

Using *Music Makes the Scene: The Sequel*



Each of the ten professionally filmed clips used on the DVD are presented four times. The first is shown with no music. The other three incorporate vastly different styles of music to demonstrate the impact that music has on the movies.

Begin by showing the “no music” version from one of the ten film clips. Then, depending on the age and skill level of your class, either discuss the clip—mood, scenery, action, location, etc.—or have your students write their impressions.

Next, show the first example that includes music. Discuss the clip again, focusing on how the music affected the movie clip. Did it make it funny, scary, dramatic, romantic, cute, or suspenseful? Did students have a different perception of the clip with sound than they had of the no-sound version? If your students have the necessary background, discuss instrumentation, dynamics, texture, style, rhythmic activity, etc. The worksheets provided for each series of film clips are a valuable resource to guide the listening experience and further explore the impact of music.

Repeat the same process for the other two “with music” versions of the film clip. After viewing and listening to all four versions, have the class decide which soundtrack made the most sense or seemed to fit the film clip the best. Remind them that there are really no right or wrong answers to this question!

The film clips range in duration from 30 to 45 seconds each. We hope that you will be able to view, discuss and evaluate at least one of the ten film sequences during a regular class period. Be sure to allow enough time for students to complete the worksheets and discuss their opinions.

Another way to use *Music Makes the Scene: The Sequel* is to have students listen to the music without seeing the video. Have them describe what kind of scene the music evokes; then compare their images to the film clip.

Reproducible Worksheets

Music Makes the Scene includes two worksheets for each of the ten films. One worksheet requires solid knowledge of tempo and dynamic terminology, and the ability to identify instruments aurally. It also requires some creative thinking from your students. The other worksheet is a series of multiple-choice questions, so it is easier and will take less time to complete. Whichever worksheet you decide to use, your students will need to see and hear each version several times.

These worksheets may be used to help students organize their analysis of each of the music selections associated with a film clip, or you can have students turn in the worksheets. Add the completed worksheets to students’ portfolios or keep them with their grades to help track their progress in the comprehension of music concepts.

Using the DVD

The DVD will play in any standard DVD player and will also work in a computer loaded with the necessary software to read a DVD. Use the remote just as you would on any standard DVD to scroll through the different film groups. The arrows on each screen move you between menu pages. Highlight a title and press enter to view a particular film clip.



National Standards for Music Education and *Music Makes the Scene: The Sequel*

This book-and-DVD package focuses on the following
National Standards for Music Education for Grades 5–8:

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

More specifically, the films and worksheets will help students learn to:

- Describe specific music events (e.g., a solo instrument enters in measure 4, the tempo changes, etc.). (6a)
- Analyze the uses of elements of music in aural examples taken from a variety of styles and genres (e.g., the driving eighth-note rhythm of the bass and guitar help build the intensity of the action in the movie). (6b)
- Demonstrate knowledge of the basic principles of meter and rhythm. (6c)
- Develop ways to evaluate effectiveness of a performance and how it relates to other arts. (7a)
- Compare the way music and film interact to seemingly transform events and scenes. (8a)
- Describe distinguishing characteristics of music genres. (9a)
- Compare the roles music serves in movies versus the role it plays in a concert setting. (9c)

Creative Writing and *Music Makes the Scene: The Sequel*

As many music teachers are well aware, virtually every state has its own content standards for English Language Arts in elementary, middle and high school. In one form or another, the various state standards all include a section on written communication skills that emphasizes that these skills are central to learning.

Over the last several years, there has been an emphasis on writing in classes outside of Language Arts. *Music Makes the Scene: The Sequel* and the accompanying worksheets are one of the easiest ways for music teachers to incorporate writing into their classes. Using graphic organizers like Venn Diagrams, Hierarchy Charts, and Radial Diagrams allows students to create a central theme and add words and phrases that relate in specific ways to the theme. These ancillary sections eventually become the sentences and paragraphs that make up a complete composition.

Film Clip Overview

The basic instrumentation and tempo for each clip are listed below. In addition, descriptive words and phrases have been provided to give you a general sense of the thoughts behind each piece of music that accompanies each film clip. Of course, you and your students will come up with different descriptions, and that is great too!



