Curriculum Overview—Year 1

PKC Primary Knowledge Curriculum

Singing Repertoire

Boom Chicka Boom
Have you Brought your Whispering Voice?
Hello, How are You
Who took the cookie?
Bance: Copy Kitten
Voicelinks: I'm a Train
Bounce High, Bounce Low
Singing Sherlock: Dr Knickerbocker
Dragon Dance
Trad. Bangladesh: Mo matchi (Song of the Bees)
Trad. Ghana: Kye Kye Kule
Trad. England: An Acre of Land

Autumn A

Marching Music

Musical Focus
Pulse/Beat—marching, music to move to, different speeds
Rhythm—Difference between rhythm and pulse/beat

Genre Focus and Repertoire
Classical
Mozart—Rondo alla Turca (piano sonata)

(Verdi—Triumphal March from Aida)

Compose/Perform
Marching band—steady beat

Instrumentation
Listening—*Piano, Trumpet*
Playing—*Body percussion*

Autumn B

Samba

Musical Focus
Pulse/Beat—finding the pulse
Rhythm—pattern, echo, call and response
Responding to music with dance

Genre Focus and Repertoire
Samba
Sergio Mendes/Carlinhos Brown—Fanfarra—call and response
(Copland, Hoe Down—Dancing to music, Trepak from The Nutcracker by Tchaikovsky—jumping to music, Mattachins from Capriol Suite by Warlock—stepping to music, Scherzo from The Firebird Suite by Stravinsky—tiptoeing to music)

Compose/Perform
Question and answer phrases—echo, call and response

Instrumentation
Listening—*Untuned percussion, orchestra, conductor*
Playing—*Body percussion/untuned percussion*

Spring A

Animals in Music

Musical Focus
Pitch—high/low, patterns in sound

Genre Focus and Repertoire
Romantic
Saint-Saëns, Carnival of the animals: Aquarium-high, Elephant—low

Compose/Perform
Represent an animal with high and low sounds—e.g. mouse and elephant
Use graphic score for pitch patterns—high and low

Instrumentation
Listening—*Tuned percussion-xylophone, double bass (stringed instrument played with a bow)*
Playing—*Tuned percussion/voice*

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

Spring B

Ostinato I

Musical Focus
Pulse/Beat—Finding a pulse
Rhythm—Rhythmic ostinato
(Texture—Layering different rhythmic patterns)

Genre Focus and Repertoire
20th century
Holst—Mars
Ben E. King— Stand by Me

Compose/Perform
Word patterns and rhythms around subject of weather– e.g rainfall/wind. Use graphic score for repeated rhythmic word patterns.

Instrumentation
Listening—*Untuned percussion, orchestra, conductor*
Playing—*Untuned percussion/voice*

(Cross-curricular link with Science Spring A—Seasons and Weather)

Summer A

What Can you Hear?

Musical Focus
Different ways of making sound—voice, instruments, found objects, hitting, plucking, blowing
Representation using sound

Genre Focus and Repertoire
Classical/Romantic
Rimsky Korsakov—Flight of the Bumblebee
Rossini -William Tell Overture

Compose/Perform
Compose responding to stimuli —sounds we can hear on a walk
Use technology to capture sounds

Instrumentation
Listening*—Orchestra, conductor*
Playing*—Untuned and tuned percussion, voice, found objects*

Summer B

Stories in Sound I

Musical Focus
Stories in sound
Musical idea/motif/phrase

Genre Focus and Repertoire
Romantic
Sorcerers Apprentice—Dukas

Compose/Perform
Join phrases together to create a composition which represents a fairy story such as Jack and the Beanstalk

Instrumentation
Listening—*Orchestra, conductor*
Playing—*Untuned and tuned percussion, voice*

