

	Music Curriculum Phase 3 - Year A					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
WCET Focus (Refer to pathways document for progression. – Y3-Y6 objectives MMC)	Djembe <i>(Untuned Percussion)</i>	Djembe <i>(Untuned Percussion)</i>	Toots <i>(Woodwind)</i>	Toots <i>(Woodwind)</i>	Guitars	Guitars
<i>Coverage of MMC purple objectives through WCET.</i> <i>MMC green objectives to be covered by listed scheme content.</i> <i>Curriculum content listed in black.</i>	Using their voices					
	- Communicate the meaning and mood of a song. (WCET PP2) - Perform songs from memory with attention to phrasing, dynamics and accuracy of pitch. (WCET PP2) Concentration navigation HELLO, this is how we say hello (also in a round) Here Comes Sally Malizwe – African song and dance.	- Communicate the meaning and differing moods of songs. (WCET PP3) - Sing songs with syncopated rhythms, dynamics and accuracy of pitch. (WCET PP3) Banuwa – Trad. Liberian folk song. Under African Skies – Paul Simon	- Communicate the meaning and mood of a song. (WCET PP2) - Perform songs from memory with attention to phrasing, dynamics and accuracy of pitch. (WCET PP2) Swing low, sweet chariot – spiritual. No more auction block for me – Spiritual – link - Blowing in the wind.	- Communicate the meaning and differing moods of songs. (WCET PP3) - Sing songs with syncopated rhythms, dynamics and accuracy of pitch. (WCET PP3) I love the flowers -3 part round. Oh when the Saints.	- Communicate the meaning and mood of a song. (WCET PP2) - Perform songs from memory with attention to phrasing, dynamics and accuracy of pitch. (WCET PP2) (Traditional folk – MMC unit) Early One Morning by Britten Scarborough Fair / Canticle by Simon & Garfunkel Dirty Old Town by The Pogues	- Communicate the meaning and differing moods of songs. (WCET PP3) - Sing songs with syncopated rhythms, dynamics and accuracy of pitch. (WCET PP3) - Sing songs showing musical expression i.e., phrasing, changes of tempi, crescendo, diminuendo. (WCET PP3) Northern Sky – Nick Drake Everything is free now – Gillian Welch - country with modern theme.
	Sing in a wide variety of styles from a broad range of traditions and eras with expression, accuracy and a sense of ensemble – Maintain a part of two and three-part songs, rounds and partner songs with confidence and increasing accuracy.			- Coverage through songs listed in each term. “Pompeii”, “Here Comes Sally”, “Banuwa”, “Swing low, sweet chariot” “Oh when the Saints”		
Using classroom instruments						
- Play music in a metre of 2,3 or 4, discuss time signatures. (WCET PP2) - Follow a leader, stopping and starting, playing faster/ slower, louder/ quieter, with a sense of ensemble. (WCET PP2) - Read and play rhythms known graphic/ staff notation. (WCET PP2) - Perform with sensitivity to different tempi and a fuller range of dynamics. (WCET PP3)	- Read and play rhythms known graphic/ staff notation. (WCET PP2) - Perform sensitively to different dynamics/ tempi. (WCET PP2) - Maintain on part in a small ensemble. (WCET PP2) - Maintain own part on instrument(s) engaging with others, in a small or larger ensemble. (WCET PP3) - Read and play known notation confidently from	- Play melodies, increasing in independence written on one stave C to C. (WCET PP2) - Read and play rhythm and pitch from known graphic/ staff notation. (WCET PP2) - Perform sensitively to different dynamics/ tempi. (WCET PP2) - Maintain own part in a small ensemble. (WCET PP2)	- Read and play known notation confidently from notation cards/ scores, up to 4 parts. (WCET PP3) - Maintain own part, engaging with others, in a small or larger ensemble. (WCET PP3) - Play melodies written on 1 stave C to C with dynamics. (WCET PP3)	- Learn 3 to 4 open chords both strummed and picked. (WCET PP2) - Perform in 2 or more parts (e.g. splitting a chord sequence between 2 or more people / singing and playing simultaneously). (WCET PP2) - Perform to a friendly audience with awareness of others. (WCET PP2) - Introduce the guitar as an instrument – and cover	- Move between chords with fluency and accuracy. (WCET PP3) - Learn melody using graphic scores, standard notation or tablature. (WCET PP3) - Be able to melodically play by step and leaps (changing strings) (WCET PP3) - Follow a leader, stopping and starting, playing faster/ slower, louder/ quieter, with a refined awareness of musicianship. (WCET PP3)	

