

## Loughborough Primary Music Syllabus - Reception

### Intention

At Loughborough, we strive to cultivate deep and meaningful connections between our children and music. Our goal is to inspire, empower, and nurture future musicians and lifelong enthusiasts of music.

We aim to help every child recognize their own musical potential and develop a lasting passion for music. By focusing on building essential skills, knowledge, and understanding, we equip children to become confident performers, creative composers, and attentive listeners.

Our ambitious curriculum embraces music from around the globe and across generations, fostering respect and appreciation for the rich diversity of musical traditions and communities.

Through hands-on experiences in singing, playing instruments, composing, listening, and responding to music, children develop their skills in an engaging and inclusive environment.

At Loughborough, we are committed to delivering high-quality music education to all. With a specialist teacher supporting our learners from the reception stage, our curriculum grows alongside our children, reflecting the vibrancy and diversity of our community in the heart of Brixton.

### Implementation

Our curriculum follows an interleaving approach, where children build their musical knowledge by exploring and experiencing music through both theoretical and practical learning. We use a mixed-methods pedagogy tailored to meet the needs of every learner, ensuring a flexible and inclusive approach.

Grounded in principles from Universal Design for Learning (UDL), we prioritize inclusion by providing multiple means of engagement, representation, and expression. Teaching incorporates both teacher-led instruction and child-led exploration, fostering a balanced environment that nurtures curiosity and creativity while supporting the needs of every learner.

Throughout our music scheme, children will be taught to sing fluently and expressively while playing instruments with accuracy and control. A key feature of our curriculum is the consistent, weekly whole-class instrumental instruction, provided from Year 3 through Year 6.

Children will develop an understanding of the interrelated dimensions of music, learning to identify and apply these concepts. This foundation of knowledge is then used in their own improvisations and compositions, fostering creativity and personal expression.

Our music scheme of work is carefully mapped to align with the National Curriculum attainment targets. It outlines a clear progression of skills within each year group, showing how these are revisited and built upon over time. This ensures that by the end of each key stage, children securely meet the expected standards. Our local curriculum model reinforces prior learning, creating a robust foundation for continuous musical growth.

### Impact

The impact of our music curriculum is that children will develop into confident and creative musicians who can express themselves fluently and enjoyably through performance, composition, and active listening. They will gain a deep understanding of musical concepts, styles, and traditions, enabling them to appreciate and engage with music from diverse cultures and historical contexts.

By fostering hands-on experiences and personal expression, children will demonstrate a love for music that extends beyond the classroom. They will become independent and reflective learners, able to articulate their own musical preferences and insights with confidence.

Through consistent and high-quality instruction, children will meet and exceed the National Curriculum attainment targets by the end of each key stage. They will carry forward a strong foundation of skills and knowledge, empowering them to continue their musical journey in secondary education and beyond.

Overall, our curriculum will inspire a lasting passion for music, equipping children with the tools to appreciate and contribute to the rich, diverse world of music, while promoting a sense of belonging and respect for different traditions within our vibrant community.

# Loughborough Primary Music Syllabus - Reception

## Reception

2024 - 2025

Term 1: Introduction to Music and Movement  
**Focus:** Fostering enjoyment, basic music concepts, and physical engagement.

### 1: Musical Storytelling

**Objective:** Fostering enjoyment and expression.  
**Activity:** Create a musical story using familiar nursery rhymes. Encourage children to act out the story with movements and sounds.

### 2: Repertoire Building

**Objective:** Expand repertoire.  
**Activity:** Introduce 3 new action songs. Focus on pronunciation and movements that reflect the lyrics.

### 3: Listening and Responding

**Objective:** Developing listening skills.  
**Activity:** Play a variety of musical styles. Discuss what children hear and how it makes them feel.

### 4: Exploration of High and Low

**Objective:** Exploration of sound.  
**Activity:** Use xylophones to explore high and low pitches. Encourage children to create simple melodies.

### 5: Moving to Music

**Objective:** Physical engagement with music.  
**Activity:** Play music with different tempos. Children will move in ways that reflect the speed (e.g., fast dance, slow walk).

### 6: Group Music Play

**Objective:** Spontaneous musical play.  
**Activity:** In small groups, use instruments to create a musical piece together, encouraging collaboration and listening.

Term 2: Rhythm and Melody Exploration  
**Focus:** Deepening understanding of rhythm, introducing notation, and collaborative play.

### 1: Introduction to Rhythmic Patterns

**Objective:** Building foundational skills.  
**Activity:** Teach children to clap and play basic rhythmic patterns using instruments. Introduce the notation "ta" and "ti-ti."

### 2: Singing Simple Melodies

**Objective:** Expand repertoire.  
**Activity:** Introduce a song that features a simple melody. Encourage children to sing and perform actions that correspond to the lyrics.

### 3: Identifying Instruments

**Objective:** Developing listening skills.  
**Activity:** Play recordings of different instruments. Children will identify the sounds and discuss their characteristics.

### 4: Fast and Slow Rhythms

**Objective:** Exploration of sound.  
**Activity:** Use drums to explore fast and slow rhythms. Have children alternate between playing fast and slow beats.

### 5: Movement Routines

**Objective:** Physical engagement with music.  
**Activity:** Create a movement routine that incorporates rhythms learned. Children will perform their routine with music.

### 6: Collaborative Creation

**Objective:** Spontaneous musical play.  
**Activity:** In small groups, create a simple rhythm composition using instruments and body percussion. Perform for the class.

Term 3: Expanding Musical Knowledge and Expression  
**Focus:** Introducing dynamics, pitch exploration, and cultural songs.

### 1: Exploring Dynamics

**Objective:** Understanding musical elements.  
**Activity:** Use instruments to explore loud and soft sounds. Discuss how dynamics change the mood of music.

### 2: New Songs from Different Cultures

**Objective:** Expand repertoire and cultural awareness.  
**Activity:** Introduce a folk song from another culture. Discuss its origins and learn associated movements.

### 3: Pitch Recognition Games

**Objective:** Exploration of sound.  
**Activity:** Play pitch recognition games using high and low sounds. Children will respond by mimicking the pitches with their voices.

### 4: Listening to Different Genres

**Objective:** Developing listening skills.  
**Activity:** Listen to pieces from various genres (classical, folk, pop). Discuss the differences and what they like about each.

### 5: Creative Movement

**Objective:** Physical engagement with music.  
**Activity:** Create a dance routine based on the cultural song learned, allowing children to express their understanding of the music through movement.

### 6: Making Music Together

**Objective:** Spontaneous musical play and collaboration.  
**Activity:** Children work together to create a short performance that incorporates singing, movements, and instruments.

Term 4: Preparing for Performance  
**Focus:** Building confidence, performing skills, and group collaboration.

### 1: Performance Skills Introduction

**Objective:** Fostering confidence in performance.  
**Activity:** Discuss what makes a good performance. Teach children how to project their voices and practice stage presence.

### 2: Rehearsing for Performance

**Objective:** Collaboration and spontaneity.  
**Activity:** Begin rehearsing a group song for an end-of-term performance. Assign roles and practice as a group.

### 3: Peer Feedback Session

**Objective:** Encouraging constructive criticism.  
**Activity:** Children perform for each other and give positive feedback. Discuss how to support each other's efforts.

### 4: Final Rehearsal

**Objective:** Consolidate learning.  
**Activity:** Conduct a final rehearsal of the performance piece, focusing on timing, dynamics, and group coordination.

### 5: Creating a Performance Program

**Objective:** Fostering enjoyment and expression.  
**Activity:** Work together to create a simple program for the performance, including song titles and any special notes about each piece.

### 6: Performance Day

**Objective:** Celebration of growth.  
**Activity:** Host a performance for parents and caregivers. Encourage children to share what they've learned and enjoyed.

Term 5: Music Concepts  
**Focus:** Introducing musical notation, pitch exploration, and collaborative composition.

### 1: Introduction to Musical Notation

**Objective:** Foundation for reading music.  
**Activity:** Teach children about simple stick notation (e.g., ta, ti-ti) and practice clapping or playing rhythms using the notation.

### 2: Exploring Melodic Patterns

**Objective:** Expand repertoire and pitch understanding.  
**Activity:** Introduce a new song that includes a melodic pattern. Use Kodály hand signs to illustrate pitch changes.

### 3: Group Composition

**Objective:** Spontaneous musical play and teamwork.  
**Activity:** In small groups, children create their own musical piece using simple rhythms and melodies they've learned.

### 4: Listening and Movement Activity

**Objective:** Developing listening skills and physical engagement.  
**Activity:** Play music with different dynamics and tempos. Children will create movement sequences that reflect the changes in music.

### 5: Music and Art Integration

**Objective:** Fostering creativity.  
**Activity:** Children create artwork inspired by music. Discuss how different music styles inspire different feelings in their art.

### 6: Sharing and Reflecting on Learning

**Objective:** Fostering enjoyment and expression.  
**Activity:** Share group compositions with the class. Reflect on the process of creating and performing music.

Term 6: Reflection and Celebration  
**Focus:** Celebrating achievements and reflecting on the musical journey.

### 1: Reflecting on Musical Learning

**Objective:** Celebrate growth.  
**Activity:** Discuss what children enjoyed most in music this year. Create a "musical scrapbook" highlighting their favorite moments.

### 2: Setting Future Musical Goals

**Objective:** Encouraging future learning.  
**Activity:** Have children think about what they want to learn next in music. Discuss potential activities for the next term.

### 3: Final Composition Creation

**Objective:** Spontaneous musical play and collaboration.  
**Activity:** In groups, create a final composition using instruments and rhythms learned throughout the year. Present it to the class.

### 4: End-of-Year Celebration Planning

**Objective:** Fostering enjoyment and expression.  
**Activity:** Plan an end-of-year music celebration where children can perform songs and share experiences with peers and families.

### 5: Movement Review and Creation

**Objective:** Physical engagement with music.  
**Activity:** Review movement routines learned. Create a new routine that incorporates favorite elements from various dances.

### 6: Celebration Performance

**Objective:** Celebration of growth and achievements.  
**Activity:** Host an end-of-year performance showcasing songs, dances, and compositions learned throughout the year.

