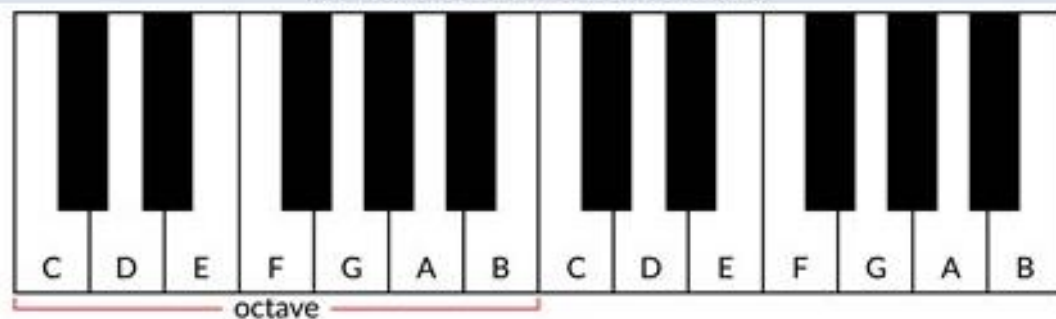


# Keyboard Skills

## A. Layout of a Keyboard/Piano



A piano or keyboard is laid out with **WHITE KEYS** and **Black Keys** (see section G). C is to the left of the two Black Keys and the notes continue to G then they go back to A again. Notes with the same letter name/pitch are said to be an **OCTAVE** apart. **MIDDLE C** is normally in the centre of a piano keyboard.

## D. Keyboard Functions



## E. Left Hand/Right Hand (1-5)



# Semitones, Tones, Chromatic Scales: Fur Elise

## B. Treble Clef & Treble Clef Notation

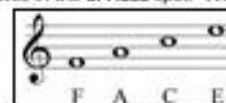
A **STAVE** or **STAFF** is the name given to the five lines where musical notes are written.

The position of notes on the stave or staff shows their **PITCH** (how high or low a note is). The **TREBLE CLEF** is a symbol used to show high-pitched



notes on the stave and is *usually* used for the right hand on a piano or keyboard to play the **MELODY** and also used by high pitched instruments such as the flute and violin. The stave or staff is made up of 5 **LINES** and 4 **SPACES**.

Every Green Bus Drives Fast. Notes in the **SPACES** spell "FACE"



Notes from **MIDDLE C** going up in pitch (all of the white notes) are called a **SCALE**.

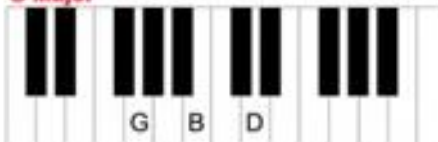


## C. Keyboard Chords

### C Major



### G Major



### F Major



### A Minor

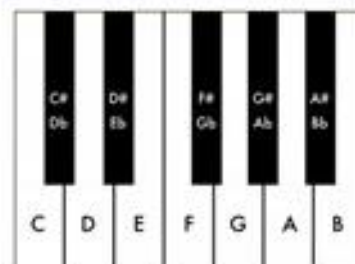


Play one – Miss one – play one – miss one – play one

## F. Black Keys and Sharps and Flats

There are five different black notes or keys on a piano or keyboard. They occur in groups of two and three right up the keyboard in different pitches. Each one can be a **SHARP** or a **FLAT**.

The # symbol means a **SHARP** which raises the pitch by a semitone (e.g. C# is higher in pitch (to the right) than C). The b symbol means a **FLAT** which lowers the pitch by a semitone (e.g. Bb is lower in pitch (to the left) than B). Each black key has 2 names – C# is the same as Db – there's just two different ways of looking at it! Remember, black notes or keys that are to the **RIGHT** of a white note are called **SHARPS** and black notes to the **LEFT** of a white note are called **FLATS**.



# LUDWIG VAN BEETHOVEN

1770 - 1827



- Beethoven was born in Germany. He was a German.
- Beethoven would be 250 years old!
- Beethoven was a perfectionist. He wrote lots of music but threw lots of it away. He always wanted everything to be just right. He became frustrated easily.
- Beethoven had many temper tantrums.
- Beethoven wrote 9 symphonies. His 10th symphony was unfinished—he died before he got to complete it.
- Beethoven went completely deaf. He didn't hear some of the music he wrote or the applause it got when it was performed.