• Perform in 2 or more parts. (WCET PP2) • Djembe introduction – origin – technique for playing (bass, tone, slap). • ‘Don’t play this one back’ (different time signatures). • Exploring structure – echo, call and response. • ‘Humpty Dumpty’ piece in one part – extend to two parts alternating between groove and rhythmic ostinato. • Improvising for a set number of beats over a rhythmic ostinato – individually, moving around the circle.	rhythm notation cards/scores, up to 4 parts. (WCET PP3) • Perform own stylistic grooves to an audience. (WCET PP3) • Perform to an audience of adults, in an assembly or other classes with increasing confidence. (WCET PP2) • 3 part djembe pieces inspired by rhythms from different countries. • Introducing non-standard notation for playing/recording pieces and own compositions. • Composing a stylistic groove over rhythmic ostinato. (Rhythms linked to a cross-curricular theme/topic.) • Peer performance of compositions in school assembly.	• Introduction to woodwind family and flute. Explain that the toot relates to the flute and recorder. Review of instrument/playing/holding. Recap on BAG with selected tracks from Mr Gray recorder <30. • Mr Gray recorder tutor – from lesson 30 (AGE) • Extend note range across both hands playing a range of pieces. • Increase variety of note lengths including semi-breve and beyond quavers. • Extend to improvising over instrumental break in each track – individuals to take turns throughout unit. <i>(Toot – Mr Gray used as recorder/toot share the same fingering.)</i>	• Perform with sensitivity to different tempi and a fuller range of dynamics. (WCET PP3) • Maintain an accompaniment. (WCET PP3) • Extend to playing in two parts with melodic ostinato. • Children to use note names and extend to stave when writing own toot compositions using a limited range of notes. • Toot compositions to be performed in whole school assembly.	common forms – classical, steel strung, electric. • Identify individual string names and use them to accompany singing as a melodic bass line played on the lower strings – Skip to my lou, Man gave names to all the animals, extend to different time signatures. • Learn open chords starting with Em picking the 6th string and strumming the lower 3 – Our paddles/Land of the silver birch. • Learn easy G and Am/C. Alternate between, singing a range of songs. • Extend to D – ‘This one goes out to the own I love.’ – using simple down strum. • Children to rewrite the song with alternative lyrics working on a verse per group. • Perform in school assembly. • Improvising with notes from chord triads.	• Perform to an audience of adults, in an assembly or other classes with increasing confidence. (WCET PP3) • Extend playing technique to arpeggio picking on open Em chord. TIMA fingers. Explore 3/4 and 6/8 time signatures. • Extend strumming pattern to include upstrokes in 4/4 time. • Use of simple guitar tablature to play/write down simple melody lines. • Compose own folk songs in groups (linked to listening and singing elements of the curriculum.) Children to draw on elements of improvisation in their compositions. • End of year performance with Djembe/toots/guitars.
• Develop instrumental skills over a sustained period. • Use technology to keep a record of work in progress and record performances.		• Develop instrumental skills over a sustained period. • Continue to play by ear on pitched instruments, extending the length of phrases, melodies played. • Use technology to keep a record of work in progress and record performances.		• Develop instrumental skills over a sustained period. • Continue to play by ear on pitched instruments, extending the length of phrases, melodies played. • Explore how triads are formed and play them as a simple accompaniment. • Use technology to keep a record of work in progress and record performances.	
• Perform on a range of instruments in mixed groups to an audience, with confidence and a sense of ensemble. • Use technology to keep a record of work in progress and record performances.					
