

## 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	<b>Pulse/Beat—marching, music to move to, different speeds</b> (Rhythm—Difference between rhythm and pulse/beat)	<b>Classical</b> 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	<b>Pulse/Beat—finding the beat/pulse</b> <b>Rhythm—pattern, imitation, call and response, layered over a pulse, using percussion instruments to create rhythms</b> (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)	<b>Samba</b> 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	<b>Pitch—high/low, instruments which create high/low sounds</b> (Representation and symbols—music can represent things, symbols can represent sounds; Instrumentation—strings, wind and tuned percussion) (Cross-curricular link with Science Autumn B—Animals and their Needs)	<b>Romantic</b> 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	<b>Pulse/Beat—Finding a pulse</b> <b>Rhythm—Rhythmic ostinato</b> (Texture—Layering different rhythmic patterns; Instrumentation—Stringed instruments/brass instruments; Dynamics—Crescendo)	<b>20th century</b> 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	<b>Different ways of making sound—flute, violin, recordings of sounds for soundscapes</b> <b>Representation using sound—Music can represent different things, we can imitate sounds we can hear</b>	<b>Romantic/21st century</b> 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	<b>Representation using sound/Structure and Form—creating a different feeling or character using speed and articulation, motifs, music can have different sections</b> (Articulation—smooth and detached notes; Tempo—fast/slow)	<b>Romantic</b> 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



**PKC**  
Primary Knowledge Curriculum

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?
Unit	Term	Musical Focus	Genre Focus and Repertoire	Compose/Practise/Perform	Instrumentation	
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 Mouriisque (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	<b>Pulse/Beat—Off-beat (opposite to beat music)</b> (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)	<b>Rock and Roll/Funk/Disco</b> Elvis—Hound Dog, James Brown —I got you, Chic—Le Freak	Improvise 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	<b>Structure/Form and Texture—Ostinato bassline, Canon</b> (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 stave)	<b>Baroque</b> 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	<b>Structure/Form and Texture— Music which uses motifs to describe a scene, event or emotion, Concerto, Ritornello structure</b> <b>Tonality—Character of music determined by using major/minor</b> (Notation—Reading/Writing dot notation for a minor triad on the stave)	<b>Baroque</b> 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 stave to notate motifs using a minor triad.	Listening	Strings—orchestra and solo violin
					Playing	Untuned/Tuned percussion, voice
Sounds of the Sea	Spring B	<b>Instrumentation—different sections of the orchestra, representation of the sea using different instruments</b> <b>Structure and form—musical themes that return (rondo form)</b> (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)	<b>20th century</b> 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	<b>Stories in sound—tone poem</b> <b>Structure/Form—motifs, structure created by repetition of motifs</b> (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 stave)	<b>Romantic</b> 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	<b>Structure and Form/Texture—rag (melodic), tal (rhythmic), improvisation, drone</b> <b>Metre and Rhythm—tala and ṭukdā</b> <b>Indian instrumentation—sitar, sarod, tablā, tanpura</b> (Cross curricular link with geography Summer B—India)	<b>Indian Classical Music (Hindustani)</b> 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 ṭukdā, 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	<b>Structure and Form—songs with call and response</b> (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)	<b>Working songs—Sea Shanties and songs influencing Bhangra</b> Sea Shanties—Leave Her Johnny, Blow the Man Down Bhangra Bhabiye Akh Larr Gayee - Bhujhangy Group	Improvise a musical ‘conversation’ in call and response form. Read stick notation which show short rhythmic motifs. Learn and practise a sea shanty with call and response, different children taking leading/calling role.	Listening	Voice, Bhangra instrumentation—dhol, dholak, tumbi, electronic instruments
					Playing	Voice, untuned percussion
Take the “A” Train	Autumn B	<b>Structure and Form—song form AABA</b> <b>Pulse/Rhythm and Metre— 4/4, off-beat, swung rhythms</b> <b>Texture—Melody and accompaniment, solo/duets, improvisation/scat singing</b> (Stick notation showing crotchets, paired quavers, minims and rests)	<b>Jazz-Swing</b> 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	<b>Structure and Form/Texture—Symphony in four movements; repeated motifs characterised by rhythm and pitch; unison and layered texture</b> (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)	<b>Classical/Disco/Rap</b> 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	<b>Instrumentation and mood—Solo instruments (flute, piano), visual images for inspiration</b> <b>Pitch and melody—Phrases, moving by jump and step</b> <b>Texture and harmony—Chords and arpeggios</b> (Articulation and dynamics—legato, dynamics to vary expression; Form and Structure—ternary form) (Cross curricular link with Art Spring A—Design)	<b>19th/20th Century</b> 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	<b>Representation in sound—tone poem; film music</b> <b>Texture/Structure and Form—March; ostinato bassline/rhythmic ostinato; building layers of texture</b> (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)	<b>20th century/21st century (Film Music)</b> 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	<b>Style and instrumentation—Fanfares, brass and percussion</b> <b>Texture/Structure and Form— Using triads to create a melody; building layers of texture by rhythmic imitation</b> <b>Rhythm and Metre—Crotchets; 4/4; rhythmic imitation</b> (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)	<b>Romantic/20th Century</b> 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

