

LEARNING OBJECTIVES	LEARNING OUTCOMES
<p><i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> <li>Evaluate and assess James Bond “Spectre” soundtracks from last lesson</li> <li>Learn about the music used in “Western” films (Cowboys &amp; Indians!) and perform a famous theme from a ‘Western’</li> </ul>	<p><i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 3/4 (working towards) All Pupils :</b>                      Evaluate soundtrack compositions commenting on effective features and how soundtracks could be improved                      Can identify some basic musical features such as the use of specific instruments to create particular effects in Westerns performing parts of a ‘Western’ theme with some sense of style</p> <p><b>Level 4/5 (working at) Most Pupils</b>                      Evaluate soundtrack compositions including identifying how groups have used Leitmotifs and themes                      Can identify more complex musical devices used by film composers of Western film soundtracks such as Q&amp;A phrases, syncopation, use of ostinato and the use of motifs and themes performing the melody part of a ‘Western’ theme with a sense of style appropriate to the mood of the film genre</p> <p><b>Level 6/7+ (working beyond/GAT) Some Pupils :</b>                      Evaluate soundtrack compositions giving a realistic “level” on how own and other group achieved effectiveness                      Can use correct musical vocabulary to describe how film composers of Westerns use features such as instrumentation to create an intended effect</p>

