



Keus, Amy

# 1. Inquiry: Establishing the purpose of the unit

Key Concept(s)	Related Concept(s)	Global Context
<p><b>Key Concepts</b></p> <p><b>MYP</b></p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>Perspective</li> </ul>	<p><b>Related Concepts</b></p> <p><b>MYP</b></p> <p><b>Arts</b></p> <p><b>Performing arts</b></p> <ul style="list-style-type: none"> <li>Audience</li> <li>Composition</li> <li>Expression</li> </ul>	<ul style="list-style-type: none"> <li>Personal and cultural expression</li> </ul> <p>Directors have beliefs about characters. How can they best work with composers to ensure that the film environment supports their visions and helps best express it to their audiences?</p>

## Statement of Inquiry

**Composers create movie environments by expressing the ideas, beliefs, and values of the characters and situations on screen.**

Associationism can influence our perceptions during films. For example, footage of a grandmother in a rocking chair can be comforting with beautiful music or creepy with evil music. Some composers want you to always think of their character when music is played and so creates theme music or leitmotifs that are only ever associated with that character (e.g. Darth Vader, Jaws, Gollum, Austin Powers, etc.) Directors have beliefs about characters in their films and work with the composers to ensure that the film environment supports their visions, and with this sometimes you are only successful if nobody notices. We don't necessary want to say, "Oh, the music means the grandmother is scary." Rather, we want to feel the terror swell within us without really knowing why. Film scores use associationism to improve the recollection of films, videos and television, as well as to highlight subthemes. However, the best film scores are the ones that flow so seamlessly that they are not noticed during the performance. It's only afterwards, when the audience purchases the soundtrack, that the film is recalled and the themes and leitmotifs are tasted and enjoyed.

## Inquiry Questions

### Unit Questions

Factual Conceptual Debatable

**Fact:** How does music function in movie contexts?

**Big Idea:** Why is music an integral part of the movie environment?

**Debate:** Why would I want my greatest work to go unnoticed?

**What are possible sub-questions that could lead students to a deeper understanding of the Guiding Question(s)?**

- When do you want your work to be noticed?
- How can I manipulate sounds in new and unusual ways?
- How does a film score change the environment of a film?
- What are some of the successful elements of a film score?
- How can music completely change the audiences' beliefs about characters in film?

## Immersion experience ("No Tosh")

- What do students already know?
- What have students encountered in this discipline before?
- What are potential interdisciplinary opportunities?

## Learner Profile

Students will already have been exposed to composition and working with GarageBand. Their composition skills tend to be fostered through traditional notation in Finale or NoteFlight.Com and their GarageBand tends to be focused on Apple loops; therefore, this unit is challenging because they'll have to compose their own loops, by ear, while ensuring that it matches with their beliefs about the characters

- Knowledgeable
- Risk-takers

Knowledgeable: What elements and techniques are used by film composers to create successful scores?

on the screen.

Immersion: Good to watch the film, "Penguins of Madagascar," which is on the best soundtracks I've heard in year. Pedagogically, it's a gold mine of different compositional techniques, while being really fun and engaging to watch.

Risk-Takers: How can I play, experiment, and explore musical soundscapes to create interesting and creative scores?

## 2. Summative Assessment

### Objectives (A, B, C, D) and relevant strands

#### MYP Objectives

### Summative assessment task(s) (Consider G.R.A.S.P.S)

#### Assessment Tasks

Outline of summative assessment task(s) including assessment criteria:

### Clarification of relationship between

#### Summative Assessment Tasks & Statement of

#### Inquiry

Relationship between summative assessment task(s) and statement of inquiry

## MYP: Arts (For use from September 2014/January 2015)

### Year 3

#### Objective A: Knowing and understanding

In order to reach the aims of arts, students should be able to:

- i. demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language
- ii. demonstrate knowledge of the role of the art form in original or displaced contexts
- iii. use acquired knowledge to inform their artwork.

#### Objective B: Developing skills

In order to reach the aims of arts, students should be able to:

- i. demonstrate the acquisition and development of the skills and techniques of the art form studied
- ii. demonstrate the application of skills and techniques to create, perform and/or present art.