## By the end of Reception children...

**Fostering Enjoyment and Expression**  
 Create a supportive environment that encourages children to express themselves musically through singing, movement, and instrument play.

**Repertoire Building**  
 Expand the repertoire to include 15-20 common nursery rhymes and action songs, including those from different cultures.

**Developing Listening Skills**  
 Deepen listening skills by identifying specific elements in music, such as instruments, rhythmic patterns, and dynamics.

**Exploration of Sound**  
 Explore sound through various media, including voices, body percussion, and instruments, recognizing differences in pitch (high vs. low), tempo (fast vs. slow), and dynamics (loud vs. soft).

**Spontaneous Musical Play**  
 Promote spontaneous musical play by encouraging children to create their own musical ideas, integrating music into their play through singing, clapping, and using instruments.

**Physical Engagement with Music**  
 Develop physical engagement by creating movement routines that respond to changes in music, such as tempo, dynamics, and rhythmic patterns.

**Foundation for Key Stage 1 Music Curriculum**  
 Lay the groundwork for reading simple musical notation through stick notation (e.g., ta, ti-ti) and rhythm patterns, preparing children for more formal music education.

Engage in structured group activities that promote teamwork and cooperative music-making, fostering a sense of belonging and shared enjoyment.

Develop the ability to perform songs with varying melodies and rhythms, incorporating simple movements or actions that enhance the songs' meanings.

Encourage exploration of different genres and styles of music, prompting discussions about their characteristics and emotional responses.

Use structured activities to investigate how different sounds can be created and altered, such as comparing the sound of instruments when played with varying levels of force.

Introduce collaborative music-making activities, teaching children how to listen to and support each other while creating music together.

Begin to recognize and respond to musical cues, such as stopping when the music pauses or clapping in time with the rhythm.

Introduce the concept of pitch using the Kodály hand signs, enabling children to understand and recognize melodic movements as they begin to read music.

Reception repertoire lists	Themes				
<b>4 - 5 y/o</b>	<b>Autumn</b> Leaves Are Falling The Acorn Song Autumn Leaves" (to the tune of "Twinkle, Twinkle, Little Star	<b>Winter</b> I'm a Little Snowman Snowflake, Snowflake 5 little snowmen	<b>Spring</b> Spring is Here (to the tune of "Frère Jacques") Five Little Ducks The Green Grass Grows All Around <b>The Tree Song</b> (to the tune of "The Wheels on the Bus	<b>Summer</b> Incy Wincy Spider You Are My Sunshine Down by the Bay	<b>All About Me</b> Head, Shoulders, Knees, and Toes If You're Happy and You Know It The Hokey Pokey Shake Your Sillies Out This Little Light of Mine My Body - (tune of this old man)
	<b>Mini beasts / Animals</b> The Ants Go Marching Incy Wincy Spider There's a Worm at the Bottom of the Garden The Caterpillar Song The Butterfly Song	<b>Food/ water</b> Five Little Peas in a Pod I'm a Little Teapot Hot Cross Buns I Like to Eat Apples and Bananas This Is the Way We Wash Our Hands <b>The Raindrop Song"</b> (to the tune of "Frère Jacques")	<b>Journeys</b> The Wheels on the Bus Row, Row, Row Your Boat We're Going on a Bear Hunt This Train The Grand Old Duke of York	<b>Our world</b> This Land Is Your Land Frère Jacques Kookaburra O Iele He Puru Tai Tama e Senwa dedende Los Pollitos Dicen London Bridge is Falling down	<b>Celebrations</b> Diwali - Twinkle, Twinkle, Little Diyas Christmas - We Wish You a Merry Christmas Hannuka - Dreidel, Dreidel, Dreidel Chinese New Year - Xinnián hǎo Black History Month - This little light of mine Eid al Fitr - Eid Mubarak Easter - Bunny Hop
<b>3 tone set</b>	Three Blind Mice	Snail, snail	Row, Row, Row Your Boat	Hickory Dickory Dock	Doggie Where's Your Bone?
<b>5 tone set</b>	Twinkle, Twinkle, Little Star	Mary Had a Little Lamb	The Itsy Bitsy Spider	The Muffin Man	Little Bo Peep
	This Little Piggy	Ring a Ring o' Roses	Old MacDonald Had a Farm	London Bridge is Falling Down	The Wheels on the Bus
	Incy Wincy Spider	Hey Diddle Diddle	Little Jack Horner	Five Little Ducks	The Farmer in the Dell
	The Grand Old Duke of York	A Wise Old Owl	Sally Go Round the Sun		
<b>6 Tone set</b>	Yankee Doodle	Bingo	Clementine	Twinkle, Twinkle, Little Star	Georgie Porgie
	Little Boy Blue	Diddle Diddle Dumpling	Oh, Susanna	A Ram Sam Sam	The Ants Go Marching
	The Bear Went Over the Mountain	Little Miss Muffet			
<b>7 Tone set</b>	I'm a Little Teapot	Froggy Went A-Courtin'	The Lion and the Unicorn	Singing in the Rain	There Was an Old Lady Who Swallowed a Fly -
	Jack and Jill	Humpty Dumpty	Pease Porridge Hot		
<b>8 Tone set</b>	The More We Get Together	Oh, How I Love to Dance	The Hokey Pokey	When the Saints Go Marching In	Teddy Bear, Teddy Bear
<b>Listening Suggestions &amp; Artists</b>		<b>Fela Kuti</b>	<b>Dame Ethel Smyth</b>	<b>Gu Gu Drum group</b>	<b>David Bowie</b>
<b>Louis armstong</b>	<b>Ella Fitzgerald</b>	<b>Beethoven</b>	<b>Camille Saint-Saëns</b>	<b>Buena Vista Social Club</b>	<b>Jean-Marie Bolangassa</b>
<b>Stevie Wonder</b>	<b>Ralph McTell</b>	<b>The Beatles</b>	<b>Earth, Wind &amp; Fire</b>	<b>Bill Withers</b>	<b>Kate Bush</b>
<b>Fleetwood Mac</b>	<b>Asturd Gilberto</b>	<b>Elis Regina</b>	<b>Marcia Griffiths</b>	<b>Gustav Holst</b>	<b>Debussy</b>

# Loughborough Primary Music Syllabus -Year 1

**Year 1**  
2023 - 2024

	Exploring sound & Active listening	Exploring sound & Active listening	Exploring sound & Active listening	Listening	Listening	Listening
By the end of Year 1, children...	Have further developed their musical ability and understanding of Pitch, Pulse and Rhythm through singing and playing glockenspiel.	Are able to sing with developing intonation and time	Can play melodies on tuned instruments from memory	Can create music and rhythmic patterns	Have experienced being performers and audience members	Continue to enjoy music lessons and strengthen their personal relationships with music.
	Can use a basic musical vocabulary when speaking about music and sound.	Have developed listening routines that encourage creative responses to music.	Have listened to a dynamic range of music from different times, places and traditions.			

**Exploring sound & Active listening**

1 Children build listening routines to support in-depth detailed exploration of sound and music.

2 I can respond to music by addressing both closed and open-ended questions.

**Listening List (Minute of Listening)**  
Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra  
Dance of the Sugar Plum Fairy  
A Simple neo-Georgian Summer - Emily Hall  
Monkey Man by Toots and the Maytals  
War Requiem - B Britten  
Atodde Enyama

3 children can experience a range of instruments played to them and explore how sound is made and changed.

**Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion**

**The Voice & musical Literacy:**

1 Child can learn & sing songs from our selected singing repertoire and compose actions

2 Child can explore solfege syllables and hand signs - Do Re Mi

3 Child can explore rhythm, pulse & notation using rhythms from our repertoire (body percussion & untuned percussion)

4 Child can explore Kodaly rhythm and pulse using notation and heartbeats

5 Child can explore tracking Kodaly heartbeat notation

6 Child can begin to perform lyrics, solfege syllables and rhythmic syllables from songs in our selected repertoire

**'Hot Crossed buns'**  
**'Snail Snail'**

**Musical Games**  
Children build a repertoire of musical games to support listening, rhythm, and pulse.

'Concentration'  
'Musical train'  
'Doggie, where's your bone?'  
Kodaly

**Exploring sound & Active listening**

1 Children refine and practice listening to support in-depth detailed exploration of range of sound and music from different cultures and traditions.

2 I can respond to music by addressing both closed and open-ended questions.

3 Children can take part in music class & peer on peer musical discussions.

**Listening List**  
London is the Place for Me by Lord Kitcheener  
Jew's Harp Solo  
St Abbs Sonic Postcard  
Ghost Town by The Specials  
Spring Rounds (from The Rite of Spring)  
Stravinsky  
African Dawn Chorus

3 children can experience a range of instruments played to them and explore how sound is made and changed

**Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion**

**Singing: Audiation and Cognition**

1 Child can begin to learn selected songs with Solfege syllables and hand signs.

2 Child can begin to read rhythmic notation from selected songs

3 Child can develop tracking skills following heartbeat notation

4 Child can perform our selected repertoire with lyrics and developing solfege/rhythm syllables

**Musical Games**  
Children build a repertoire of musical games to support listening, rhythm, and pulse.

'Passing game'  
'Don't Clap This One Back'

**Exploring sound & Active listening**

1 I can develop healthy listening routines and attention

2 I can explore different ways to respond and sound

3 Children begin to describe and analyse sound

**Listening List**  
How You Jamming So by Mighty Sparrow  
Lullaby of Itsuki  
Blue Wildebeest Running  
British Hustle (7" Version) by Hi-Tension  
Underpass Saxophone Busker  
Wind by 6 Females

3 children can experience a range of instruments played to them and explore how sound is made and changed

**Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion**

**Sing: Theory, Repertoire, and Music Literacy**

1 Child can learn & develop a repertoire

2 Children can learn selected songs with Solfege syllables and hand signs. Do Re Mi So

3 Child can develop reading with rhythmic notation from selected songs

4 Child can develop aural skills by identifying rhythm syllables in beats

5 Child can extend tracking skills following heartbeat notation

6 Child can perform our selected repertoire with lyrics and developing solfege/rhythm syllables

**Listening**

1 I can develop healthy listening routines and attention

2 I can offer creative responses to music

3 Children start to explain their creative responses to music with more accuracy

**Listening List**  
My Boy Lollipop by Millie Smalls  
Upalo Shegviatskale  
Thumri in Kaharva Taal in Raga Pahadi  
London Town by Light of the World  
Pobblebonk Frog  
Imperfections on the surface

3 children can experience a range of instruments played to them and explore how sound is made and changed

**Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion**

**Sing: Theory, Repertoire, and Music Literacy**

1 a) Child can learn & extend repertoire  
b) Child can compose actions

2 Child can learn selected songs with Solfege syllables and hand signs. Do Re Mi La

3 Child can explore reading pre stave notation using Do Re

4 Child can explore identifying short rhythmic phrases

5 Child can explore tracking with pre stave notation

6 Child can perform our selected repertoire with lyrics and developing solfege/rhythm syllables

**Glockenspiel**

1 - I understand how to be safe when setting up with my instrument

2 - I can follow instructions when sitting at my instrument

3 - I can hold my beater correctly when echoing phrases using Do, Re & Mi

4 - I can echo short crochet phrases in time using Do, Re & Mi.

