opening scene to *Chicago* and make notes about it focussing on the following questions, you can write more than just answering these questions...

- *What is happening in "Chicago" as this song is being performed?*
- *Who are the main characters - describe them if you don't know their names.*
- *What style/genre is this "opening number" in?*
- *What is the purpose of the instrumental section that goes underneath the action at the start?*
- *Do you think this is an effective song to open a musical with? Why?*

Level 4
Identify

Level 5
Explain

Level 6
Justify +
Compare

CHICAGO - All That Jazz

Task:

With your partner you need to perform a version of All That Jazz.

Follow the steps below to make choices about your final assessment grade

INTRODUCTION

4c - In your pair one person play the CHORDS and the other the BASS- repeat it.

5c - You could try playing the chords and bass TWO HANDS TOGETHER.

The musical notation is for the introduction of 'All That Jazz' from the musical Chicago. It is written in 4/4 time. The top staff (treble clef) shows four measures of chords: G+C+E, G+C+E, G+C+E, and G+C+E. The bottom staff (bass clef) shows a sequence of notes: C, G, C, G A G, C, G, C, G A G.

Once you can play the introduction have a go at playing the tune.

MAIN MELODY

- 4b - Both of you play the tune at the same time.
- 4a - One person plays the tune and the other the chords.
- 5a - Play the tune and the chords 2 hands together.

- 4a - Repeat the introduction at the end of this page.
- 5c - Repeat the introduction with all parts (chords and tune) being played all way through

Now continue to the end of the piece

- 5c - Both people play all the way to the end.
- 5b - Play to the end with one person playing the chords and the other the tune.
- 6c - Play the whole piece 2 hands together.

Performing Songs from Musicals

Greased Lightning

4b-5c

Be able to play the melody for Greased Lightning

Piano 

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

Pno. 

F F A A C C D E^b D D C A G A G D D D D D D D

Pno. 

C C C C C C C D D D D D D D C C C C C G A C C

5b-5a

Be able to play the whole melody for Greased Lightning



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



F F A A C C D E^b D D C A G A G D D D D D D D



C C C C C C C D D D D D D D C C C C C G A C C



C E G A G C C A A G E C E E^b E E E E^b E F A C D C



E^b E^b D D C A G E E^b E E E D C G A G



D D D C[#] C G A G C

4a - 5b

Be able to play the melody and chords for Greased Lightning in a pair.

5c - 5a

Be able to play the chords and tune hands together.

Pno.

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

C+E+G C +E+G C+E+G C+E+G

Pno.

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

F+A+C F+A+C C +E+G C+E+G G+B+D

Pno.

C C C C C C C D D D D D D D C C C C C G A C C

F+A+C G+B+D F+A+C C+E+G

5b - 6c

Be able to play the melody and chords together for the whole song.
Make your own rhythm for the chords instead of just playing once a bar.

6c - 6a

Be able to play two hands together.

Pno.

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

C+E+G C+E+G C+E+G C+E+G

Pno.

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

F+A+C F+A+C C+E+G C+E+G G+B+D

Pno.

C C C C C C C D D D D D D D C C C C C G A C C

F+A+C G+B+D F+A+C C+E+G G+B+D

Pno.

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

C+E+G C+E+G C+E+G C+E+G F+A+C

Pno.

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

F+A+C C+E+G C+E+G

Pno.

D D D C# C G A G C

G+B+D F+A+C C+E+G

6c-6b

Be able to play the walking bass and tune for the whole of Greased Lightning in a pair.

6a - 6+

Be able to play the whole piece two hands together.

Pno.

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

C E G A B \flat A G E C E G A B \flat A G E

Pno.

F F A A C C D E \flat D D C A G A G D D D D D D

F A C D E \flat D C A C E G A B \flat A G E G B D B

Pno.

C C C C C C C D D D D D D D C C C C C G A C C

F A C A G B D B F A C A C+E+G x4 G+B+D x4

Pno.