#### Objective C: Thinking creatively

In order to reach the aims of arts, students should be able to:

- i. outline a clear and feasible artistic intention
- ii. outline alternatives, perspectives, and imaginative solutions
- iii. demonstrate the exploration of ideas through the developmental process to a point of realization.

#### Objective D: Responding

In order to reach the aims of arts, students should be able to:

- i. outline connections and transfer learning to new settings
- ii. create an artistic response inspired by the world around them
- iii. evaluate the artwork of self and others.

### Test

#### MYP/DP: Summative: Examination

Students will complete the following examination:

- 2) Knowledge and understanding of techniques used in composing film scores (strand 1)
- 2) Knowledge of film scores in original contexts (strand 2)
- 3) Discussion of how they used this knowledge to inform their symphonic concert creative cycle (strand 3)

### Film Score

#### MYP/DP: Summative: Composing / Arranging

Sequencing / Arranging:

Students will use original loops to create a film score for a provided video clip. They will document their work in their process journal.

- 1) Compose a creative piece of music.
- 2) Ensure that their music composition accurately displays what is shown on the film clip; ensure that whatever belief or perspective they've chosen to communicate is, in fact, communicated effectively through the film's environment.

### Process Journal

#### MYP/DP: Summative: Portfolio

Students will keep an electronic portfolio containing knowledge gained, evidence of using the creative cycle, and reflections/evaluations of their progress. Their portfolio must contain:

- detailed artistic intention (C1 & D1)
- critical reflections of their work through the creative cycle (C2&3)
- evaluation of their work (D3)
- responses to feedback (D2)

Students need to watch the video clips and come up with perspectives / beliefs about what they see on screen. Then they need to compose music that creates environments highlighting those chosen perspectives / beliefs. E.g. In the clip when Gromit leaves home, the feeling of the scene could go in multiple directions. With melancholy music, Gromit seems very sad. With funny music, the scene is silly and Gromit seems peevisish. With action music, Gromit looks like he's about to go harm the penguin. It all changes because of the background music. Therefore, the students need to choose a film clip, decide which emotions / beliefs they want to portray on the screen, and then compose the environment to communicate effectively to the audience.

### Approaches to Learning (ATL)

refer to [NIS Skills Matrix](#), Ritchhart's Thinking Routines

## Approaches to Learning

### MYP

#### Skill Category: Communication

##### Skill Clusters:

##### I. Communication skills

##### Exchanging thoughts, messages and information effectively through interaction

- Use a variety of media to communicate with a range of audiences
- Interpret and use effectively modes of non-verbal communication

##### Reading, writing and using language to gather and communicate information

- Make effective summary notes for studying
- Use a variety of organizers for academic writing tasks

#### Skill Category: Social

##### Skill Clusters:

##### II. Collaboration skills

##### Working effectively with others

- Take responsibility for one's own actions
- Give and receive meaningful feedback

#### Skill Category: Self Management

##### Skill Clusters:

##### III. Organization skills

##### Managing time and tasks effectively

- Create plans to prepare for summative assessments (examinations and performances)
- Select and use technology effectively and productively

##### Skill Clusters:

##### V. Reflection skills

##### (Re-)considering the process of learning; choosing and using ATL skills

- Consider content – What did I learn about today? – What don't I yet understand? – What questions do I have now?
- Keep a journal to record reflections

#### Skill Category: Research

##### Skill Clusters:

##### VI. Information literacy skills

##### Finding, interpreting, judging and creating information

- Understand and implement intellectual property rights

#### Skill Category: Thinking

##### Skill Clusters:

##### IX. Creative thinking skills

##### Generating novel ideas and considering new perspectives

- Use brainstorming and visual diagrams to generate new ideas and inquiries
- Consider multiple alternatives, including those that might be unlikely or impossible
- Create original works and ideas; use existing works and ideas in new ways

##### Skill Clusters:

##### X. Transfer skills

##### Utilizing skills and knowledge in multiple contexts

- Utilize effective learning strategies in subject groups and disciplines
- Apply skills and knowledge in unfamiliar situations
- Combine knowledge, understanding and skills to create products or solutions

## 3. Action: Teaching and learning through inquiry

### 3.a. Scope and Sequence: Understandings, Knowledge, Skills.

This section should be used in conjunction with 3.b.