## 250 Years Ago...

- \*James Cook, an explorer, discovered Australia and named it New South Wales
- \*England was at war with France. Napoleon was the Emperor of France
- \*Convicts were sent to Australia as a punishment
- \*George III was the King of England—people say he went mad!
- \*The police force was first established in England
- \*Lord Nelson dies at the Battle of Trafalgar. He was the Admiral on board HMS Victory. This ship is now docked at Portsmouth Harbour

Symphony	A piece of music for full orchestra usually in 4 or 5 movements
Programme Music	Music that has a story. The composer uses music to tell a story or describe a scene. Often, programme notes are provided or a title helps the listener understand the music better. In Symphony No.6, Beethoven uses flutes to describe the birds.
Theme	A musical phrase that is repeated. This is a repetitive tune and/or rhythm.
Movement	Music for an orchestra can be divided into sections like chapters in a book. In a symphony, each movement is different in style. There are slow and faster movements.

## BEETHOVEN'S SIGNIFICANT WORKS

### SYMPHONY NUMBER 5

- \*Nicknamed the Victory Symphony
- \*The 'dot dot dot dash' theme in the first movement is probably the most well-known theme ever written
- \*V is the Roman Numeral for the number 5
- \*'dot dot dot dash' is Morse code for the letter V—Is this a coincidence? Morse code was created 30 years after this symphony was written
- \*V is for Victory—made famous during World War 2 by the Prime Minister, Winston Churchill

### SYMPHONY NUMBER 6

- \*Nicknamed the Pastoral Symphony
- \*One of the first good examples of Programme Music
- \*Inspired by Beethoven's love of nature
- \*This symphony describes the countryside
- \*This symphony is in 5 movements and each movement has a title.
- 1.Scene in the countryside 2. Scene by the brook 3.A wedding 4.A thunderstorm 5.Calm after the storm

### FUR ELISE

- \*Probably the best known piano solo ever written
- \*Discovered 40 years after Beethoven's death
- \*Fur Elise translates into English as 'For Elizabeth' but who was Elizabeth? Nobody really knows!

# FILM MUSIC: YEAR 8

Performing & Composing



## A. The Purpose of Music in Film

Film Music is a type of **DESCRIPTIVE MUSIC** that represents a **MOOD, STORY, SCENE** or **CHARACTER** through music, it is designed to **SUPPORT THE ACTION AND EMOTIONS OF THE FILM ON SCREEN**. Film Music can be used to:

- Create or enhance a mood (though the **ELEMENTS OF MUSIC**) ->
- Function as a **LEITMOTIF** (see D)
- To emphasise a gesture (**MICKEY-MOUSING** – when the music fits precisely with a specific part of the action in a film e.g. cartoons)
- Provide unexpected juxtaposition/irony (using music the listener wouldn't expect to hear giving a sense of uneasiness or humour!)
- Link one scene to another providing continuity
- Influence the pacing of a scene making it appear faster/slower
- Give added commercial impetus (released as a **SOUNDTRACK**) – sometimes a song, usually a pop song is used as a **THEME SONG** for a film.
- Illustrate the geographic location (using instruments associated with a particular country) or historical period (using music 'of the time').

## D. Leitmotifs

**LEITMOTIF** – A frequently recurring short melodic or harmonic idea which is associated with a character, event, concept, idea, object or situation which can be used directly or indirectly to remind us of one not actually present on screen. Leitmotifs can be changed through **SEQUENCING, REPETITION** or **MODULATION** giving a hint as to what may happen later in the film or may be heard in the background giving a “subtle hint” to the listener e.g. *the “Jaws” Leitmotif*



## B. How the Elements of Music are used in Film Music

**PITCH AND MELODY** – **RISING MELODIES** are often used for increasing tension, **FALLING MELODIES** for defeat. Westerns often feature a **BIG THEME**. **Q&A PHRASES** can represent good versus evil. The **INTERVAL OF A FIFTH** is often used to represent outer space with its sparse sound. **DYNAMICS** – **FORTE (LOUD)** dynamics to represent power; **PIANO (SOFT)** dynamics to represent weakness/calm/resolve. **CRESCENDOS** used for increasing threat, triumph or proximity and **DECRESCENDOS** or **DIMINUENDOS** used for things going away into the distance. Horro Film soundtracks often use **EXTREME DYNAMICS** or **SUDDEN DYNAMIC CHANGES** to ‘shock the listener’.

**HARMONY** – **MAJOR** – happy; **MINOR** – sad. **CONSONANT HARMONY OR CHORDS** for “good” and **DISSONANT HARMONY OR CHORDS** for “evil”. **SEVENTH CHORDS** often used in Westerns soundtracks.

**DURATION** – **LONG** notes often used in Westerns to describe vast open spaces and in Sci-Fi soundtracks to depict outer space; **SHORT** notes often used to depict busy, chaotic or hectic scenes. **PEDAL NOTES** – long held notes in the **BASS LINE** used to create tension and suspense.