Bike Jump

Bike Jump 1

- Contemporary rock band
- Driving, intense
- Exciting
- Fun

Bike Jump 2

- Irish (Quebec) Reel
- Traditional instruments (fiddles, accordion, piano, bass)
- Folk dance
- Lively
- Cheerful
- Bouncy

Bike Jump 3

- *William Tell Overture*, by Rossini (excerpt)
- Orchestra
- Fast
- Galloping
- Wild

The Market

The Market 1

- Pop/rock band
- Happy, carefree
- Bright
- Uplifting

The Market 2

- Middle-Eastern flavor (melodic minor scale)
- Accordion, tambourine featured
- Open-air market
- “Snake charmer” music

The Market 3

- Trumpet (flugelhorn) melody
- Guitar, strings, trombone accompaniment
- Piano solo takes over at end (*ritard*)
- Slow, sustained, *legato*
- Somber
- Reflective

City Streets

City Streets 1

- Finale from *Divertimento in D Major, K 205*, by Mozart (excerpt)
- Chamber orchestra (strings, bassoon, horn)
- Stately, courtly
- Contrasting *forte* and *piano* phrases
- Playful, happy

City Streets 2

- Solo acoustic guitar
- Pensive
- Reflective
- *Mezzo forte*
- Ends with a *ritard*

City Streets 3

- Heavy rock band
- Aggressive, “nasty”
- Guitar “power chords” (open strings, no thirds)
- Dark
- Forceful
- Divided into three sections

Earth

Earth 1

- Native American music
- Vocalization and percussion
- Drums and rattles
- “Non-western” phrase lengths
- Great historical significance for each tribe; songs used in ceremonies pass on ancestral customs to new generations

Earth 2

- Bagpipes/snare drums
- Scotland/Ireland
- Aerophone
- Enclosed reeds
- Drone tone
- *Fortissimo*



Bagpipes

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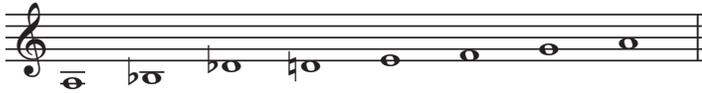
Earth 3

- Second Movement from Symphony No. 9, by Beethoven (excerpt)
- Completed in 1824
- *Scherzo (Allegro)*
- Strings and woodwinds
- Examples of *crescendo* and *decrescendo*

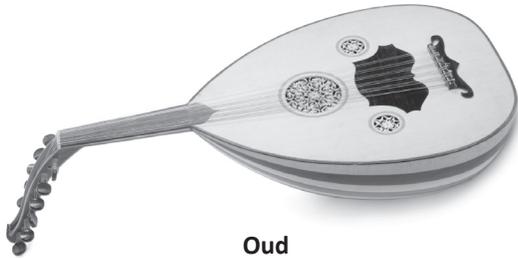
Egypt

Egypt 1

- Ethnic ensemble
- Distinctive “non-Western” scale:



- Little record of actual ancient Egyptian music; no written notation system
- Instruments: oud and sistrum



Oud

Based on paintings in tombs, we know that the *oud* was played in ancient Egypt. The oud is a lute or guitar-like instrument with strings, neck and a pear-shaped back.



Sistrum

Ancient Egyptians also probably used a percussion instrument called a *sistrum*. This instrument consisted of a U-shaped frame. Shaking it moved the thin metal rings attached to it, which produced a tinkling sound.

Egypt 2

- Piano solo
- New Age
- Reflective
- Eighth-note based
- Syncopated melody

Egypt 3

- “Pops”/Studio orchestra
- Strings, brass, drum set, electric bass
- Melody (notated below) is played by the horn



- Begins in $\frac{6}{4}$; changes to $\frac{4}{4}$
- Last note *fermata* with *fp* then *crescendo*

Giraffe

Giraffe 1

- Ethnic ensemble
- West African drums and shakers, wood flute, singing
- *The Lion King*-esque
- Celebration
- Uplifting

Giraffe 2

- “Cartoon” music
- Fun and “zany”
- Vibraphone and synthesizer
- $\frac{4}{4}$ time signature
- Rhythm is mainly quarter notes (ends with triplets)