Student Learning Outcomes (U, K, S)

3.b. Activities and Formative Assessment: How best might we learn? What are the learning experiences planned to engage the students in their learning, and in answering the Unit Questions(s)? For assessed activities (formative assessment(s), indicate criteria in parentheses.

Learning Experiences & Formative Assessments

## NIS: Arts

### NIS: Grade 7-8

#### Responding

Students will know:

**Music**

- 2. history, culture, and technology influences the styles, genres and innovations in music. (a)

**Students will be able to:****Music**

- 1. express analytical, personal responses to musical performances in a variety of ways. (c & f)
- 2. identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members. (d & f)
- 3. analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create. (b)

**Creating****Students will understand that:**

- a. artworks evolve from personal interpretations of concepts and/or themes.
- b. creating artworks requires the development of specialized techniques and skills.
- c. creative artists demonstrate a learner profile that supports their learning.

**Students will know:****Music**

- 1. when singing and/or playing, composing and arranging music, the elements of music are used for special effects and clear purposes. (b)
- 2. traditional and non-traditional notation are used in performances and compositions. (b)

**Students will be able to:****Music**

- 1. sing and/or play, in tune, from musical notation, unison music and music in two or more parts from diverse cultures, styles, and historical periods. (a)
- 2. create musical compositions in a variety of forms for specific purposes and audiences. (a)
- 3. use the tools and techniques of musicianship in musical performances. (b)
- 4. work through the creative cycle, both in groups and individually, demonstrating collaborative skills that support the learner profile. (c & d)

**NIS: Grade 9-10****Responding****Students will understand that:**

- a. art forms can be studied in relation to some aspects of societal, cultural, historical or personal contexts.
- b. the Arts contain specialized language, concepts and processes.
- c. we can understand our own works better through the study of others'.
- d. critical reflection supports artistic development and processes at different stages of creative work.
- e. using feedback effectively informs artistic development and processes.

**Students will know:****Music**

- 1. art, traditional and commercial music reflects and affects the society in which it was created. (a)
- 2. music can be described in technical and expressive aspects using the elements and other components of music. (b)
- 3. the successful completion of individual and collaborative musical tasks is a combination of interpersonal skills, reflection, work habits, musical skills and content knowledge. (c, d & e)

**Students will be able to:****Music**

- 1. listen to selections that represent a variety of musical styles and genres, and identify and reflect on their personal responses to them. (a & c)
- 3. identify and describe how the study of music has contributed to their personal growth, their ability to express themselves, their awareness of the aural world around them, and their awareness of others. (d & e)

**Activities and Formative Assessment****Topics Covered:**

- History of film scores
- Purposes of Film Scores
- Psychology of film scores
- Associationism - micro and macro
- John Williams and the use of leitmotifs and themes
- Manipulating Emotions
- Building the Perfect Theme
- Director / Composer partnerships
- Practicalities of composing
- Score Analysis
- Symphonic Concert performance
- The Power of Silence

**Sample Activities:**

- show a picture of an elderly person and play two types of music. Ask the students whether their perceptions changed while listening to the music;
- show 4 film clips with 4 different pieces of music and see which clips the students would put with the videos shown (to replicate the original experiment, ensure that one clip is inappropriate for any)
- do Mayrand's exercises in which students guess how John Williams' will score particular passages, and then read the answers afterwards. Discuss. (Superman & TinTin)
- Analysing film scores
- Composing sample film scores based on specific lessons taught (e.g. working with voice, creating leitmotifs, etc.)
- Jigsaw - Getting into groups, each person will read a paragraph of advice from Robin Hoffman. They will then get back into their group and discuss what they've learned. The group will then produce one keynote summarising what they've learned. The keynotes will be posted so that others can also read the advices given.

- What difficulties were encountered?
- What resources need modifications?
- What is the level of student engagement? Why?
- How can we scaffold learning for students who need more guidance?
- What is happening in the world right now with which we could connect teaching and learning in this unit?

**B** *I* U More

#### Difficulties Encountered:

Power cords for the MIDI controllers have been disappearing, so the kids were having to negotiate who could use the controllers in each given class. Next year, we need to purchase more cables and watch them more carefully (since they seem to have legs...)

#### Happening the World:

This unit occurred at the same time as the movie "Penguins of Madagascar" was released in theatres. Penguins has a fantastic soundtrack. Maybe it's not the technically best soundtrack, but for sheer teaching purposes, it was amazing. It had examples of strategic silences, breaking the 4th wall, etc.