**TEXTURE** – **THIN/SPARE** textures used for bleak or lonely scenes; **THICK/FULL** textures used for active scenes or battles.

**ARTICULATION** – **LEGATO** for flowing or happy scenes, **STACCATO** for ‘frozen’ or ‘icy’ wintery scenes. **ACCENTS (>)** for violence or shock.

**RHYTHM & METRE** – 2/4 or 4/4 for Marches (battles), 3/4 for Waltzes, 4/4 for “Big Themes” in Westerns. **IRREGULAR TIME SIGNATURES** used for tension. **OSTINATO** rhythms for repeated sounds e.g. *horses*.

## C. Film Music Key Words

**SOUNDTRACK** – The music and sound recorded on a motion-picture film. The word can also mean a commercial recording of a collection of music and songs from a film sold individually as a CD or collection for digital download.

**MUSIC SPOTTING** – A meeting/session where the composer meets with the director and decides when and where music and sound effects are to feature in the finished film.

**STORYBOARD** – A graphic organiser in the form of illustrations and images displayed in sequence to help the composer plan their soundtrack.

**CUESHEET** – A detailed listing of **MUSICAL CUES** matching the visual action of a film so that composers can time their music accurately.

**CLICK TRACKS** – An electronic **METRONOME** which helps film composers accurately time their music to on-screen action through a series of ‘clicks’ (often heard through headphones) – used extensively in cartoons and animated films.

**DIEGETIC FILM MUSIC** – Music within the film for both the characters and audience to hear e.g. *a car radio, a band in a nightclub or sound effects*.

**NON-DIEGETIC FILM MUSIC** – Music which is put “over the top” of the action of a film for the audience’s benefit and which the characters within a film can’t hear – also known as **UNDERScore** or **INCIDENTAL MUSIC**.

## E. History of Film Music

Early films had no soundtrack (“**SILENT CINEMA**”) and music was provided live, usually **IMPROVISED** by a pianist or organist. The first **SOUNDTRACKS** appeared in the 1920’s and used existing music (**BORROWED MUSIC** – music composed for other (non-film) purposes) from composers such as Wagner and Verdi’s operas and ballets. In the 1930’s and 1940’s Hollywood hired composers to write huge Romantic-style soundtracks. **JAZZ** and **EXPERIMENTAL MUSIC** was sometimes used in the 1960’s and 1970’s. Today, film music often blends **POPULAR, ELECTRONIC** and **CLASSICAL** music together in a flexible way that suits the needs of a particular film.