5 - I can echo short crotchet phrases in time using Do, Re, Mi & So

6 - I can echo short crotchet phrases using Do, Re, Mi & So at different tempos

**Listening**

1 I can give responses to music with increasing accuracy, detail and creativity.

**Listening List**  
Silly Games by Janet Kay  
Oxford United Fans  
Raag Bhatiyar  
I'm Riffin' by MC Duke  
The Coventry Carol  
Tumblewash

3 children can experience a range of instruments played to them and explore how sound is made and changed

**Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion**

**Sing: Theory and music literacy**

1 a) Child can learn & extend repertoire  
b) Child can compose actions

2 Child can learn selected songs with Solfege syllables and hand signs. Do Re Mi Fa So La

3 Child can begin to read pre stave notation using Do Re

4 Child can dictate simple Ta Ta-Di rhythms

5 Child can track pre stave notation

6 Child can perform our selected repertoire with lyrics and developing solfege/rhythm syllables

**Glockenspiel: Transfer and Extension of Prior Knowledge.**

1 I can transfer my knowledge of simple Solfege songs to the glockenspiel

**Snail Snail**  
**Doggie, where's your bone?**  
**Hot crossed buns**

2 I can identify written Solfege pitches do - so on the glockenspiel

3 I can start to use my understanding of solfege to learn melodies on the glockenspiel

4 I can continue to develop my selected piece with increasing accuracy and memory

5 I can explore and develop the ensemble skills needed to practice and play in class instrumental lessons

6 I can respond to feedback and develop Awareness of tempo, rhythm and dynamics

**Listening**

1 I can give responses to music with increasing accuracy, detail and creativity.

**Listening List**  
1 Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson  
2 Musical Saw- Moon river  
3 Equanimity  
4 Slow Down by Loose Ends  
5 Anxiety Fantare and Variations for Voices  
6 Adderbury Clock Chimes and Carillon

**Glockenspiel: Composition and Improvisation**

1 I can experiment with creating simple melodic patterns

1 I can select sounds / instruments to accompany the Colour Monster

2 I can select sounds/instruments to accompany the seasons

3 I can make a rhythmic pattern on untuned percussion & body percussion

4 I can explore to use the glockenspiel to improvise using Do Re Me over basic accompaniment

5 I can begin to use the glockenspiel to improvise using Do Re Me over basic accompaniment based on the areas of the mood meter

6 I can to use the glockenspiel to improvise using Do Re Me over basic accompaniment based on the areas of the mood meter

		Vocabulary & Concepts			Glockenspiel Repertoire and Tasks	
<b>Year 1</b>  2023 - 2024	Pitch: High and low	Pulse: heartbeat/beat of a song	Texture: Small sound and big sound	Call and response	1 bar	
	Dynamics: Loud/quiet sound. Piano and Forte	Rhythm: Rhythm syllables. Ta, TaDi, Rest	Timbre: Instrument names and materials	Dictaion	Do - La	
	Structure: Order			Ostinatios		
	Vocabulary List			Motifs		
	Strings	Head voice	Chest voice	Kodaly Repertoire for Melody (solfege)	Tone set:	
	Crotchet	Quaver	Rest	Hot crossed buns Apple Tree Snail Snail Twinkle Twinkle Are you sleeping Here comes a bluebird Ah Poor Bird Ode to joy	mi re do so mi la so mi la do - la do - la do - la la - la so - so	
	Chanting	Singing	Playing			
	Listen	Rest position	Conductor	Note: Singing assemblies are additional singing lessons once a week for KS1 and KS2. Singing assemblies have their own extensive repertoire lists and objectives		
	Repeat	Dance	Sound			
	Noise	Count in				
Listening List 'Minute of listening'				Musical games		
Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra	London is the Place for Me by Lord Kitchener	How You Jamming So by Mighty Sparrow	Imperfections on the surface	Concentration	Pulse Rhythm	
Dance of the Sugar Plum Fairy	Jew's Harp Solo	Lullaby of Itsuki	Tumblewash	Passing game	Pulse Rhythm Ensemble work	
A Simple neo-Georgian Summer - Emily hall	St Abbs Sonic Postcard	Blue Wildebeest Runnings	Adderbury Clock Chimes and Carillon	Copying brain teaser	Thinking ahead, Audio and visual skills.	
Monkey Man by Toots and the Maytals	Ghost Town by The Specials	British Hustle (7" Version) by Hi-Tension	Pobblebonk Frog	Don't clap this one back	Identifying rhythms	
War Requiem - B Britten	Spring Rounds (from The Rite of Spring) Stravinsky	Underpass Saxophone Busker	The Coventry Carol	Doggie Where's Your Bone?	Awareness of direction and voice quality	
Atodde Enyama	African Dawn Chorus	Wind by 6 Female	Anxiety Fanfare and Variations for Voices	Musical train	Collective pulse, Teamwork, and rhythm.	
My Boy Lollipop by Millie Smalls	Silly Games by Janet Kay	Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson	London Town by Light of the World			
Upalo Shegvitkale	Oxford United Fans	Musical Saw- Moon river	I'm Riffin' by MC Duke			
Thumri in Kaharva Taal in Raga Pahadi	Raag Bhatiyar	Equanimity	Slow Down by Loose Ends			

## Loughborough Primary Music Syllabus -Year 2

**Year 2**  
2024 - 2025

**Exploring sound & Active Listening**  
1 I can begin to develop healthy listening routines

2 I can respond to music and take part in class discussions

**Listening List**

Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra  
Dance of the Sugar Plum Fairy  
A Simple neo-Georgian Summer - Emily Hall  
Monkey Man by Toots and the Maytals  
War Requiem - B Britten  
Aotodde Enyama

3 children can experience a range of instruments played to them and explore how sound is made and changed.

Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion

**Sing: Theory and music literacy**

1 I can revisit and recall past repertoire

2 I can learn, develop and practice new voice repertoire

3 I can explore Drones in singing

4 I can explore ostinatos when accompanying songs.

5 Child can develop breathing and intonation through singing drones and warming up

6 I can develop vocal independence and awareness of pulse through singing ostinatos and rounds in our new repertoire repertoire

**Musical Games**

Children build a repertoire of musical games to support listening, rhythm, and pulse. Children take part in games that become increasingly more difficult.

'Concentration'

'Musical train'

'Doggie, where's your bone?'  
Kodaly

**Exploring sound & Active Listening**  
1 I can develop healthy listening routines and attention

2 I can respond to music and take part in class discussions

**Listening List**

**London is the Place for Me** by Lord Kitchener  
Jew's Harp Solo  
St Abbs Sonic Postcard  
Ghost Town by The Specials  
Spring Rounds (from The Rite of Spring) Stravinsky  
African Dawn Chorus

3 children can experience a range of instruments played to them and explore how sound is made and changed.

Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion

**Sing: Theory and music literacy**

1 a) I can learn new select repertoire  
b) I can compose actions

2 I can learn new selected repertoire with solfege syllables and hand signs. Do Re Mi Fa So La

3 I can practice my melodic dictation & rhythmic dication using solfege syllables. Do - So

4 I can explore composition and choosing material for ostinato's

5 I can perform our selected repertoire with arrangements including drones and ostinatos

**Musical Games**

Children build a repertoire of musical games to support listening, rhythm, and pulse. Children take part in games that become increasingly more difficult.

'Passing game'

'Don't Clap This One Back'

**Exploring sound & Active Listening**  
1 I can develop healthy listening routines and attention

2 I can explore different ways to respond music and sound

**Listening List**

How You Jamming So by Mighty Sparrow  
Lullaby of Itsuki  
Blue Wildebeest Running  
British Hustle (7" Version) by Hi-Tension  
Underpass Saxophone Busker  
Wind by 6 Females

3 children can experience a range of instruments played to them and explore how sound is made and changed.

Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion

**Sing: Theory and music literacy**

1 a) I can learn new select repertoire  
b) I can compose actions

2 Child can learn newly selected repertoire with solfege syllables and hand signs. La Ti Do Re Mi Fa So La

3 I can practice my melodic dictation & rhythmic dication using solfege syllables. Do - So

4 Child can explore composition and choose material for ostinato's

5 Child can perform our selected repertoire with arrangements including drones and ostinatos

7 Child can begin to use concrete resources to dictate rhythm

8 Child can explore how to use known pieces to generate musical ideas.

9 Child can perform our selected repertoire with arrangements including drones and ostinatos

**Exploring sound & Active Listening**  
1 I can develop healthy listening routines and attention

2 I can offer creative responses to music

**Listening List**

My Boy Lollipop by Millie Smalls  
Upalo Shegvitkale  
Thumri in Kaharava Taal in Raga Pahadi  
London Town by Light of the World  
Pobblebonk Frog  
Imperfections on the surface

3 children can experience a range of instruments played to them and explore how sound is made and changed.

Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion

**Sing: Theory and music literacy**

1 can continue to refine and develop rote pieces

**Glockenspiel & Ensemble Skills**

1 - I understand how to be safe when setting up with my instrument

2 - I can follow instructions when sitting at my instrument

3 - I can hold my beater correctly when echoing phrases using Do, Re & Mi

4 - I can echo short crochet phrases in time using Do, Re & Mi with increasing accuracy and clarity

5 - I can echo short crochet phrases in time using Do, Re, Mi & So with increasing accuracy and clarity

6 - I can echo short crochet phrases using Do, Re, Mi & So at different tempos with increasing accuracy and clarity

7 I can develop my glockenspiel skills through ensemble playing

8 I can respond to the conductor and given instructions

9 I can develop an awareness of other when performing in an ensemble

**Exploring sound & Active Listening**  
1 I can give responses to music with increasing accuracy, detail and creativity.

**Listening List**

Silly Games by Janet Kay  
Oxford United Fans  
Raag Bhatiyar  
I'm Riffin' by MC Duke  
The Coventry Carol  
Tumblewash

3 children can experience a range of instruments played to them and explore how sound is made and changed.

Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion

**lockenspiel: Transfer and Extension of Prior Knowledge.**

1 I can transfer my knowledge of simple Solfege songs to the glockenspiel

**Snail Snail**  
**Doggie, where's your bone?**  
**Hot crossed buns**  
**Ah Poor Bird**  
**Twinkel Twinkel**

2 I can identify written Solfege pitches do - so on the goldenspiel

3 I can start to use my understanding of solfege to learn melodies on the glockenspiel

4 I can continue to develop my selected piece with increasing accuracy and memory

5 I can explore and develop the ensemble skills needed to practice and play in class instrumental lessons

6 I can respond to feedback and develop Awareness of tempo, rhythm and dynamics

**Glockenspiel: Musical literacy**

1 I can begin to perform drones on th glockenspiel

2 I can begin to support our group pieces with ostinatos

3 I can practice playing pieces in two parts using drones and ostinatos.

4 I can take part in a class arrangement of our Kodaly repertoire

**Exploring sound & Active Listening**  
1 I can give responses to music with increasing accuracy, detail and creativity.

**Listening List**

Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson  
Musical Saw- Moon river  
Equanimity  
Slow Down by Loose Ends  
Anxiety Fanfare and Variations for Voices  
Alderbury Clock Chimes and Carillon

3 children can experience a range of instruments played to them and explore how sound is made and changed.

Saxophone, Trumpet, Flugal horn, Clarinet, Flute, Double bass, Piano, Guitar Ukulele, Asalatua & various percussion

1 I can rehearse both my singing and glockenspiel playing for our concert.

2 I can respond to feedback and improve my own musical contribution to my ensemble.

**Composition & Improvisation**

1 I can explore patterns and motifs when making my own melodies.

2 I can use different rhythms when improvising my melodies on the glockenspiel.

3I can use dynamics (loud and soft) when improvising my glockenspiel melodies to make my music more expressive.

4 a) can improvise short rhythms in a circle game  
b) I can choose notes on the glockenspiel when given a rhythm

5 I can explore dynamics in composition

6 I can select sounds and dynamics to describe the weather

7 I can explore to use the glockenspiel to improvise using Do Re Me and So over basic accompaniment

- I can begin to use the glockenspiel to solo over basic accompaniment based on the areas of the mood meter

**By the end of Year 2, children...**

Have extended their understanding of musical literacy

Are able to sing and play with growing musicality, expression and intonation

Can play a repertoire of songs on two instruments

Can have experienced being performers and audience members

Have started developing skills needed for sight-reading

Have begun dictating pitch and rhythm from aural memory

Have extended their musical vocabulary

Can listen and describe how music makes them feel/what it makes them think of

Can create music and rhythmic patterns to communicate basic themes

Can join discussions about a wide range of music

Are developing their technique across various instruments.

	Vocabulary List & Concepts			Glockenspiel	
<b>Year 2</b>  2024 - 2025	Pitch: Higher and Lower.	Pulse: heartbeat & tempo	Texture: Big/small sounds, ensemble size	Call and response Dictation Ostinatos Motifs Kodaly Repertoire for Melody (solfege) Hot crossed buns Apple Tree Snail Snail Twinkle Twinkle Are you sleeping Here comes a bluebird Ah Poor Bird Ode to joy	1 bar  Do - La       Tone set:  mi re do so mi la so mi la do - la do - la do - la la - la so - so
	Dynamics: Getting louder/quieter	Rhythm: Rhythm syllables. Ta, TaDi, TaKaDiMi, rest.	Timbre: Wider range of Instrument names and materials		
	Structure: How we can order and arrange music				
	Extending Vocabulary				
	Melody	Drone	Motif		
	Loop	Accompany	Ostinato	Additional - All around the buttercup Are you sleeping Kue Kue London Bridge is Falling down Rocky Mountain Ole le	Singing Assembly
	Improvise	Ensemble	Solo		Note: Singing assemblies are additional singing lessons once a week for KS1 and KS2. Singing assemblies have their own extensive repertoire lists and objectives
	Solo section				
Listening List 'Minute of listening'				Musical games	
Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra	London is the Place for Me by Lord Kitchener	How You Jamming So by Mighty Sparrow	Imperfections on the surface	Concentration	Pulse Rhythm
Dance of the Sugar Plum Fairy	Jew's Harp Solo	Lullaby of Itsuki	Tumblewash	Passing game	Pulse Rhythm Ensemble work
A Simple neo-Georgian Summer - Emily Hall	St Abbs Sonic Postcard	Blue Wildebeest Runnings	Adderbury Clock Chimes and Carillon	Copying brain teaser	Thinking ahead, Audio and visual skills.
Monkey Man by Toots and the Maytals	Ghost Town by The Specials	British Hustle (7" Version) by Hi-Tension	Pobblebonk Frog	Don't clap this one back	Identifying rhythms
War Requiem - B Britten	Spring Rounds (from The Rite of Spring) Stravinsky	Underpass Saxophone Busker	The Coventry Carol	Doggie Where's Your Bone?	Awareness of direction and voice quality
Atodde Enyama	African Dawn Chorus	Wind by 6 Female	Anxiety Fanfare and Variations for Voices	Musical train	Collective pulse, Teamwork, and rhythm.
My Boy Lollipop by Millie Smalls	Silly Games by Janet Kay	Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson	London Town by Light of the World		
Upalo Shegvtiskale	Oxford United Fans	Musical Saw- Moon river	I'm Riffin' by MC Duke		
Thumri in Kaharva Taal in Raga Pahadi	Raag Bhatiyar	Equanimity	Slow Down by Loose Ends		

# Loughborough Primary Music Syllabus -Year 3-

## Year 3

2023 - 2024

- Listening -**
- 1 Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra
  - 2 Dance of the Sugar Plum Fairy
  - 3 A Simple neo-Georgian Summer - Emily Hall
  - 4 Monkey Man by Toots and the Maytals
  - 5 War Requiem - B Britten
  - 6 Atodde Enyama

**The Voice:**

- 1 a) I can sing over prior vocal repertoire and revisit the expectations of singing in class.
- b) I can learn a set of new warmups that I can apply to more complex pieces of singing repertoire.

- 2 a) I can explore the musical themes using singing assembly repertoire. **Vocal control and Dynamics - Ah poor bird.**

- b) I can learn and practice this new piece of music using compositional techniques.

**Drones & Ostinatos**

- 3 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics and Range.

**Ukulele: Introduction**

- 1 a) I understand how to collect my instrument safely.
- b) I can hold my ukulele correctly
- c) I can mirror and imitate the correct posture when playing

**Right hand**

- 2 a) I can remember Good Charlie Eats A lot and can start to identify Strings.
- I can perform basic rhythms on open strings to a steady pulse.

**Left hand**

- 3 a) I can explore fret numbers and know I should see my fingernails when playing. I know where my thumb and palm should be when playing.

- b) Ukulele chords: Using stickers on the ukulele to play basic chords: **C & Am**

- Composition Extension** - Can you use notes, musical ideas from the etudes to make your own melody?  
Can you change any of the rhythmic ideas to make something new?

- Listening**
- 1 London is the Place for Me by Lord Kitchener
  - 2 Jew's Harp Solo
  - 3 St Abbs Sonic Postcard
  - 4 Ghost Town by The Specials
  - 5 Spring Rounds (from The Rite of Spring) Stravinsky
  - 6 African Dawn Chorus

**Singing: Audiation and Cognition**

- 1 I can continue to build up part singing by rehearsing Ostinato's and Drones over singing assembly material.

- 3 Children can start building an awareness of pitch and rhythm using solfege and Kodaly rhythm syllables

- 6 Child can develop the use of concrete resources to dictate the rhythm and pitch of simple melodies do - so

**Ukulele:**

- 1 Children are able to use open strings and chords to take part in whole class playing.

- 2 Children can refine their technique and coordination whilst building muscle memory through practical music situations.

**Repertoire suggestions:**

- Everyday people Sly and the family stone**

**Chain of fools - Aretha Franklin.**

- 3 Children explore chord diagrams and how they relate to the ukulele fretboard.

- b) I can remind myself of chords using these visual aids

- 5 develop the skills needed to play and practice within a large classroom ensemble.

**Skills:** Awareness of pulse

- Watching and listening for instruction  
Using practice time effectively  
Building classroom routines

- Listening**
- 1 How You Jamming So by Mighty Sparrow
  - 2 Lullaby of Itsuki
  - 3 Blue Wildebeest Running
  - 4 British Hustle (7' Version) by Hi-Tension
  - 5 Underpass Saxophone Busker
  - 6 Wind by E Females

**Singing & Arranging**

- 1 I can explore how to use drones, partner songs, ostinatos, and structure to make vocal arrangements.

- 2 a) I can collaborate in a small group to make a vocal arrangement from a range of familiar repertoire

- b) I can perform our arrangement as a small group to the class

- c) I can offer feedback to my peers

- d) I can reflect on the collaborative process, what went well, and what we could have done differently.

- Ukulele: Chords, Meter & Expression.**  
In this unit, we transfer knowledge of Dynamics, Drones and Ostinatos developed in singing to the ukulele.

- 1 I can explore reading 4/4 chord charts using C and Am

**Olele - Ghanaian Folk Song**

- 2 I can explore strumming patterns and perform patterns through simple chord progressions

- 3 a) I can extend my chord repertoire adding **F & Em7**

- Suggested Repertoire using C, Am, F and Em7**
- Fix you - Cold play**  
**Happy Song - Bruno Mars**  
**Happier - Marshmellow**

**Right & Left hands**

- 4 I can start to learn and develop a set of basic etudes with developing posture and technique.