Curriculum Overview—Year 2

PKC Primary Knowledge Curriculum

Singing Repertoire

Hey, Hey, Look at Me
Rain is Falling Down
Acka Backa
Boom Chicka Boom
Trad. Oliver Cromwell
Voicelinks: The King is in the Castle
Young Voiceworks: Ebeneezer Sneezer
Trad. Oats and Beans and Barley Grow
Singing Sherlock 1: Teddy Bear Rock n Roll
Trad. Star Light, Star Bright, First Star I See Tonight
Trad. Lovely Joan
Trad. Searching for Lambs
Voicelinks: Fireworks
Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird)
Trad. Australia: I Got Kicked by a Kangaroo
Trad. America: Built My Lady a Fine Brick House
Sing Up: Paintbox

Autumn A

Ostinato II

Musical Focus
Rhythm—rhythmic ostinato
(Pulse/Beat/Tempo—constant and changing tempo)
(Metre—Grouping beats in 2s or 3s)

Genre Focus and Repertoire
20th century/Romantic
Ravel—Balero (steady tempo, rhythmic ostinato)
Grieg—In the Hall of the Mountain King (accelerating tempo)
(Susato—La Mourisque (steady tempo)

Compose/Perform
A piece to illustrate a train ride—accelerating and decelerating ostinato beat.

Instrumentation
Listening— *Orchestra and conductor,*
Playing—*Body percussion, untuned percussion*

(Cross curricular link with History Spring B—The Tudors)

Spring A

Peter and the Wolf

Musical Focus
Pitch—patterns of three note tunes using the major triad, dot notation to show pitch
(Music/instrumentation to show different characters)

Genre Focus and Repertoire
20th century
Prokofiev—Peter and the Wolf

Compose/Peform
Create music to skip to using major triad and dotted rhythms (in the style of Peter's theme)
Use dot notation for pitch patterns

Instrumentation
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— *Tuned percussion/voice*

Summer A

Storms in Sound

Musical Focus
Representation using sound
Texture —layering sound
(Rhythm—Ostinato rhythm shown with stick notation)

Genre Focus and Repertoire
21st century
Anna Clyne-Night Ferry

Compose/Perform
Create music to illustrate a storm using Turner's seascapes for inspiration.
Use an ostinato rhythm which is notated using stick notation.

Instrumentation
Listening—*Orchestra, conductor*
Playing—*Untuned and tuned percussion, body percussion, voice*

(Cross curricular link with Art Spring B—Landscape and Symmetry)

Autumn B

Beat Music

Musical Focus
Pulse/Beat—Beat music
Structure and form—verse and chorus, answering phrases
(Rhythm—crotchets, quavers, rests, including stick notation)

Genre Focus and Repertoire
Pop
Beatles - A little help from my friends (verse and chorus, answering phrases)

Compose/Perform
A musical conversation —Copy and improvise question and answer phrases using word rhythms
Using stick notation to record word rhythms

Instrumentation
Listening—*Voice, electric guitar, electric bass/plucked double bass, drums*
Playing—*Body percussion/untuned percussion*

Spring B

Gamelan

Musical Focus
Contrast in timbre, tempo, dynamics
Different timbres of percussion instruments and how to create these

Genre Focus and Repertoire
Indonesian Gamelan
Baris—Gong Kebyar of Peliatan

Compose/Perform
Soundscape to accompany the fairy tale The Three Little Pigs, showing contrast in timbre, tempo, dynamics.
Show soundscape with images in graphic form including dot notation for pitch patterns and stick notation for rhythms.