C E G A G C C A A G E E C E E \flat E E E E \flat E F A C D C

C E G A B \flat A G E C E G A B \flat A G E F A C D

Pno.

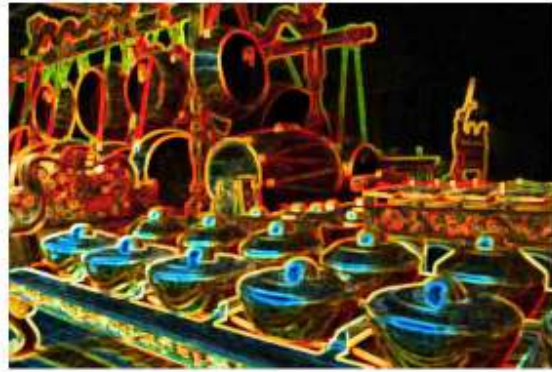
E \flat E \flat D D C A G E E \flat E E E E D C G A G

E \flat D C A C E G A B \flat A G E

Pno.

D D D C \sharp C G A G C

G+B+D F+A+C C+E+G



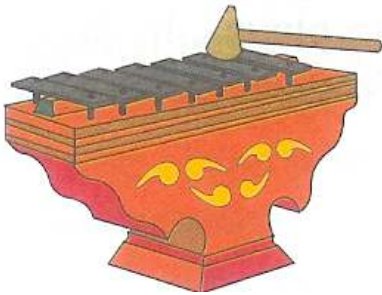
Gamelan

Extra Unit

Gamelan Music

Where would you hear Gamelan music?

The republic of Indonesia is a large country, made up of about 13,000 islands stretching over 5000km (about the same distance as London to New York). The two main islands associated with Gamelan music are Java and Bali. Gamelan music is played at celebrations, religious events and entertainments such as shadow puppet plays and dance performances. Gamelan performances are very important in village life for bringing people together and expressing their feelings in a culture where this is not always possible to do so publicly. The Gamelan is thought to be magical and spiritual - players treat their instruments with total respect and would never step over them as they believe they are tied to heaven and stepping over the instruments could break these ties. People don't play Gamelan music because their parents tell them to or because it might be fun - it is a big honour to be asked.



This is a saron - it has a series of metal bars resting on hollowed-out wooden cradles. To play it you hit the bar with the mallet and it plays the core/main melody.

How do people learn Gamelan music?

Just as in African Drumming, in Indonesia, music is learnt and handed down from generation to generation. Young children will often sit on their father's knee while a rehearsal is taking place, gradually learning pieces by watching, listening and mimicking. Some children become very good players by the time they go to secondary school. There are now colleges of music and dance in Java and Bali where students can study Indonesian arts in great depth.

This is a gender. It has two rows of gongs resting over a wooden frame and is used to decorate the main tune.



What does a Gamelan sound like?

The word gamelan means, "to hit with a hammer" so it is not surprising that the gamelan is mainly made up of percussion instruments. They differ depending on which region of Indonesia they come from but there are typically between 4 and 40 instruments consisting of gongs, metallophones (metal xylophones like the saron pictured above) and drums. Unlike African Drumming, Indonesian music is not usually improvised - there are

set patterns that each player has to learn. Sometimes a player or singer will have the chance ornament a melody, but they are expected to follow quite strict rules. The players nearly always learn the music by heart; they don't use notes on paper to remember it.

How is Gamelan Music Made?

Gamelan music uses two types of scale, the seven-note pelog scale and the five-note slendro. Gamelan notes don't exactly match our notes because we work out the tuning differently but the nearest notes to the slendro scale are C, D, E, G and A. Because there are five notes in the scale it is sometimes called a pentatonic scale. We will be composing a Gamelan tune using this five note slendro scale.

The main tune is based on one of these two scales and is called the Balungan. This tune is repeated over and over again to make a cycle.

