

Queen Elizabeth High School
MUSIC
Year 9 Assessment Criteria

Working
Towards

Listening

- Students will be describing music using emotions and general descriptions not using specific terminology, or identifying specific locations in the music
- Students will be able to fine tune their answers with support to use locations and to increase the number of facts about the piece with guidance
- Students will be able to remember the most important wind, brass and percussion instruments by name, and recognise Trumpets, flutes and violins by sound.

Playing

- Students will often need reminding of song patterns on keyboard from the previous week. They will pick them up more quickly than the first time but the week's gap between lessons will impact their retention of muscle memory for playing tasks.
- Students need reminding of how to find notes on the keyboard. They will need reminding that up or down a string on the guitar (crossing strings) is different to up or down a fret. Students will find creating original rhythms on Djembes difficult, and end up repeating taught patterns by default.
- Students will be able to play the most important patterns (bass lines) in Stand By Me, Green Onions and rhythms on Djembes. They will be able to repeat a pattern with support, although the pattern may change in speed as they look to remember the exact pattern. They will be able to play along with an able student or teacher who is playing the same part. They will find it difficult to maintain a pattern when other parts are introduced simultaneously with their pattern. Students may genuinely struggle with motor skills, and need to use a very different technique (e.g. 2 hands to play the bass line on Stand By Me).

Theory

- Students will understand the notes in treble clef, but need reminders each lesson they are taught, with the mnemonics FACE in the SPACE, or Every Good Boy Deserves Football.
- Rhythm notation is understood but symbols and labels are not yet secure – students can work out missing notes in clapping back, but won't be able to articulate the technical terms.
- Keyboard recognition of letter names still requires prompts, but students can work out other notes from C. Chord construction is understood when delivered, but homeworks show that identifying chords as major or minor by notation fails without teacher support.
- Guitar tablature is confusing for some students who can't grasp that the strings are shown upside down, and students rely heavily on modelling.

<p>Expected Standard</p>	<p>Listening</p> <ul style="list-style-type: none"> • Students will identify tempo / pulse and speed of notes used. They will also know where the music uses pitch to create tension, either through high notes or dissonance. • Students will select locations in the music to refer to when describing music. When prompted they will be able to describe melodic movement – eg. starts high with fast notes then... • Students will name specific instruments from the most common orchestral instruments without prompting and will be able to recall 3 of the 4 in each case. They will recognise Tuba, Trumpet and Trombone brass instruments, Violin and Double Bass string instruments. Flute and Bassoon woodwind instruments. <p>Playing</p> <ul style="list-style-type: none"> • Students will be quickly able to repeat last week's patterns on keyboard or guitar with little prompting or reminding. • Students are able to copy modelling quickly, and grasp the task, even if the control is lacking initially. Students will create new rhythm patterns on Djembes, but these may be similar to taught patterns. With guidance they will be able to develop these rhythms to allow for extra new parts to fit together well. • Students will be able to work out notes on the keyboard quickly, even if they have to 'start from C'. Students will be able to use booklets to aid retention, and to actively work from symbols to remember patterns. Students will attempt higher order skills such as playing with 2 hands together, or trying the harmony line, but keeping a pulse in these will be hindered by technical control. Djembe rhythms are retained and when reminded not to speed up students will be able to control their tempo against other patterns. <p>Theory</p> <ul style="list-style-type: none"> • Students remember the notes within the stave in treble clef reliably with minimal prompting, but struggle to work out notes above and below the stave. Bass clef is understood but with less fluency. Rhythm notation terms and basic durations are understood but students will not be able to play rhythms from notation unless they are doubling or halving values only. • Chord construction is managed with deliberate and careful routines in working out intervals. • Students will understand and use the booklet notation for guitar but be unable to use it for new pieces without guidance.
<p>Greater Depth</p>	<p>Listening</p> <ul style="list-style-type: none"> • Students will refer to music by location within the piece and role of the instrument: eg. when the flute melody starts near the beginning. They will be able to describe melody with secure but simple language without prompting, and will identify other features beyond melody. They will identify sophisticated devices which create strong musical effects even though they won't have the technical language to describe things. This can be given in response by the teacher to enrich this description. • Students will understand the difference between fast note values and fast tempo. Students will be ambitious in their listening and description and take risks. <p>Playing</p> <ul style="list-style-type: none"> • Students will actively start playing previous patterns as soon as they are handed an instrument. Students will use the music in booklets to work on patterns previously learnt but temporarily forgotten. Students will actively look forwards in the booklets to teach themselves the next lines. • Students will be able to control both hands of the guitar or keyboard throughout the tasks. Moving between chords will not introduce hesitations affecting the pulse. Students will be able to play with intuition of phrasing, e.g. where the accents are in the music, taking care of staccato notes, or finding stylistic subtleties.

- Students will be able to switch between patterns (e.g bass line, then chords) during the playback without restarting the music. They will be able to create their own drum rhythms which reflect understanding of how parts can be designed to interact. Students will carry a greater number of patterns in their head and retain these. Students will be able to control sonority on the guitar, instinctively adjusting hand positions for greater clarity.

Theory

- Students are fluent and quick in treble clef notation and work out notes beyond the stave reliably but with less fluency beyond one leger line. Rhythm terms are secure and students can use notation to self-teach, or can tie in their own musical literacy with some limited modelling of rhythms. Chord construction is fluent and students will understand the concept of chord inversions. Bass clef will present with slightly less fluency but will be accurate and not be confused with treble clef mnemonics. Guitar tablature and chord diagrams are interpreted quickly and confidently.