

KS3 WES CURRICULUM FRAMEWORK FOR MUSIC 2022-23. (c. 85 teaching hours from Year 7-9)

	Setup	Room 48 – Keyboard Setup – 25 Keyboards MS1 – 22 Keyboards used with Logic	Room 48 – Keyboard Setup – 25 Keyboards	Room 48 – 17 Guitars, central tables spread out without keyboards	Room 48 – Keyboard Setup – 25 Keyboards	Room 48 – 18 Guitars and Keyboards, no central tables	All central tables removed – Large class space setup	End of Year Constructive terminology
Y E A R	Unit	Autumn 1 Singing & Piano Orientation Genre – Western Popular Music Element - Pitch and Pulse Element rationale –	Autumn 2 Solo Piano Genre – Baroque Classical Music Element – Melody Element rationale – Changing melody over a static ostinato	Spring 1 Guitar Orientation Genre – Western Popular Music Element – Tempo and Rhythm Element rationale – Ensemble playing of chords requires steady tempo, strumming pattern rhythms.	Spring 2 Piano Composition Genre – Western Popular Music Element – Melody Element rationale – Unit focus of composition of a melody	Summer 1 Ensemble Orientation Genre – Music from Africa Element - Structure and Timbre	Summer 2 Tuned Percussion – Ensemble and Composition Genre – Indonesian Gamelan Element - Texture and Dynamics	Dynamics Pp/p/mp/mt/f/ff Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo Rhythm Crotchets, quavers, semiquavers, minims, rests Tempo – allegro/lento
	7	Current resource: Faded by Alan Walker	Current resource: Pachelbel's Canon in D	Current resource: Chord charts/Mad World by Gary Jules	Current resource: Faded by Alan Walker/Composition Worksheet	Current resource:	Current resource: Indonesian Gamelan – trad. Anon.	
	In-Class Technical Assessment	Assessed Performing – Playing piano melody. Right hand melody on piano, broadly 5 finger position with minor extension beyond Correct hand position Correct fingering Correct notes and rhythms Fluent melody Age related expectation: A - I can play with right hand and left-hand single note bass line together. B - I can play with right hand fluently and at a confident pace C - I can play the piano using right hand with good technique and correct notes and rhythms. (=) D - ...with some errors of notes, fingering or rhythms (-) E - ...with many errors in rhythms, notes, or fingering. (- -)	Assessed Performing – Playing with left and right hand. Correct hand position for left and right hand Correct fingering for left and right hand Correct notes and rhythms for left and right. Fluent melody and fluent, steady bass ostinato Age related expectation: A - and with good technique and articulation, including RH extension crotchet and quaver passages B - with both hands at the same time at the same C - I can play the piano using left hand and right hand separately with good technique. D - with my left hand, in time. E - with my left hand, mostly in time with some mistakes.	Assessed Performing – Playing Am and C chords. Correct hand position Sufficient pressure on strings Each finger touching only one string. Correct left hand fingering. Fluent movement between chords Repetition of the two chords with pulse Age related expectation: A - change between four different chords with a clear sound quickly B - change between four different chords with a clear sound C - I can strum once on the downbeat and change between two chords on the guitar, in time with a clear sound D - strum two chords (-) E - strum one chord (-)	Composition Assessment -Melody composition using word rhythms demonstrates: Varied rhythm, clear phrase, combination of conjunct/disjunct movement and clear use of a set melodic shape Assessed Performing Right hand melody – incorporated into a pre-learned piece as a separate section. Age related expectation: A - ... compose and play a melody which has two clear phrases, uses conjunct and disjunct movement, and has chords which accompany it B - ...compose and play a melody which has two clear phrases, uses conjunct and disjunct movement, and has a bass line which accompanies it C - I can compose and play a melody which has two clear phrases and uses both conjunct and disjunct movement D - ...compose and play a melody with a clear phrase E - ...compose a melody with a clear phrase	Group Performance Assessment - Assessed Performing Playing piano/guitar/xylophone/hand drums as part of a group as part of an African piece. Counting in for a group in time at an appropriate speed Beginning/ending together as a group Staying in time with a pulse as a group Age related expectation: A - ...a more complex part with a very secure sense of the pulse' B - ...a more complex part with a secure sense of pulse' C - 'I can perform my own part in a 3-chord song'...in time with an ensemble D - ... a simpler part mostly in time. E - ... a simpler part, generally in time with some inconsistencies.	