Listening					
• Listen with concentration to longer pieces/ extracts of music from styles, eras or traditions relating to the WCET instrument. (WCET PP2) • Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3)	• Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3) • Use musical vocabulary to help identify areas for development or refinement when composing. (WCET PP3)	• Listen with concentration to longer pieces/ extracts of music from styles, eras or traditions relating to the WCET instrument. (WCET PP2) • Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3)	• Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3) • Identify the difference between major and minor melodies. (WCET PP3)	• Listen with concentration to longer pieces/ extracts of music from styles, eras or traditions relating to the WCET instrument. (WCET PP2) • Recognise aurally the range of instruments used and music from the countries of origin identifying key	• Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3) • Recognise the different structured sections of a song (i.e. verse, chorus, bridge) (WCET PP3)

Musical Traditions Nigeria – Drumming – Jin-Go-La-Ba (Drums of Passion) – Babatunde Olatunji	Musical Traditions South Africa – Choral – Inkanyezi Nezazi – Ladysmith Black Mambazo Western Classical Tradition and Film This Little Babe from <i>Ceremony of Carols</i> – Britten (C20)	• Identify the difference between major and minor melodies. (WCET PP3) Western Classical Tradition and Film Symphonic Variations on an African Air – Coleridge-Taylor (C20)	• Recognise the different structured sections of a song (i.e. verse, chorus, bridge) (WCET PP3) Popular Music 80s Synth/Pop – Smalltown Boy – Bronski Beat	elements that give it its unique sound. (WCET PP2&3) • Recognise the different structured sections of a song (i.e. verse, chorus, bridge) (WCET PP3) • Identify the difference between major and minor melodies. (WCET PP3) Western Classical Tradition and Film English Folk Song Suite – Vaughan Williams (C20)	• Identify the difference between major and minor melodies. (WCET PP3) Popular Music 90s Singer/Songwriter – Play Dead - Björk
• Distinguish differences in timbre between a variety of instruments • Recognise and identify features of expression (phrasing, melody, harmony, different dynamics, metre and tempo) in an extract of live or recorded music					
Musicianship – (Objectives to be covered through WECT focus and full year of curriculum teaching.)					
<u>Terms 1,3 and 5</u> <u>Terms and Understanding:</u> • Duration – time signature, metre, legato, staccato. (WCET PP2&3) • Dynamic range p – f including crescendo/diminuendo. (WCET PP2) • Pitch – scale, step, leap. (WCET PP2&3) • Structure- ternary, verse/ chorus, Question/ Answer. (WCET PP2&3) • Tempo – faster/ slower, allegro/ adagio. (WCET PP2&3) • Timbre - Distinguish aurally between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. (WCET PP2) • Use own voice / instrument in different ways with increasing control. (WCET PP2) <u>Notation:</u> • Know semi-breves, minims, crotchets, quavers, and their rests. (WCET PP2) • Understand time signatures 2/4, 3/4, 4/4. (WCET PP2) • Recognise staff notation. (WCET PP2) • Recognise C – G from a stave as a group. (WCET PP2)			<u>Terms 2, 4 and 6</u> <u>Terms and Understanding:</u> • Duration – time signature, metre, legato, staccato. (WCET PP2&3) • Dynamic range pp – ff including crescendo/diminuendo. (WCET PP3) • Pitch – pentatonic, scale, step, leap. (WCET PP2&3) • Structure- ternary, verse/ chorus, Question/ Answer. (WCET PP2&3) • Tempo – faster/ slower, allegro/ adagio. (WCET PP2&3) • Harmony – drone, chord, major, minor (WCET PP3) • Rhythm – syncopated, dotted. (WCET PP3) • Texture – layers of sound, drone, harmony, chord accompaniment. (WCET PP3) • Timbre – different instrument combinations including traditional and eclectic ensembles. - Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. (WCET PP3) • Melody, groove, ensemble, arrange. <u>Notation:</u> • Recognise, play more confidently C-C from a stave as a group. (WCET PP3) • Further understanding time signatures – 2/4, 3/4, 4/4 (WCET PP3) • Semibreves, minims, crotchets, quavers, semiquavers, and their rests (WCET PP3) • Recognise and play appropriate staff notation more confidently. (WCET PP3) • Define understanding of any additional time signatures. (WCET PP3) • Define understanding of any additional rhythm notations, rests and pitch using ledger lines as appropriate. (WCET PP3)		
Improvise – (Objectives to be covered through WECT focus and full year of curriculum teaching.)					