Giraffe 3

- Orchestra
- Ominous, dark, foreboding
- *Adagio*
- Legato (*molto sostenuto*)
- Bell ostinato
- Horn/low brass begin
- Horn/low strings end

Production Line

Production Line 1

- Trumpet (with Harmon mute)
- Pop/rock rhythm section (electric piano, bass, guitar with drum set and percussion)
- Carefree, happy

Production Line 2

- All synthesizer
- No steady tempo
- Form could be mapped: A B C D C D
- “Mechanical” noise pans back and forth from left to right
- Robot-like

Production Line 3

- Studio orchestra
- Strings, brass, synthesizer, piano, percussion, drum set
- Mixed meter
- Percussive, “savage” (think Stravinsky’s *Rite of Spring*)
- Suspenseful, “evil”

Motorcycles

Motorcycles 1

- 1950s Rock and roll
- Lead guitar, rhythm guitar, bass drums
- Fun, “party”
- $\frac{4}{4}$
- *Forte*

Motorcycles 2

- Pop/rock rhythm section
- Multiple synthesizers (including synth bass and percussion)
- Divided into three sections
- Form: A B C
- Driving, forceful
- Adventure
- 1980s to '90s

Motorcycles 3

- Orchestra
- Frantic
- Dissonant
- “Cinematic”
- Percussion includes: timpani, snare drum, bass drum, cymbals, marimba, and gong

The River

The River 1

- Studio orchestra
- Strings, brass, percussion, piano
- First section: solo trumpet melody
- Second section: horn melody
- Sustained strings, piano, bells (synth) accompaniment throughout
- Noble, heroic

The River 2

- Strings and brass
- Minor
- Somber, sad, melancholy
- Sustained, *legato*
- Solo cello 1, solo cello 2, solo violin, horn and trombone, all strings

The River 3

- Percussion ensemble
- Dynamic contrasts
- Texture and timbre shifts
- Continuous sixteenth-note subdivision of the beat
- Aggressive
- “Primal”

Wasteland

Wasteland 1

- Studio orchestra
- Syncopated accompaniment in the first section
- “Cinematic”
- Floating

Wasteland 2

- Bluegrass
- Banjo, two guitars, fiddle
- Lively, light-hearted
- Think “Hoedown” from Aaron Copland’s opera *Rodeo*

Wasteland 3

- Studio orchestra with synthesizer
- “Hairpin” dynamics throughout



- “Glassy” synth effects over strings
- *Adagio*, $\frac{3}{4}$
- Main rhythmic movement is dotted half note

