

Singing Repertoire

Boom Chicka Boom
Have you Brought your Whispering Voice?
Hello, How are You

Jelly on a Plate
Rain is Falling Down
Chest, Chest, Knee, Toe

Lots of Rosy Apples
A Sailor Went to Sea, Sea, Sea

Pitter, Patter
Tick, Tock, See Our Clock
Who Stole the Cookie?

| Unit | Term | Musical Focus | Genre Focus and Repertoire | Compose/Practise/Perform | Instrumentation | |
|--------------------|----------|---|---|---|-----------------|--|
| Marching Music | Autumn A | Pulse/Beat—marching, music to move to, different speeds (Rhythm—Difference between rhythm and pulse/beat) | Classical Mozart—Rondo alla Turca (Verdi—Triumphal March from Aida) | Compose music for a marching band keeping to a steady beat | Listening | Piano, Trumpet |
| | | | | | Playing | Body percussion |
| Samba | Autumn B | Pulse/Beat—finding the beat/pulse Rhythm—pattern, imitation, call and response, layered over a pulse, using percussion instruments to create rhythms (Texture—Layering different rhythmic patterns over a pulse; Structure and Form—Different sections in music, like the parts of a story; Responding to music with dance) | Samba Sergio Mendes/Carlinhos Brown—Fanfarra | Compose a samba piece using imitation, call and response, layering rhythms over a pulse | Listening | Untuned percussion |
| | | | | | Playing | Body percussion/untuned percussion |
| Animals in Music | Spring A | Pitch—high/low, instruments which create high/low sounds (Representation and symbols—music can represent things, symbols can represent sounds; Instrumentation—strings, wind and tuned percussion) <i>(Cross-curricular link with Science Autumn B—Animals and their Needs)</i> | Romantic Saint-Saëns - Carnival of the animals: The Elephant, Aviary and Aquarium | Represent an animal in a composition with high and low sounds and fast and slow rhythms, using tuned percussion and voice set to words. | Listening | Double bass, Flute |
| | | | | | Playing | Tuned percussion/voice |
| Ostinato I | Spring B | Pulse/Beat—Finding a pulse Rhythm—Rhythmic ostinato (Texture—Layering different rhythmic patterns; Instrumentation—Stringed instruments/brass instruments; Dynamics—Crescendo) | 20th century Holst—Mars, Ben E. King—Stand by Me | Compose a piece about space, structured around a rhythmic ostinato and using the voice and untuned percussion instruments to create rhythms based on word patterns. Learn and practise a song with an accompaniment which uses a rhythmic ostinato. | Listening | Orchestra, conductor, voice, guitar, piano, saxophone, drums |
| | | | | | Playing | Untuned percussion/voice |
| What Can You Hear? | Summer A | Different ways of making sound—flute, violin, recordings of sounds for soundscapes Representation using sound—Music can represent different things, we can imitate sounds we can hear | Romantic/21st century Rimsky Korsakov—Flight of the Bumblebee, Chris Watson—The Lapaich | Use voices and untuned percussion instruments to compose a piece of music which tells the story of a walk | Listening | Orchestra, conductor, recordings of sound |
| | | | | | Playing | Untuned percussion, voice |
| Stories in Sound I | Summer B | Representation using sound/Structure and Form—creating a different feeling or character using speed and articulation, motifs, music can have different sections (Articulation—smooth and detached notes; Tempo—fast/slow) | Romantic The Sorcerer's Apprentice—Dukas | Use a motif in varying different ways to compose a piece played on tuned/untuned percussion instruments and wind instruments in an A, B, A structure to tell the story of The Sorcerer's Apprentice. | Listening | Orchestra, conductor |
| | | | | | Playing | Untuned and tuned percussion, wind instruments |

Singing Repertoire

Hey, Hey, Look at Me
Rain is Falling Down
Acka Backa

Boom Chicka Boom
Sorida
Chest, Chest, Knee, Toe

Barung Hantu
Cicak, Cicak
Charlie Over the Ocean

A Sailor Went to Sea, Sea, Sea
We Can Sing High
I Hear Thunder

Cold the Wind is Blowing
Frère Jacques
Have You Brought?

