

**East Renfrewshire Council: Education Department
Practitioner Moderation Template**



Prior to the moderation exercise, please complete the following information and submit it to your facilitator with assessment evidence from one learner that you judge to have successfully attained the Es' and Os'.

Experiences and Outcomes:

EXA 4-17b- I can use music technology to compose, record and produce music and to enhance performance

EXA 4-18a- Having developed my ideas from a range of stimuli, I can create and present compositions using a broad range of music concepts and ideas

Learning Intentions:

- To create and develop musical ideas in the style of Scottish music
- Further enhance my understanding of Scottish dances through listening and composing
- Explore and use Sibelius software to create/annotate music effectively

Success Criteria:

- I can explore and develop my ideas through listening and analysing the work of others
- I can use compositional techniques such as repetition, sequence and a variety of rhythms to develop my musical ideas
- I can choose a key for my composition and use this to form the basis of my melody.
- I can use Sibelius software to input and evaluate my creative ideas.

Briefly outline the context and range of quality learning experiences that have been provided making reference to the chosen design principles.

Personalisation & Choice

Pupils perform in a Scottish style through various group performances. Pupils choose their first or second instrument to perform on within a solo/group context. Choice of Scottish dance/choice of instrument to then compose on.

Challenge & Enjoyment

Differentiation of group performing materials to suit individual abilities. Enjoyment of hearing their creative ideas back on Sibelius and enjoyment of having ownership over their own piece of music. Using Sibelius, pupils will begin to learn to compose using this software. They will keep a log of their progress/next steps etc on powerpoint.

Coherence-

Consistent unit/topic of work. Links with understanding music element and Scottish group performances on their chosen instruments.

Pupil Voice:

What have you learned? How did you learn? What skills have you developed?

"I learned how to compose a Jig using music notation on Sibelius. At first I found it rather difficult to compose a melody; however after some guidance and feedback from the teacher on how to create a catchy melody, I was able to use repetition and sequences as well as the rhythm bank to compose 8 bars."

"I can experiment with different musical ideas

I can make decisions about musical ideas I will use and use feedback effectively."

"I have learned a lot about literacy skills and the writing/notation of music. I have also used listening skills regularly within the class to listen for different concepts related to Scottish dances. I have used analytical skills too during the evaluation of other Scottish dances and the music scores for them."

Did the learner successfully attain the outcomes? YES/NO

YES.

Scottish Jig Composition

In this project you are going to compose a Scottish jig. You will learn the key features of a jig by listening to examples. You will then use music software to create a score of your composition and will print off a completed score at the end of the project.



By the end of this unit you should be able to:



- 1) Compose music in the style of a Scottish Jig.
- 2) Identify key features of the compositional approaches of a Jig and use them in your own composition.
- 3) Become familiar with and use music software to create your composition.
- 4) Listen to your own work and self-reflect on your learning.

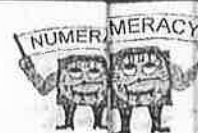
Task 1 - Exploring a Scottish Jig

Listen to 'Pig Jigs' by the Red Hot Chilli Pipers as an example of a Scottish Jig. After discussion with the class teacher and other pupils, write what you hear in the music.



Instruments	Concepts
<ul style="list-style-type: none"> • drums • piano • bagpipes <hr/> <ul style="list-style-type: none"> • Synthesiser • Base guitar (Electric) 	<div style="text-align: right; margin-bottom: 10px;"> time signature special / key / </div> <ul style="list-style-type: none"> • major key • $\frac{6}{8}$ (strawberries) • Repetition





Task 2 - Compound Time

The beat is divided into groups of three - if you say 'lollipop' or 'strawberry' as you listen to compound time music, the three syllables fit within each beat. 6/8, 9/8 and 12/8 are examples of compound time.

In compound time each beat is a dotted note.

Although 6/8 time has six quaver beats in the bar, the pulse is given by two dotted crotchets.

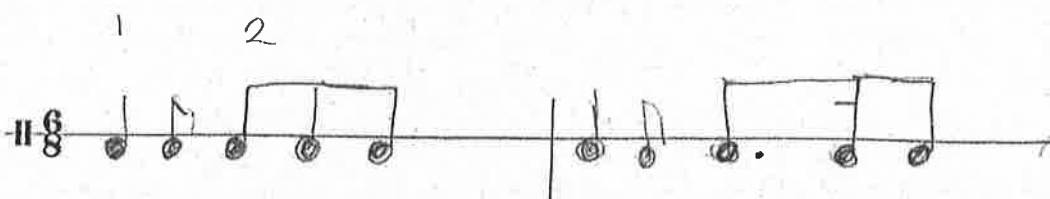
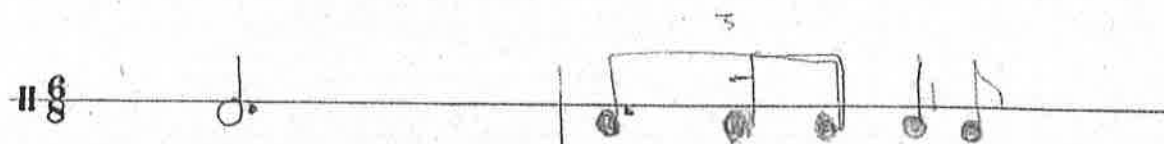