#### Resource Modifications:

I'd like to tie this unit closer to a GarageBand-specific unit. I think we spent so much time focusing on the characteristics and philosophies behind original soundtracks (OSTs) that we didn't get enough hands-on pre-compositional work with DAWs. Next time, I'd like to focus on GarageBand or LogicPro before we begin the leitmotif exercises or even the final creative cycle.

#### Scaffolding for Differentiation:

This unit was very, very easy for differentiation. For my special needs student, she was given a xylophone and performed in a symphonic concert with a large group of students. She played in Db major, which meant she had a lot of flats, but she did very well. Later, she composed music by dragging pre-recorded MIDI Apple loops under her film in GarageBand, and then simply talked to her about texture and sound effects. I did not expect her to compose on her own - producing was a challenging enough task for her, and she was successful.

#### Student Engagement:

(1516) Students were highly engaged again. E.g. when we were watching children's films remade as horror films, the kids were screaming and laughing (e.g. see Despicable Me 2 as a horror movie, in the list of resources)

(1415) Students were HIGHLY engaged. I found out later that they were watching a movie in ELL class and their teacher mentioned the soundtrack, and the music kids started talking about the power of silences, and the philosophical reasons for having movie soundtracks, etc. The teacher came up to me afterwards and commented on how excited the kids were about the current unit.

## Resources

## Resource(s) New

- <http://www.robin-hoffmann.com>
- <http://gettingthescore.com>
- <http://www.latimes.com/entertainment/arts/culture/la-et-cm-godzilla-gyorgy-ligeti-requiem-20140520-story.html>

'Godzilla': The music of Gyorgy Ligeti and the movies - Los Angeles Times.pdf

Research Chart for PJ.key.zip

CritC&D Chatter.pages

Leitmotifs.docx

Anakin Skywalker.mp3

Austen Powers.mp3

Darth Vader.mp3

Gollum.mp3

He's a Pirate.mp3

Hedwig.mp3

James Bond.mp3

Jaws.mp3

LeitMotif A.mp3

Superman.mp3

Symphonic Concerts.docx

If DESPICABLE ME Were a Horror Movie.mp4

Under the Sea.zip

#### Source Music Examples:

Penguins of Madagascar 00:18:00 - 00:21:24, 00:52:25 - 00:53:17

#### True Silence:

Penguins of Madagascar 00:45:00 ish

#### Breaking the 4th Wall:

Penguins of Madagascar 00:49:00

#### Super Cool on Soooo many fronts:

Penguins of Madagascar - Fight scene starting with dead batteries

-  Jurassic Park 1516.musx
-  film\_music\_french.pdf
-  2-49 Dagnet (Main Theme).m4a
-  Soundtrack Notes.pages
-  Action Reaction .pages
-  Robin Hoffman.pages
-  Stepmom - Score Excerpt 1.mp4
-  Superman Funeral Scene.pages
-  Tintin Reaction CLIP.mp4
-  wg\_clip1\_close\_shave.mp4
-  wg\_clip2\_wrong\_trousers.mp4
-  teacherspack\_taking\_inspiration.pdf
-  teacherspack\_found\_sounds.pdf
-  teacherspack\_composing\_for\_action.pdf
-  a\_close\_shave\_storyboard.pdf
-  script\_a\_close\_shave.pdf
-  script\_gromit\_leaves\_home.pdf
-  storyboard\_gromit\_leaves\_home.pdf
-  script\_the\_great\_train\_chase.pdf
-  the\_great\_train\_chase.pdf
-  a\_matter\_of\_loaf.pdf
-  script\_a\_matter\_of\_loaf\_and\_death.pdf
-  gromit\_character\_sheet.pdf
-  piella\_character\_sheet.pdf
-  wallace\_character\_sheet.pdf
-  Unit\_38\_Soundtrack\_Production\_for\_the\_Moving\_Image.pdf
-  wg\_clip4\_loaf\_and\_death.mp4
-  wg\_clip3\_wrong\_trousers\_train.mp4
-  The LOST Soundtrack An Analysis - Student Pulse.pdf
-  Designing for Sound by Randy Thom.pdf
-  63.3leonard--ChangingTunes.pdf
-  Vat19.com\_s Curiously Awesome Products.mp4
-  The Wilhelm Scream Compilation.mp4

## 4. Consider: achievement of the purpose of unit, timing, resources, assessments, differentiation, challenges, successes.