Instrumentation
Listening—*Gamelan gongs*
Playing— *Tuned/untuned percussion*

Summer B

Lullabies

Musical Focus
Lullabies—how music effects the way we feel
Different qualities of the voice—including pitch, percussive quality, whispering
(Articulation—sustained v staccato)

Genre Focus and Repertoire
Traditional/21st century/Jazz
Traditional lullabies
Whitacre-Sleep
Bill Evans—Lullaby for Helene

Compose/Perform
Create soundscape to fall asleep to, show soundscape with images in graphic form including dot notation for pitch patterns and stick notation for rhythms

Instrumentation
Listening—*Voice, electric piano*
Playing—*Voice, untuned percussion*

Curriculum Overview—Year 3

PKC
Primary Knowledge Curriculum

Singing Repertoire

Boom Chicka Boom
Che Che Kule
Rain on the Green Grass
Chest Chest Knee Toe
Oo-a-lay-lay
Sing Up: Heads and Shoulders
Singing Sherlock 2: Si, Si, Si
Flying a Round: To stop the train
Trad. Japan: Kaeru no uta
Trad. Bangladesh: Now charia de (A Boatman's Song)
Junior Songscape: Listen to the Rain
Voicelinks: Extreme Weather
Junior Voiceworks 1: Now The Sun Is Shining
Voiceworks 1: Candle Light
Singing Sherlock 2: Shadow
Singing Express 3: Mirror

Autumn A

Off-Beat

Musical Focus
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)
Genre Focus and Repertoire
Rock and Roll/Funk/Disco
Elvis—Hound Dog , James Brown—I got you, Chic—Le Freak

Improvise/Compose
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.
Perform
Performance of a piece using an off-beat rhythm.

Instrumentation
Listening—*Voice, electric guitar, acoustic/electric bass, drums, saxophone, trumpet, trombone, synthesiser, violin*
Playing—*Body percussion, voice*

Spring A

Vivaldi's Winter

Musical Focus
Representation using sound— use words and images to inspire sound.
Structure and form– musical idea/motif/phrase which describes place/atmosphere with sound
(Texture/Structure and form—Solo and layered texture with returning solos (ritornello); Rhythm and pitch- Dot notation do-me range on the stave in treble clef and stick notation showing crotchets, paired quavers and minims)
Genre Focus and Repertoire
Baroque
Vivaldi—Four Seasons, Winter

Compose
Create pieces in groups using motifs which represent wintery themes, alternate form between solo and textured motifs. Use dot notation on the stave in treble clef in do-me range and stick notation showing crochets, paired quavers and minims to record motifs.
Perform
Performance of pieces in groups to others in the class.

Instrumentation
Listening—*Strings—orchestra and solo (concerto)*
Playing—*Untuned/Tuned percussion, other tuned instruments as available.*

Summer A

Stories in Sound II

Musical Focus
Stories in sound—tone poem.
Texture/Structure and form-layering motifs including an ostinato rhythm, piece to have beginning, middle and end.
(Reading staff notation which shows crotchets, quavers and minims and dot notation for pitch in do-me range in treble clef; Dynamics—loud and soft; Tempo-fast and slow)
Genre Focus and Repertoire
Romantic
Mussorgsky– Night on the Bare Mountain
(Saint-Saens—Danse Macabre)

Improvise/Compose
Create different motifs to illustrate different parts of the Night on Bare Mountain story (footsteps, spell, witches) which can be put together in layers. Creating an ostinato rhythm. Reading crochets, quavers and minims, applying chants to rhythms. Reading staff notation do-me and singing/playing do-so in a minor key. Dynamics—loud and soft. Tempo-fast and slow. Structure piece to have a beg/middle/end.
Perform
As a class perform piece with textured layers, using a conductor/leader from the class

Instrumentation
Listening*—Orchestra and conductor , xylophone*
Playing*—Untuned and tuned percussion/recorders/voices*

Autumn B

Pachelbel's Canon

Musical Focus
Structure, form and harmony—Ostinato bassline, Canon
(Rhythm and pitch- Dot notation do-me range on the stave in treble clef and stick notation showing crotchets, paired quavers and minims)
Genre Focus and Repertoire
Baroque
Pachelbel's Canon

Improvise
Over the ostinato bass from Pachelbel's canon improvise by reading from a range of motifs using dot notation on the stave in treble clef to show do-me range and stick notation showing crochets, paired quavers and minims.
Perform
Sing simple songs in rounds/canons