Group Performance Assessment - Assessed Performing Staying in time with a pulse as a group and maintaining this, showing stamina for performance. Counting in for a group in time at an appropriate speed Beginning/ending together as a group Age related expectation: A - ...a more complex part with a very secure sense of the pulse and repeat this, maintaining a secure performance B - ...a more complex part with a secure sense of pulse and repeat this, maintaining a secure performance. C - On a xylophone I can perform...my own part in time with an ensemble with a secure sense of pulse D - ... a simpler part mostly in time. E - ... a simpler part, generally in time with some inconsistencies.	Melody Ascending, descending, conjunct, disjunct, ostinato, phrase, phrase length, repetition Articulation Tonality Timbre Instrument families in the orchestra Structure ABA, AB, ternary, binary, phrase length Metre 4/4, ¾, bar structure Texture Monophonic, polyphonic, homophonic Harmony
	Technical	P Pulse – Clapping crotchet and quaver rhythms and feeling a steady pulse Piano performance	LH/RH technique Hand position, articulation, and fingering Right hand melodies with simple finger crossing (hands separately) LH bass line (hands separately) Correct fingering. Class/pair performances Extension - Hands together	Strumming on the downbeat Strumming technique Left hand fingering. Ext – G major and D major chord Down, down-up rest, rest strumming pattern Small group rehearsal/performing	Review and consolidation: LH/RH technique Hand position, fingering, syncopation Hands together	How to play a xylophone Playing 3 chords on guitar and piano Melody performance on tuned percussion or piano	Class/small group performances Following a conductor Structuring a performance) Changing textures	4/4, ¾, bar structure
	S	Whole class singing of the resource, including warm ups.	Singing ostinato part of the canon	Singing the chord changes in rhythms as a class			Singing The Sound of our Gamelan	
	E	Whole class melody performance together – right hand	Ostinato playing as a class – left hand	Am – C downbeat strums as a class Some small group ensemble - learn to count in for a group		Counting in Playing together Timing and listening	Playing the Sound of our Gamelan as a full-class ensemble and playing individual composition in groups of four	
	C				Using musical knowledge, concepts, and keywords to compose melodic ideas.		Composing riffs/ostinatos Layering a musical composition – bass, mid and treble parts.	
	Constructive strand reinforced through Satchel One homework							
	Constructive	Notation: Stave – bracing of stave, concept of lines of stave. Crotchets/quavers Keyboard notes Note direction – Left/Right, note ascending/descending. Right hand fingering Bars Literacy/Listening: Stave Pitch and Pulse Melody Recognising notes on piano Finger numbering system Tied notes	Notation: Bass/Treble clef concept Minims Semibreves Crotchets/rests Quavers Literacy/Listening: Distance and direction of musical pitches Conjunct and Disjunct Ascending and descending Ostinato	Notation: Bars Chord Charts Guitar fingering system Reading rhythmic notation for strumming (crotchets/quavers and crotchet rests) Literacy/Listening: Chord Rhythm Strum Fret Allegro Lento Crotchet/ Crotchet rest Quavers	Notation: Consolidation of Autumn term keywords and concepts. Literacy/Listening: Conjunct/disjunct, distance and direction Phrase Phrase length Repetition	Notation: Consolidation of Spring 1 keywords and concepts Literacy/Listening: Ostinato Riff Structure – ABA, AB, Ternary, Binary Percussion instrument names. Instrument families	Literacy/Listening: Texture Mono/Poly/Homophonic Xylophone/glockenspiel pp/p/mp/mt/f/ff Exploring cultures and contexts	
	Expressive	History of pop music Listening - Sleep – Vaughan Williams, Four Last Songs Night and Day – Cole Porter	Baroque Music Listening Dido's Lament – Purcell Beethoven – Variations in C Minor – both contain ground bass	Roles of the different guitars in different genres. Listening - Paganini – 24 Caprices, Op1, No1 in E Major Electric Guitar – Muddy Waters Playing God – Tim Herrison	The Planets – Holst John Williams – Star Wars	Listening - Scott Joplin Dvorak - Hungarian Dance No.5 – lots of changes in tempos and dynamics.	Listening Debussy – Estampes, Pagodes	