• Rhythm patterns from different times and places. (WCET PP2) • Combine and control different timbres to create different effects. (WCET PP2)	• Improvise longer passages using a range of dynamics to give shape to the music. (WCET PP3)	• Create a melody over a simple groove. (WCET PP2) • Use scales such as Pentatonic, C	• Extend melodies beyond 8 beats, creating a satisfying shape over a fixed groove. (WCET PP3)	• Invent chordal passages of music (4, 8 or 16 beats) using a range of rhythm values and rests. (WCET PP2)	• Invent longer passages of music, melodic or harmonic (4, 8 or 16 beats) using a range of rhythm values and rests. (WCET PP3)

	• Create a Question and Answer style rhythm by responding to a leader by using rhythms played in the Question, in the Answer. (WCET PP2)	• Improvise fluently using stylistically appropriate rhythms. (WCET PP3)	major, A minor, Slendro, Rag. (WCET PP2) • Explore characteristics of various styles/ traditions. (WCET PP2)	• Develop ideas using musical devices including both repetition and contrast. (WCET PP3) • Create music with multiple sections. (WCET PP3)		• Combine and control different timbres to create different effects. (WCET PP3)
	• Developing ideas, using musical devices such as texture created by layering rhythmic and /or melodic ostinato. • Working in a structure such as ternary (ABA form). • Experimenting with a wider range of musical dimensions, such as broader dynamics and richer textures	• Over a drone, chords or harmony developing a sense of shape. • Developing ideas, using musical devices such as texture created by layering rhythmic and /or melodic ostinato. • Working in a structure such as ternary (ABA form).	• Over a drone, chords or harmony developing a sense of shape. • Developing ideas, using musical devices such as texture created by layering rhythmic and /or melodic ostinato. • Working in a structure such as ternary (ABA form).	• Over a drone, chords or harmony developing a sense of shape. • Developing ideas, using musical devices such as texture created by layering rhythmic and /or melodic ostinato. • Working in a structure such as ternary (ABA form). • Experimenting with a wider range of musical dimensions, such as broader dynamics and richer textures.		
	Compose/Technology - (Objectives to be covered through WECT focus and full year of curriculum teaching.)					
	• A simple rhythmic accompaniment to go with a song, using an ostinato pattern. (WCET PP2/3) • Capture creative ideas using time signatures and rhythm notation. (WCET PP2/3) • Write a short phrase using graphic score notation to show the change in musical element (e.g. tempo, dynamics, texture) (WCET PP2/3) Introduction to Garage Band – Getting started.	• A simple rhythmic accompaniment to a song using ostinati. (WCET PP3) • Capture creative ideas using time signatures and rhythm notation (WCET PP2/3) • Multiple rhythmic patterns with a clear structure (e.g. ABA or ABCA) (WCET PP3) Garage Band – composition – World music	• Compose music in pairs in a ternary structure. (WCET PP2) • Refine compositions after Discussion. (WCET PP2&3)	• Use a wider range of graphic symbols, note names, known rhythm and staff notation to record compositions. (WCET PP3) • Longer melodies (8 -16 beats) using pentatonic scale. (WCET PP3) • Melodies with Question/ answer phrases in known keys e.g. C/ Am, G/Em. (WCET PP3) • Refine compositions after Discussion. (WCET PP2&3) Garage Band – composition – Pop song	• A simple harmonic accompaniment to go with a song, using the chords that have been taught. (WCET PP2) • Use simple stick notation to show the intended rhythm of the composition. (WCET PP2)	• A structured rhythmic accompaniment to a song using ostinati and an awareness of the elements of music. (WCET PP3) • A simple melodic line (i.e. using C major or A minor pentatonic scale) and to be able to write it out using graphic scores, standard notation or tablature. (WCET PP3) Garage Band – composition – Using the guitar
	• Use technology to capture, sample, sequence, loop and manipulate sound to create soundscapes/compositions.	• Compose melodies over chords such as C major and A minor. • Use technology to capture, sample, sequence, loop and manipulate sound to create soundscapes/compositions.	• Compose lyrics to match a melody • Arrange a song as a class with voices and instruments. • Compose a piece with chords that reflects given intentions, e.g. descriptive music, a melody with accompaniment. • Use technology to capture, sample, sequence, loop and manipulate sound to create soundscapes/compositions.			