COMPOSITION ACTIVITY: Exploring Compound Time

Compose a FOUR bar ostinato in 6/8 using a variety of notes and rests from the box below. Be sure to write in bar lines and a double bar line!



Circle the dotted crotchet & dotted quaver in the box above.

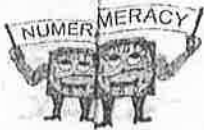


Understanding of Compound Time
(SELF EVALUATION)

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Task 3- Scottish Jig Analysis

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Look at the music for 'The Unknown Dancer', another example of a Scottish Jig. After discussion with the class teacher, complete the missing words in the boxes and then highlight examples of the concepts on the score.

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The key signature of the piece is

$\frac{6}{8}$



The music is written in compound time

G Em G C G Am⁷ D

The melody is mainly made up using quaver & beamed rhythms.

5 G Em G C G D G

We see the music is repeated at bars 1 & 5

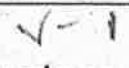
9 G D G C

13 G D G D G

Circle all examples of a dotted crotchet



The chords used in bar 16 demonstrate a/an perfect cadence.



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Task 4 - Repetition & Sequence

Having analysed a Scottish Jig you will be aware that the melody features many examples of repetition & Sequence.

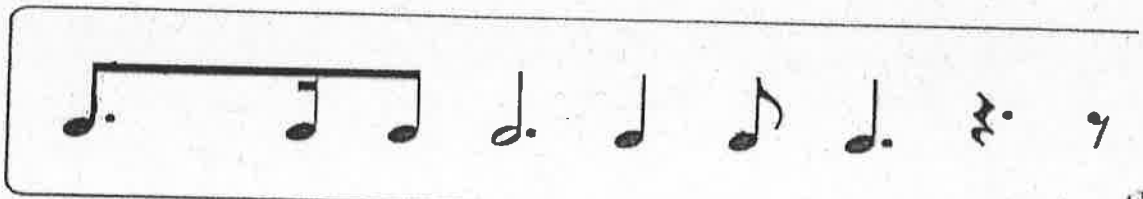
Repetition: The EXACT repeat of a musical idea:



Sequence: A melodic phrase which is IMMEDIATELY repeated at a higher or lower pitch:



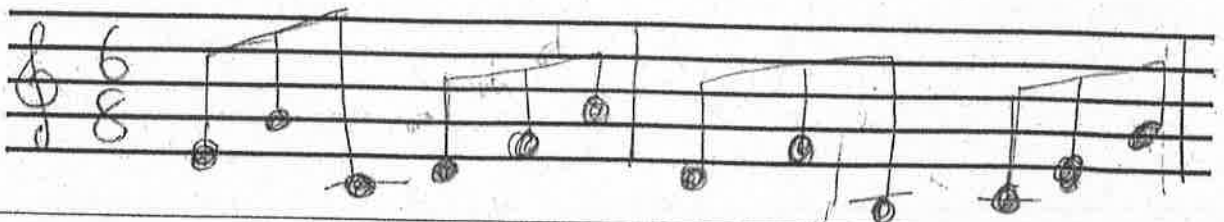
COMPOSITION ACTIVITY: Exploring Repetition & Sequence



Compose a **TWO** bar example of **REPETITION** in 6/8 using a variety of notes and rests from the box above.



Compose a **TWO** bar **SEQUENCE** in 6/8 using a variety of notes and rests from the box above; your sequence may be either **ASCENDING** or **DESCENDING**.



Be sure to write in a treble clef, time signature, bar line and a double bar line

Understanding of Repetition & Sequence
(SELF EVALUATION)

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Task 5 - Chords Progressions & Cadences

A chord progression uses a combination of the chords built on the first, fourth, fifth and sixth notes of a major or minor scale.

Look at the table below, it will help us to identify common chords in each of the four keys we need to know:

	Chord I 1	Chord IV (4)	Chord V 5	Chord VI 6
C Major	C [C-E-G]	F [F-A-C]	G [G-B-D]	Am [A-C-E]
F Major	F F A C	B ^b D F	C E G	Dm D-F-A
G Major	G G B D	C C E G	D F [#] A	Em E-G [#] B
A minor	A A C E	D ^m D F A	E E G [#] B	F F A C

Chord I is always named after the key that you are in.