	Progression Rationale	Technical Feeder primary schools generally do not systematically teach technical piano skills and therefore the secondary curriculum builds from the most basic level of playing the piano/keyboard, explaining technique, hand position and the structure of written notation.	Piano Performing – Coordination of both hands is progression. Crotchets in the right-hand coordinate with crotchets in the left hand. Right hand is scalic and conjunct with disjunct left hand.	Some feeder primary schools teach ukulele; however, they generally do not teach technical guitar skills to whole cohorts. The secondary curriculum therefore builds from a basic level of playing the guitar; holding it in the correct position, strumming with good technique and placing the left hand for chords.	Sequencing provides opportunity for consolidation of piano technique from the Autumn term and builds on this by introduction a melody section, which makes the piece longer, requiring more stamina for performance.	Sequencing provides consolidation for guitar and piano performance from Autumn and Spring terms. Pupils' technical skills progress through performance as a group	Sequencing provides consolidation for methods of composition from Spring 2. This is built upon through composition of layered compositions, incorporating discussion of dissonant and consonant notes in an accompanying part. Discussion of musical texture also provides progression to composition skills.	
	Constructive	Pupils are given a simple baseline test to assess their listening and their knowledge of basic musical terminology. Over time this has informed our starting point with regards to constructive content. It has been identified that broadly, students do not arrive at secondary school with the ability to recognise notes on the piano or with knowledge of terms relating to the written notation. They do arrive with knowledge of rhythm terms like crotchet and quaver, however this is a good opportunity to consolidate this.	Pupils learn the basic musical terminology relating to their technical exercises, pupils need to understand key terms in relation to pulse and pitch to access their technical learning. Supporting development in musical literacy i.e. understand treble clef and basics of stave construction Next, pupils will build on their basic understanding of pitch and pulse with an introduction of rhythmic and basic melodic terms used more commonly. This will also support them to progress in terms of melodic vocabulary as we introduce more complex terms to support their melody writing.	Pupils learn how to read chord charts and basic terminology relating to the structure of the guitar as an instrument.	Basic melody and rhythm terms from Autumn 2 are consolidated. Pupils progress by learning further melody terms such as such as 'phrase' and 'phrase length'. Pupils further progress by learning how to use these terms to create melodic compositions with clear shape and defined phrases.	Terms from Spring 1 are consolidated. Pupils progress by learning basic terms relating to the musical element 'structure'.		

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Y E A R 8	Unit	<p>Autumn 1 Solo Piano Genre –Modern Classical/Minimalism Element – Melody and Dynamics Element rationale –</p>	<p>Autumn 2 Solo Piano Genre - The Blues Element – Tonality Element rationale – Blues scale used</p>	<p>Spring 1 Solo Guitar Genre – Western Popular Element – Harmony Element rationale – Chords as a unit focus.</p>	<p>Spring 2 Piano Composition Genre – Latin Music Element – Melody Element rationale – Unit focus of composition of a melody</p>	<p>Summer 1 Ensemble Performance Genre – Classical Period Element – Structure</p>	<p>Summer 2 Samba Drumming Genre – Latin Music Element - Rhythm and Tempo</p>	<p>Dynamics pp/p/mp/mt/f/ff Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo/diminuendo</p> <p>Rhythm Crotchets, quavers, semiquavers, minims, rests: tied note, syncopation</p> <p>Tempo – allegro/lento</p> <p>Melody Ascending, descending, conjunct, disjunct, ostinato, phrase, phrase length, repetition, melodic development, flat note, improvise, chromatic, grace note</p> <p>Articulation Staccato/legato</p> <p>Tonality Semitone, tone, scale</p> <p>Timbre Instrument families in the orchestra</p> <p>Structure ABA, AB, ternary, binary, phrase length, theme and variations, contrasting sections, call and response</p> <p>Metre 4/4, ¾, bar structure</p> <p>Texture Monophonic, polyphonic, homophonic</p> <p>Harmony Major/minor chord, consonant, dissonant, chord progression, triad</p>