Instrumentation
Listening—*Strings*
Playing—*Tuned percussion/voice*

Spring B

Sounds of the Sea

Musical Focus
Representation using sound—representing the sea.
Instrumentation/Timbre/Texture—choosing appropriate instruments to create a sound, playing in unison and layered textures, different sections of the orchestra.
(Structure and form—musical motifs that return (rondo form); Dynamics—loud and soft contrasts to create atmosphere.)
Genre Focus and Repertoire
20th century
Britten—Sea Interludes, Storm/Dawn

Compose/Perform
In groups pick appropriate instruments to create the different recognisable motifs found in Britten's 'Storm'. Perform these in groups, then put each group together to perform as a class with a conductor.

Instrumentation
Listening*—Orchestra, conductor—unison and layered textures, different sections of the orchestra.*
Playing*—Untuned/Tuned percussion, other tuned instruments as available that the children can play.*

Summer B

Rag and Tal

Musical Focus
Structure and form—rag (melodic), tal (rhythmic)
(Texture—Drone, Tabla, Sitar or Sarod, melodic line and accompaniment; Pitch—Indian scale; Harmony—Drone; Graphic notation and staff notation to play pentatonic rag using quavers, crochets and minims; Improvisation as a large part of classical Indian music)
Genre Focus and Repertoire
Indian Music—Classical and film music
Ravi Shankar, Amjad Ali Khan
(A.R. Rahman—Jai Ho from Slumdog Millionaire)

Compose/Improvise
Learn rag and tal as a class, building up layers of the composition including speaking, clapping and playing instruments. Include sections which incorporate melodic and rhythmic improvisation.
Perform
Perform composed/improvised piece as a class directed by teacher.

Instrumentation
Listening*—Sitar, Tabla, Sarod, Tanpura*
Playing*—Untuned and tuned percussion, voice*

(Cross curricular link with geography Summer B—India)

Curriculum Overview—Year 4

PKC Primary Knowledge Curriculum

Singing Repertoire

Che Che Kule
Rain on the Green Grass
Chest Chest Knee Toe
Oo-a-lay-lay

Junior Voiceworks 1: Calypso
Junior Voiceworks 2: Our Dustbin
Voiceworks 1: Hear the Wind

Great Weather Songs: Long Journey
Great Celebration Songs: World in Union
Sing Up: Just like a Roman

Sing for Pleasure: Ghosts

Autumn A

Working Songs

Musical Focus
Structure and form—songs with call and response
(Texture—Solo/Chorus singing, melody with rhythmic accompaniment; Bhangra instrumentation; Metre-identifying pulse and metre in common time; Stick notation to show crotchets, paired quavers, minims and rests)
Genre Focus and Repertoire
Working songs—Sea Shanties and songs influencing Bhangra
Sea Shanties—Leave Her Johnny, Blow the Man Down
Bhangra Bhabiye Akh Larr Gayee - Bhujhangy Group

Improvise
Improvise a musical 'conversation' in call and response form. Read stick notation which show short rhythmic motifs.
Perform
Performance of sea shanty with call and response, different children taking leading/calling role.

Instrumentation
Listening—*Voice, Bhangra instrumentation-dhol, dholak, tumbi, electronic instruments*
Playing—*Voice, untuned percussion*

Autumn B

Duke Ellington

Musical Focus
Structure and form —song form AABA
(Rhythm and metre– 4/4 (common time), off-beat; Pitch– Create a melody using major pentatonic scale; Tonality—Major chords v minor chords; Texture-Melody and accompaniment, solo sections; Articulation—legato and staccato ; Improvisation—scat singing (solo); Dot notation on stave in treble clef showing do-so range, stick notation showing crotchets, paired quavers, minims and rests)
Genre Focus and Repertoire
Jazz-Swing
Take the 'A' Train—Billy Strayhorn/Duke Ellington Orchestra
(Abba—Waterloo, Oasis—Wonderwall (both in 4/4))