To work out the other chords, you must count up until you reach the degree of the scale you are working in. For example, here is the scale of C Major:

1	2	3	4	5	6*	7	8
C	D	E	F	G	A	B	C

As you can see, the 4th degree (counting up from c) in the scale of C Major is F - therefore chord 4 (IV) is a chord based on F and it is F Major.

WATCH OUT

Chord VI is a special chord.

In a MAJOR key chord VI is always MINOR

In a MINOR key, chord VI is always MAJOR

1	2	3	4	5	6*	7	8
F	C	A	B ^b	C	D	E	F

1	2	3	4	5	6*	7	8
G	A	B	C	D	E	F [#]	C

1	2	3	4	5	6*	7	8
Am	B	C	D	E	F	G [#]	A

ACTIVITY: Complete the tables above so that you have Chords I, IV, V and VI in each of the keys you need to know.

Take care that you complete chord VI correctly as it is special!

Understanding of
Chords / Chord progressions

RED

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A cadence consists of two chords at the end of a phrase of music.

☛ **Perfect cadences** sound as though the music has come to an end. A perfect cadence is formed by the chords V - I.



Complete the following table to identify which chords you would use to create a perfect cadence in the following keys:

	Chord V >>>>	Chord I
C Major	G Major [G-B-D]	C Major [C-E-G]
F Major	C Major [C-E-G]	F Major [F-A-C]
G Major	D Major [D-F#A]	G Major [G-B-D]
A minor	E7 [E-G#-B]	A minor [A-C-E]

☛ **Imperfect cadences** sound unfinished. They sound as though they want to carry on to complete the music properly. An imperfect cadence ends on chord V.



Complete the following table to identify which chords you would use to create an imperfect cadence in the following keys:

	Chord >>>> I	Chord V
C Major	C [C-E-G]	G Major [G-B-D]
F Major	F [F-A-C]	C [C-E-G]
G Major	G [G-B-D]	D [D-F#A]
A minor	Am [A-C-E]	E7 [E-G#-B]

Understanding of Perfect & Imperfect Cadences	RED	AMBER	GREEN

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Task 6 - Think!



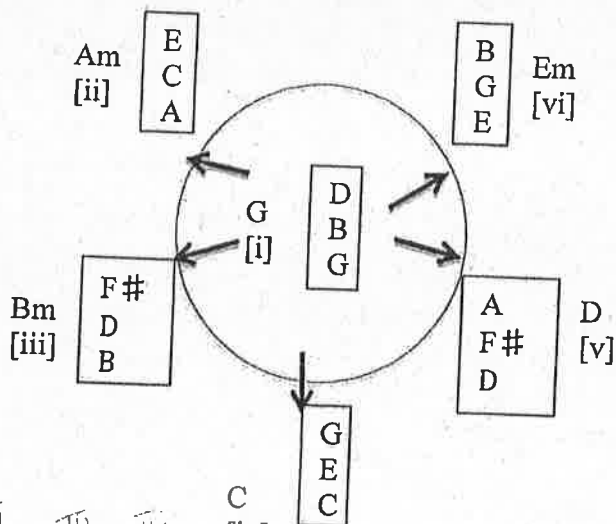
Having explored examples of Scottish Jigs and some compositional concepts, think about what you might want to include in your own composition to make it a proper Jig. Write your ideas down in the space below...

<u>Instruments</u>		<u>Concepts</u>

Task 7 - Writing Chords

You will now compose a 16-bar Chord Progression from the chords listed below.

- Begin with the chord of G
- End bars 7 & 8, 15 & 16 with a perfect cadence.



Gmaj — II Am III Dm IV C V D VI Em

	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8
Chords	G	C	Em	D	G	C	D	G
	Cadence				Cadence		Perfect	
Chords	G	C	Am	Dm	G	C	D	G
	Cadence				Cadence		Perfect	



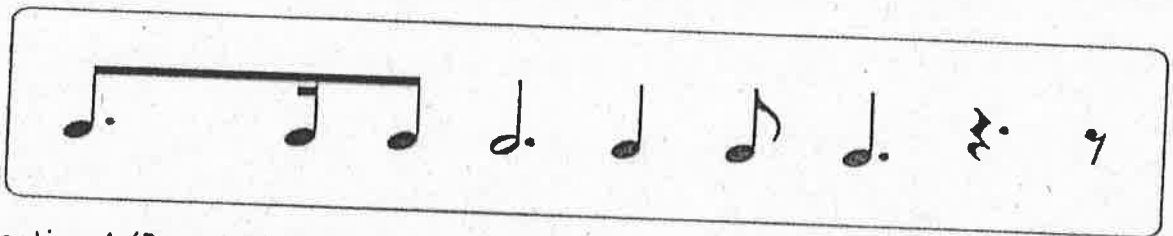
Evaluation of your ability to create your own chord progression.	RED	AMBER	GREEN

Finish for Monday 11th September

Task 8 - Adding rhythms to your chords

You are now ready to add rhythms to the chords you have chosen. Listed below are some examples of rhythms used in Scottish jigs. You should refer to your analysis of a Jig to help you compose your rhythms (look for patterns, not every bar is different).