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|--------------------|----------|--|---|--|-----------------|---|
| Ostinato II | Autumn A | Rhythm—rhythmic ostinato (Pulse/Beat/Tempo—constant and changing tempo; Metre—Grouping beats in 2s or 3s) (Cross curricular link with History Spring B—The Tudors) | 20th century/Romantic Ravel—Balero, Grieg—In the Hall of the Mountain King (Susato—La Mourisque (steady tempo)) | Compose a piece to illustrate a train ride—accelerating and decelerating ostinato beat. | Listening | Orchestra and conductor |
| | | | | | Playing | Body percussion, untuned percussion |
| Beat Music | Autumn B | Pulse/Beat/Metre/Tempo—beat music, grouping beats in 4s, steady and fast tempo Structure and Form/Texture—verse and chorus, melody and accompaniment (Rhythm—crotchets and rests, including stick notation) | Pop/Rock Beatles - Yellow Submarine, Help! | Learn and practise a song with accompaniment on untuned/tuned percussion and sound effects using stick notation to read crotchets and rests. | Listening | Voice, guitar, bass guitar, drums |
| | | | | | Playing | Voice, body percussion/untuned percussion/tuned percussion |
| Peter and the Wolf | Spring A | Pitch—using major triad to create pitch patterns Representation—musical themes/instrumentation to show different characters (Notation—Dot notation to show pitch patterns; Dynamics—Crescendo; Tempo—Accelerando) | 20th century Prokofiev—Peter and the Wolf | Compose music in the style of Peter’s theme/wolf’s using major triad, dotted rhythms, crescendo and accelerando. Read dot notation for pitch patterns. | Listening | Different instruments used for the characters in Peter and the wolf (Peter—strings, bird—flute, duck—oboe, cat—clarinet, grandfather—bassoon, wolf—French horn) |
| | | | | | Playing | Untuned/tuned percussion/voice |
| Gamelan | Spring B | Instrumentation—Indonesian percussion orchestra Pitch and Melody—gamelan music built around a melody based on a 5 or 7-note scale Texture—gamelan music is played in different parts which fit around the melody (Dynamics—Contrast of loud and quiet) | Indonesian Gamelan Jipang Walik—Gamelan of Java, Baris—Gong Kebyar of Peliatan | As a class learn and practise a piece of music for gamelan, in five parts on the glockenspiel and drums. | Listening | Gamelan percussion orchestra, metallophones, gongs and drums |
| | | | | | Playing | Tuned/untuned percussion |
| Emotions in Sound | Summer A | Representation using sound—sources of inspiration, motifs Rhythm—Rhythmic ostinato (Texture —layering sound, singing in rounds; Notation—stick notation to show ta, ti and rests) (Cross curricular link with Art Spring B—Landscape and Symmetry) | 21st century Anna Clyne-Night Ferry and Dance I. When you’re broken open | Compose music to represent a storm using an ostinato rhythm and short motifs using a Turner seascape for inspiration. Learn and practise 2, 3 and 4 part rounds. | Listening | Orchestra, conductor |
| | | | | | Playing | Tuned instruments as available, Untuned percussion, body percussion, voice |
| Lullabies | Summer B | Texture, Structure and Form—Song form, verses and chorus, unaccompanied, accompanied, singing in parts/harmony Style—Purpose of a lullaby, lullabies from different cultures, jazz and improvisation Articulation—Legato | Traditional/19th, 20th, 21st century/Jazz Traditional lullabies—Bressay Lullaby, Souallé Brahms—Lullaby Whitacre—Sleep Bill Evans—Lullaby for Helene | Learn to sing and practise three lullabies in a legato way, one accompanied by piano, one unaccompanied and sung in unison and one sung in two parts. | Listening | Voice, piano, electric piano, percussion |
| | | | | | Playing | Voice |