Name _____

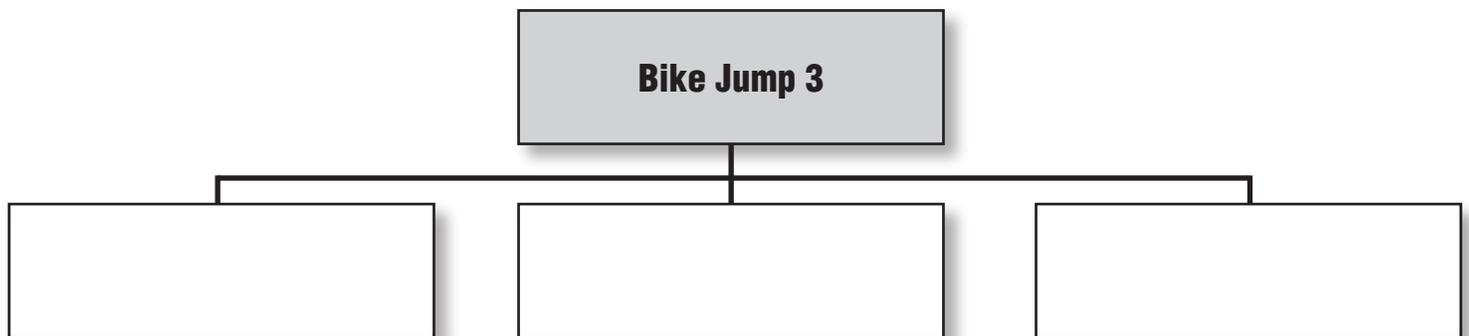
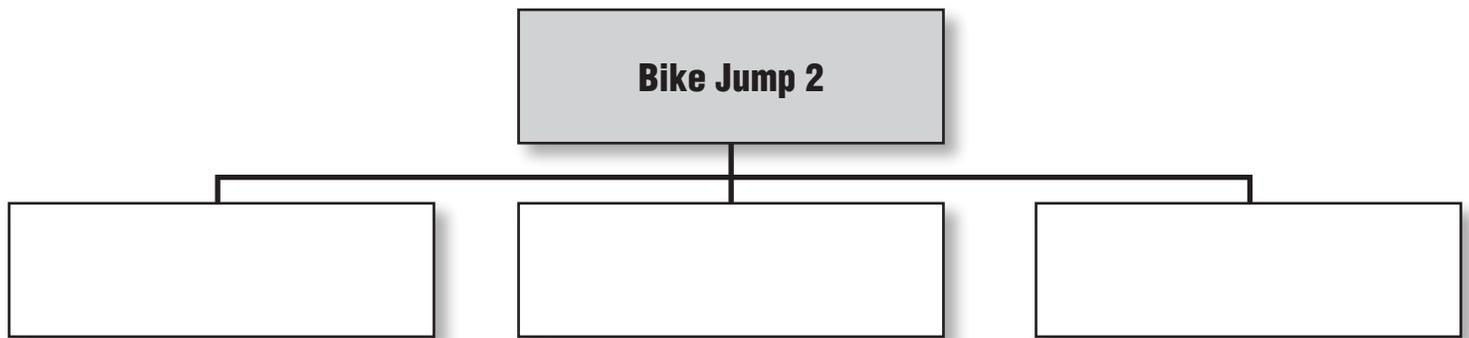
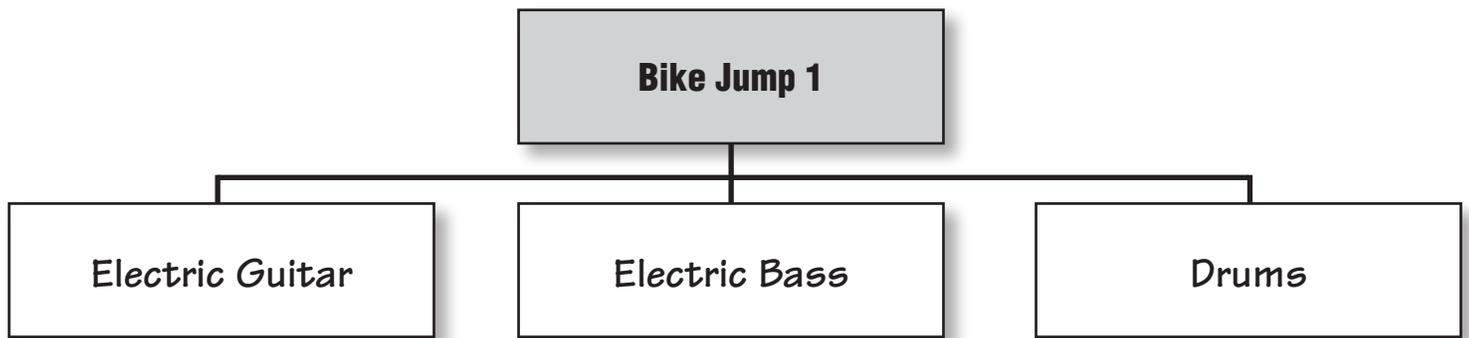
Teacher _____ Date _____



Bike Jump (page 1 of 2)

For discussion: What kind of music do you think would be best suited to the film clip you just watched? Should it be fast or slow? Loud or soft? Would you use electric or acoustic instruments? Would the style of music stay the same throughout? What other musical things can you think of that would help bring this video to life?

As you watch each of the three film clips with music, list three instruments you hear in each example in the boxes below. The first one has been done for you.



Name _____

Bike Jump (page 2 of 2)

As you watch and listen to the clips again, write three words that describe the music with each clip in the chart below. Some descriptive words are loud, soft, staccato, *allegro*, and *adagio*. Some specific words that describe the first example with music are listed below. Of course there are many more to choose from!