Improvise
Copy short vocal melodic phrases, use cards showing stick and dot notation in do-so range, use 'scat' singing style sounds/words in contrasting staccato and legato styles.
Compose
Compose melodic line using major pentatonic scale in common time in AABA structure over rhythmic accompaniment. Capture rhythm with time signature and bar lines in stick notation to show A and B.
Perform *Perform composed songs in groups to the rest of the class.*

Instrumentation
Listening*—Big Band-Saxophone, trumpet, trombones, rhythm section (piano, drums, double bass), voice*
Playing*—Untuned percussion/voice*

Spring A

Beethoven's 5th

Musical Focus
Structure and form—Symphony in four movements, repeated motifs characterised by rhythm and pitch
(Structure and form– repetition, contrast and development of motifs; Texture—unison v layered; Harmony—minor chords; Music creating different moods—fate theme; Stick notation to show crotchets, paired quavers, minims and rests. Dot notation on the stave in treble clef to show do-so; Capturing music in a visual representation)
Genre Focus and Repertoire
Classical
Beethoven-fifth symphony, first movement

Compose
Creating a motifs based on Beethoven's 2 main motifs using same rhythmic and tonal structure. Creating variations on the opening motif which can be used in a unison/layered iteration. Recording both motifs and their variations in stick and dot notation.
Perform
Performance of composition in groups following a leader/conductor form the group

Instrumentation
Listening*—Orchestra and conductor*
Playing*—Tuned percussion/recorders/other available tuned instruments*

Spring B

Going Solo

Musical Focus
Texture—Music for a solo instrument
Music to create a particular mood
(Rhythm and metre– common time v free rhythm/metre difficult to identify; Pitch and melody—moving by jump and by step; Harmony—major v minor key; Articulation—legato v staccato; Timbre– using different instruments which create desired timbre, different ways of creating sound, string v wind instrument; Using visual images for inspiration; Graphic score)
Genre Focus and Repertoire
Baroque/20th Century
Bach-Prelude from Cello Suite No. 1 in G/Debussy—Syrinx

Compose
Compose music which uses a solo line to create a soundscape which reflects a mysterious/atmospheric picture (for example Munch, Night in Saint Cloud 1890). Experiment with melodic line, pitch, rhythm, timber of instrumentation, articulation which achieves this. Record composition in a graphic score.
Perform
Perform composed pieces in groups to the rest of the class.

Instrumentation
Listening*—'Cello/Flute*
Playing*—Untuned/tuned percussion/voice/other available tuned instruments*

(Cross curricular link with Art Spring A—Design)

Summer A

Stories in Sound III

Musical Focus
Stories in sound—tone poem
Structure and form—ostinato
(Film music—using *Fantasia 2000;* Pitch—calling motif do-so; Dynamics—crescendo; Texture—Building layers of instrumentation; Stick notation to show crotchets, paired quavers, minims and rests, dot notation on stave in treble clef to show do-so)
Genre Focus and Repertoire
20th century
Respighi—The Pines on the Appian Way

Compose
Compose a piece which accompanies a short film clip showing a roller coaster ride. Incorporate ostinato, climbing and descending motif which uses features of high/low pitch and building layering of instrumentation.
Perform
Performance of composition in groups following a leader/conductor form the group

Instrumentation
Listening*—Orchestra/Different sections of the orchestra/Timpani/Conductor*
Playing*—Tuned and untuned percussion/voice*

(Cross curricular link with History Spring A/B-Ancient Rome)

Summer B

Announcing an Entrance

Musical Focus
Building anticipation—fanfares, ostinato and crescendo
(Texture and harmony—introduction to major triads I, IV and V; Texture— melody and accompaniment; Dynamics-crescendo; Rhythm—repetitive ostinato; Rhythm and metre– 4/4 (common time); Dot notation on stave in treble clef showing do-so range, stick notation showing crotchets, paired quavers, minims and rests.)
Genre Focus and Repertoire
Baroque
Fanfare before the National Anthem (Coronation Elizabeth II), Handel-Zadok the Priest, (Copland—Fanfare for the Common Man)