	Music Curriculum Phase 3 - Year B					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
WCET Focus (Refer to pathways document for progression – Y3-Y6 Objectives MMC)	Samba (Untuned Percussion)	Samba (Untuned Percussion)	Recorders (Woodwind)	Recorders (Woodwind)	Ukuleles	Ukuleles
	Using their voices					
	- Communicate the meaning and mood of a song. (WCET PP2) - Perform songs from memory with attention to phrasing, dynamics and accuracy of pitch. (WCET PP2) Connect It Concentration Navigation - round	- Communicate the meaning and differing moods of songs. (WCET PP3) - Sing songs with syncopated rhythms, dynamics and accuracy of pitch. (WCET PP3) John Kanakanaka – part song. Three little Birds – Reggae Over the rainbow - Reggae	- Communicate the meaning and mood of a song. (WCET PP2) - Perform songs from memory with attention to phrasing, dynamics and accuracy of pitch. (WCET PP2) Swing low, sweet chariot – spiritual – In 3 parts – pentatonic scale.	- Communicate the meaning and differing moods of songs. (WCET PP3) - Sing songs with syncopated rhythms, dynamics and accuracy of pitch. (WCET PP3) Obvious Child – Paul Simon (syncopation) Hallelujah – Leonard Cohen Happy – Pharell Williams	- Communicate the meaning and mood of a song. (WCET PP2) - Perform songs from memory with attention to phrasing, dynamics and accuracy of pitch. (WCET PP2) Yellow Submarine – 2 parts Three little Birds – (ukulele) Sea shanties and ballads (listening link)	- Communicate the meaning and differing moods of songs. (WCET PP3) - Sing songs with syncopated rhythms, dynamics and accuracy of pitch. (WCET PP3) - Sing songs showing musical expression i.e., phrasing, changes of tempi, crescendo, diminuendo. (WCET PP3) Singing a range of songs from Ukulele Rocks and Ukulele Rocks More! Singing own compositions accompanied by ukuleles.
	- Sing confidently in a wide variety of styles from a broad range of traditions and eras with greater accuracy, expression and a sense of ensemble. - Sing longer phrases with greater control. - Maintain a part of three and four-part songs, rounds and partner songs with accuracy and increasing confidence, e.g. parts mixed within each group.			- Coverage through songs listed in each term. “Yellow Submarine” “Swing low, sweet chariot” “John Kanakanaka” and “Concentration Navigation” as a round.		