**Etude 1 - Left hand**

**Etude 2 - Right hand**

- Etude 3 - Left and right hand coordination**

- Listening**
- 1 My Boy Lollipop by Millie Small
  - 2 Upalo Shegvi'skale
  - 3 Thumri in Kaharva Taal in Raga Pahadi
  - 4 London Town by Light of the World
  - 5 Pobblebonk Frog
  - 6 Imperfections on the surface

**Singing**

- a) I can learn and practice this new & challenging piece of vocal music
- b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**'Ah Poor Bird'**

- 2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Musical literacy**

- 1 Children introduced to formal notation. **Crochet, crotchet rest, Quavers.**

- 2 Children develop reading skills using Rhythm notation.

- 3 Children are able to transfer knowledge of rhythm reading to melodic ideas and/or strumming patterns on the ukulele.

**Ukulele: Ensemble, Fluency and improvisation**

- 1 I can continue to develop my musicality, posture and technique when playing the ukulele in class.

- 2 I can explore deconstructing **Etude 3** and experiment with pitch and rhythm to create my own musical ideas

- 3 I can improvise using the same tone set from **Etude 3**

- 4 a) I can workshop my own musical ideas to compose a melody with a repeating motif.

- b) I can support and accompany my peer's compositions on the ukulele

- Listening**
- 1 Silly Games by Janet Kay
  - 2 Oxford United Fans
  - 3 Raag Bhatiyar
  - 4 I'm Riffin' by MC Duke
  - 5 The Coventry Carol
  - 6 Tumblewash

**Singing**

- a) I can learn and practice this new & challenging piece of vocal music
- b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**'O lele'**

- 2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Ukulele & Musical Literacy**

**Application of knowledge**

- 1 Children use chord diagrams, rhythmic notation, Ukulele Tablature to learn and rehearse an ensemble piece.

- 2 Children apply their understanding of Drones and Ostinatos to develop different layers and textures in an ensemble piece.

- 3 Children explore Structure and Sections of music through

- Repertoire Suggestions:**  
**Stiches - Shawn Mendes**  
**Despacito - Luis Fonsi & Daddy Yankee**  
**Stargazing - Myles Smith (Child suggestion)**  
**No Surprises - Radiohead**  
**Yellow - Coldplay**

**Extension:**

- 1 Children use **Etude 3** to improvise over a section

- 2 Children given Am pentatonic scale to learn from tablature to use in their improvisation.

- Listening**
- 1 Sonny's Lettah (Anti-Sus Poem) by Linton Kweisi Johnson
  - 2 Musical Saw- Moon river
  - 3 Equanimity
  - 4 Slow Down by Loose Ends
  - 5 Anxiety Fanfare and Variations for Voices
  - 6 Adderbury Clock Chimes and Carillon

**Singing**

- a) I can learn and practice this new & challenging piece of vocal music
- b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**'Tell Me a Story Shining Star'**

- 2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Ukulele: Ensemble & Class Composition**

- 1 I can explore themes from a short animated film and how to communicate and express ideas and character throughout composition

- 2 I can collaborate in a small group to make compositional decisions that expressively underscores a short animated film

**Birds - Pixar**

**Short film**

**Piper - Pixar**

**Short film**

- Compositional decisions:  
Harmony  
Melody  
Dynamics

- Teacher to organise ideas and notate music to underscore film.

- 3 a) I can learn and perform the class composition to the animation.
- b) I can reflect on the process of composition and collaboration.

- Did the music reflect the themes from the animation? Why/why not?  
What would you have done differently? What was it like composing in a group? Did everyone add to the groups ideas? What would happen if two people had different ideas in a group?

By the end of Year 3, children...

Can consolidate and apply their understanding of sound, pitch and rhythm in practical music making situations.

Can make creative and intentional musical decisions when composing and improvising

Is continuing to refine and develop the voice through exploring contrasting repertoire and technical singing routines.

Have developed their active listening skills through exploring music from different places, traditions, and cultures.

Have extended their musical vocabulary in describing sound and articulating their own ideas.

Have a basic understanding of rhythm notation and other forms of written music.

Are more self-reflective in their music making.

Continue to enjoy music lessons and strengthen their personal relationships with music.

Have extended their ability to perceived and understand sound.

A set of basic musical skills on the ukulele and can use visual aids to learn alongside their peers.

Share their own ideas and feel a sense of belonging within our music provision.

Can work with peers and others in multiple learning situations

	Vocabulary List & Concepts			Ukulele Repertoire		Class Singing repertoire	
<b>Year 3</b>  2023 - 2024	Pitch: Higher and Lower.	Pulse: heartbeat & tempo	Texture: Big/small sounds, ensemble size	Etude 1	Left hand warm up	Ah Poor Bird	Kodaly piece. Minor. Using La - La. Great peice to extend with ostinatos, drones and two part.
	Dynamics: Getting louder/quieter	Rhythm: Rhythm syllables. Ta, TaDi, Crotchet rest.	Timbre: Wider range of Instrument names and materials	Etude 2	Right hand warm up Both hands		
	Structure: A (Verse) B (Chorus) C (Bridge)			Etude 3	Coordiantion and Fret/ String board knowlege. Leads to material for composition & improvisation	O Iele	Uneven phrase length. Option for dones and Two-part singing.
	Extending vocab list			O Iele	Ghanaian Folk tune using C & Am		
	Chords/Harmony	Melody	Strings	Repertoire suggestions: Everyday people Sly and and the family stone	C (and F optional)	Tell Me a Story Shining Star	Up to 3 part Round. Minor tonality. Contrasting sections.
	Percussion	Crotchet	Quaver	Chain of fools - Aretha Franklin.	Simple 1 chord piece C7		
	Rest	Bar	Diminuendo.	Lovely Billie Eilish	2 Chords F & Am. Modern - kids know and enjoy		
	Crescendo	Ukulele	Forte				
Listening List 'Minute of listening'				Flx you - Cold play	Extended form using C, Am, F & Em7 (Em7/G)	Kodaly/Solfege Repertoire	
Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra	London is the Place for Me by Lord Kitchener	How You Jamming So by Mighty Sparrow	Imperfections on the surface	Lazy Song - Bruno Mars		Hot Crossed Buns	Apple Tree
Dance of the Sugar Plum Fairy	Jew's Harp Solo	Lullaby of Itsuki	Tumblewash	Happier - Marshmellow		All Around The Butter Cup	Here come's a blue bird
A Simple neo-Georgian Summer - Emily hall	St Abbs Sonic Postcard	Blue Wildebeest Runnings	Adderbury Clock Chimes and Carillon	Stiches - Shawn Mendes		Are You Sleeping	Button you must Wonder
Monkey Man by Toots and the Maytals	Ghost Town by The Specials	British Hustle (7" Version) by Hi-Tension	Pobblebonk Frog	Despacito - Luis Fonsi & Daddy Yankee		Kue Kue	Doe, a Deer
War Requiem - B Britten	Spring Rounds (from The Rite of Spring) Stravinsky	Underpass Saxophone Busker	The Coventry Carol	Stargazing - Myles Smith (Child suggestion)		London Bridge is Falling Down	You Are My Sunshine
Atodde Enyama	African Dawn Chorus	Wind by 6 Female	Anxiety Fanfare and Variations for Voices	No Suprises - Radiohead Yellow - Coldplay		Ah Poor Bird	O Iele
My Boy Lollipop by Millie Smalls	Silly Games by Janet Kay	Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson	London Town by Light of the World			It's Raining, It's pouring	Oh When the Saints
Upalo Shegviškale	Oxford United Fans	Musical Saw- Moon river	I'm Riffin' by MC Duke			Swing Low	Rocky Mountain
Thumri in Kaharva Taal in Raga Pahadi	Raag Bhatiyar	Equanimity	Slow Down by Loose Ends			London's Burning	
<small>Note: Singing assemblies additional singing lessons once a week for KS1 and KS2. Singing assemblies have their own extensive repertoire lists.</small>							

# Loughborough Primary Music Syllabus -Year 4

## Year 4 2024 - 2025

- Listening -**  
 1 Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra  
 2 Dance of the Sugar Plum Fairy  
 3 A Simple neo-Georgian Summer - Emily hall  
 4 Monkey Man by Toots and the Maytals  
 5 War Requiem - B Britten  
 6 Atotde Enyama

**The Voice:**

1 a) I can sing over prior vocal repertoire with **increasing accuracy** whilst understanding the expectations of singing in class.

b) I can refine my repertoire of warmups that I can apply to more complex pieces of singing repertoire.

2 a) I can explore **communicating** the musical themes using singing assembly repertoire. **Vocal control and Dynamics -**

**Repertoire:  
Ah poor bird  
Lean on Me**

b) I can learn and practice this new piece of music using compositional techniques. **Drones, Ostinatos, and Part Singing**

3 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics and Range.

**Ukulele: Introduction**

- a) I understand how to collect my instrument safely.
- b) I can hold my ukulele correctly
- c) I can mirror and imitate the correct posture when playing

**Right hand**

2 a) I can remember Good Charlie Eats A lot and can start to identify Strings. I can perform **increasingly complex** rhythms on open strings to a steady pulse.

**Left hand**

3 a) I can begin to use **tablature to play simple motifs**. I should see my fingernails when playing. I know where my thumb and palm should be when playing.

b) Ukulele chords: Using stickers on the ukulele, I can play basic chords: **C, Am & F**

**Composition Extension** - Can you use notes, musical ideas from the etudes to make your own melody? Can you change any of the rhythmic ideas to make something new?

- Listening**  
 1 London is the Place for Me by Lord Kitchener  
 2 Jew's Harp Solo  
 3 St Abbs Sonic Postcard  
 4 Ghost Town by The Specials  
 5 Spring Rounds (from The Rite of Spring) Stravinsky  
 6 African Dawn Chorus

**Singing: Audiation and Cognition**

1 I can continue to build up part singing by rehearsing Ostinato's (starting on the 3rd) and Drones over singing assembly material with **increasing accuracy**

3 I can **continue to building an understanding** of pitch and rhythm using solfege and Kodaly rhythm syllables

6 I can develop the use of concrete resources to dictate the rhythm and pitch of simple melodies do - so with **increasing accuracy**

**Ukulele:**

1 Children are able to use open strings and chords (C, Am & F) to take part in whole class playing.

2 Children can **continue** to refine their technique and coordination whilst building muscle memory through practical music situations.