- Each bar of your composition should add up to 6 **QUAVER** beats.
- You can **repeat** the same rhythm for more than one bar.
- Write your chosen rhythms on the **melody line** below.



Section A (Bars 1-8) Binary

Chords: 6/8 G | C sequence | Em | D7

Melody: 6/8 G A B C B | C D E F# G E | G B C D B | B A A A

Chords: 6/8 G | C | D | G

Melody: 6/8 G A B C B | C E F# G E | D A C F# D A | G

Section B (Bars 9-16)

Chords: 6/8 G | C | Am | D

Melody: 6/8 D B G A B | G A B C D E | A B C B A | F# A D E F# D

Chords: 6/8 G | C | D | G

Melody: 6/8 D B G A B | G A E E D E | D A G F# E A | G

Put into Sibelius

Evaluation of your ability to create your own melodic rhythms in compound time.	RED	AMBER	GREEN

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Task 9 - Adding a melody to each bar of rhythms



You will now explore and create a melody (tune) to each bar of rhythms.

- Use the notes of each chord to help you i.e. the chord of G uses the notes G B and D.
- Try to make your melody more interesting by using passing notes i.e. in the chord of G the passing notes are A and C...

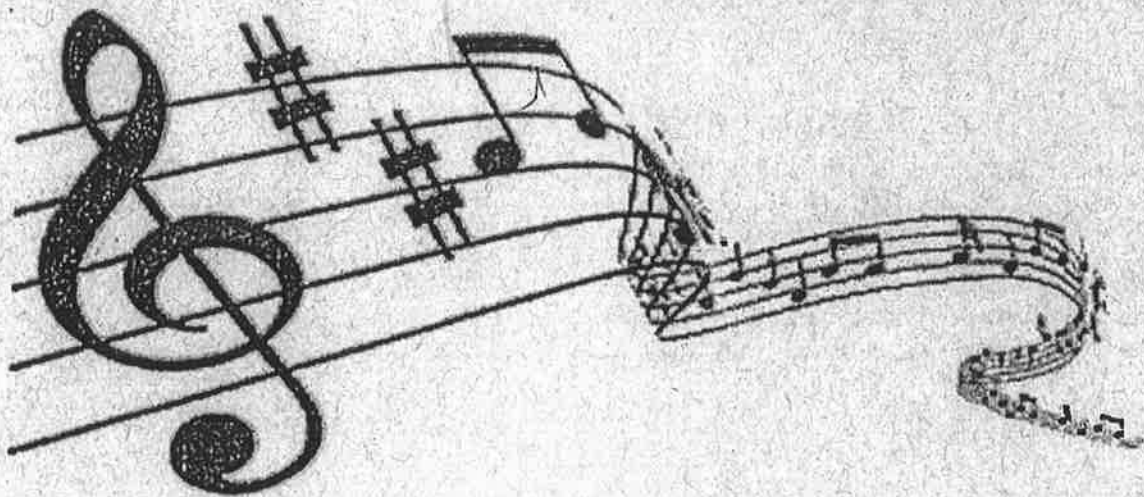
G A B C D

- You can use **ascending/descending sequences** (patterns of notes repeated higher or lower) or **repetition** with a mixture of **steps and leaps**.
- Input your melody into the music software and listen to check you are happy with it.

Evaluation of Task 9





<p>Pupil comments</p> 	<p>I have used ascending and descending sequences, and I have also used repetition with a mixture of steps and leaps. I have used different colours to highlight</p>
<p>Teacher/peer Comments</p> 	<p>All my highlighting shows that I am very good at this. Well done, good use of repetition, sequence step & leap.</p>

highlight it with melody



Violin

A violin musical score in G major, 6/8 time, consisting of 15 measures. The score is divided into three systems. The first system (measures 1-6) has chords G, C, G, D7, G, and C above it. The second system (measures 7-11) has chords D, G, G, C, and Am above it. The third system (measures 12-15) has chords D, G, C, D, and G above it. Handwritten annotations include: thick grey bars for 'repetition' (measures 1-2, 3-4, 5-6, 7-8, 12-13); medium grey bars for 'sequence' (measures 1-2, 3-4, 5-6, 7-8, 12-13); thin grey bars for 'leap' (measures 1-2, 3-4, 5-6, 7-8, 12-13); and diagonal hatching for 'step' (measures 1-2, 3-4, 5-6, 7-8, 12-13).

-  repetition
-  sequence
-  leap
-  step