### Unit Reflections

During learning and After teaching the unit

#### Was the purpose achieved?

1415: The purposes of the unit were achieved. Again, the students were motivated and demonstrated enjoyment and knowledge/understanding of the unit, both inside and outside of class.

1314: Again, an excellent unit to run. The kids were highly motivated and really enjoyed the unit. They definitely were able to grab the significant ideas and put them into practice.

1213: The purpose was achieved in this unit. In fact, this was one of the strongest AOI units I've yet run. I noticed in particular when the students were going through the creative cycle in Criterion B. They were having long discussions with each other about what environments they wanted from their soundtracks. Richard wanted a jazz environment; he added trumpets, drums, and piano, and I suggested he also think about clarinets, saxophones, and flutes. Diego wanted to try and put a more mysterious environment because he didn't want it to be so directly tied to what was on-screen (mickey mousing).

#### Did students find the unit relevant and challenging?

1415: It's a different cohort of kids than usual. This was a very, very quiet group. Only a handful of students ever participated in class, and this was most likely because they had the best English skills. My class this year was made up of English-language learners (ELL students) who were not confident speaking in class. As a result, the class did not have a great deal of discussion, like last year. Still, it was still a really good unit to run. I even have students from previous years mentioning how much they really enjoyed the unit. It's definitely a "keeper."

1314: Again, the students loved it and found it really relevant. The only complaint I had about the unit was that the kids wanted it to be even more hands on. These kids don't want to get out MIDI controllers and play in GarageBand for a month. They want to be on instruments and playing 24/7! We tried to be balanced with the paperwork versus the practical work; we did pull out band scores from major movies and the kids enjoyed going through them. When the time came for us to stop and do the Creative Cycle on the MIDI Controllers, they didn't complain. However, they asked me what unit we'd be doing next and I said we were going to continue on movie soundtracks, but our next Creative Cycle would be on the instruments - the whole class cheered. They love the unit, but they'd love it more if it were more hands-on practical.

1213: The students found it relevant because we were watching movies that they knew and loved. It was fun for them to hear Pirates of the Caribbean and other really well-known soundtracks and to then get to talk about them. For this unit, I tried to get more discussions from the kids, which is why I researched the Jigsaw activity. I think it worked really well and I'd like to start adding more collaborative discussion activities into the units. Some students found this task really challenging, if not overwhelming. It was all in their minds, though; if they thought they couldn't do the summative assessment, then they couldn't. The thing is, composition is much different than playing an instrument, and a student who struggles on their instrument might be really good at composing. I noticed in this unit that different skills emerged and I was really pleasantly surprised. I was surprised that one of the top musicians in the class didn't compose a really effective soundtrack; I was surprised that one of the weakest students composed a really good soundtrack.

From Alice (1213): When I first asked to do this soundtrack work, I was very excited because I really want to know if I have an ability of making a soundtrack for a movie.

#### Did formative and summative assessment tasks allow for meaningful illustration of learning?

(1415): I introduced score analyses into the unit and found them really interesting. The students enjoyed it because I expanded the definition of OST and allowed them to analyse any original soundtrack, whether it was from a movie, television show, or video game. Thus, the kids were more engaged because they were able to pick their favourite composers from their favourite medium. By analysing the scores, I could see which students could combine all their skills - knowing the characteristics and purposes of original soundtracks, with their music theory, to analyse a short excerpt of music within the original context of its whole composition. I'll definitely continue with the score analyses in the future.

(1314): The formative assessments were definitely meaningful in showing learning. I used the same activities as last year (tweaking them, of course). I wanted to add onto what we did last semester, so I started talking to them about how you can use a composition map with chords to layout roughly how you want your leitmotif to be structured. When I was reading reflections in the DWs weeks later, I found that the kids had taken that to heart and were experimenting on their own how to use chords to compose a better soundtrack. Therefore, I found that the activities showed me that the kids were not only learning, but they were also transferring their knowledge from one semester to another.