Other instruments are used to decorate the tune, such as the gender and the gambang which is a type of xylophone. Generally speaking, higher instruments play intricate parts and lower instruments play very simple parts.

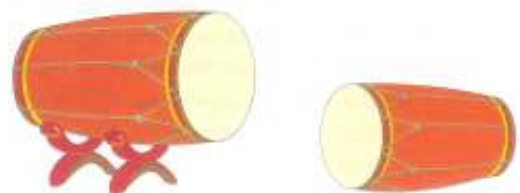
Sometimes you can also hear types of stringed instruments and a bamboo flute. In some Gamelans the performers also sing. Gongs mark out the beginning of the rhythmic cycle with the biggest gong playing the last beat of the cycle and smaller gongs marking out smaller sections, such as the halfway point.



This is the biggest gong of the Gamelan - the gong ageng - which usually only plays once every eight bars.

Drummers cue the performers just like an orchestra conductor and they keep the players in time. Sometimes if the Gamelan is accompanying a shadow puppet play they will accent (or stress certain beats) to follow the movement of the puppets or dancers.

The drums are cone-shaped with two drum skins and are played resting sideways so the drummer can play one skin with each hand.



The word to describe the Gamelan texture where the main tune is in the middle of the texture with high faster notes and low slower notes is called heterophonic.

Gamelan Music

Layer 1 - Core melody

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

Layer 1 - Peking melody

DDEEDDGG EEDDEEGG AACCAAGG EEAAGGEE



Saron

Layer 1 - Kethuk rhythm



Kenghang

Layer 2

D E E A A E E D

Layer 3



Kenong



YEAR 8 GAMELAN COMPOSITION

THE BRIEF:

- Working in your groups, compose a piece for Gamelan orchestra
- Your melody should use notes of the Pentatonic scale
- Choose a special occasion at which your piece will be played (i.e. wedding, harvest, arrival of a visitor, religious ceremony)
- Notate your piece in the grid below - this will be handed in for assessment
- Your group will perform the piece and each person will be assessed on 1) their performance and 2) their effort

INSTRUMENT	1	2	3	4	5	6	7	8
KATILAN (doubles the melody an octave higher)								
PEMADE (main melody, one note per beat)								
BONANG (plays the off-beat melody an octave lower)								
PERCUSSION (up to 4 instruments)								



Self Assessment – What Level Am I At?

Name:

Group: (A, B, C or D).....



TASK

- Look at the element below and tick those that you have present in your performance.
- This will help you decide what level you are performing at.
- You MUST be able to tick all the boxes in a row before moving on to the next level up.

	C	B	A
Level 3	I know the country Gamelan comes from and what special event it is used for	I know that the instruments are considered a sacred connection to their God	I understand that Gamelan music is built up in layers using different rhythms on one pattern of notes
<i>Tick if true</i>			
Level 4	I can play my part accurately and I know which layer (part) I am playing	In our group we have a 2 part Gamelan piece which uses the minim and crotchet layering of rhythms	In our group we have a 3 part Gamelan piece which uses the minim/crotchet/quaver layering of rhythms
<i>Tick if true</i>			
Level 5	We have a 4 part Gamelan piece which includes a percussion rhythm line	I can play my line accurately, staying in time with the beat and my group	Our group can play all the parts together and in time with each other
<i>Tick if true</i>			
Level 6	We can repeat/loop our composition to make it longer, changing it the 2 nd time.	Our group has developed the percussion part to include different rhythms and sounds	I can name the type of Gamelan we are using and which Island it comes from
<i>Tick if true</i>			

Peer Assessment Sheet

Your group:

Group you are assessing:

Using the level descriptions on the Self Assessment sheet, please write down the individual names of the people in the group you are assessing, followed by the level they have been assessed at.

- You must decide as a group what level to give
- You must refer to the level descriptions so that it is accurate

Names of people in the group:

Level & Reason:
