

'Release' Afro Celt Sound System Released in 1999.

6-7 Weeks

Composite: Unit assessment -

Key vocabulary:	Core knowledge questions	Powerful knowledge crucial to commit to long term memory	Links to previous and future topics			
<p>Simon Emmerson Fusion African Celtic Electronic Dance Album 'Volume 2: Release' Diatonic Minor Modal -Aeolian Dorian Modal Chord Sequences Repetitive chromatic Extended chords Drone Loops Layering Heterophonic Polyphonic</p>	<ol style="list-style-type: none"> I can explain what the term 'fusion' means. I can describe the background to the band 'Afro Celt Sound System'. I can explain how, as a musical collective, the band differs from the lineup of a traditional pop or rock group. I can name the different genres that influenced 'Release'. I can identify the instruments used in 'Release'. I can define the term 'loop'. I can name some general rhythmic features of the set work. I can name the time signature of the set work. I can describe the tonality of the set work. I can describe the tempo of the music. I can explain how the name 'Afro Celt Sound System' is reflected in this set work. 	<p>Be able to recall all the different types of musical Elements featured in this extract. With specific reference to the following;</p> <p>Background information and performance circumstances; Afro Celt Sound System was originally formed by guitarist Simon Emmerson in 1995 and has featured a number of guest artists over the years. Their music is a fusion of African, Celtic and electronic dance music. They were signed to Peter Gabriel's (former front man for Genesis) record label, Real World Records, and have performed at World Music festivals including WOMAD. Their first album, Volume 1: Sound Magic, was recorded in one week and was released in 1996, reaching number 15 in the 1997 Billboard Top World Music Albums. After the death of a core member of the group (Jo Bruce, son of Cream bass player Jack Bruce), the album Volume 2: Release was put on hold until Sinéad O'Connor stepped in and wrote the lyrics to a track that became 'Release'. The album was released on 25 January 1999. In 2000 Afro Celt Sound System was nominated for a Grammy Award in the Best World Music category.</p> <p>Performing forces and their handling African forces: kora, talking drum Celtic forces: hurdy-gurdy, uilleann pipes, bodhrán, fiddle, whistle, accordion Western (dance) forces: male vox, female vox, synthesisers (including string pad, soft pad, bells, string bass), breath samples, drum machine, electric piano, shaker and tambourine. Much of the piece is made from looping. Playing techniques include: glissando, ornamentation, double stopping, open and closed hi-hat.</p> <p>Structure There is a distinct verse form. It contains an intro, solos, breaks and an outro. There are no choruses in this piece and the piece contains three verses.</p> <table border="1" data-bbox="965 895 1780 1394"> <tr> <td data-bbox="965 895 1086 1394">0.0-1.38</td> <td data-bbox="1086 895 1265 1394">Intro</td> <td data-bbox="1265 895 1780 1394"> <p>The intro starts with a drone. It uses two different synth tones, hard-panned L and R. Both synths are being filtered with low pass filters (these are used to sweep through all the frequencies in a tone and modulate the sound by removing, and then adding, higher harmonic content while always keeping the lower part or fundamental. The filtering is often timed so that when the L is adding treble, the R is removing it and vice versa.</p> <p>It is in free time. A steady C drone (without 'modulation') fades in gradually from about 19". Layering of parts increase the texture as talking drum, synth strings drone, vocal samples (spoken) are added. Bodhrán (1), shaker (2) and drum machine (3) help to establish the steady tempo (50"). Female vocalisation (Fig. 1) (1'19") enters using heavy reverb and panned centrally, with synth (4) and drum loops (5 and 6).</p> </td> </tr> </table>	0.0-1.38	Intro	<p>The intro starts with a drone. It uses two different synth tones, hard-panned L and R. 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It builds on the previous set works and helps students develop a sound knowledge and understanding of contemporary music and especially music from different cultures & using technology. Ideas about how contemporary composers who work in theatre manipulate the elements to create a specific piece of music. This introduces learners to key concepts needed for understanding of musics from different cultures. This unit develops learners' knowledge, skills and understand of significant pieces of music from previous decades of the twentieth century music.
0.0-1.38	Intro	<p>The intro starts with a drone. It uses two different synth tones, hard-panned L and R. Both synths are being filtered with low pass filters (these are used to sweep through all the frequencies in a tone and modulate the sound by removing, and then adding, higher harmonic content while always keeping the lower part or fundamental. The filtering is often timed so that when the L is adding treble, the R is removing it and vice versa.</p> <p>It is in free time. A steady C drone (without 'modulation') fades in gradually from about 19". Layering of parts increase the texture as talking drum, synth strings drone, vocal samples (spoken) are added. Bodhrán (1), shaker (2) and drum machine (3) help to establish the steady tempo (50"). Female vocalisation (Fig. 1) (1'19") enters using heavy reverb and panned centrally, with synth (4) and drum loops (5 and 6).</p>				

<p>Strophic Verse</p> <p>Intro</p> <p>Uilleann</p> <p>Pipes</p> <p>whistle hurdy-gurdy</p> <p>Build -Outro</p> <p>African koraTalking drum</p> <p>Celtic bodhrán, fiddle, whistle, accordion</p> <p>Glissando</p> <p>Ornamentation</p> <p>Double -stopping</p> <p>Hi-hat</p> <p>Western male vox, female vox-synthesisers</p> <p>Breath samples</p> <p>Drum machine</p> <p>Electric piano shaker</p>	<p>12. I can name the origin country of each of the instruments used in 'Release'.</p> <p>13. I can explain how the choice of instruments helps to achieve a fusion.</p> <p>14. I can explain how the rhythmic devices used show influences from African and Celtic folk music.</p> <p>15. I can describe the main musical features of the repeating vocal motif.</p> <p>16. I can describe how the metre of the introduction is different to the remainder of the song.</p> <p>17. I can explain how loops are used to achieve a layered texture.</p> <p>18. I can define the term drone, and give an example from the piece.</p> <p>19. I can describe the structure of the set work.</p> <p>20. I can name different music technologies that are used in the production of this track.</p> <p>21. I can evaluate, with evidence from the piece, how successfully a musical fusion has been created.</p> <p>22. I can describe how different elements of the song are characteristic of the genres they represent.</p>	<table border="1"> <tr> <td data-bbox="936 92 1093 491">1.38–2.55</td> <td data-bbox="1093 92 1272 491">Verse 1</td> <td data-bbox="1272 92 1825 491"> <p>Main female vocal (Fig. 2) comes in singing verse 1. The accompaniment is simple chords giving a homophonic texture.</p> <p>The tambourine (7) takes over from the shaker, playing steady semiquavers.</p> <p>Kora (9) enters at the end of the verse along with low synth strings that play an ascending chromatic line (10).</p> <p>At the end we have a short bodhrán solo before the breath sample (13), and the bass loop (12) enters playing a riff on two notes (C and B[flat]), which gives a modal quality. A short flute effect (showing obvious delay FX (echoes) acts as a link to...</p> </td> </tr> <tr> <td data-bbox="936 491 1093 689">2.55–3.51</td> <td data-bbox="1093 491 1272 689">Verse 2</td> <td data-bbox="1272 491 1825 689"> <p>Male vocals (Fig. 3) take over singing a variation of verse 1. A more complicated drum pattern (14) appears with a fiddle playing an accompaniment using double stopping, accents and triplets (15).</p> <p>Towards the end the low chromatic synth strings enter. 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The bass loop has dropped out.</p> <p>Towards the end the male vocals (19) (short phrases) are joined by the hurdy-gurdy (20) and bass (12).</p> </td> </tr> <tr> <td data-bbox="936 1072 1093 1484">4.55–5.51</td> <td data-bbox="1093 1072 1272 1484">Verse 3</td> <td data-bbox="1272 1072 1825 1484"> <p>The texture continues as the female verse takes over.</p> <p>The hurdy-gurdy and uilleann pipe solo playing underneath the main vocals – creating a polyphonic texture.</p> <p>There is the addition of a new synth sample, which plays static chords (one chord per bar).</p> <p>The male vocal takes over (5'35") accompanied by the fiddle (23) with the chromatic low synth strings.</p> <p>At the end the bodhrán enters playing its original entry leading to...</p> </td> </tr> </table>	1.38–2.55	Verse 1	<p>Main female vocal (Fig. 2) comes in singing verse 1. 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<p>tambourine. syllabic Improvisation Reverb (echo)</p>	<p>23. I can explain how the verse structure differs from a traditional pop song.</p> <p>24. I can explain the importance of the bodhrán part as a unifying feature.</p> <p>25. I can explain how the harmony of the song is typical of Celtic Folk music.</p> <p>26. I can explain the importance of the note C as a ‘tonal centre’ much like a tonic note in diatonic music.</p> <p>27. I can evaluate the importance of music technology in creating this set work.</p> <p>28. I can explain what makes the combination of Celtic, African and Popular music so successful.</p> <p>29. I can confidently use a range of musical vocabulary in my writing about this set work, including ‘loop’, ‘fusion’, ‘sample’, ‘ostinato’, ‘drone’, ‘phrase’, ‘syncopation’ etc.</p> <p>30. I can confidently compare this set work with at least one other piece of fusion music, and explain the similarities and differences.</p>	<table border="1" data-bbox="969 124 1798 563"> <tr> <td data-bbox="969 124 1093 443">5.51–6.59</td> <td data-bbox="1093 124 1272 443">Build</td> <td data-bbox="1272 124 1798 443"> <p>The bass re-enters with a more complicated drum part (24). Layered on top is an electric piano playing a syncopated two-note melody (F and G) over a chordal/arpeggio semiquaver accompaniment (25). Underneath there is a second electric piano playing an oscillating pattern of two notes (E[flat] and F) (26).</p> <p>The two electric piano loops drop out as a new hurdy-gurdy loop enters (27). Female vocal samples interject as a new uilleann pipe solo loop (28) creates a heterophonic texture with the hurdy-gurdy. Again they are layered with the low chromatic synth strings.</p> </td> </tr> <tr> <td data-bbox="969 443 1093 563">6.59–7.28</td> <td data-bbox="1093 443 1272 563">Outro</td> <td data-bbox="1272 443 1798 563"> <p>Female voice sings ‘Reach out and you’ll touch me’ (Fig. 2). The bass loop drops out and the second fiddle loop re-enters.</p> <p>At the end the two electric piano loops enter as all the other loops drop out. The music fades out.</p> </td> </tr> </table> <p><u>Melody</u> Use of nonsense lyrics • Main verse is syllabic • Some spoken parts • Short phrases • Limited range for the female vocal (6th). The male has a more extended range of a 13th • Vocal samples • Repetitive • Sense of improvisation from opening female vocals • Use of glissando (sliding) • Use of ornamentation (acciaccatura) • Use of reverb is very obvious for the whole track.</p> <p><u>Texture</u> Constantly changing • Use of layering • Loops • Main texture is homophonic • Heterophonic texture (during outro) • Polyphonic texture.</p> <p><u>Harmony and tonality</u> Diatonic • Key of C minor • Modal • Chord sequences are repetitive • Hint of chromaticism • Use of extended chords (7th, 9th) • Slow harmonic pulse • Use of drone.</p> <p><u>Tempo, metre and rhythm</u> Free time at the start • Steady tempo established at 50” – 100 bpm • Simple quadruple meter • Slightly swung semiquavers (gives a lilting/relaxed quality to the music) • Syncopation • Triplets • Sextuplets • Accents • Rhythmic ostinato • Use of loops • Use of riffs • Short rhythmic phrases • 2- and 4-bar phrases.</p>	5.51–6.59	Build	<p>The bass re-enters with a more complicated drum part (24). Layered on top is an electric piano playing a syncopated two-note melody (F and G) over a chordal/arpeggio semiquaver accompaniment (25). Underneath there is a second electric piano playing an oscillating pattern of two notes (E[flat] and F) (26).</p> <p>The two electric piano loops drop out as a new hurdy-gurdy loop enters (27). Female vocal samples interject as a new uilleann pipe solo loop (28) creates a heterophonic texture with the hurdy-gurdy. Again they are layered with the low chromatic synth strings.</p>	6.59–7.28	Outro	<p>Female voice sings ‘Reach out and you’ll touch me’ (Fig. 2). The bass loop drops out and the second fiddle loop re-enters.</p> <p>At the end the two electric piano loops enter as all the other loops drop out. The music fades out.</p>	
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<p>We will develop these skills:</p>									

Impressive reading	Impressive speaking	Impressive writing	Resilience	Numeracy via:	Employability & Careers via:
<p>Reading aloud using the correct musical terms when describing how elements are used within a piece of music.</p> <p>Release - Afro Celt Sound System: Release - Edexcel - GCSE Music Revision - Edexcel - BBC Bitesize</p> <p>Afro Celt Sound System set work support guide v3.pdf (pearson.com)</p> <p>MT0717-scheme-KS4 Fusions.pdf (rhinegold.co.uk)</p> <p>Music - Afro Celt Sound System: Release (google.com)</p>	<p>Describe using the correct musical terms how the composer uses the musical elements within the piece in order to create the intended effects.</p>	<p>Writing an extended piece using the correct musical vocabulary to describe how elements of music are used within the piece in preparation for the section B question.</p> <p>Use effectively the PEEL (Point, Evidence, Explanation, Link) paragraph structure.</p>	<p>Develop student's ability to analyse in detail the score of the set work and fully understand how the musical manipulates the musical elements within the piece.</p>	<p>Calculation of notes values within time signatures. Interval recognition, time signatures including simple and compound variants.</p>	<p>Employability: Team work when discussing the elements.</p> <p>Careers: Musician, Composer, Technician, Arranger, Songwriter, Producer & Teacher.</p>

SEND – strategies in place to ensure memory, processing, language and links to prior knowledge are as follows;

Opening activities are designed to ensure ALL learners are encouraged to buy into the lessons content with an ice-breaker/starter activity specifically designed to provide students with opportunities for retrieval practise, buying into prior knowledge and above all the use of a multi-sensory approach insists on ALL SEND students being able to access the learning activities.

This topic focuses on the following SEND specific strategies;

1. Speaking and listening tasks.
2. Scaffolding, differentiated activities to allow for over-learning of previous content leading to learner independence.
3. Tasks and topic specific skills ordered logically and sequenced with an increase in complexity allowing for progress.
4. Repetition of key words and terms with the inclusion of 'spellings' and various other activities which promote good use of literacy within the subject.
5. Additional time allowed for learners with SEND to encourage persistent and positive attitude towards learning.

Main title/Rebel Blockade Runner (Star Wars: Episode IV A New Hope)

6-7 Weeks

Composite: Unit assessment -

Key vocabulary:	Core knowledge questions	Powerful knowledge crucial to commit to long term memory	Links to previous and future topics												
<p>Diegetic Music</p> <p>Background music, underscore underscoring Cue Fanfare Added sixth chord Compound interval Ostinato Rit./ritardando Neapolitan chord</p>	<p>Questions -</p> <ol style="list-style-type: none"> Can you describe the purpose/function of music in film? Can you name the type of ensemble this set work is written for? Can you identify the instruments that play the melody in the set work? Can you define the term 'leitmotif'? Can you define the terms 'diegetic music' and 'non-diegetic music' and 'underscore'? Can you name the structure of the 'Main Title' section of the set work? 	<p>Be able to recall all the different types of musical Elements featured in this extract. With specific reference to the following;</p> <p>Performing forces and their handling -</p> <ul style="list-style-type: none"> Main Title/Rebel Blockade Runner uses a full symphony orchestra, (an ensemble which had developed during the nineteenth century and which, by the early twentieth century, often included upwards of sixty players across the four sections – Strings, Woodwind, Brass and percussion) o 3 Flutes (3 rd also playing Piccolo) 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons o 4 Horns, 3 Trumpets, 3 Trombones and Tuba o Timpani, Triangle, Snare Drum, Tam-Tam, Glockenspiel, Vibraphone and Cymbals o Piano/Celeste and Harp o Strings • Traditional symphonic/Romantic treatment of the orchestra with much doubling of parts (more than one instrument playing a particular idea at once, sometimes an octave or more apart) • Relatively few uses of solo timbres or lighter textures – mostly quite thickly scored • Williams avoids the use of any electronic effects or of synthesisers in this score – a surprising decision perhaps, particularly in the late 1970s, when such technology was so important in popular music, and had been used in many film scores, especially those with a futuristic theme. <table border="1" data-bbox="1077 754 1671 1273"> <tbody> <tr> <td data-bbox="1077 754 1160 890">1-3</td> <td data-bbox="1160 754 1346 890">Introduction</td> <td data-bbox="1346 754 1671 890"> <ul style="list-style-type: none"> Dominated by Fanfare-like figures in the brass. Rapid repeated notes develop quickly into staccato triplet figures, with free imitation between Trombones and Trumpets Inverted tonic pedal played tremolando in the Violins In Quadruple time Played ff </td> </tr> <tr> <td data-bbox="1077 890 1160 1026">4-7</td> <td data-bbox="1160 890 1346 1026">Main theme (A)</td> <td data-bbox="1346 890 1671 1026"> <ul style="list-style-type: none"> Heroic leitmotif/main theme, played by high Trumpets Punctuating syncopated (offbeat) chords in Brass/lower strings/Bassoons with rhythm emphasised by snare drum Upper woodwind and violins play tremolando chords and continue inverted tonic pedal from Introduction Played ff </td> </tr> <tr> <td data-bbox="1077 1026 1160 1121">8-11¹</td> <td data-bbox="1160 1026 1346 1121">Main theme repeated (A)</td> <td data-bbox="1346 1026 1671 1121"> <ul style="list-style-type: none"> Trumpets play melody again Inverted tonic pedal idea varied by semiquaver lower auxiliary figure on alternate beats Accompaniment changed slightly to allow a descending bass </td> </tr> <tr> <td data-bbox="1077 1121 1160 1273">11²- 20</td> <td data-bbox="1160 1121 1346 1273">Contrasting section (B)</td> <td data-bbox="1346 1121 1671 1273"> <ul style="list-style-type: none"> Contrasting melody played by all strings apart from Double basses – doubled across three octaves Important notes of the melody picked out in the Glockenspiel Accompanying block chords in Horns/Piano (LH)/Oboe Harmony reinforced by triplet figures in Piano (RH)/Harp/Flute/Clarinet </td> </tr> </tbody> </table>	1-3	Introduction	<ul style="list-style-type: none"> Dominated by Fanfare-like figures in the brass. 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<p>Fanfare</p> <p>4/4 & 3/4</p> <p>4ths and 5ths</p> <p>Fanfare-like figures</p> <p>Inverted tonic pedal</p> <p>Quadruple</p> <p>leitmotif/main theme</p> <p>tremolando</p> <p>forte</p> <p>syncopated</p> <p>lower auxiliary imitation</p> <p>Glockenspiel</p> <p>Octaves</p> <p>Triplet</p>	<p>7. Can you name some general rhythmic features of the set work?</p> <p>8. Can you name the time signatures used in the set work?</p> <p>9. Can you describe the tonality of different sections of the set work?</p> <p>10. Can you describe the tempo of the music?</p> <p>11. Can you describe the use of dynamics in the set work?</p> <p>12. Can you describe how the choice of ensemble is typical of film music?</p> <p>13. Can you describe the how the choice of instruments reflects the mood/genre of the film?</p>	<table border="1" data-bbox="1122 229 1800 900"> <tr> <td></td> <td></td> <td> <ul style="list-style-type: none"> Bars 12-15 Dominant pedal in Bass instruments Played mf </td> </tr> <tr> <td>21-29</td> <td>Main theme (A) played twice</td> <td> <ul style="list-style-type: none"> Melody doubled across three octaves in Violin/Viola/Cello/Horn/Trumpet 'Rushing' upwards scale-like passages in woodwind Punctuating syncopated (offbeat) chords similar to those in bars 4-7 Harp glissando at bar 29 provides an effective link to next section Played ff </td> </tr> <tr> <td>30-32</td> <td>Link</td> <td> <ul style="list-style-type: none"> Fanfare-like material, related to the Introduction, building up a chord using repeated quaver/triplet semiquaver rhythm Rapid ascending (rising) sequential figures in Strings/Bassoons/Flutes </td> </tr> <tr> <td>33-35</td> <td>Transition</td> <td> <ul style="list-style-type: 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details of the variety of orchestral textures used in this extract please see Performing forces table (above) ● A variety of pedal textures are used in this extract o Inverted tonic pedal in the Introduction and during the first playing of the Main Title Theme o Dominant pedal from bars 12-15 ● Ostinato textures 51-60.</p> <p>Structure</p> <p>The structure of this extract is intended to match and reinforce the opening section of the film</p>			<ul style="list-style-type: none"> Bars 12-15 Dominant pedal in Bass instruments Played mf 	21-29	Main theme (A) played twice	<ul style="list-style-type: none"> Melody doubled across three octaves in Violin/Viola/Cello/Horn/Trumpet 'Rushing' upwards scale-like passages in woodwind Punctuating syncopated (offbeat) chords similar to those in bars 4-7 Harp glissando at bar 29 provides an effective link to next section Played ff 	30-32	Link	<ul style="list-style-type: none"> Fanfare-like material, related to the Introduction, building up a chord 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<p>Dominant pedal</p> <p>glissando</p> <p>sequential</p> <p>arpeggio</p> <p>diminuendo</p> <p>crescendo</p> <p>Dissonant</p> <p>triple time</p> <p>Ostinato</p> <p>Homophonic</p> <p>narrative/action</p> <p>tonal</p> <p>Quartal</p> <p>harmony</p> <p>Imperfect</p> <p>cadence</p> <p>dominant chord</p>	<p>14. Can you describe how the tempo and basic rhythmic features reflect the mood/genre of the film?</p> <p>15. Can you describe the use of the perfect fifth in the opening leitmotif?</p> <p>16. Can you describe what the term 'quartal harmony' means?</p> <p>17. Can you define the terms 'atonal' and 'bitonal'?</p> <p>18. Can you describe some of the differences between the two themes used in the 'Main Titles' section?</p> <p>19. Can you give examples of triplets, syncopation and dotted rhythms in the set work?</p> <p>20. Can you describe how the texture changes in the set work?</p>	<table border="1" data-bbox="981 188 1818 632"> <tr> <td>1-3</td> <td>Introduction</td> <td>'Star Wars' logo appears</td> </tr> <tr> <td>4-7</td> <td>Main theme (A)</td> <td>'Crawling' text moves across the screen, setting the scene for the film</td> </tr> <tr> <td>8-11³</td> <td>Main theme repeated. (A)</td> <td>'Crawling' text moves across the screen, setting the scene for the film</td> </tr> <tr> <td>11⁴- 20</td> <td>Contrasting section (B)</td> <td>'Crawling' text moves across the screen, setting the scene for the film</td> </tr> <tr> <td>21-29</td> <td>Main theme (A) played twice</td> <td>'Crawling' text moves across the screen, setting the scene for the film</td> </tr> <tr> <td>30-38</td> <td></td> <td>A black screen is revealed as star- filled space</td> </tr> <tr> <td>39-41</td> <td></td> <td>The camera pans downwards, revealing two planets , and then a third</td> </tr> <tr> <td>42-43</td> <td></td> <td>A spaceship comes into view</td> </tr> <tr> <td>44-50</td> <td></td> <td>Pursued and attacked by a much larger craft</td> </tr> <tr> <td>51-60</td> <td></td> <td>Action switches to the inside of the Rebel craft</td> </tr> </table> <p>• The main theme section (Bars 1-29) follows a conventional pattern, in which regular four bar phrases are used to construct a longer musical structure with an AABA shape. This is a musical shape • The remainder of the extract takes its shape from the narrative/action on the screen and so has less of a purely musical structure</p> <p>Tonality</p> <ul style="list-style-type: none"> • This extract is in a clear Bb major for the first 29 bars • From bar 30 onwards the tonality becomes less clear, with more unstable harmonies and progressions • At bar 36 the music modulates to C Major (with added Ab) • The music from bar 42 onwards is more based around the note C, often heard as a bass pedal • More complex chords and much dissonance make some of the passage from 41-60 almost atonal (without key) at times and the passage from 51-60 combines elements of bitonality (two keys at once) <p>Harmony</p> <ul style="list-style-type: none"> • The harmony is predominantly tonal (based around a key note and its scale), but does not always use chords I, IV and V in conventional progressions, such as cadences • Major and minor chords, mostly in root position and first inversion, are used as the basis for the harmonic style • There are few conventional cadence points • More complex chords and progressions are used o The harmonies of the opening Fanfare are use chords built up of fourths, rather than thirds – this is called Quartal harmony o In bars 4-7 almost half the chords use Quartal harmony – usually where chord V might otherwise have been used o The end of the first phrase in the A section (bar 7) features an Imperfect cadence - a progression landing on the dominant chord (V). However, the three chords that precede chord V move in parallel motion by semitone steps and the Ab major chord immediately before the F major dominant is not a chord within Bb major: this chord moves by a third downwards to the F major chord. (Most cadence progressions move by fourths or fifths.) o Another 'foreign' chord can be found at bar 15 beat 1, where a Db major chord 	1-3	Introduction	'Star Wars' logo appears	4-7	Main theme (A)	'Crawling' text moves across the screen, setting the scene for the film	8-11 ³	Main theme repeated. (A)	'Crawling' text moves across the screen, setting the scene for the film	11 ⁴ - 20	Contrasting section (B)	'Crawling' text moves across the screen, setting the scene for the film	21-29	Main theme (A) played twice	'Crawling' text moves across the screen, setting the scene for the film	30-38		A black screen is revealed as star- filled space	39-41		The camera pans downwards, revealing two planets , and then a third	42-43		A spaceship comes into view	44-50		Pursued and attacked by a much larger craft	51-60		Action switches to the inside of the Rebel craft	