**Repertoire suggestions:  
Billie Eilish (with the Em7)  
Stand  
Happier - Marshmellow  
Yellow Bird - The Mills Brothers  
Next Up 47 - Deno (Brixton)  
Suru - Lungu (feat. Stormzy)**

3 Children explore chord diagrams and how they relate to the ukulele fretboard.

b) I can remind myself of chords using these visual aids

5 develop the skills needed to play and practice within a large classroom ensemble.

**Skills: Awareness of others  
Following non verbal cues  
Developing practice edict  
Building classroom routines**

- Listening**  
 1 How You Jamming So by Mighty Sparrow  
 2 Lullaby of Itsuki  
 3 Blue Wildebeest Running  
 4 British Hustle (7" Version) by Hi-Tension  
 5 Underpass Saxophone Busker  
 6 Wind by 6 Females

**Singing & Arranging**

1 I can explore how to use drones, partner songs, ostinatos, and structure to make **interesting** vocal arrangements.

2 a) I can collaborate in a small group to make a vocal arrangement from a range of familiar repertoire

b) I can perform our arrangement as a small group to the class

c) I can offer feedback to my peers

d) I can reflect on the collaborative process, what went well, and what we could have done differently to **improve the overall performance.**

**Ukulele: Chords, Meter & Expression.  
In this unit, we transfer knowledge of Dynamics, Drones and Ostinatos developed in singing to the ukulele.**

1 I can explore reading 4/4 chord charts using **C, Am, F And Em7**

2 I can **improve my strumming patterns and perform/compose patterns** through simple chord progressions

3 a) I can extend my chord repertoire adding my first three finger chord, **G**

**Suggested Repertoire using C, Am, F and G**

**Fix you - Cold play  
Happy Song - Bruno Mars  
Happier - Marshmellow**

**Right & Left hands**

4 I can develop a set of basic etudes with developing posture and technique.  
**Etude 1** - Left hand  
**Etude 2** - Right hand  
**Etude 3** - Left and right hand coordination

- Listening**  
 1 My Boy Lollipop by Millie Smalls  
 2 Upalo Shegvytskale  
 3 Thumri in Kaharva Taal in Raga Pahadi  
 4 London Town by Light of the World  
 5 Pobblebonk Frog  
 6 Imperfections on the surface

**Singing**

a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**'Tue tue'**

2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Musical Literacy**

1 Children introduced to formal notation. **Crochet, crochet rest, Quavers, and Minum**

2 Children develop reading skills using Rhythm notation.

3 Children are able to transfer knowledge of rhythm reading to melodic ideas and/or strumming patterns on the ukulele.

**Ukulele: Ensemble, Fluency and improvisation**

1 I can continue to develop my musicality, posture and technique when playing the ukulele in class.

2 I can explore deconstructing **Etude 3** and experiment with pitch and rhythm to create my own musical ideas

3 I can improvise using the same tone set from **Etude 3**

4 a) I can workshop my own musical ideas to compose a **catchy** ("Ear Worm") melody with a repeating motif.

b) I can support and accompany my peer's **composition/improvisation** on the ukulele

**Extention** - I can lean the Am pentatonic scale to extend my palate for **composition and improvisation**

- Listening**  
 1 Silly Games by Janet Kay  
 2 Oxford United Fans  
 3 Raag Bhatiyar  
 4 I'm Riffin' by MC Duke  
 5 The Coventry Carol  
 6 Tumblewash

**Singing**

a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**'Viva La Musica'**

2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Ukulele & Musical Literacy  
Application of knowledge**

1 Children use chord diagrams, rhythmic notation, Ukulele Tablature to learn and rehearse a **more complex** ensemble piece.

2 Children apply their understanding of Drones, Ostinatos, and improvisation to develop different layers and textures in an ensemble piece.

3 Children explore Structure and Sections of music through

**Repertoire Suggestions: Replacing Em7 with G  
La Colombina - Inital grade guitar (Trinity)  
Stargazing - Myles Smith (Child suggestion)  
No Suprises - Radiohead  
Yellow - Coldplay**

**Extention:**

4 Children use **Etude 3** to improvise and develop my own musical ideas over a solo section.

- Listening**  
 1 Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson  
 2 Musical Saw- Moon river  
 3 Equanimity  
 4 Slow Down by Loose Ends  
 5 Anxiety Fanfare and Variations for Voices  
 6 Adderbury Clock Chimes and Carillon

**Singing**

a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**'Wacht Auf'**

2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Ukulele: Ensemble & Class Composition**

1 I can explore themes from a short animated film and how to communicate and express ideas and character throughout composition

2 I can collaborate in a small group to make compositional decisions that expressively underscores a short animated film

**Birds - Pixar  
Short film  
Piper - Pixar  
Short film**

Compositional decisions:  
Harmony  
Melody  
Dynamics

Teacher to organise ideas and notates music to underscore film.

3 a) I can learn and perform the class composition to the animation.  
 b) I can reflect on the process of composition and collaboration.

Did the music reflect the themes from the animation? Why/why not? What would you have done differently? What was it like composing in a group? Did everyone add to the groups ideas? What would happen if two people had different ideas in a group?

By the end of Year 4, children...

Can consolidate and apply their understanding of sound, pitch and rhythm in practical music making situations.

Is continuing to refine and develop the voice through exploring contrasting repertoire and technical singing routines. Children have a developing accuracy and musicality.

Have extended their musical vocabulary in describing sound and articulating their own ideas.

Are more self-reflective in their music making.

Have extended their ability to perceived and understand sound.

Share their own ideas and feel a sense of belonging within our music provision.

Can make creative and intentional musical decisions when composing and improvising

Have developed their active listening skills through exploring music from different places, traditions, and cultures.

Have continued to develop their understanding of staff and notation and other forms of written music through application.

Continue to enjoy music lessons and strengthen their personal relationships with music.

Has continued to learn more complex melodic and harmonic repertoire on the ukulele.

Can work with peers and others in multiple learning situations

	Vocabulary List & Concepts			Ukulele Repertoire		Class Singing repertoire	
<b>Year 4</b>  2023 - 2024	Pitch: Accending & Desending	Pulse: heartbeat & tempo	Texture: Thin & Thick	Etude 1	Left hand warm up	Tue tue	Ghanian Folk song. 2 part round.
	Dynamics: Forte & Piano - Crescendo and diminuendo	Rhythm: Long & Short	Timbre: A wider range of Instrument names and materials. How sound is created.	Etude 2	Right hand warm up Both hands		
	Structure: A (Verse) B (Chorus) C (Bridge)			Etude 3	Coordiantion and Fret/ String board knowledge. Leads to material for composition & improvisation	Viva La Musica	Latin round in upto three part. Major tonality and up to a Major 9th in range.
	Extending vocab list			O Iele	Ghanaian Folk tune using C & Am		
	Chords/Harmony	Melody	Piano	Repertoire suggestions: Everyday people Sly and and the family stone	C ( and F optional)	Wacht Auf	Major 10th range in 3/4 Arpeggiated melody
	Forte	Minim	Quaver	Chain of fools - Aretha Franklin.	Simple 1 chord piece C7		
	Rest	Crotchet	Bar	Lovely Billie Eilish	2 Chords F & Am. Modern - kids know and enjoy		
	Crescendo	Diminuendo	Rehersal Mark	Flx you - Cold play	Extended form using C, Am, F, Em7 and G.	Note: Singing assemblies additional singing lessons once a week for KS1 and KS2. Singing assemblies have their own extensive repertoire lists.	
Listening List 'Minute of listening'				Lazy Song - Bruno Mars	<i>Em7 is a scaffold to building the G shape in year 4. Children use G instead of Em7 reharmonisation.</i>	Skills to extend from singing assembly pieces	
Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra	London is the Place for Me by Lord Kitchener	How You Jamming So by Mighty Sparrow	Imperfections on the surface	Happier - Marshmellow		Drone singing	2 part
Dance of the Sugar Plum Fairy	Jew's Harp Solo	Lullaby of Itsuki	Tumblewash	Stiches - Shawn Mendes		3 part	Following scale directions
A Simple neo-Georgian Summer - Emily hall	St Abbs Sonic Postcard	Blue Wildebeest Runnings	Adderbury Clock Chimes and Carillon	Despacito - Luis Fonsi & Daddy Yankee		Duration	Ensemble skills/ Awareness
Monkey Man by Toots and the Maytals	Ghost Town by The Specials	British Hustle (7" Version) by Hi-Tension	Pobblebonk Frog	Stargazing - Myles Smith (Child suggestion)		Arranging	Vowel shapes
War Requiem - B Britten	Spring Rounds (from The Rite of Spring) Stravinsky	Underpass Saxophone Busker	The Coventry Carol	No Suprises - Radiohead		Posture	Vocal control/tone
Atodde Enyama	African Dawn Chorus	Wind by 6 Female	Anxiety Fanfare and Variations for Voices	Yellow - Coldplay		Counter melodies	Intonation
My Boy Lollipop by Millie Smalls	Silly Games by Janet Kay	Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson	London Town by Light of the World				
Upalo Shegviatskale	Oxford United Fans	Musical Saw- Moon river	I'm Riffin' by MC Duke				
Thumri in Kaharva Taal in Raga Pahadi	Raag Bhatiyar	Equanimity	Slow Down by Loose Ends				

# Loughborough Primary Music Syllabus -Year 5

## Year 5 2024 - 2025

**Listening -**  
 1 Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra  
 2 Dance of the Sugar Plum Fairy  
 3 A Simple neo-Georgian Summer - Emily Hall  
 4 Monkey Man by Toots and the Maytals  
 5 War Requiem - B Britten  
 6 Atolde Enyama

**The Voice:**  
 1 a) I can can sing over prior vocal repertoire with **increasing accuracy and musicality** whilst understanding the expectations of singing in class.  
 b) I can refine my repertoire of warmups that I can apply to more complex pieces of singing repertoire.  
 2 a) I can alter my **vocal tone to communicate** the musical themes using singing assembly repertoire. **Vocal control Dynamics, Mouth Shape**  
**Repertoire:**  
**Lean on Me**  
**Jamacia Farewell**  
**Si si si**  
 b) I can learn and practice this new piece of music using compositional techniques. **Drones, Ostinatos, and Part Singing (up to 3 part rounds)**  
 3 I can workshop this piece of music as part of a class choir **improving**; Posture Breathing and Airflow, Legato, Dynamics and Range.