Improvise *Copy short vocal melodic phrases setting coronation themed words to melody, using cards showing stick and dot notation in do-so range to prepare for creating a simple unison choral theme for composition below.*
Compose *Compose a piece to announce the arrival of a queen/king, using a texture which builds major triads in a repetitive rhythm which crescendos to a choral section to announce the king/queen's entry.*
Perform *Perform composed pieces in groups to the rest of the class.*

Instrumentation
Listening*—Orchestra with harpsichord, brass*
Playing*—Tuned percussion/voice*

(Cross curricular link Art Summer B-Needlework, Embroidery and Weaving

Curriculum Overview—Year 5

PKC Primary Knowledge Curriculum

Singing Repertoire

Che Che Kule
Chest Chest Knee Toe
High Low Chikalo
Sorida

I heard, I heard
Ally Ally O
Trad. Caribbean: Four White Horses

Trad. Ireland: Danny Boy
Kodály: Rocky Mountain

Trad. Uganda: Dipidu
Are You Ready?
Row, Row, Row your Boat

Autumn A

The Lark Ascending

Musical Focus
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)
Genre Focus and Repertoire
20th Century
Vaughan Williams—The Lark Ascending
Rimsky-Korsakov—The Flight of the Bumblebee

Improvise
Use pentatonic scale to improvise over a drone to replicate the flight of a bird.
Compose
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
Perform
Perform compositions created in pairs to the rest of the class.

Instrumentation
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)*

Autumn B

This Little Babe

Musical Focus
Texture, structure and form—Verse form, three part canon, singing in rounds
(Rhythm—Setting words to a rhythm; Pitch and Melody—in pairs of phrases in major tonality; Dynamics—crescendo; Dot notation on stave in treble clef showing do-do' range, stick notation showing crotchets, paired quavers, minims, semibreves and rests, notation showing time signatures and bar lines.)
Genre Focus and Repertoire
20th Century
Britten—Ceremony of Carols, This Little Babe

Improvise
Imitate the rhythm of 'This Little Babe' using clapping, practice in rounds. Chant words to the rhythm.
Compose
Set words of a Christmas Carol e.g. Away in a Manger at first to rhythms and then to a melody in major key in verse form in pairs of phrases. Record rhythms and pitch in treble clef in do-do' range using stick and dot notation in appropriate time signature (e.g. Away in a Manger 3/4).
Perform *Perform compositions and songs in rounds.*

Instrumentation
Listening*—Voices in three parts, harp*
Playing*— Voices*

Spring A

Beethoven's Eroica

Musical Focus
Pitch , Melody, Harmony —Main theme based on the major triad
Rhythm and metre - minim/crochet pattern in 3/4
(Structure and form—Symphony, first movement, development of motifs, heroic motif to suit heroic theme; 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.)
Genre Focus and Repertoire
Classical/Romantic
Beethoven—Third Symphony (Eroica), First Movement

Compose
Compose 8 bar tune in 3/4 using elements of heroic theme and accompanied by chords I, IV and V in C major. Record rhythms and pitch in do-do' range on stave using treble clef and using stick and dot notation and 3/4 time signature and bar lines.
Perform
Perform compositions created in pairs to the rest of the class.