	Using classroom instruments					
- Play music in a metre of 2,3 or 4, discuss time signatures. (WCET PP2) - Follow a leader, stopping and starting, playing faster/ slower, louder/ quieter, with a sense of ensemble. (WCET PP2) - Read and play rhythms known graphic/ staff notation. (WCET PP2)	- Perform in 2 or more parts. (WCET PP2) - Perform to an audience of adults, in an assembly or other classes with increasing confidence. (WCET PP2) - Read and play rhythms known graphic/ staff notation. (WCET PP2) - Perform sensitively to different dynamics/ tempi. (WCET PP2)	- Play melodies, increasing in independence written on one stave C to C. (WCET PP2) - Read and play rhythm and pitch from known graphic/ staff notation. (WCET PP2) - Perform sensitively to different	- Read and play known notation confidently from notation cards/ scores, up to 4 parts. (WCET PP3) - Maintain own part, engaging with others, in a small or larger ensemble. (WCET PP3) - Play melodies written on 1 stave C to	- Learn 3 to 4 open chords both strummed and picked. (WCET PP2) - Perform in 2 or more parts (e.g. splitting a chord sequence between 2 or more people / singing and playing simultaneously). (WCET PP2) - Perform to a friendly audience with awareness of others. (WCET PP2)	- Move between chords with fluency and accuracy. (WCET PP3) - Learn melody using graphic scores, standard notation or tablature. (WCET PP3) - Be able to melodically play by step and leaps (changing strings) (WCET PP3) - Follow a leader, stopping and starting, playing faster/ slower, louder/ quieter, with	

• Perform with sensitivity to different tempi and a fuller range of dynamics. (WCET PP3) • Perform own stylistic grooves to an audience. (WCET PP3) • Samba introduction – origin – technique for playing instruments – Surdo, tamborim, agogo bell, ganza, repinique/snare • ‘Don’t play this one back’ (different time signatures). • Exploring structure – echo, call and response. • Use above in one part before extending up to four parts. • Play and compose in ternary form incorporating breaks. • Improvising for a set number of beats over a rhythmic ostinato – individually, moving around the circle. • Different children to take turns leading the bateria.	• Maintain on part in a small ensemble. (WCET PP2) • Maintain own part on instrument(s) engaging with others, in a small or larger ensemble. (WCET PP3) • Read and play known notation confidently from rhythm notation cards/scores, up to 4 parts. (WCET PP3) • 4 part samba pieces inspired by rhythms from cross-curricular topics. • Use of breaks to introduce new sections and individual improvisation. • Introducing non-standard notation for playing/recording pieces and own compositions. (Rhythms linked to a cross-curricular theme/topic.) • Peer performance of compositions in school assembly.	dynamics/ tempi. (WCET PP2) • Maintain on part in a small ensemble. (WCET PP2) • Introduction to woodwind family and recorder. Review of instrument/playing/holding • Recap on BAG with selected tracks from Mr Gray recorder <30. • Mr Gray recorder tutor – from lesson 30 (AGE) • Extend note range across both hands playing a range of pieces. • Increase variety of note lengths including semi-breve and beyond quavers. • Extend to improvising over instrumental break in each track – individuals to take turns throughout unit.	C with dynamics. (WCET PP3) • Perform with sensitivity to different tempi and a fuller range of dynamics. (WCET PP3) • Maintain an accompaniment. (WCET PP3) • Extend to playing in two parts with melodic ostinato. • Children to use note names and extend to stave when writing own recorder compositions using a limited range of notes. • Recorder compositions to be performed in whole school assembly.	• Introduce the ukulele as an instrument – and cover common forms – soprano, concert, tenor... • Continue to build on open chords recapping on those covered in Phase 2. Songs using C, G, Am... • Develop chords using chord boxes and change between. • Develop knowledge of songs beyond ‘Dad’s got a ukulele’ on Ukulele Rocks. • Develop use of ukulele tablature from second half of Ukulele Rocks site and Ukulele Rocks More! • Improvising with notes from chord triads. • Perform in school assembly.	a refined awareness of musicianship. (WCET PP3) • Perform to an audience of adults, in an assembly or other classes with increasing confidence. (WCET PP3) • Extend playing technique to arpeggio picking on open Am7 chord. TIMA fingers. Explore 3/4 and 6/8 time signatures. • Extend strumming pattern to include upstrokes in 4/4 time. • Use of simple ukulele tablature to play/write down simple melody lines. • Compose own songs in groups (linked to listening and singing elements of the curriculum.) Children to draw on elements of improvisation in their compositions. • End of year performance with Samba/recorders/ukuleles.
		• Continue to play by ear on pitched instruments, extending the length of phrases or melodies played.		• Continue to play by ear on pitched instruments, extending the length of phrases or melodies played. • Maintain an accompaniment to a melody using block chords, or a bassline.	
• Perform on a range of instruments in mixed groups to an audience, with confidence and a sense of ensemble. • Use technology to keep a record of work in progress and record performances.					
