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| Class Project | World War 2 | Stand-alone music topic |
| Starting Point | Why was music important in WW2?  What did wartime music sound like? | Songs for Christmas performance |
| Main Music focus | Listening  Singing  Composition | Singing & Performance |
| Music Element | Texture/Structure  Pitch  Dynamics | Structure  Timbre  Dynamics |
| Key Knowledge  (see also separate skills document) | -music for morale/motivation/togetherness  -different arrangements/structure & texture of pieces  -effects of dynamics on mood  -pitch/chord interplay |  |
| Main Listening Track  (see also extra tracks) | Glenn Miller ‘In the Mood’ <https://youtu.be/6vOUYry_5Nw>  Glenn Miller ‘Chattanooga Choo Choo’  <https://youtu.be/V2aj0zhXlLA>  Glenn Miller ‘Moonlight Serenade’  <https://youtu.be/rjq1aTLjrOE>  <https://youtu.be/sfmAeijj5cM> - ‘When I’m Cleanin’ Windows’ George Formby  <https://youtu.be/uUbB1qe6BR0> - ‘Leanin’ on a lamppost’ George Formby  <https://youtu.be/B_h3oplHx2U> – ‘When I’m CW’ (remix/2 in a tent)  <https://youtu.be/cQkWZZsOoHo> - ‘You are my sunshine’ boomwhackers |  |
| Notes for delivery | Listen – Glenn Miller tracks  ‘What do you hear?’, discuss morale/entertaining troops  Teach/Sing – Pack up your troubles, Keep the home fires burning, It’s a long way to Tipperary  Discuss upbeat/downbeat moods of each and how both happy/sad music important for morale and expressing joint experience/feelings  Explore/play arrangements for ‘It’s a LWTT’ and/or ‘When I’m CW’  (Use ‘You are MS’ as a starting point if needed?)  Point out – time signature, steady beat/chord and word emphasis, melody line, etc  Choose preferred arrangement for performance | -Listen to, break down & learn songs for Christmas performance  -Choose one song for a class arrangement  -Explore different arrangements & accompaniment, using rhythm/texture work from previous projects |
| End point/  performance | Whole School Sharing Performance | Christmas performance for families/  Carol Service |

Spring

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| Class Project | Asia/Levison Wood/Himalayas | Urban Geography of Whitby |
| Starting Point | Can we create Asian Mountain music? | Can we create a musical urban soundscape of Whitby? (STOMP) |
| Main Music focus | Listening  Composition | Listening  Composition |
| Music Element | Pitch  Structure/Texture  Tempo | Rhythm/Pulse  Structure/Texture  Tempo/Dynamics |
| Key Knowledge  (see also separate skills document) | -pentatonic scale, 5 notes C D E G A, is what gives Asian/Chinese music its distinctive sound  -melody/tune, drone, chord, accompaniment vocab  -how tempo/dynamics affect music  -how to feedback useful critique | -different sounds from different materials  -word rhythms=notated rhythms  -conducting techniques  -importance/function of conductor role |
| Main Listening Track  (see also extra tracks) | Pentatonic Scale/’eastern’sound – 15 min lesson  <https://www.youtube.com/watch?v=MGpUscFY9RA>  India – Bollywood ‘5 Top Dance songs’  <https://www.youtube.com/watch?v=TBAj4nbdLEU>  China – Guo Yue ‘Early Mist’/solo flute  <https://www.youtube.com/watch?v=Hg9j6c376vw>  Guo Yue ‘Dragonfly’ <https://www.youtube.com/watch?v=3w9PLCPnDsI> | Search STOMP routines on You Tube  Particularly ‘Scaffold’, ‘Brooms’ & ‘Sinks’ |
| Notes for delivery | -Watch You Tube video on pentatonic scale & use listening tracks to become more familiar with the different ‘sound’ of eastern music.  -Small groups compose pentatonic tune & drone chords, use idea of mountain climbing as starting point for inspiration, use whiteboards for standard notation of pitch, introduce possible ways to structure ideas into a final piece.  -Explore different ideas for melody & accompanying chords, decide on a structure for the final piece. Return to listening tracks if needed.  -Consider/explore the tempo of composition. Specific input on refining structure. Consider different dynamics/tempo effects.  -Ensure each group has a ‘final’ version which is notated in a way which aids memory & performance. Refine & Rehearse.  -Groups take turns to ‘be the audience’ and provide critical feedback for improvement.  -Write spoken intro for performance. | -Discuss ‘urban sounds’, explore making sounds with bricks, gutters, planks/blocks, sand, metal hoops (with/without beaters), discuss/hear differences between different materials involved.  -Watch STOMP, ‘What do you hear?’, discuss effects etc  -Choose Whitby landmarks and translate words into notated rhythms, ensure there are a selection of different ones e.g. ‘Whitby Abbey’, ‘Trenchers’, etc  -Group to choose a rhythm and material group and rehearse/explore  -Conductor creates composition by signalling to group when to start/stop. Consider building of different textures and dynamics. Use conducting techniques from Ernesto Calderon (Chile) to create group understanding of meaning. Each conductor can create own, different, ‘live’ arrangement. |
| End point/  performance | Whole School Sharing Performance | Whole School Sharing Performance |
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Summer

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| Class Project | Stand-alone music topic | Y5&6 Show |
| Starting Point | Maypole Dancing | Songs for Y5&6 Show |
| Main Music focus | Dance performance | Singing & Performing  Dance/Drama |
| Music Element | Structure  Rhythm & Pulse | Structure  Dynamics  Rhythm & Pulse  Pitch |
| Key Knowledge  (see also separate skills document) | ‘Gypsy’s Tent’ dance | -areas of stage/backstage (wings, etc)  -projection & pronunciation of singing/spoken voice  -importance of facing the audience  -interaction between actors (& audience) crucial for good performance  -how to keep to own part if singing a different part to others  -using steady beat & rhythm of music to create dance/movement |
| Main Listening Track  (see also extra tracks) | ‘Maggie Miller’s’ whistle tune | CD song tracks |
| Notes for delivery | -Ribbon rules, 4 ‘T’s  (two hands, taut, top & together/timing)  -Gypsy’s Tent  Partner on the left, 3 steps in towards pole, stand still & hold ribbon taut.  Other partner dances round partner, ‘in, under, out, behind’.  Repeat this pattern by dancing round the person on the partner’s left. Then reverse direction to dance around partner again, and then the person on the partner’s right. Finish by reversing direction again and dancing around partner for a final time.  Unwind by reversing the pattern, still ‘in, under, out, behind’.  Emphasise importance of watching ribbons on the unwind as this is where any slight mistakes can be rectified to avoid tangles.  N.B. Listen to tune, dance in sections according to tune structure (one section=one person/dance round) | -Singing  Ensure more technical/tricky elements of songs are tackled.  Are all lyrics clear?  Ensure any part singing is secure.  -Dance routines  Encourage movement to the songs, to develop a series of actions/dance routine for both on stage & front of stage performers.  -Drama/Stagecraft  Base rehearsals on stage as much as possible, to encourage familiarity/confidence with space.  Trust games & characterisations, to aid with auditions and interaction with other actors. |
| End point/  performance | Whole School Sharing Performance | Show performances for the whole school and for families |