Instrumentation
Listening*—Orchestra and conductor*
Playing*—Tuned percussion*

(Cross curricular link with History Spring A—The French Revolution)

Spring B

Jin-Go-La-Ba

Musical Focus
Rhythm-Layering of rhythmic patterns
Texture—Drums and chanting
(Instrumentation-Mother and baby drum of Yoruba people, electronic version of Fat Boy Slim; Rhythm and metre—4/4, syncopation)
Genre Focus and Repertoire
Nigerian Drumming (20th century)
Babatunde Olatunji—Jin-Go-La-Ba
(Fat Boy Slim—Jin-Go-La-Ba)

Improvise/Compose
Build up layers of rhythm on varied untuned percussion instruments including syncopation, overlayered with chanting in 4/4 metre.
Notate in graphic score.
Perform
Read graphic score to perform as a class.

Instrumentation
Listening*—Iya Ilu (mother) and Omele (baby) drum, voice, electronic music*
Playing*— Untuned percussion, voices*

(Cross curricular link with Art Spring A—Art from Western Africa)

Summer A

African-American Spirituals

Musical Focus
Texture—music in parts
Structure and Form—Verse and chorus
Genre Focus and Repertoire
African-American Spirituals
Go Down Moses, Swing Low Sweet Chariot, Down to the River to Pray
(Tippett—A Child of Our Time)

Perform
Practice and perform. Go Down Moses: verse and chorus in unison, Down to the River to Pray: simple 2 part harmony, Swing Low with When the Sains and I wanna sing sing sing: putting three songs together.

Instrumentation
Listening*—Part singing*
Playing*—Singing in 1, 2 and 3 parts*

(Cross-curricular link with History Spring B—The Transatlantic Slave Trade)

Summer B

English Folk Songs

Musical Focus
Structure and form—Songs forms, verses with repeated and paired phrases using four lines
(Rhythm and metre—Identifying simple time. Introduce compound time; Texture—A cappella singing in unison and in parts; Dot notation on stave in treble clef showing do-do' range, stick notation showing crotchets, paired quavers, minims, semibreves and rests, notation showing time signatures and bar lines)
Genre Focus and Repertoire
Folk
Camborne Hill (6/8), Hopping Down in Kent, Scarborough Fair

Compose
In pairs set a rhyming poem with regular metre over 4 four lines to music, using repetition and paired phrases. Notate using dot and stick notation using time signatures and bar lines.
Perform
Perform songs

Instrumentation
Listening*—Voice*
Playing*—Voice*

Curriculum Overview—Year 6

PKC Primary Knowledge Curriculum

Singing Repertoire

Chest Chest Knee Toe
High Low Chikalo
Che che kule
I heard, I heard

I am but a melancholy flower
Trad. South Africa: Siyahamba
Junior Voiceworks 1: Calypso
Sing Up: Touch the Sky

Sing Up: We are the Champions
British National Anthem – God Save the Queen
Sing Up: We Go Together

Sing Up: Be the Change
Sing Up: One Moment, One People
Sing Up: There's a Power in the Music

Autumn A

Voice and Body Percussion

Musical Focus
Instrumentation and timbre—Creating sound with body percussion and movement, using mouth to make sounds
Rhythm, metre and 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, semibreves, semiquavers and rests, time signatures and bar lines, markings for tempo and dynamics.)
Genre Focus and Repertoire
21st Century/Hip-Pop (Melodic Rap)
Anna Meredith—Connect It
Black Eyed Peas—Where is the love?

Compose *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.*
Perform *Record in a graphic score. Perform composition as a class following a conductor.*

Instrumentation
Listening and playing— *Body percussion/Voice*

Autumn B

The Hallelujah Chorus

Musical Focus
Rhythm—setting words to rhythm to create different motifs
Texture—Singing in parts
Instrumentation and timbre to create mood—brass and timpani
(Tonality—different mood of major and minor keys; Structure and form—paired phrases set to words; Dot notation showing do-do' range using stave and treble clef, stick notation showing crtochets, paired quavers, minims, semibreves and rests.)
Genre Focus
Baroque (Renaissance)
Handel—Hallelujah Chorus (Messiah)
(Gabrieli—Jubilate Deo)