**LESSON STRUCTURE**

NC KS3 POS

<p><b>Starter Activity</b></p>	<p><b>Listening to another version of the James Bond Soundtrack – <a href="#">Audio 13</a> &amp; <a href="#">Presentation 4</a></b>                      Play <a href="#">Audio 13 (Presentation 4 Slide 1)</a>, a version of the James Bond theme by the club dance artist “Moby”. Discuss how this version of the theme differs from the original version pupils have heard during previous lessons. The following questions can be used to lead class discussion:</p> <ul style="list-style-type: none"> <li><i>How has music technology been used in this version of the James Bond theme?</i></li> <li><i>What vocal samples have been used?</i></li> <li><i>Do these vocal samples add or detract from the theme?</i></li> <li><i>Can pupils recognise the James Bond leitmotif and various themes?</i></li> <li><i>Have any other themes been added to this version?</i></li> <li><i>Can pupils think of any words to describe the backing/accompaniment?</i></li> <li><i>Which of the versions do pupils prefer? Why?</i> (5 mins)</li> </ul>	<p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p><b>Core Main Activities</b></p>	<p><b>1. Evaluating “Spectre” Soundtrack Compositions – <a href="#">Worksheet 5</a> &amp; <a href="#">Presentation 4</a> &amp; <a href="#">Score 2</a> or <a href="#">Worksheet 3</a></b>  <i>It is helpful if, prior to the lesson, teachers “sync” audio recordings of pupils’ “Spectre” soundtracks to the actual video and have them ready for playback during this activity (as modelled by the “Pupil Videos” in lesson 3). Alternatively, this can be done by simply playing the audio recordings, but then pupils won’t be able to comment effectively on “timing”. The five <b>TIMING CLICKS</b> requested at the beginning of pupil’s soundtracks when recorded during lesson 3 should help teachers with this “syncing” process.</i></p> <p>Distribute <a href="#">Worksheet 5 (Presentation 4 Slide 3)</a> and talk pupils through how the evaluation sheet is constructed. Ensure pupils have <a href="#">Score 2</a> or <a href="#">Worksheet 3</a> to hand so that they are able to identify which <b>THEME</b> has been used in each soundtrack and then refer to the box at the bottom right of page two that mentions some features pupils may choose to comment on when selecting something they liked or found effective and how each group could improve their soundtrack: - timing, mood, contrast, instruments and sounds, <b>DYNAMICS</b> and <b>PITCH</b>.</p> <p>Play pupils recordings of their “Spectre” James Bond Soundtrack compositions from lesson 3 and allow them to evaluate and assess them against given performance criteria commenting on effectiveness and how soundtracks could be improved, including giving a realistic “level” (NC level, sub-level, mark out of ten, letter grade or whatever assessment system your school/department favours). Space has been provided for “Teacher Assessment” which can be provided now or at a later date when sheets could be collected in and “marked”, following the completion of this activity.</p> <p style="text-align: right;">(15 mins) Continued....</p>	<p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Core Main Activities Continued</b></p>	<p><b>2. Learning about Film Music in ‘Westerns’ –<a href="#">Presentation 4</a> &amp; <a href="#">Worksheet 6</a> &amp; <a href="#">Video 9</a> &amp; <a href="#">Audio 14</a></b>                  Introduce ‘Westerns’ as “Cowboys and Indians Films” and another genre of film which composers write soundtracks for. Distribute <a href="#">Worksheet 6 (Presentation 4 Slide 4)</a> and ask pupils to identify a number of musical instruments used in ‘Western’ soundtracks. Explain how the Jew’s Harp is played using <a href="#">Video 9 (Presentation 4 Slide 5)</a> to demonstrate a brief performance of this, its sound production and unique <b>TIMBRE</b>. Explain that all these instruments are “associated with” the ‘Wild West’ - instruments often actually played by Cowboys or Indians and as such the reasons why film soundtrack composers of ‘Westerns’ use them to give a feeling of “time” and “place” ‘setting’ the soundtrack and film in a particular place. Then, play <a href="#">Audio 14, Presentation 4 Slide 6)</a> asking pupils to name the instrument or instruments they can hear playing in five short extracts taken from ‘Western’ soundtracks. Discuss answers as a class (<a href="#">Presentation 4 Slide 7</a>): 1. <i>Harmonica or Mouth Organ</i>; 2. <i>Violins (also Trumpets and Drums)</i>; 3. <i>Jew’s Harp</i>; 4. <i>Acoustic Guitar</i>; 5. <i>Violins (also Trumpets and Drums)</i>.                  (10 mins)</p> <p><b>3. Performing a theme from a ‘Western’ – <a href="#">Presentation 4</a> &amp; <a href="#">Video 10</a> &amp; <a href="#">Score 3</a> &amp; <a href="#">MIDI 7</a> &amp; <a href="#">MIDI 8</a> &amp; <a href="#">MIDI 9</a> &amp; <a href="#">MIDI 10</a> &amp; <a href="#">Audio 15</a></b>                  Watch the opening title sequence from ‘The Good, The Bad &amp; The Ugly’ from <a href="#">Video 10 (Presentation 4 Slide 8)</a>, commenting on how music has been used to create an intended effect and the use of particular musical instruments “associated with” ‘The Wild West’ to PLACE the film in a particular time and location. Next, distribute <a href="#">Score 3 (Presentation 4 Slide 9)</a>, and model how the theme to ‘The Good, The Bad &amp; The Ugly’ is made up of three “parts” – <b>MELODY, CHORDS</b> and a <b>BASS LINE</b>. Use <a href="#">MIDI 7 &amp; MIDI 8 &amp; MIDI 9 &amp; MIDI 10 &amp; Audio 15</a> to model and demonstrate how the parts “fit together” as required. Encourage pupils to tackle the “extension work” and to focus on <b>TIMBRE</b> selecting an appropriate voice/tone/sound from their keyboards and to focus on creating an intended “mood” (rather than the ‘default “Grand Piano” setting!)                  (25 mins)</p> <p>Before starting the task, select a number of appropriate examples from the Musical Contexts “IN ACTION” series modelling how a range of different “levels” approached and completed the task pupils are about to undertake. There are no supporting notes to accompany these, since the files are self-explanatory and pupils can be asked to listen to each performance and think of “how effective the group was in creating the mood of ‘The Wild West’ through choice of <b>TIMBRE</b>” in each performance. The files (in level order) are given below:  <a href="#">Y9U2PA11 – The Good, The Bad &amp; The Ugly Theme Level 3c example</a>  <a href="#">Y9U2PA12 – The Good, The Bad &amp; The Ugly Theme Level 3b example</a>  <a href="#">Y9U2PA13 – The Good, The Bad &amp; The Ugly Theme Level 3a example</a>  <a href="#">Y9U2PA14 – The Good, The Bad &amp; The Ugly Theme Level 4c example</a>  <a href="#">Y9U2PA15 – The Good, The Bad &amp; The Ugly Theme Level 4b example</a>  <a href="#">Y9U2PA16 – The Good, The Bad &amp; The Ugly Theme Level 4a example</a>  <a href="#">Y9U2PA17 – The Good, The Bad &amp; The Ugly Theme Level 5c example</a>  <a href="#">Y9U2PA18 – The Good, The Bad &amp; The Ugly Theme Level 5b example</a>  <a href="#">Y9U2PA19 – The Good, The Bad &amp; The Ugly Theme Level 5a example</a>  <a href="#">Y9U2PA20 – The Good, The Bad &amp; The Ugly Theme Level 6+ example</a></p>	<p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
	<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Plenary</b></p>	<p><b>Sharing and evaluation of work</b>                  Invite selected groups to perform their “The Good, The Bad &amp; The Ugly” Theme performances to the rest of the class. After each group has performed discuss:</p> <ul style="list-style-type: none"> <li>• Which “parts” did the group use? <i>Melody, Chords, Bass Line?</i></li> <li>• Did the group add any “other” parts or sounds?</li> <li>• How effective was the group’s choice of <b>TIMBRE</b> – keyboard voice/tone or additional percussion instruments?</li> <li>• How well did the group achieve a feeling of ‘The Wild West’</li> </ul> <p>(5 mins)</p>
<p><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b>  <b>Literacy</b> – Role of the media in society  <b>Media Studies</b> – Film &amp; Cinema; the role of music to support and enhance the moving image  <b>Geography</b> – The ‘American “Wild West”’  <b>History</b> - The ‘American “Wild West”’ in the 19<sup>th</sup> and 20<sup>th</sup> centuries; “Cowboys &amp; Indians”  <b>Science</b> – Method of sound production on the Jew’s Harp</p>		<p><b>EAL/SEN/GAT</b>  <b>(GAT)</b> Higher ability pupils can be asked to perform either the melody or bass line to “The Good, The Bad &amp; The Ugly” on their own instruments; guitarists may be able to add “chords” as an accompaniment using the chords of Dm, G, C and Am.  <b>(SEN)</b> Lower ability pupils could be asked to perform the simple bass line to “The Good, The Bad &amp; The Ugly”, working in groups with higher ability students who can perform more complex parts (melody)</p>
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand</p>		<p><b>HOMEWORK SUGGESTIONS</b></p>