Listening					
• Listen with concentration to longer pieces/ extracts of music from styles, eras or traditions relating to the WCET instrument. (WCET PP2) • Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3)	• Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3) • Use musical vocabulary to help identify areas for development or refinement when composing. (WCET PP3)	• Listen with concentration to longer pieces/ extracts of music from styles, eras or traditions relating to the WCET instrument. (WCET PP2) • Recognise aurally the range of instruments used and music from the countries of origin identifying key elements	• Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3) • Identify the difference between major and minor melodies. (WCET PP3)	• Listen with concentration to longer pieces/ extracts of music from styles, eras or traditions relating to the WCET instrument. (WCET PP2) • Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its	• Recognise aurally the range of instruments used and music from the countries of origin identifying key elements that give it its unique sound. (WCET PP2&3) • Recognise the different structured sections of a song (i.e. verse, chorus, bridge) (WCET PP3)

Western Classical Tradition and Film Connect It – Anna Meredith (C21)	Musical Traditions Argentina – Tango – Libertango – Piazzolla Popular Music 90s RnB – Say My Name – Destiny’s Child	that give it its unique sound. (WCET PP2&3) • Identify the difference between major and minor melodies. (WCET PP3) Western Classical Tradition and Film 1812 Overture - Tchaikovsky	• Recognise the different structured sections of a song (i.e. verse, chorus, bridge) (WCET PP3) Musical Traditions Poland – Folk – Mazurkas Op. 24 – Chopin	unique sound. (WCET PP2&3) • Recognise the different structured sections of a song (i.e. verse, chorus, bridge) (WCET PP3) • Identify the difference between major and minor melodies. (WCET PP3) Musical Traditions England – Folk – Sea Shanties - Various	• Identify the difference between major and minor melodies. (WCET PP3) Musical Traditions Middle East – Folk – Sprinting Gazelle – Reem Kelani
- Distinguish differences in timbre between a variety of instruments and combinations of instruments and sounds. - Recognise and identify features of expression (phrasing, melody, harmony, different dynamics, metre and tempo) in an extract of live or recorded music. - Use musical vocabulary and knowledge to discuss features of music from a variety of styles, traditions and cultures, including performances of their own and others’ compositions. - Use musical vocabulary and knowledge to help identify areas for development or refinement when composing.					
Musicianship – (Objectives to be covered through WECT focus and full year of curriculum teaching.)					
<u>Terms 1,3 and 5</u> <u>Terms and Understanding:</u> - Duration – time signature, metre, legato, staccato. (WCET PP2&3) - Dynamic range p – f including crescendo/diminuendo. (WCET PP2) - Pitch – scale, step, leap. (WCET PP2&3) - Structure- ternary, verse/ chorus, Question/ Answer. (WCET PP2&3) - Tempo – faster/ slower, allegro/ adagio. (WCET PP2&3) - Timbre - Distinguish aurally between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. (WCET PP2) - Use own voice / instrument in different ways with increasing control. (WCET PP2) <u>Notation:</u> - Know minims, crotchets, quavers, and their rests. (WCET PP2) - Understand time signatures 2/4, 3/4, 4/4. (WCET PP2) - Recognise staff notation. (WCET PP2) - Recognise C – G from a stave as a group. (WCET PP2)			<u>Terms 2, 4 and 6</u> <u>Terms and Understanding:</u> - Duration – time signature, metre, legato, staccato – grouping of beats (WCET PP2&3) - Dynamic range pp – ff including crescendo/diminuendo. (WCET PP3) - Pitch – scale, step, leap. (WCET PP2&3) - Structure- ternary, verse/ chorus, Question/ Answer, arrange (WCET PP2&3) - Tempo – faster/ slower, allegro/ adagio. (WCET PP2&3) - Harmony – drone, chord, major, minor (WCET PP3) - Rhythm – syncopated, dotted. (WCET PP3) - Texture – layers of sound, drone, harmony, chord accompaniment. (WCET PP3) - Timbre – different instrument combinations including traditional and eclectic ensembles. - Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. (WCET PP3) <u>Notation:</u> - Recognise, play more confidently C-C from a stave as a group. (WCET PP3) - Further understanding time signatures – 2/4, 3/4, 4/4 (WCET PP3) - Semibreves, minims, crotchets, quavers, semiquavers, and their rests (WCET PP3) - Recognise and play appropriate staff notation more confidently. (WCET PP3) - Define understanding of any additional time signatures. (WCET PP3) - Define understanding of any additional rhythm notations, rests and pitch using ledger lines as appropriate. (WCET PP3)		
Improvise – (Objectives to be covered through WECT focus and full year of curriculum teaching.)					