Improvise *Imitate rhythm and pitch of different motifs which appear in the Hallelujah chorus (Hallelujah, Kings of Kings, And He shall reign for ever and ever) putting these together in different combinations.*
Compose *Working in groups use cards which show the different motifs which appear in the Hallelujah chorus create a graphic score to codify how the phrases will be put together, both sequentially and layered on top of each other. Include paired phrases.*
Perform *Perform compositions to the rest of the class.*

Instrumentation
Listening—*Orchestra and chorus.*
Playing—*Voices/tuned and untuned percussion/body percussion*

Spring A

Blues and the Groove

Musical Focus
Harmony and form—Chord progressions for blues, using flattened seventh (12 and 16 bar blues).
Texture—Playing over a groove
(Rhythm—syncopation of the groove in 4/4 (inspiration for Herbie Hancock); Dynamics—experiment with f, p, mf, mp; Instrumentation/timbre—contrasting versions of the same song acoustic v electronic instruments)
Genre Focus and Repertoire
20th century—Blues/Jazz/Funk
Ma Rainey—Runaway Blues
John Lee Hooker—Boom Boom
Herbie Hancock—Watermelon Man, 1962 and 1973 (Head Hunters) versions

Improvise
Improvise over a groove.
Perform
Perform melody over blues chord sequence.

Instrumentation
Listening—*Rhythm section: piano, drums, double bass; saxophone, trumpet*
Playing—*Voice, tuned and untuned percussion, electronic instruments if available.*

Spring B

Minimalism

Musical Focus
Texture—Layering of repeated rhythmic and pitch patterns,
Rhythm, metre and tempo-different tempi and metre including simple and compound time.
(Dynamics—f, p, mf, mp, cresc. and dim.; Instrumentation and timbre—combining acoustic and electronically produced sounds, use of effects such as pizzicato and tremelo on bowed stringed instruments if available)
Genre Focus and Repertoire
20th century—Minimalism
Steve Reich—Different Trains

Compose
Build up layers of repeated rhythms and motifs using pitch using percussions and recorded sounds to create the sound of a passing train as if heard from a platform, in small groups. Use snippets of speech to inspire rhythm and melody. Notate in graphic score.
Perform
Read graphic score to perform as a class.

Instrumentation
Listening*—String Quartet and recorded voices/sounds*
Playing—*Untuned/tuned percussion, voices, recorded sounds, bowed stringed instruments if available*

(Cross curricular link with History Spring A/B—World War II and The Rise and Fall of Hitler)

Summer A

Rock, Pop and the Influence of the Blues

Musical Focus
Harmony and form—Chord progressions for blues, using flattened seventh (12 bar blues). I V vi V pop chord progression.
Texture—music in parts
Genre Focus and Repertoire
20th century—Rock and Pop
Elvis—Hound Dog
Beatles—Can't Buy Me Love
Queen—Crazy Little Thing Called Love
Beyonce—I Was Here

Perform
Learn, practise and perform Elvis— 'Hound Dog' and Beatles—'Can't Buy Me Love', singing over 12 bar blues accompaniment, reading notation and using tuned/untuned percussion and other available instruments

Instrumentation
Listening*—Electric guitar, electric/double bass, drums*
Played*—Voice/Tuned and untuned percussion*

Summer B

Protest Songs

Musical Focus
Structure and form—Different forms of song
Reading dot notation showing do-do range on a stave using treble clef and a range of stick notation for performance
Genre Focus and Repertoire
20th century song
Nina Simone—I wish I knew how it would feel to be free
Pete Seager—We Shall Overcome
Bob Dylan—The Times They Are a-Changin'
Black Eyed Peas—Where is the Love?

Perform
Learn, practise and perform 'I wish I knew' reading notation and using tuned/untuned percussion and other available instruments to accompany 2 part singing.

Instrumentation
Listening*—Acoustic guitar, voice*
Playing*—Tuned/untuned percussion, voice and other available instruments*

(Cross-curricular link with History, Summer B, History of Human Rights)