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<p>tertiary relationship</p> <p>atonal atonality</p> <p>Tritone</p> <p>Diminished</p> <p>Augmented</p> <p>Cluster</p> <p>Seventh</p> <p>Auxiliary</p> <p>Supertonic</p> <p>minor seventh</p> <p>stepwise</p> <p>anacrusis</p> <p>rising sixth</p> <p>minor third</p> <p>contrary</p> <p>motion</p>	<p>21. Can you describe how the opening three bars are typical of a fanfare?</p> <p>22. Can you explain how the music is typical of the 'Classical Hollywood' film music style?</p> <p>23. Can you evaluate how effectively John Williams' achieves a mood of heroism/hope in the music of this film?</p> <p>24. Can you describe the importance of the 'perfect fifth' in the Skywalker leitmotif at the beginning?</p> <p>25. Can you explain and give examples of how the composer uses various musical elements to reflect the mood of the film/scene/character the music underscores?</p> <p>26. Can you give examples of quartal harmony, bitonality and atonality in the set work?</p>	<p>moves to F major, this time by rising a third (tertiary relationship) o The harmonies in bars 33, 34 and 35 mix elements of different chords simultaneously to produce strange, unstable effects. For example, bar 33 mixes elements from C major and Db major o Bars 36-38 uses a C major chord 'inflected' by notes from C minor – an Ab, and, in the Piccolo melody, a Bb. This produces a rich, vibrant effect o Bars 39-41 the strings and brass are in different keys, the overall effect being almost atonal o At bar 44, the hammered unison chords are dissonant (clashing), with strong clashes between the two pairs of notes used - C/Db and F/G. This type of closely spaced chord is called a cluster o Use of Tritone (augmented fourth / diminished fifth) in bar 44 – G - Db o The chords played above the pulsating ostinato C from bar 51 are again from a different key – firstly Db major and later Fb (E) major</p> <p>Melody</p> <ul style="list-style-type: none"> Williams' melodies are memorable, and are an important factor in the success of his scores The opening three bars use a combination of gestures commonly associated with Fanfares: <ul style="list-style-type: none"> Rapid repeated notes, on the Tonic, Bb Triplet arpeggio-like figures – but based around leaps of a fourth, rather than thirds The notes F –Bb and Eb feature most prominently here, with the addition of Ab in Horn and Tuba. (This four note chord (F Bb Eb Ab) is used in the harmonisation of the Main Theme that follows.) The Trumpet idea in bars 2 and 3 also features the leap of a (minor) seventh, from F to Eb, an interval that also features prominently in the Main theme (A) The Main Star Wars Theme is made up of two ideas Main Theme (A) is one of the most well-known themes in recent movie history It consist of a four bar idea, which is repeated to form an eight-bar phrase As with most successful melodies, it uses a careful balance of stepwise motion and leaps Bar 1 contains a rising perfect fifth idea, from Tonic to Dominant notes, which immediately creates a heroic feel, appropriate to the character of Luke Skywalker, and to the struggle of the rebels. (Williams also uses a prominent rising fifth at the beginning of the 'Flying Theme' from 'ET'.) Bars 2 and 3 are identical, with the most prominent feature being the leap of a minor seventh onto the Bb on beat two. The falling fourth from beat two to four contains the same two notes (Bb and F) as bar one, but moving downwards in an inversion Bar 4 uses an auxiliary figure to reach the supertonic (2nd note of the scale) C, which prepares for the repeat of the idea Bars 2, 3 and 4 are all based on the same rhythm, with the combination of triplet quavers to create excitement and the tied minim across beats two and three to create tension. Main Theme (B) is again a four-bar idea, which is repeated slightly altered and extended on the second playing. It has a less forceful character and provides an effective contrast (B) begins with an anacrusis (upbeat) figure heard first on the last beat of bar 11 Although there is much more stepwise movement in this idea, it still has a rising sixth, which appears in bars 12 and 14 Triplet figures in bar 13 remind the listener of (A), as does the downward fourth in bar 15 (F-C) On the repeat of (B) bars 18 and 19 are changed by the use of a downward Bb minor melodic scale and by extending the final dominant F to last two bars In bar 18 notice how the outer parts move in contrary motion (opposite directions) The rest of the extract is more concerned with Harmony, orchestral textures and rhythm than with statements of real melodic interest. Nonetheless, there are melodic features worth noting The brief Piccolo idea at bars 36-39 The way in which Williams uses a rising and falling minor third in the chordal material during bars 51-60 The use of sequence, (the same basic shape/rhythm repeated starting on a higher or lower note) for example in the string parts in bar 32 <p>Rhythm, Tempo and Metre</p>	