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

Unit	Term	Musical Focus	Genre Focus and Repertoire	Compose/Practise/Perform	Instrumentation	
The Lark Ascending	Autumn A	<b>Pitch and Melody—Free-flowing melody, using poetry for inspiration, ascending and descending to imitate flight, pentatonic scale</b> (Timbre—How instruments can create different sounds; Tonality/Harmony—Drone; Structure and Form—ternary form; Texture—Solo with accompaniment; Articulation/Dynamics—Legato/Crescendo, diminuendo)	<b>20th Century</b> 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/untuned percussion/recorders/other instruments on which to play a drone as available (e.g. bowed strings/recorders)
This Little Babe	Autumn B	<b>Texture—Three part canon, singing in rounds</b> (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.)	<b>20th Century</b> 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	<b>Rhythm/Texture-Layering of repetitive rhythmic patterns, drums and chanting, syncopation</b> (Instrumentation-djembe, electronic music; Structure and Form—Call and response) (Cross curricular link with Art Spring A—Art from Western Africa)	<b>West African Drumming</b> 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	<b>Pitch, Melody, Harmony —Main theme based on a triad, using triads built on I, IV and V to create a melody</b> <b>Rhythm and metre - minim/crotchet pattern in 3/4</b> (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)	<b>Classical/Romantic</b> 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	<b>Texture—singing in parts, harmony</b> <b>Structure and Form—Verse and chorus, call and response</b> (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)	<b>African-American Spirituals</b> 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	<b>Structure and Form—Songs forms, verse/chorus, call and response</b> <b>Texture—singing a cappella, singing in unison and in parts, harmony built on triads</b> (Rhythm and metre—Simple and compound metre)	<b>Folk</b> 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



**PKC**  
Primary Knowledge Curriculum

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	<b>Instrumentation and Timbre</b> —Creating sound with body percussion and movement, using mouth to make sounds <b>Rhythm/Metre/Tempo</b> —time signatures of 4/4, contrasting tempi (adagio and allegro) <b>Texture/Structure and Form</b> —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.	<b>21st Century/Hip-Pop (Melodic Rap)</b> 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	<b>Texture/Structure and Form</b> —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.)	<b>Baroque (20th century)</b> 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	<b>Harmony, Rhythm and Structure/Form</b> —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)	<b>20th century—Blues/Jazz/Funk</b> 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	Spring B	<b>Texture</b> —Layering of repeated rhythmic patterns. <b>Rhythm and Tempo</b> —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)	<b>20th/21st century—Minimalism and Soundscapes</b> Steve Reich—Clapping Music, City Life, Different Trains Chris Watson—Vatnajoskull	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	<b>Harmony and Form</b> —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	<b>20th century—Rock and Pop</b> 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/Tuned and untuned percussion	
Protest Songs	Summer B	<b>Style, structure and form</b> —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)	<b>20th century song</b> 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	