



	Autumn A	Autumn B	Spring A	Spring B	Summer A	Summer B
Year 1	Marching Music	Samba	Animals in Music	Ostinato I	What can you hear?	Stories in Sound I
Year 2	Ostinato II	Beat Music	Peter and the Wolf	Gamelan	Emotions in Sound	Lullabies



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?
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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) (Cross-curricular link with Science Autumn B—Animals and their Needs)	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?

Unit	Term	Musical Focus	Genre Focus and Repertoire	Compose/Practise/Perform	Instrumentation	
Ostinato II	Autumn A	<p>Rhythm—rhythmic ostinato (Pulse/Beat/Tempo—constant and changing tempo; Metre—Grouping beats in 2s or 3s)</p> <p>(Cross curricular link with History Spring B—The Tudors)</p>	<p>20th century/Romantic Ravel—Balero, Grieg—In the Hall of the Mountain King (Susato—La Mourisque (steady tempo)</p>	<p>Compose a piece to illustrate a train ride—accelerating and decelerating ostinato beat.</p>	Listening	Orchestra and conductor
					Playing	Body percussion, untuned percussion
Beat Music	Autumn B	<p>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)</p>	<p>Pop/Rock Beatles - Yellow Submarine, Help!</p>	<p>Learn and practise a song with accompaniment on untuned/tuned percussion and sound effects using stick notation to read crotchets and rests.</p>	Listening	Voice, guitar, bass guitar, drums
					Playing	Voice, body percussion/untuned percussion/tuned percussion
Peter and the Wolf	Spring A	<p>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)</p>	<p>20th century Prokofiev—Peter and the Wolf</p>	<p>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.</p>	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	<p>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)</p>	<p>Indonesian Gamelan Jipang Walik—Gamelan of Java, Baris—Gong Kebyar of Peliatan</p>	<p>As a class learn and practise a piece of music for gamelan, in five parts on the glockenspiel and drums.</p>	Listening	Gamelan percussion orchestra, metallophones, gongs and drums
					Playing	Tuned/untuned percussion
Emotions in Sound	Summer A	<p>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)</p> <p>(Cross curricular link with Art Spring B—Landscape and Symmetry)</p>	<p>21st century Anna Clyne—Night Ferry and Dance I. When you're broken open</p>	<p>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.</p>	Listening	Orchestra, conductor
					Playing	Tuned instruments as available, Untuned percussion, body percussion, voice
Lullabies	Summer B	<p>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</p>	<p>Traditional/19th, 20th, 21st century/Jazz Traditional lullabies—Bressay Lullaby, Souallé Brahms—Lullaby Whitacre—Sleep Bill Evans—Lullaby for Helene</p>	<p>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.</p>	Listening	Voice, piano, electric piano, percussion
					Playing	Voice