(1213): The formative and summative assessments were all very meaningful and helpful. In particular, we did a mini-unit (2 weeks) on writing leitmotifs. I did this not only to cement the idea of associationism in their minds, but also to help students get over their fears of composing the soundtrack. I even had one student, last semester, try to switch out of my class because she was afraid of the soundtrack composition. I wanted to do a little mini unit so that I could check on how they would do... give feedback to those who were scared... see who could use some challenges, etc. I found this really effective and helpful.

#### How were competencies of the Learner Profile evident in the students' learning?

Knowledgeable: This unit had a large component of Criterion A, being both philosophical (associationism, etc.) and historical; the students were able to speak knowledgeably about what they had learned.

Risk-Taker: This unit improved competencies in risk-taking for some students, but not for all. I found that some students were afraid of the unit. One boy decided that the unit was too hard and so he was just going to play "whatever." He slammed his hands down on the MIDI controller and made horrible noises; his friends laughed. When I checked on his work, I noticed that in between the noise, there were some very solid, good lines present. I sat down and talked with him about being a risk-taker and about how a good attitude is really important. We went through his music and I identified his really strong areas. After that, he was much more positive about the task in general. In this way, I think the risk-taking competencies were improved. However, I wanted far more experimentation in the unit. I wanted the kids to get up, get on instruments, and just "try" stuff. They didn't do it. The only people who experimented a lot were Jona and Young Chan. I think I can improve this more by doing a lesson on Michael Giacchino. I saw a podcast by him many years ago in which he showed how he was using pieces of a crashed airplane in his soundtrack for the TV show, Lost. I think if I can start off by showing the kids how they can think "outside the box," that they'll experiment more with their soundtracks.

#### Resources: In what way could resources be improved?

1415: I believe we have good resources for this unit. I'd like to expand it further by going more into the use of the human voice (Howard Shore) and jazz (Michael Giacchino). However, at the moment, it's fine. It's just now I can start thinking about how to tweak the unit to make it more interesting, more in-depth, etc. (We don't want the unit getting stale.)

1314: Starting in September, every time I heard something in a soundtrack that I really loved, I immediately wrote down the time frame from that part of the movie or TV show. When it came time to do the soundtrack unit, it was easy for me to pull up those sections and have lots of really good examples to show the kids.

1213: I made this unit from scratch because I had no resources. The summer before, I trolled the internet for journal articles about soundtrack music and then took notes. I've always been interested in OST (Original Soundtracks) and so I already knew what characteristics I wanted to teach the kids. Luckily, I think the resources I found were pretty good. Just before starting the unit, I got a textbook in that had a chapter on film music, so that was very helpful. I ordered a pre-made unit on soundtrack music, but it was geared towards grades 6 - 8; I tried to beef-it-up a bit, but there really wasn't much to work with, so I let it go. I think I need to stop and collect resources before the unit begins. For example, there were many times I'd be watching a movie or a TV show and suddenly something amazing would happen in the score and I'd think, "Man, I need to

show THAT to the grade 10s." But then I'd continue watching and would forget which movie or which TV show it was. I did grab two music examples from Arctic Air and Republic of Doyle and they both impacted the kids a lot. Arctic Air, especially, had a really excellent example of silence and the kids talked about that for the rest of the unit - anytime someone mentioned the use of silence, everybody would say, "Yeah, remember Arctic Air and the silence we heard?" There was one particular chord that I was trying to find and never did locate it. When I watch "Snow White and The Huntsman," as they gallop towards the castle, the orchestra plays this dramatic chord. Well, I \*know\* that it's a copy of Lord of the Rings... the problem is I don't remember which of the 3 movies it's from and I don't feel like watching all 3 movies to find out. I just \*know\* that it's from the Lord of the Rings. In fact I think it's even in the same key with the same orchestration. I'm wondering whether this is like the Wilhelm Scream and it's just a repeated chord that's used because it's effective. Anyhow, I think the next time I do watch the Lord of the Rings and I hear that chord, I need to immediately stop what I'm doing and write down the name of the movie and how many minutes in.

---

### Additional Information

These are topics we didn't get around to but for which would be appropriate in this unit:

- James Horner & Jerry Goldsmith - Using voice as an instrument
  - Howard Shore - Languages and Vocal Layers
  - Michael Giaachino - Jazz Elements
-