**Ukulele: introduction**  
 1 a) I understand how to collect my instrument safely.  
 b) I can hold my ukulele correctly  
 c) I understand the correct posture when playing and respond to feedback

**Right hand**  
 2 a) I can remember Good Charlie Eats A lot and can start to identify Strings.  
 I can perform **increasingly complex** rhythms on open strings to a steady pulse.

**Left hand**  
 3 a) I can begin to use **tablature to play motifs**. I should see my fingernails when playing.  
 I know where my thumb and palm should be when playing.  
 b) Ukulele chords: Using stickers on the ukulele, I can play basic chords: **C, Am, F and Em7**

**Composition Extension** - Can you use notes, musical ideas from the etudes to make your own melody?  
 Can you change any of the rhythmic ideas to make something new?

**Listening**  
 1 London is the Place for Me by Lord Kitchener  
 2 Jew's Harp Solo  
 3 St Abbs Sonic Postcard  
 4 Ghost Town by The Specials  
 5 Spring Rounds (from The Rite of Spring)  
 Stravinsky  
 6 African Dawn Chorus

**Singing: Audiation and Cognition**  
 1 I can continue to build up part singing by rehearsing Ostinato's and Drones (**starting on the 3rd & 5th**) over singing assembly material with **increasing accuracy**  
 3 I can **continue to build and demonstrate my understanding** of pitch and rhythm using solfege and Kodaly rhythm syllables  
 6 I can develop the use of concrete resources to dictate the rhythm and pitch of simple melodies **do - la with increasing accuracy**

**Ukulele:**  
 1 Children are able to use open strings and chords (C, Am, F & Em7) to take part in whole class playing.  
 2 Children can **continue** to refine their technique and coordination whilst building muscle memory through practical music situations.  
 3 I can use Em7 as a scaffold to build my first chord with three fingers. G

**Repertoire suggestions:**  
**Billie Eilish (with the Em7 and G)**  
**Jamacia Farewell**  
**Next Up 47 - Dano (Brixton)**  
**Suru - Lungu (feat. Stormzy)**  
**Airport song - Jessie Gold**  
**Stay Another Day - Jorja Smith**  
**No Money - Galantis (Brixton)**  
**Hero's - David Bowie (Brixton)**

3 Children use chord diagrams to develop new chords and refresh chord names and shapes.  
 4 develop the skills needed to play and practice within a large classroom ensemble.

**Skills: Developing ensemble skills**  
 Following non verbal cues  
 Develop independence  
 Building classroom routines

**Right & Left hands**  
 5 I can develop a set of basic etudes with developing posture and technique.  
**Etude 1** - Left hand  
**Etude 2** - Right hand  
**Etude 3** - Left and right hand coordination

**Listening**  
 1 How You Jamming So by Mighty Sparrow  
 2 Lullaby of Tsuki  
 3 Blue Wildebeest Running  
 4 British Hustle (7<sup>th</sup> Version) by Hi-Tension  
 5 Underpass Saxophone Busker  
 6 Wind by 6 Females

**Singing & Arranging**  
 1 I can explore how to use drones, partner songs, ostinatos, and structure to make **interesting** vocal arrangements.  
 Partner songs  
 Akatonbo / Red Dragon Fly  
 Oh When the Saints / Swing low  
 Ah Poor Bird / Hey Ho Nobody Home  
 2 a) I can collaborate in a small group to make a vocal arrangement using part singing and structure.  
 b) I can perform our arrangement as a small group to the class  
 c) I can **critique** others' arrangements and offer feedback to my peers  
 d) I can reflect on the collaborative process, what went well, and what we could have done differently to **improve the overall performance and stage craft**

**Ukulele: Chords, Meter & Expression.**  
 In this unit, we transfer knowledge of Dynamics, Mouth shapes, Drones, Ostinatos and part singing developed in singing to the ukulele.  
 1 I can explore reading 4/4 chord charts in 4, 8 and 16 bar forms using **C, Am, F, G and A**  
 2 I can improve my strumming patterns and perform/compose patterns through simple chord progressions  
 3 a) I can rehearse an ensemble piece up to a performance standard with my peers.  
 b) I can experience and perform different roles in the ensemble.

**Extention 1**  
 I can explore finger-picking when playing chords.  
**Extention 2**  
 I can lean the Am pentatonic scale to extend my palate for composition and improvisation

**Listening**  
 1 My Boy Lollipop by Millie Smalls  
 2 Upalo Shegvijskale  
 3 Thumri in Kaharva Taal in Raga Pahadi  
 4 London Town by Light of the World  
 5 Pobblebonk Frog  
 6 Imperfections on the surface

**Singing**  
 a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**Dhingalno Danca Maro**

2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Musical Literacy**  
 1 Children introduced to formal notation. **Crochet, crotchet rest, Quavers, and Minum**  
 2 Children develop reading skills using Rhythm notation.  
 3 Children are able to transfer knowledge of rhythm reading to melodic ideas and/or strumming patterns our more complex ukulele repertoire.

**Ukulele: Ensemble, Fluency and improvisation**  
 Application of knowledge  
 1 I can continue to develop my musicality, posture and technique when playing the ukulele in class.  
 2 I can explore deconstructing **Etude 3** and experiment with pitch and rhythm to create my own musical ideas  
 3 I can improvise using the same tone set from **Etude 3**  
 4 a) I can generate my own musical ideas to compose a catchy ("Ear Worm") melody with a repeating motif.  
 b) I can upskill my motif by augmenting the pattern in some shape or from.  
 b) I can support and accompany my peer's composition/improvisation on the ukulele

**Listening**  
 1 Silly Games by Janet Kay  
 2 Oxford United Fans  
 3 Raag Bhatiyar  
 4 I'm Riffin' by MC Duke  
 5 The Coventry Carol  
 6 Tumblewash

**Singing**  
 a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**Since Singing Is So Good A Thing - William Byrd**

2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Ukulele & Musical Literacy**  
 Application of knowledge and extension through diverse repertoire  
 1 I can use chord diagrams, rhythmic notation, Ukulele Tablature to learn and rehearse a **more complex and contrasting** ensemble piece form our last ensemble piece.  
 2 I can apply their understanding of Drones, Ostinatos, part singing, and improvisation to develop different layers and textures in an ensemble piece.  
 3 I can explore Structure and Sections of music through playing, and understand why and how it might be used to engage listeners.

**Repertoire suggestions/ Contrasting last piece**  
**Intro XX (London)**  
**Billie Eilish (with the Em7 and G)**  
**Jamacia Farewell**  
**Next Up 47 - Dano (Brixton)**  
**Suru - Lungu (feat. Stormzy)**  
**Airport song - Jessie Gold**  
**Stay Another Day - Jorja Smith**  
**No Money - Galantis (Brixton)**  
**Hero's - David Bowie (Brixton)**

**Listening**  
 1 Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson  
 2 Musical Saw- Moon river  
 3 Equanimity  
 4 Slow Down by Loose Ends  
 5 Anxiety Fanfare and Variations for Voices  
 6 Adderbury Clock Chimes and Carillon

**Singing**  
 a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**Angus Dei - Josquin Des Prez**

2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Ukulele: Ensemble & Class Composition**  
 1 I can explore themes from a short animated film and how to communicate and express ideas and character throughout composition  
 2 I can collaborate in a small group to make compositional decisions that expressively underscores a short animated film  
**The boy, the mole, the fox and the Horse 36min-36min**  
 Compositional decisions:  
 Harmony  
 Melody  
 Dynamics  
 Rhythm  
 Structure  
 Teacher to organise ideas and notates music to underscore film.  
 3 a) I can learn and perform the class composition to the animation.  
 b) I can reflect on the process of composition and collaboration.  
 Did the music reflect the themes from the animation? Why/why not?  
 What would you have done differently? What was it like composing in a group? Did everyone add to the groups ideas? What would happen if two people had different ideas in a group?

By the end of Year 5, children...	Can consolidate and apply their understanding of sound, pitch and rhythm in practical music making situations with developing accuracy	Is continuing to refine and develop the voice through exploring contrasting repertoire and technical singing routines. Children have a developing accuracy and musicality.	Have extended their musical vocabulary in describing sound and articulating their own ideas and responses to music	Are more self-reflective in their music making.	Have extended their ability to perceived and understand sound.	Share their own ideas and feel a sense of belonging within our music provision.
	Can make creative and intentional musical decisions when composing and improvising	Have developed their active listening skills through exploring music from different places, traditions, and cultures.	Have continued to develop their understanding of staff and notation and other forms of written music through application.	Continue to enjoy music lessons and strengthen their personal relationships with music.	Has developed a stronger and useful facility on the Ukulele	Can work independently and with peers in multiple learning situations