Singing Repertoire

 Boom Chicka Boom
 Che Che Kule
 Rain on the Green Grass

 Chest Chest Knee Toe
 Oo-a-lay-lay
 Rain is Falling Down

 Sorida
 I Am But a Melancholy Flower
 Ah, Poor Bird

 We Can Sing High
 A Sailor Went to Sea, Sea, Sea
 I Heard, I Heard

 Goblins Are Around Tonight
 Suo Gân
 Hari Coo Coo

| Unit | Term | Musical Focus | Genre Focus and Repertoire | Compose/Practise/Perform | Instrumentation | |
|------------------------|----------|--|--|--|-----------------|--|
| Off Beat | Autumn A | Pulse/Beat—Off-beat (opposite to beat music) (Metre—Grouping beats in 4s and the downbeat; Rhythm—Stick notation to show crotchets, paired quavers and minims; Texture/Structure and Form—songs with accompaniments, verse/verse and chorus; Moving/Dancing to music) | Rock and Roll/Funk/Disco Elvis—Hound Dog, James Brown— I got you, Chic—Le Freak | Improve and compose a piece using an off-beat rhythm, setting words to rhythms in verse/chorus form. Read stick notation for rhythmic motifs to be played over off-beat rhythms setting words to rhythms. Develop words set to rhythmic phrases into verse form with off-beat rhythmic accompaniment. Performance of a piece using an off-beat rhythm. | Listening | Voice, electric guitar, acoustic/electric bass, drums, saxophone, trumpet, trombone, synthesiser, violin |
| | | | | | Playing | Body percussion, voice |
| Pachelbel's Canon | Autumn B | Structure/Form and Texture—Ostinato bassline, Canon (Pitch— Contrasting pitch of violin/'cello, hand signals and symbols to show pitch, using letters A-G for a musical scale; Notation—Using notation for F, A and C on the staff) | Baroque Pachelbel's Canon | Play and practise a version of Pachelbel's Canon using ostinato and canon parts on glockenspiels/xylophones. Learn to sing a simple song in a four-part round. | Listening | Strings (violin/'cello) |
| | | | | | Playing | Tuned percussion/voice |
| Vivaldi's Winter | Spring A | Structure/Form and Texture— Music which uses motifs to describe a scene, event or emotion, Concerto, Ritornello structure Tonality—Character of music determined by using major/minor (Notation—Reading/Writing dot notation for a minor triad on the staff) | Baroque Vivaldi—Four Seasons, Winter (Pop) (The Mama's and the Papa's—California Dreamin') | Compose pieces in small groups using motifs which set words to rhythms and a minor triad and represent wintery themes using ritornello form. Use dot notation on the staff to notate motifs using a minor triad. | Listening | Strings—orchestra and solo violin |
| | | | | | Playing | Untuned/Tuned percussion, voice |
| Sounds of the Sea | Spring B | Instrumentation—different sections of the orchestra, representation of the sea using different instruments Structure and form—musical themes that return (rondo form) (Dynamics/Tempo—changes in dynamics/tempo to create change of mood; Notation—representing music in a graphic score) (Cross curricular link with art, year 2, Spring B—Landscape and Symmetry) | 20th century Britten—Sea Interludes (Storm/Dawn) | As a class compose a piece inspired by Britten's piece Storm, using untuned/tuned percussion, body percussion and voice in rondo form, using changes in tempo and dynamics. | Listening | Orchestra, conductor |
| | | | | | Playing | Untuned/Tuned percussion, body percussion, voice |
| Stories in Sound II | Summer A | Stories in sound—tone poem Structure/Form—motifs, structure created by repetition of motifs (Dynamics/Tempo—loud and soft; fast and slow to create change in mood; Notation—reading stick notation to show crotchets, quavers, minims, rests; reading dot notation for pitch in do-mi range on the staff) | Romantic Mussorgsky— Night on the Bare Mountain | Compose a piece using motifs from 'The Night on Bare Mountain'. Structure piece so it has different sections and apply different tempi and dynamics to create contrasts in mood. | Listening | Orchestra and conductor |
| | | | | | Playing | Tuned percussion/body percussion |
| Indian Classical Music | Summer B | Structure and Form/Texture—rag (melodic), tal (rhythmic), improvisation, drone Metre and Rhythm—tala and tukdā Indian instrumentation—sitar, sarod, tablā, tanpura (Cross curricular link with geography Summer B—India) | Indian Classical Music (Hindustani) Kishori Amonkar—Sahela Re Ravi Shankar—Evening Raga Bikram Ghosh—Tablā solo Amjad Ali Khan—Ekla Chalo Re and Raga for Peace | Learn a tala and tukdā, building up layers of a composition by clapping and speaking. Include sections which incorporate rhythmic improvisation. | Listening | Sitar, Tabla, Sarod, Tanpura |
| | | | | | Playing | Body percussion, voice |