Bass Line, Chords, Dynamics, Effect, Leitmotif, Melody, Mood, Ostinato, Pitch, Soundtrack, Theme, Timbre, Timing Clicks	pupils could be asked to complete <a href="#">Cover/Homework 2</a> , looking at “Film and Background Music” in preparation for the remaining lessons in the unit.
<p><b>LESSON RESOURCES</b> – recordings of pupil’s James Bond “Spectre” soundtracks from lesson 3; video playback equipment; keyboards or tuned/pitched percussion instruments; range of drums and percussion instruments</p> <p> <a href="#">Y9U2PPPT4 – Lesson 4 Presentation</a>  <a href="#">Y9U2W5 – James Bond Spectre Soundtracks Evaluation Sheet</a>  <a href="#">Y9U2W3 – James Bond Performing Levels</a>  <a href="#">Y9U2VID9 – Jew’s Harp Demonstration</a>  <a href="#">Y9U2S3 – The Good, The Bad &amp; The Ugly Performing Sheet</a>  <a href="#">Y9U2MIDI7 – The Good, The Bad &amp; The Ugly Melody</a>  <a href="#">Y9U2MIDI9 - The Good, The Bad &amp; The Ugly Melody &amp; Chords</a>  <a href="#">Y9U2A15 – The Good, The Bad &amp; The Ugly (all parts)</a>  <a href="#">Y9U2PA11 – The Good, The Bad &amp; The Ugly Theme Level 3c example</a>  <a href="#">Y9U2PA12 – The Good, The Bad &amp; The Ugly Theme Level 3b example</a>  <a href="#">Y9U2PA13 – The Good, The Bad &amp; The Ugly Theme Level 3a example</a>  <a href="#">Y9U2PA14 – The Good, The Bad &amp; The Ugly Theme Level 4c example</a>  <a href="#">Y9U2PA15 – The Good, The Bad &amp; The Ugly Theme Level 4b example</a>  <a href="#">Y9U2PA16 – The Good, The Bad &amp; The Ugly Theme Level 4a example</a>  <a href="#">Y9U2PA17 – The Good, The Bad &amp; The Ugly Theme Level 5c example</a>  <a href="#">Y9U2PA18 – The Good, The Bad &amp; The Ugly Theme Level 5b example</a>  <a href="#">Y9U2PA19 – The Good, The Bad &amp; The Ugly Theme Level 5a example</a>  <a href="#">Y9U2PA20 – The Good, The Bad &amp; The Ugly Theme Level 6+ example</a> </p> <p> <a href="#">Y9U2A13 – “James Bond Theme” – Moby Version</a>  <a href="#">Y9U2S2 – James Bond Performing Sheet – Leitmotif &amp; Themes</a>  <a href="#">Y9U2W6 – Listening to Music used in ‘Westerns’</a>  <a href="#">Y9U2A14 – Listening to Music used in ‘Westerns’</a>  <a href="#">Y9U2VID10 – The Good, The Bad &amp; The Ugly title sequence</a>  <a href="#">Y9U2MIDI8 - The Good, The Bad &amp; The Ugly Chords</a>  <a href="#">Y9U2MIDI10 – The Good, The Bad &amp; The Ugly (all parts)</a>  <a href="#">Y9U2CH2 – Film and Background Music</a> </p>	