- Rhythm patterns from different times and places. (WCET PP2) - Combine and control different timbres to create different effects. (WCET PP2) - Create a Question and Answer style rhythm by	- Improvise longer passages using a range of dynamics to give shape to the music. (WCET PP3) - Improvise fluently using stylistically appropriate rhythms. (WCET PP3)	- Create a melody over a simple groove. (WCET PP2) - Use scales such as Pentatonic, C major, A minor, Slendro, Rag. (WCET PP2)	- Extend melodies beyond 8 beats, creating a satisfying shape over a fixed groove. (WCET PP3) - Develop ideas using musical	Invent chordal passages of music (4, 8 or 16 beats) using a range of rhythm values and rests. (WCET PP2)	- Invent longer passages of music, melodic or harmonic (4, 8 or 16 beats) using a range of rhythm values and rests. (WCET PP3) - Combine and control different timbres to create different effects. (WCET PP3)

	responding to a leader by using rhythms played in the Question, in the Answer. (WCET PP2)		Explore characteristics of various styles/ traditions. (WCET PP2)	devices including both repetition and contrast. (WCET PP3) Create music with multiple sections. (WCET PP3)		
	Experiment with a wider range of musical dimensions, such as broader dynamics and richer textures.					
	Compose/Technology - (Objectives to be covered through WECT focus and full year of curriculum teaching.)					
	- A simple rhythmic accompaniment to go with a song, using an ostinato pattern. (WCET PP2/3) - Capture creative ideas using time signatures and rhythm notation. (WCET PP2/3) - Write a short phrase using graphic score notation to show the change in musical element (e.g. tempo, dynamics, texture) (WCET PP2/3) Introduction to Garage Band – Getting started.	- A simple rhythmic accompaniment to a song using ostinati. (WCET PP3) - Capture creative ideas using time signatures and rhythm notation (WCET PP2/3) - Multiple rhythmic patterns with a clear structure (e.g. ABA or ABCA) (WCET PP3) - Arrange a song as a class with voices and instruments. Garage Band – composition – Jazz – Rondo form	- Compose music in pairs in a ternary structure. (WCET PP2) - Refine compositions after Discussion. (WCET PP2)	- Use a wider range of graphic symbols, note names, known rhythm and staff notation to record compositions. (WCET PP3) - Longer melodies (8 -16 beats) using pentatonic scale. (WCET PP3) - Melodies with Question/ answer phrases in known keys e.g. C/ Am, G/Em. (WCET PP3) - Enhance either melody above with rhythmic or chordal accompaniment. - Refine compositions after Discussion. (WCET PP2&3) Garage Band – composition – Classical – Ternary form	- A simple harmonic accompaniment to go with a song, using the chords that have been taught. (WCET PP2) - Use simple stick notation to show the intended rhythm of the composition. (WCET PP2)	- A structured rhythmic accompaniment to a song using ostinati and an awareness of the elements of music. (WCET PP3) - A simple melodic line (i.e. using C major or A minor pentatonic scale) and to be able to write it out using graphic scores, standard notation or tablature. (WCET PP3) - Enhance either melody above with rhythmic or chordal accompaniment. - Arrange a song as a class with voices and instruments. Garage Band – composition – World music
	- Developing ideas explored during improvisation considering the musical elements. - Use technology to capture, sample, sequence, loop and manipulate sound to create soundscapes and compositions. - Use technology to edit and improve compositions and arrangements.					