		<p>Current Resource: River Flows in You - Einaudi</p>	<p>Current Resource: Take My Blues Away</p>	<p>Current Resource:</p>	<p>Current Resource: Mambo – Bernstein</p>	<p>Current Resource:</p>	<p>Current Resource: Samba rhythm piece</p>	
	Assessment	<p>Assessed Performing – Playing piano melody with left hand single notes. Right hand melody paired with left hand single notes. Coordinating the timing of left-hand accompaniment with right hand Correct hand position Correct fingering Correct notes and rhythms Fluent melody</p>	<p>Assessed Performing – Playing piano melody with some use of chords in the left hand. Right hand melody paired with left hand chords. Coordinating the timing of left-hand chords with right hand Correct hand position Correct fingering Correct notes and rhythms Fluent melody and chord changes</p>	<p>Assessed Performing – Playing Am, C and G chords. Correct hand position Sufficient pressure on strings Each finger touching only one string. Correct left hand fingering. Fluent movement between chords Repetition of the two chords with pulse</p>	<p>Composition Assessment -Melody composition using word rhythms demonstrates: Varied rhythm, clear phrase, combination of conjunct/disjunct movement and clear use of a set melodic shape and a bass note to accompany. Assessed Performing Right hand melody with a left-hand bass line, one note per bar.</p>	<p>Group Performance Assessment - Assessed Performing Playing piano/guitar/xylophone as part of a group in a piece of Western Classical music from the Classical period. Counting in for a group in time at an appropriate speed Beginning/ending together as a group Staying in time with a pulse as a group</p>	<p>Group Performance Assessment - Assessed Performing Staying in time with a pulse as a group and maintaining this, showing stamina for performance. Counting in for a group in time at an appropriate speed Beginning/ending together as a group Making decisions about structure/dynamics of a performance</p>	
		<p>Age related expectation: A... use full chords as a LH accompaniment. B... play using two hands with single LH accompaniment fluently and at a confident pace</p> <p>C...I can play a solo piano piece with two hands in time with good technique and using single left-hand notes.</p> <p>D... play a melody with good technique and some single note left hand. E... play a melody with good technique</p>	<p>Age related expectation: A... use three full chords as a LH accompaniment and change at the correct times. B... play using two hands with the C chord and one other chord in the LH accompaniment</p> <p>C...I can play a solo piano piece with two hands and good technique and using at least the C chord as well as single notes in the left hand.</p> <p>D... play a melody with good technique and single note left hand E... play a melody with good technique and some single note left hand</p>	<p>Age related expectation: A...change between four different chords with a steady, confident strumming pattern. B...change between four different chords with a clear sound quickly or use a confident strumming pattern with three chords.</p> <p>C...I can strum once on the downbeat and change between three chords on the guitar, in time with a clear sound.</p> <p>D...strum two chords and move between them with a clear sound. E...strum two chords</p>	<p>Age related expectation: A... compose and play a melody with two phrases, some chromatic movement, and chords. B ... compose and play a melody which has two clear phrases, uses conjunct and disjunct movement, and has chords which accompany it</p> <p>C...compose and play a melody which has two clear phrases, uses conjunct and disjunct movement, and has a bass line which accompanies it.</p> <p>D - I can compose and play a melody which has two clear phrases and uses both conjunct and disjunct movement E - ...compose and play a melody with a clear phrase</p>	<p>Age related expectation: A ... a more complex part with a very secure sense of the pulse' B ...a more complex part with a secure sense of pulse'.</p> <p>C – can perform an individual part in a piece of Classical music in time with others</p> <p>D ... a simpler part mostly in time. E - ... a simpler part, generally in time with some inconsistencies.</p>	<p>Age related expectation: A... I can perform and sustain complex, syncopated rhythms as part of a samba performance and lead a small ensemble B... I can perform and sustain complex, syncopated rhythms as part of a samba performance.</p> <p>C... can perform and sustain multiple samba rhythms as part of a performance</p> <p>D... perform two simple rhythms in time with others. E... perform a simple rhythm in time with others.</p>	