## F. Film Music Composers and their Soundtracks



**Jerry Goldsmith**  
*Planet of the Apes*  
*Star Trek: The Motion Picture*  
*The Omen*  
*lien*



**Jerry Williams**  
*Star Wars*  
*Jaws*  
*Harry Potter*  
*Indiana Jones*  
*Superman, E.T.*



**James Horner**  
*Titanic*  
*Apollo 13*  
*Braveheart*  
*Star Trek II*  
*Aliens*



**Ennio Morricone**  
*The Good, The Bad and The Ugly*  
*For a Few Dollars More*  
*The Mission*



**Danny Elfman**  
*Mission Impossible*  
*Batman Returns*  
*Men in Black*  
*Spider Man*

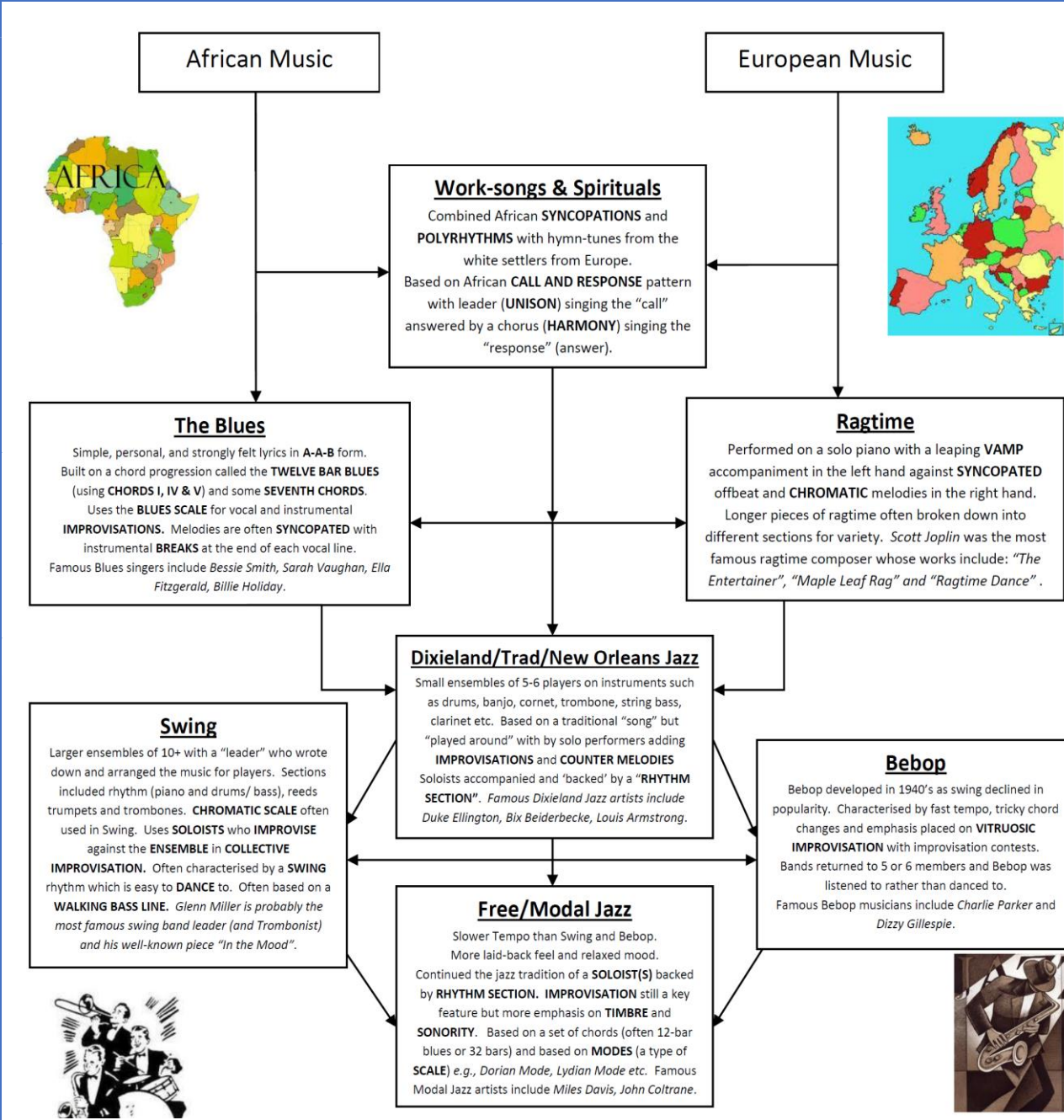


**Hans Zimmer**  
*The Lion King*  
*Gladiator*  
*Dunkirk*  
*Blade Runner 2049*  
*No Time to Die*



**Bernard Herrmann**  
*Psycho*  
*Vertigo*  
*Taxi Driver*

# THE BLUES: Performing & Composing



## A. Jazz and Blues Key Words

**RIFF/OSTINATO** – Short, repeated musical patterns often used in **SOLOS**.  
**IMPROVISATION** – music created 'on the spot' (previously unprepared performance)  
**SEVENTH CHORD** – a **TRIAD** (root, third and fifth) with a fourth note added which is seven notes about the root/tonic. **C7** = C, E, G (triad) + **B flat**.  
**SWING/SWUNG RHYTHM** – performing a regular 'straight' rhythm with a 'lilt' in a "**ONE** and **A**, **TWO** and **A**" style (using **TRIPLETS**) common in swing music.

## B. The Twelve Bar Blues

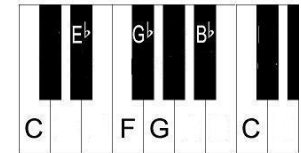
Some or all of these chords can be **SEVENTH CHORDS (7)**

<b>CHORD I</b>	<b>CHORD IV</b>	<b>CHORD I</b>	<b>CHORD I</b>
<b>CHORD IV</b>	<b>CHORD IV</b>	<b>CHORD I</b>	<b>CHORD I</b>
<b>CHORD V</b>	<b>CHORD IV</b>	<b>CHORD I</b>	<b>CHORD V</b>

## C. The Blues Scale

**BLUES SCALE** – a series of notes often used within improvisations in blues music (*the Blues Scale on C is shown to the right*).

**BLUE NOTES** – additional or extra sharpened or flattened notes in a melody.



## D. Instruments of Jazz and Blues

**RHYTHM SECTION** Accompaniment and Backing

- Double Bass ("Bass") or "String Bass"
- Drum Kit/Drums
- Piano
- Electric Guitar (or could be Acoustic)

**FRONTLINE INSTRUMENTS ("REEDS")**

- Trumpets
- Trombones
- Saxophones
- Clarinets

Perform **SOLOS** as well as with the ensemble/band.