Singing Repertoire

 Che Che Kule
 Rain on the Green Grass
 Chest Chest Knee Toe

 Oo-a-lay-lay
 We Can Sing High
 Sorida

 Lots of Rosy Apples
 Banaha
 Charlie Over the Ocean

 Suo Gân
 The Grand old Duke of York
 When the Saints

| Unit | Term | Musical Focus | Genre Focus and Repertoire | Compose/Practise/Perform | Instrumentation | |
|------------------------|----------|---|---|--|-----------------|---|
| Working Songs | Autumn A | Structure and Form—songs with call and response (Texture—Solo/Chorus, melody with rhythmic accompaniment; Bhangra instrumentation; Metre—identifying pulse and metre in common time; Stick notation to show crotchets, paired quavers, minims and rests) | Working songs—Sea Shanties and songs influencing Bhangra Sea Shanties—Leave Her Johnny, Blow the Man Down Bhangra Bhabiye Akh Larr Gayee - Bhujhangy Group | Learn and practise a sea shanty with call and response, different children taking leading/calling role. Create a musical 'conversation' in call and response form. Read stick notation which show short rhythmic motifs. | Listening | Voice, Bhangra instrumentation-dhol, dholak, tumbi, electronic instruments |
| | | | | | Playing | Voice, untuned percussion |
| Take the "A" Train | Autumn B | Structure and Form—song form AABA Pulse/Rhythm and Metre— 4/4, off-beat, swung rhythms Texture-Melody and accompaniment, solo/duets, improvisation/scat singing (Stick notation showing crotchets, paired quavers, minims and rests) | Jazz-Swing Take the 'A' Train—Billy Strayhorn/Duke Ellington Orchestra/Ella Fitzgerald They Can't Take That Away From Me—Louis Armstrong/Ella Fitzgerald | Compose a piece using off-beat and swung rhythms in common time and an AABA structure. Improvise part of the music using scat singing techniques. | Listening | Big Band—Saxophone, trumpet, trombones, rhythm section (piano, drums, double bass), voice |
| | | | | | Playing | Voice |
| Beethoven's 5th | Spring A | Structure and Form/Texture—Symphony in four movements; repeated motifs characterised by rhythm and pitch; unison and layered texture (Tonality—Pitch in a minor scale; Stick notation to show crotchets, paired quavers, minims and rests; Dot notation on the staff to show do-so; Capturing music in a visual representation) | Classical/Disco/Rap Beethoven-Symphony No. 5 (first movement) Murphy—A fifth of Beethoven | Create a motif based on Beethoven's 'fate' motif using same rhythmic and tonal structure; use this as a basis to create a composition in groups using a layered texture of beatboxing and rapped chants. | Listening | Orchestra |
| | | | | | Playing | Tuned percussion/voice |
| Solo | Spring B | Instrumentation and mood—Solo instruments (flute, piano), visual images for inspiration Pitch and melody—Phrases, moving by jump and step Texture and harmony—Chords and arpeggios (Articulation and dynamics—legato, dynamics to vary expression; Form and Structure—ternary form) (Cross curricular link with Art Spring A—Design) | 19th/20th Century Beethoven—"Moonlight" Sonata Debussy—Syrinx and Clair de lune | Compose a piece for a solo glockenspiel in pairs inspired by a painting using sustained phrases which move by step accompanied by notes to make chords and phrases accompanied by ascending arpeggios. | Listening | Piano/Flute |
| | | | | | Playing | Untuned/tuned percussion |
| Stories in Sound III | Summer A | Representation in sound—tone poem; film music Texture/Structure and Form—March; ostinato bassline/rhythmic ostinato; building layers of texture (Rhythm—dotted rhythm; Dynamics—crescendo; Notation—Dot notation for pitch in do-so range on the staff) (Cross curricular link with History Spring A/B—Ancient Rome) | 20th century/21st century (Film Music) Respighi—The Pines on the Appian Way Holst—Mars Williams—Imperial March | As a class, compose a march using tuned/untuned percussion which makes use of an ostinato bassline and dotted rhythms. | Listening | Orchestra |
| | | | | | Playing | Tuned and untuned percussion |
| Announcing an Entrance | Summer B | Style and instrumentation—Fanfares, brass and percussion Texture/Structure and Form— Using triads to create a melody; building layers of texture by rhythmic imitation Rhythm and Metre—Crotchets; 4/4; rhythmic imitation (Notation—Stick notation showing crotchets, paired quavers, minims and rests, time signature and bar lines) (Cross curricular link Art Summer B—Needlework, Embroidery and Weaving) | Romantic/20th Century Rossini—William Tell Overture Fanfares written for Elizabeth II Copland—Fanfare for the Common Man | Compose a fanfare played on percussion instruments, built on a major triad using a repetitive rhythm recorded in stick notation and creating texture by using rhythmic imitation. | Listening | Brass, Tuned/untuned percussion |
| | | | | | Playing | Tuned/untuned percussion |