	Technical	<p>Performing (domain specific): Hands separately & together Right hand broadly 5 finger position with some extensions Left hand extended position, but with a lot of repetition. Two hand Coordination How to rehearse solo Ext - LH chords, for further extension LH broken chords</p> <p>Singing</p> <p>Class ensemble playing</p>	<p>Performing: Hands together with left hand single notes Right hand entirely 5 finger position Left hand incorporates jumps and hand movement into different positions. Two hand Coordination Counting rests and syncopation</p> <p>Singing</p> <p>Extension Composing: Improvising/Composing using the blues scale</p>	<p>Performing: Strumming a steady rhythmic strumming pattern Am – C – G – (D) chords. Extension: Em – F – A, further extension, group composition, re-ordering chords to create a distinct section.</p> <p>Singing</p>	<p>Performing: Singing in unison Strumming 3 chords on guitar RH chords LH Bass on piano RH melody w/LH bass Whole class ensemble performance Whole class chair drums Small group bass carousel 7^{ths} (for advanced students)</p>	<p>Performing: Singing in unison Perform samba drum and hand drum music with good technique. Perform syncopated music. Whole class performance. Small group performance Leading small group performance (for advanced students)</p>		
		<p>Notation: Semibreves Treble clef/bass clef concept</p> <p>Literacy/Listening: Recap – conjunct and disjunct, ascending and descending Recap - pp/p/mp/mf/f/ff crescendo and diminuendo staccato and legato melody structure – development of a melody (balanced phrases and repetition)</p>	<p>Notation</p> <p>Literacy/Listening: Tonality Semitone/tone Scale Tied note Improvising Flat note</p>	<p>Notation: Lead sheets TAB</p> <p>Literacy/Listening: Major/minor chord Chord progression Consonant Triad</p>	<p>Notation: Consolidation of Autumn term keywords and concepts.</p> <p>Literacy/Listening: Bass line Dissonant Conjunct/disjunct, distance and direction Phrase Phrase length Repetition Chromatic Grace note</p>	<p>Literacy/Listening: Theme and variations Contrasting sections</p>	<p>Literacy/Listening: Call and response Syncopated samba rhythms Class ensemble skills Singing Composing a call and response Exploring different cultures and contexts Accelerando/rallentando</p>	
	Expressive	<p>Listening - Nagoya Marimbas – Steve Reich</p>	<p>Listening</p>	<p>Listening - Paul Simon – Call Me At Radiohead – High and Dry The Beatles – For the benefit of Mr Kite</p>	<p>Listening Buena Vista Social Club – Chan Chan</p>	<p>Listening Mozart- Marriage of Figaro Overture Haydn String Quartets Theme and Variations on Twinkle Twinkle - Mozart</p>		
		Progression Rationale	<p>Technical</p> <p>Piano performing - Left and right-hand coordination. Progression from previous piece through use of left-hand notes at specific times in relation to the right-hand melody. It is no longer crotchets paired with crotchets.</p>	<p>Constructive – Piano performing - Left and right-hand together with use of chords in the left hand. Multiple notes played together in the left hand is progression from previous piece. Right hand position is simpler than previous piece to allow for pupils to progress with coordination and use of chords.</p>	<p>Pupils develop their guitar playing through adding another chord and combining this into a performance of a song at a fairly slow tempo. They will learn to change between chords fluently and some will develop their playing by incorporating a strumming pattern.</p>	<p>Pupils develop their composition skills through addition of a bass line. They will consolidate their composing by repeating the four-word composition technique and push their skills further by learning how to add a consonant note in the left hand that will complement and support the melody. This will support their prior learning relating to the element harmony.</p>	<p>Pupils take whole-class performance practice further by practising running their own rehearsals with the aim of developing their ability to listen and stay in time with an ensemble.</p>	
<p>Constructive</p> <p>Pupils progress through an understanding of terms for changes in dynamics. They have the opportunity to consolidate prior learning of melodic terms. They will also recognise development of melodies when repeated.</p>	<p>Students progress through acquiring basic terminology relating to the element tonality as well as an understanding of what this element is.</p>		<p>Students progress through acquiring basic terminology relating to the element harmony as well as an understanding of what this element is.</p>	<p>Pupils will develop their understanding of melody through the addition of new terminology.</p>	<p>Pupils take whole-class performance practice further by practising running their own rehearsals with the aim of developing their ability to listen and stay in time with an ensemble.</p>			

