**Music**

**Year 9**

**In Year 9 students complete five half-termly assessments. These are assessed formatively as well as summatively, based on students’ work across the unit. In Summer 2, Year 9 students complete a songwriting unit that is not assessed.**

**Folk Music of the British Isles**

Equipment you will need: Practical assessment – all equipment provided except own iPad and pen. Students who have an instrument at home may wish to bring this in.

**Assessment Guidance**

You will complete a practical assessment whereby you will take part in a small group folk music set performance.

**Revision List**

**British Folk Music**

|  |  |
| --- | --- |
| **Content** | **Revised** |
| I know where British folk music comes from |  |
| I can explain the cultural background to British folk music |  |
| I can define the Dorian mode |  |
| I can perform a melody using the Dorian mode on my given instrument |  |
| I can perform a drone |  |
| I can perform a chord sequence |  |
| I can perform a chord sequence using different comping rhythms on keyboard, ukulele or guitar |  |
| I can sing a given folk melody |  |
| I can define polyphony |  |
| I can define heterophony |  |
| I can create a group performance that has changes in texture |  |

**Music**

**Year 9**

**Autumn 2: Cover Songs**

Equipment you will need: Practical assessment – all equipment provided except own iPad and pen. Students who have an instrument at home may wish to bring this in.

**Assessment Guidance**

You will complete a practical assessment whereby you will take part in a small group cover songs performance.

**Revision List**

**Cover Songs**

|  |  |
| --- | --- |
| **Content** | **Revised** |
| I can independently analyse a song in terms of its use of the musical elements |  |
| I can compare a song to a cover version and explain how the elements are used in a contrasting way |  |
| I can perform a melody or accompaniment part using an instrument or voice |  |
| I can alter the rhythm, timbre, texture or dynamics of my performance to create a cover version of the original song |  |
| I can react to other members of the ensemble to create a musical performance |  |
|  I can create a fluent performance of a cover song, in a group, including at least a verse and chorus. |  |

**Music**

**Year 9**

**Spring 1 and Spring 2: Stravinsky**

Equipment you will need: Practical assessment – all equipment provided except own iPad and pen. Students who have an instrument at home may wish to bring this in.

**Assessment Guidance**

You will complete a practical assessment whereby you will create a group composition inspired by the Rite of Spring story. You will also complete a listening and appraising written assessment where you will write an analysis of a section of the Rite of Spring.

**Revision List**

**Stravinsky**

|  |  |
| --- | --- |
| **Content** | **Revised** |
| I can analyse a piece of Tchaikovsky’s ballet music  |  |
| I can analyse the opening of the Rite of Spring and explain why this is striking and shocking in comparison to Romantic music |  |
| I can aurally identify common orchestral instruments  |  |
| I can describe a piece of music using the musical elements, independently, and explain how these might be used to create a particular mood |  |
| I can define the words motif, ostinato, syncopation, accent, dissonance, musical extremes and call and response and explain how these were used by Stravinsky |  |
| I can compose a piece using the above musical features, as part of a group |  |
| I can compose my piece to a brief, using and adapting the elements of music to tell a story. |  |

**Music**

**Year 9**

**Summer 1: Steel Pans and Samba**

Equipment you will need: Practical assessment – all equipment provided except own iPad and pen.

**Assessment Guidance**

You will complete a practical assessment whereby you will take part in a whole-class steel pan performance.

**Revision List**

**Steel Pans**

|  |  |
| --- | --- |
| **Content** | **Revised** |
| I know where steel pans come from |  |
| I know how a steel pan is made |  |
| I can identify the four types of steel pan and their roles in an ensemble |  |
| I can define melody and accompaniment |  |
| I understand how to build a scale using tones and semitones |  |
| I can name the notes in the F major scale |  |
| I can name the notes in the F major chord |  |
| I can name the notes in the Bb major chord |  |
| I can name the notes in the C major chord |  |
| I can play a syncopated chord progression using the chords F, Bb and C, in time with a steady pulse, with a memory aid of the notes required in each chord |  |
| I can play a syncopated chord progression using the chords F, Bb and C, in time with a steady pulse, from memory |  |
| I can include ‘stops’ in my playing, without disrupting the fluency |  |
| **(Tenor players): I can play the melody from memory** |  |
| I can add dynamics and phrasing to my performance |  |
| I can play with good steel pan technique – holding sticks with a loose grip and mid-way down |  |

**Samba**

|  |  |
| --- | --- |
| **Content** | **Revised** |
| I know where samba comes from |  |
| I can identify samba instruments by name and sound |  |
| I can define syncopation |  |
| I can perform the call and response |  |
| I understand the difference between groove and break |  |
| I can perform the main samba groove on my instrument |  |
| I can perform the break of silence |  |
| I can perform at least three other breaks, accurately and fluently |  |
| I can perform in time with a steady pulse |  |
| I can add movement to my performance |  |
| I can compose my own break, exploiting the instruments fully |  |
| I can add dynamics to my performance |  |