Singing Repertoire

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|--|--|--|--|---|---------------------------------|
| Che Che Kule Chest Chest Knee Toe High Low Chikalo | Sorida I Heard, I Heard I Am But a Melancholy Flower | Rain on the Green Grass Christmas is Coming Ko Ko Rio Ko | Everybody Likes Saturday Night Heads, Shoulders, Knees and Toes Bells in the Steeple | Swing Low, Sweet Chariot When the Saints Micheal, Row the Boat Ashore | Frère Jaques Oliver Cromwell |
|--|--|--|--|---|---------------------------------|

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|-----------------------------|----------|---|---|---|-----------------|---|
| The Lark Ascending | Autumn A | Pitch and Melody—Free-flowing melody, using poetry for inspiration, ascending and descending to imitate flight, pentatonic scale (Timbre—How instruments can create different sounds; Tonality/Harmony—Drone; Structure and Form—ternary form; Texture—Solo with accompaniment; Articulation/Dynamics—Legato/Crescendo, diminuendo) | 20th Century Vaughan Williams—The Lark Ascending Rimsky-Korsakov—The Flight of the Bumblebee | Use pentatonic scale to improvise over a drone to replicate the flight of a bird. Formalise improvisation into composition in ternary form in pairs to replicate the flight of a bird and a bee. Record compositions in a graphic score | Listening | Violin with orchestral accompaniment |
| | | | | | Playing | Tuned percussion/recorders/other instruments on which to play a drone as available (e.g. bowed strings/recorders) |
| This Little Babe | Autumn B | Texture—Three part canon, singing in rounds (Pitch—high pitch of treble voices; Dot notation on stave in treble clef showing do-la range, stick notation showing crotchets, paired quavers, minims and rests.) | 20th Century Britten—Ceremony of Carols, This Little Babe | Practise and perform singing and playing rounds on tuned percussions instruments, reading dot notation to represent pitch in treble clef in do-la range. | Listening | Voices in three parts, harp |
| | | | | | Playing | Voices, tuned percussion |
| Jin-Go-La-Ba | Spring A | Rhythm/Texture-Layering of repetitive rhythmic patterns, drums and chanting, syncopation (Instrumentation-djembe, electronic music; Structure and Form—Call and response) (Cross curricular link with Art Spring A—Art from Western Africa) | West African Drumming Jin-Go-La-Ba (20th century) (Fat Boy Slim—Jin-Go-La-Ba) | Practise building up layers of rhythm using untuned percussion instruments/chanting which include syncopated rhythms. Use call and response to structure the music and perform the composition. | Listening | African drums including djembe, voice, electronic music |