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Y E A R 9	Unit	<p>Autumn 1 Solo Piano Genre – Latin/Pop Element – Harmony</p> <p>Element rationale –</p> <p>Current resource: Havana - Camilla Cabello</p>	<p>Autumn 2 Solo Piano Genre – Modern Classical Minimalism Element – Articulation/Meter</p> <p>Element rationale –</p> <p>Current resource: Nuvole Bianche - Einaudi</p>	<p>Spring 1 Solo Guitar Genre – Western Popular Element – Texture</p> <p>Element rationale –</p> <p>Current resource: Radioactive by Imagine Dragons</p>	<p>Spring 2 Rock & Pop: Genre – Classical Film Music Element - Rhythm/Structure</p> <p>Element rationale –</p> <p>Current resource:</p>	<p>Summer 1 Ensemble Performance Genre – Element -Timbre/Sonority</p> <p>Element rationale –</p> <p>Current resource:</p>	<p>Summer 2 GCSE Music Musical Elements – Foundational GCSE Terminology</p> <p>Dynamics</p> <p><i>Pp/p/mp/mt/ff</i> Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo/diminuendo</p> <p>Rhythm</p> <p>Crotchets, quavers, semiquavers, minims, rests, tied note, syncopation semibreve</p> <p>Tempo – allegro/lento</p> <p>Melody</p> <p>Ascending, descending, conjunct, disjunct, ostinato, phrase, phrase length, repetition, melodic development, flat note, improvisation, chromatic, grace note, diatonic</p> <p>Articulation</p> <p>Staccato/legato, accent</p> <p>Tonality</p> <p>Semitone, tone, scale</p> <p>Timbre</p> <p>Instrument families in the orchestra</p> <p>Structure</p> <p>ABA, AB, ternary, binary, phrase length, theme and variations, contrasting sections, call and response, song structure</p> <p>Metre</p> <p>4/4, ¾, bar structure, 6/8</p> <p>Texture</p> <p>Monophonic, polyphonic, homophonic, melody and accompaniment, unison</p> <p>Harmony</p> <p>Major/minor chord, consonant, dissonant, chord progression, triad, root position, inversions, building major/minor chords</p>			
		In-Class Technical Assessment	<p>Assessed Performing – Playing piano melody with left hand single notes. Right hand melody paired with left hand single notes. Coordinating the timing of left-hand accompaniment with right hand</p> <p>Correct hand position Correct fingering Correct notes and rhythms Fluent melody</p> <p>Age related expectation: A...play using two hands using a broken chord accompaniment in the left-hand part. B... play using two hands using chords in the accompaniment with the left hand fluently and at a confident pace.</p> <p>C...I can play the piano with two hands using a chord accompaniment in the left hand (=)</p> <p>D...play the piano with two hands using a single left-hand accompaniment. E...play with two hands using partial left-hand accompaniment and insecure technique.</p>	<p>Assessed Performing – Playing piano melody with some use of chords in the left hand. Right hand melody paired with left hand chords. Coordinating the timing of left-hand chords with right hand</p> <p>Correct hand position Correct fingering, including the correct fingering of left hand. Correct notes and rhythms Fluent melody and chord changes</p> <p>Age related expectation: A...play using broken chords in the left hand and flats/extensions in the right hand. B...play using chords in the left hand with flats and extensions fluently and at a confident pace.</p> <p>C...I can play the piano using chords in the left hand and flat notes and finger extensions in the right hand.</p> <p>D...play the piano using right hand flats and extensions and single left-hand notes. E...play a melody, in time.</p>	<p>Assessed Performing – Playing Am, C, G and D chords. Correct hand position Sufficient pressure on strings Each finger touching only one string. Correct left hand fingering. Fluent movement between chords Repetition of the two chords with pulse</p> <p>Age related expectation: A...change between four different chords with a steady, confident strumming pattern and lead another person to play this in time together. B...change between four different chords with a steady, confident strumming pattern.</p> <p>C...I can strum once on the downbeat and change between four chords on the guitar, in time with a clear sound.</p> <p>D...strum three chords and move between them with a clear sound. E...strum three chords.