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<p>homorhythmic</p> <p>Gustav Holst</p>	<p>27. Explain how the mood of the music changes in the 'Rebel Blockade Runner' section of the set work</p>	<p>• The fast tempo chosen for the opening section of this extract matches the mood and genre of the film – this is mainly an exciting action movie and the tempo reflects this • The 4/4 metre and the March style also reflect the 'military' nature of the wars between the rebels and the Imperial forces • The opening three bars use rhythmic gestures typically found in Fanfares – rapid repeated notes and triplets – to create a real feeling of expectation • The rhythmic feel of the main theme section supports the strong quadruple/duple pulse, continuing to include the triplets first heard in the introduction • The Main Theme (A) is often accompanied by syncopated block chords, mixing offbeat quaver and triplet quavers with frequent rests • From bar 33 onwards the rhythmic feel changes entirely, as the pulse becomes much less obvious • The metre changes to triple time at bar 44 • The homorhythmic (rhythmic unison) chords from 44-50 create drama by mixing quavers, triplet quavers and crotchets with well-placed rests. The Tempo also slows down here, further increasing the effect of these chords. (This passage is very reminiscent of a section of 'Mars' from Gustav Holst's 'Planets Suite') • At 51 the music sets off furiously, at a very fast tempo, with a one bar Ostinato figure ('Mars' again) driving the extract to its conclusion</p>	
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We will develop these skills:					
Impressive reading	Impressive speaking	Impressive writing	Resilience	Numeracy via:	Employability & Careers via:
<p>Reading aloud using the correct musical terms when describing how elements are used within a piece of music.</p> <p>Music Set Piece 6 - Star Wars.pdf</p> <p>Star Wars - John Williams: Star Wars - Edexcel - GCSE Music Revision - Edexcel - BBC Bitesize</p> <p>Music GCSE Set Work - Star Wars - Manwaring Music Education Blog</p> <p>Star-wars-revision-grid.pdf (haberdashersabrahamdarby.co.uk)</p> <p>Performing and composing ideas - John Williams: Star Wars - Eduqas - GCSE Music Revision - Eduqas - BBC Bitesize</p>	<p>Describe using the correct musical terms how the composer uses the musical elements within the piece in order to create the intended effects.</p>	<p>Writing an extended piece using the correct musical vocabulary to describe how elements of music are used within the piece in preparation for the section B question.</p> <p>Use effectively the PEEL (Point, Evidence, Explanation, Link) paragraph structure.</p>	<p>Develop student's ability to analyse in detail the score of the set work and fully understand how the musical manipulates the musical elements within the piece.</p>	<p>Calculation of notes values within time signatures. Interval recognition, time signatures including simple and compound variants.</p>	<p>Employability: Team work when discussing the elements.</p> <p>Careers: Musician, Composer, Technician, Arranger, Songwriter, Producer & Teacher.</p>

SEND – strategies in place to ensure memory, processing, language and links to prior knowledge are as follows;

Opening activities are designed to ensure ALL learners are encouraged to buy into the lessons content with an ice-breaker/starter activity specifically designed to provide students with opportunities for retrieval practise, buying into prior knowledge and above all the use of a multi-sensory approach insists on ALL SEND students being able to access the learning activities.

This topic focuses on the following SEND specific strategies;

1. Speaking and listening tasks.
2. Scaffolding, differentiated activities to allow for over-learning of previous content leading to learner independence.
3. Tasks and topic specific skills ordered logically and sequenced with an increase in complexity allowing for progress.
4. Repetition of key words and terms with the inclusion of 'spellings' and various other activities which promote good use of literacy within the subject.
5. Additional time allowed for learners with SEND to encourage persistent and positive attitude towards learning.