| | | | | | Playing | Untuned percussion, voices |
| Beethoven's Eroica | Spring B | Pitch, Melody, Harmony —Main theme based on a triad, using triads built on I, IV and V to create a melody Rhythm and metre - minim/crotchet pattern in 3/4 (Structure and form—Symphony, first movement, heroic motif to suit heroic theme; Dynamics—Sforzando to show drama; Dot notation on stave in treble clef showing do-do' range, stick notation showing crotchets, paired quavers, minims and rests, notation showing time signatures and bar lines, combining notation for pitch and for rhythm.) (Cross curricular link with History Spring A—The French Revolution) | Classical/Romantic Beethoven—Symphony No. 3, "Eroica", First Movement | Compose a melody in 3/4 using the rhythm of Beethoven's opening motif from Eroica and triads built on chords I, IV, and V in F major. Read notation combining rhythm and pitch for the theme in F major. | Listening | Orchestra and conductor |
| | | | | | Playing | Tuned/untuned percussion |
| African-American Spirituals | Summer A | Texture—singing in parts, harmony Structure and Form—Verse and chorus, call and response (Instrumentation—singing a cappella, jazz band) (Cross-curricular link with History Spring B—The Transatlantic Slave Trade and Year 6 History Summer B—The History of Human Rights) | African-American Spirituals Swing Low Sweet Chariot, Go Down Moses, When the Saints Go Marching In, Steal Away to Jesus, Michael Row the Boat Ashore | Practice and perform singing 'Swing Low, Sweet Chariot' and 'When the Saints, Go Marching In' separately and together and 'Michael, Row the Boat Ashore' in simple two part harmony. | Listening | Voice (solo and chorus), jazz band |
| | | | | | Playing | Singing in 1 and 2 parts |
| English Folk Songs | Summer B | Structure and Form—Songs forms, verse/chorus, call and response Texture—singing a cappella, singing in unison and in parts, harmony built on triads (Rhythm and metre—Simple and compound metre) | Folk Hopping Down in Kent (Louie Fuller), Scarborough Fair (Ewan McColl/Simon and Garfunkel), An Acre of Land (Vaughan Williams/P.J. Harvey and Harry Escott) | Practise and perform folk songs in simple two part harmony accompanied by chords built on triads on tuned percussion. | Listening | Voice, fiddle, guitar, strings, orchestra |
| | | | | | Playing | Singing in 2-parts, tuned percussion |

Singing Repertoire

Chest Chest Knee Toe
High Low Chikalo
Che Che Kule

I Heard, I Heard
Rain on the Green Grass

I Am But a Melancholy Flower
Michael Row the Boat Ashore
Swing Low, Sweet Chariot