</p>	<p>Composition Assessment -Melody composition using word rhythms demonstrates: Varied rhythm, clear phrase, combination of conjunct/disjunct movement and clear use of a set melodic shape and a bass note to accompany.</p> <p>Assessed Performing Right hand melody with a left-hand bass line, one note per bar.</p> <p>Age related expectation: A... compose a melody with two phrases, chromatic movement and chords in the left with an ABA1 structure that develops the first phrase. B... compose and play a melody with two phrases, some chromatic movement and chords</p> <p>C ... compose and play a melody which has two clear phrases, uses conjunct and disjunct movement, and has chords which accompany it</p> <p>D - ...compose and play a melody which has two clear phrases, uses conjunct and disjunct movement, and has a bass line which accompanies it E - I can compose and play a melody which has two clear phrases and uses both conjunct and disjunct movement</p>		<p>Group Performance Assessment - Assessed Performing Playing piano/guitar/xylophone as part of a group in a piece of Western Classical music from the Classical period. Counting in for a group in time at an appropriate speed Beginning/ending together as a group Staying in time with a pulse as a group</p> <p>Age related expectation: A ...a more complex part with a very secure sense of the pulse' B ...a more complex part with a secure sense of pulse'. C – can perform an individual part in a piece of Classical music in time with others</p> <p>D ... a simpler part mostly in time. E - ... a simpler part, generally in time with some</p>		
	Technical		A	Hands together, right hand melody and left hand chords Right hand jumps and extensions outside 5 finger position Left hand chords accompanying Incorporating sharps in chords Major and Minor Chords	Technique (instrument specific) Piano: hands together w/ chords in LH. Min. 8 bars. Broken chords in left hand Fluency/Technique	Single line melody and TAB using more than one string More complex strumming patterns Learn a four chord song Whole class singing Small group ensemble practice Staccato/accented chord articulation Ext – barre chords, picking chords		Review and consolidation: LH/RH technique Hand position, fingering, syncopation Hands together		
		S								
		E								
		C				Arranging chords to create functional chord progression. Chordal variation Choosing to add expressive dissonance. Creating chromatic progression – for advanced students.				
	Constructive strand reinforced through Satchel One homework									
	Progression Rationale	Constructive	<p>Building a major and a minor chord (major 4 semitones then 3, minor 3 semitones then 4) Semitone Tone Song structure Root position/inversions</p>	<p>Literacy/Listening: 4/4 and 6/8 <i>Accelerando/roll</i> Basic articulation: staccato/accent</p> <p>Notation: Semibreves Treble clef Lead Sheets with Major/minor chord symbols</p>	<p>Notation: Lead sheets TAB</p> <p>Literacy/Listening: Texture words revised Melody and accompaniment Homophonic Polyphonic Monophonic Unison</p>	<p>Literacy/Listening: Chord progression Melody/ Phrases Conjunct/Disjunct Ascending/descending Chromatic/Diatonic Melodic development</p>				
			<p>Piano performing - Left and right-hand coordination. Progression from previous piece through use of left-hand chords at specific times in relation to the right-hand melody Syncopated melodic material poses further challenge as does the use of chords, including chords with accidentals.</p>	<p>Piano performing - Left and right-hand coordination. Progression from previous piece through use of chords, compound time signature and more than four different chords in the left hand with a varied harmonic rhythm.</p>	<p>Pupils develop their guitar playing through the use of four chords chord and using these to perform a song at a moderate tempo. They will learn to change between chords fluently and some will develop their playing by incorporating a strumming pattern.</p>	<p>Pupils develop their composition skills through addition of chords in the left hand. They will consolidate their composing by repeating the four-word composition technique and push their skills further by learning how to add chords, making decisions about the effects of consonance and dissonance. This will support their prior learning relating to the element harmony.</p>		<p>Pupils take whole-class performance practice further by practising running their own rehearsals with the aim of developing their ability to listen and stay in time with an ensemble.</p>		