We can sing high
Banaha
Ah, poor bird

When the Saints

| Unit | Term | Musical Focus | Genre Focus and Repertoire | Compose/Practise/Perform | Instrumentation | |
|--|----------|---|--|---|-----------------|--|
| Voice and Body Percussion | Autumn A | Instrumentation and Timbre—Creating sound with body percussion and movement, using mouth to make sounds Rhythm/Metre/Tempo—time signatures of 4/4, contrasting tempi (adagio and allegro) Texture/Structure and Form—Canon, combining rhythmic motifs in layers, ternary form (Dynamics— including f, mf, p, mp, cresc. and dim; Stick notation showing crotchets, paired quavers, minims, semiquavers and rests, time signatures and bar lines, markings for tempo and dynamics. | 21st Century/Hip-Pop (Melodic Rap) Anna Meredith—Connect It Black Eyed Peas—Where Is the Love? | Create rhythmic motifs using body percussion and voice. Notate these motifs and layer together in a canon and four simultaneous parts. Formalise into a rhythmic composition in ternary form using contrasting timbre, tempi and dynamics. Record in a graphic score. | Listening | Body percussion/Voice |
| | | | | | Playing | |
| The Hallelujah Chorus | Autumn B | Texture/Structure and Form—building a piece around different motifs, layering motifs to create texture (Instrumentation and timbre to create mood; Tonality—different mood of major and minor tonalities; Dot notation showing do-do' range using stave and treble clef, stick notation showing crotchets, paired quavers, minims and rests.) | Baroque (20th century) Handel—Hallelujah Chorus from 'Messiah' (Warren/Jones— 'Hallelujah' from 'Handel's Messiah—A Soulful Celebration') | Compose a piece using different rhythmic and pitched motifs (read from notation) which are layered to create texture. | Listening | Orchestra and chorus. |
| | | | | | Playing | Tuned and untuned percussion/body percussion |
| Blues and the Groove | Spring A | Harmony, Rhythm and Structure/Form—chord progression for the 12 bar blues over 12 bars of 4/4 time, AAB lyrical form of the 12 bar blues, use of flattened notes in the blues, using the minor pentatonic scale in the blues (Texture—Layering of parts over a walking bass, use of the groove) | 20th century—Blues/Jazz/Funk Ma Rainey—Runaway Blues Lead Belly—Good Morning Blues B.B. King—Every Day I Have the Blues Herbie Hancock—Watermelon Man, 1962 and 1973 versions | Play and perform a 12 bar blues using a walking bass, made up blues lyrics and an improvised solo using a minor pentatonic scale. | Listening | Rhythm section (piano, drums, bass), saxophone, trumpet |
| | | | | | Playing | Voice, tuned percussion |
| Minimalism and Soundscapes | Spring B | Texture—Layering of repeated rhythmic patterns. Rhythm and Tempo—Using rhythmic motifs in a repetitive way; using a variety of different tempi. (Dynamics—using a variety of different dynamics; f, p, mf, mp, cresc. and dim.; Instrumentation—combining acoustic and recorded sounds; sampling everyday sounds) (Cross curricular link with History Spring A/B—World War II and The Rise and Fall of Hitler) | 20th/21st century—Minimalism and Soundscapes Steve Reich—Clapping Music, City Life, Different Trains Chris Watson—Vatnajokull | Compose minimalist piece of repeated rhythms and motifs using clapping, voice, untuned percussion and other instruments over recorded sounds. Employ variation in tempo and dynamics to create different sections in the piece. | Listening | String quartet, recorded voices/sounds, body percussion |
| | | | | | Playing | Body percussion, untuned percussion, voice, recorded sounds, other available instruments |
| Rock, Pop and the Influence of the Blues | Summer A | Harmony and Form—Chord progressions for the 12 bar blues (chord I, IV, and V over 12 bars of 4/4 time, improvised solos, verse/chorus/intro/outro Instrumentation—Rock and roll use of electric guitar solos; difference between electric and acoustic guitars | 20th century—Rock and Pop Elvis—Hound Dog Cream—Crossroads Beatles—Can't Buy Me Love Oasis—Wonderwall | Learn, practise and perform Hound Dog and Can't Buy Me Love over a backing track, adding percussion/movement on the off-beat. | Listening | Electric guitar, acoustic guitar, electric/double bass, drums, voice |
| | | | | | Playing | Voice/Untuned Percussion |
| Protest Songs | Summer B | Style, structure and form—verses/chorus; songs as an expression of a need for social change; development of song style and genre (African-American spirituals, gospel songs, protest songs, jazz, folk) Rhythm and Metre—time signature 4/4; off beat; downbeat (Cross-curricular link with History, Summer B, History of Human Rights and Art, Year 5, Summer B, An Introduction to Photography) | 20th century song Pete Seager—We Shall Overcome Nina Simone—I Wish I Knew Woody Guthrie—This Land is Our Land Bob Dylan—The Times They Are a-Changin' Labi Siffre—Something Inside So Strong | Learn, practise and perform I Wish I Knew and Something Inside So Strong over a backing track, adding clapped/clicked rhythms to accompany the song. | Listening | Voice, acoustic guitar, mouth organ, jazz band (rhythm section and horns) |
| | | | | | Playing | Voice |