		Vocabulary List & Concepts		Guitar Repertoire		Class Singing repertoire	
<b>Year 5</b>  2023 - 2024	Focusing on the Interrelation of musical concepts			<b>Etude 1</b>	Left hand warm up	Dhingalino Danca Maro	Children's song from India. Syncopated and rhythmically challenging
	Dynamics: Growing through the phrase	Rhythm: More complex rhythms and sequences	Timbre: Instruments and color	<b>Etude 2</b>	Right hand warm up Both hands	Since Singing Is So Good A Thing - William Byrd	English Trad, 2 part round in 6/8
	Structure: sections	Music: What is it? What it's used for?	Harmony - Colour & emotion	<b>Etude 3</b>	Coordiantion and Fret/ String board knowlege. Leads to material for composition & improvisation		
	Texture: Why and where they are used	Patterns & ostiatio	Vocal tone and expression	<b>Intro XX (London)</b>	Pentatonic based. Am, F Em7 (G optional)	Angus Dei - Josquin Des Prez	Latin piece. Syncopation and uneven phrase lengths
	Melody & articulation	Pitch: structures	Pulse: Free, Steady & Tempo	<b>Extending vocab list</b>			
	Chords/Harmony	Melody	Piano	<b>Billie Eilish (with the Em7 and G)</b>	Well Known and utilise's known chords. Space between chords & lower tempo to build shapes and transitions	Note: Singing assemblies additional singing lessons once a week for KS1 and a separate session for KS2. Singing assemblies have their own extensive repertoire lists.	
	Forte	Minim	Quaver	<b>Jamacia Farewell</b>	Apart of vocal repertoire Culturally refelctive of children at school		
	Rest	Crotchet	Bar	<b>Next Up 47 - Deno (Brixton)</b>	Grime Artist - Appropriate for children and based on their interests. Artist from Brixton.		
	Crescendo	Diminuendo	Rehersal Mark	<b>Skills to extend from singing assembly pieces</b>			
	<b>Listening List 'Minute of listening'</b>				<b>Suru - Lungu (feat. Stormzy)</b>	AfroBeats - Yuroba Stormzy Local Artist	Drone singing
Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra	London is the Place for Me by Lord Kitchener	How You Jamming So by Mighty Sparrow	Imperfections on the surface	<b>Airport song - Jessie Gold</b>	Fits in with Chord Base. Children enjoy this piece and appropriate	3 part	Following scale directions
Dance of the Sugar Plum Fairy	Jew's Harp Solo	Lullaby of Itsuki	Tumblewash			Duration	Ensemble skills/ Awareness
A Simple neo-Georgian Summer - Emily hall	St Abbs Sonic Postcard	Blue Wildebeest Runnings	Adderbury Clock Chimes and Carillon	<b>Stay Another Day - Jorja Smith</b>	Local artist. Emotive and expressive piece	Arranging	Vowel shapes
Monkey Man by Toots and the Maytals	Ghost Town by The Specials	British Hustle (7" Version) by Hi-Tension	Pobblebonk Frog	<b>No Money - Galantis (Brixton)</b>	Local artist great. Higher tempo. Faster transitions. Syncopated strumming pattern.	Posture	Vocal control/tone
War Requiem - B Britten	Spring Rounds (from The Rite of Spring) Stravinsky	Underpass Saxophone Busker	The Coventry Carol	<b>Hero's - David Bowie (Brixton)</b>	Cultural capital. Local artist. Simpler piece but opens dialogue to talk about the culture of Brixton and it's history.	Counter melodies	Intonation
Atodde Enyama	African Dawn Chorus	Wind by 6 Female	Anxiety Fanfare and Variations for Voices			Ballance.	
My Boy Lollipop by Millie Smalls	Silly Games by Janet Kay	Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson	London Town by Light of the World				
Upalo Shegvitaskale	Oxford United Fans	Musical Saw- Moon river	I'm Riffin' by MC Duke				
Thumri in Kaharva Taal in Raga Pahadi	Raag Bhatiyar	Equanimity	Slow Down by Loose Ends				

# Loughborough Primary Music Syllabus -Year 6

**Year 6**  
2023 - 2024

- Listening -**  
 1 Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra  
 2 Dance of the Sugar Plum Fairy  
 3 A Simple neo-Georgian Summer - Emily Hall  
 4 Monkey Man by Tools and the Maytals  
 5 War Requiem - B Britten  
 6 Atotde Enyama

**The Voice:**

- 1 a) I can sing over prior vocal repertoire with **increasing accuracy and musicality** whilst understanding the expectations of singing in class.  
 b) I can refine my repertoire of warmups that I can apply to more complex pieces of singing repertoire.  
 2 a) I can alter my **vocal tone to communicate** the musical themes using singing assembly repertoire. **Vocal control Dynamics, Mouth Shape**

**Repertoire:**

**Lean on Me**  
**Jamacia Farewell**  
**Si si si**

- b) I can learn and practice this new piece of music using compositional techniques.  
**Drones, Ostinatos, and Part Singing (up to 3 part rounds)**  
 3 I can workshop this piece of music as part of a class choir **improving**; Posture Breathing and Airflow, Legato, Dynamics and Range.

**Ukulele: introduction**

- 1 a) I understand how to collect my instrument safely.  
 b) I can hold my ukulele correctly  
 c) I understand the correct posture when playing and respond to feedback

**Right hand**

- 2 a) I can remember Good Charlie Eats A lot and can start to identify Strings.  
 I can perform **increasingly complex** rhythms on open strings to a steady pulse.

**Left hand**

- 3 a) I can begin to use **tablature to play motifs**. I should see my fingernails when playing.  
 I know where my thumb and palm should be when playing.

- b) Ukulele chords: Using stickers on the ukulele, I can play basic chords: **G, Am, F and Em7**

**Composition Extension** - Can you use notes, musical ideas from the etudes to make your own melody?  
 Can you change any of the rhythmic ideas to make something new?

- Listening**  
 1 London is the Place for Me by Lord Kitchener  
 2 Jew's Harp Solo  
 3 St Abbs Sonic Postcard  
 4 Ghost Town by The Specials  
 5 Spring Rounds (from The Rite of Spring) Stravinsky  
 6 African Dawn Chorus

**Singing: Audiation and Cognition**

- 1 I can continue to build up part singing by rehearsing Ostinato's and Drones (**starting on the 3rd & 5th**) over singing assembly material with **increasing accuracy**  
 3 I can **continue to build and demonstrate my understanding** of pitch and rhythm using solfege and Kodaly rhythm syllables  
 6 I can develop the use of concrete resources to dictate the rhythm and pitch of simple melodies **do - la** with **increasing accuracy**

**Ukulele:**

- 1 Children are able to use open strings and chords (**C, Am, F & Em7**) to take part in whole class playing.  
 2 Children can **continue** to refine their technique and coordination whilst building muscle memory through practical music situations.  
 3 I can use Em7 as a scaffold to build my first chord with three fingers, G

**Repertoire suggestions:**

**Billie Eilish (with the Em7 and G)**  
**Jamacia Farewell**  
**Next Up 47 - Dano (Brixton)**  
**Suru - Lungu (feat. Stormzy)**  
**Airport song - Jessie Gold**  
**Stay Another Day - Jorja Smith**  
**No Money - Galantis (Brixton)**  
**Hero's - David Bowie (Brixton)**

- 3 Children use chord diagrams to develop new chords and refresh chord names and shapes.  
 4 develop the skills needed to play and practice within a large classroom ensemble.

**Skills:** Developing ensemble skills

Following non verbal cues  
 Develop independence  
 Building classroom routines

**Right & Left hands**

- 5 I can develop a set of basic etudes with developing posture and technique.  
**Etude 1** - Left hand  
**Etude 2** - Right hand  
**Etude 3** - Left and right hand coordination

- Listening**  
 1 How You Jamming So by Mighty Sparrow  
 2 Lullaby of Itsuki  
 3 Blue Wildebeest Running  
 4 British Hustle (7" Version) by Hi-Tension  
 5 Underpass Saxophone Busker  
 6 Wind by 6 Females

**Singing & Arranging**

- 1 I can explore how to use drones, partner songs, ostinatos, and structure to make **interesting** vocal arrangements.  
 Partner songs  
 Akatonbo / Red Dragon Fly  
 Oh When the Saints / Swing low  
 Ah Poor Bird / Hey Ho Nobody Home

- 2 a) I can collaborate in a small group to make a vocal arrangement using part singing and structure.

- b) I can perform our arrangement as a small group to the class

- c) I can **critique** others' arrangements and offer feedback to my peers

- d) I can reflect on the collaborative process, what went well, and what we could have done differently to **improve the overall performance and stage craft**

**Ukulele: Chords, Meter & Expression.**

In this unit, we transfer knowledge of Dynamics, Mouth shapes, Drones, Ostinatos and part singing developed in singing to the ukulele.

- 1 I can explore reading 4/4 chord charts in 4, 8 and 16 bar forms using **C, Am, F, G and A**

- 2 I can **improve** my strumming patterns and perform/compose patterns through simple chord progressions

- 3 a) I can **rehearse an ensemble piece up to a performance standard** with my peers.

- b) I can **experience and perform different roles** in the ensemble.

**Extention 1**

- I can explore finger-picking when playing chords.

**Extention 2**

- I can lean the Am pentatonic scale to extend my palate for composition and improvisation

- Listening**  
 1 My Boy Lollipop by Millie Smalls  
 2 Upalo Shegviatskale  
 3 Thumri in Kaharva Taal in Raga Pahari  
 4 London Town by Light of the World  
 5 Pobblebonk Frog  
 6 Imperfections on the surface

**Singing**

- a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**Si si si - Democratic republic of the Congo**

- 2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Musical literacy**

- 1 Children introduced to formal notation.  
**Crochet, crochet rest, Quavers, and Minum**  
 2 Children develop reading skills using Rhythm notation.

- 3 Children are able to transfer knowledge of rhythm reading to melodic ideas and/or strumming patterns our more complex ukulele repertoire.

**Ukulele: Musical agency and independence.**

Consolidate theory learning in extending guitar repertoire

Practice reading from tablature, notation, diagrams. Build independence & agency. Incorporating singing, composition and arranging.

**Children choose appropriate repertoire** in small groups. Collaborative arranged supported by TN. Usse 2 note voices, chords at the base of the neck, barre chords, bass lines and melodic content.

**Increasingly harder repertoire**

- Extend: bar chords  
 Finger picking  
 Strumming variations  
 Counter melodies

Using ear to figure out melody/harmony

- Listening**  
 1 Silly Games by Janet Kay  
 2 Oxford United Fans  
 3 Raag Bhatiyar  
 4 I'm Riffin' by MC Duke  
 5 The Coventry Carol  
 6 Tumblewash

**Singing**

- a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**E Papa - Maori NZ trad. 3 part**

- 2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

- Listening**  
 1 Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson  
 2 Musical Saw- Moon river  
 3 Equanimity  
 4 Slow Down by Loose Ends  
 5 Anxiety Fanfare and Variations for Voices  
 6 Adderbury Clock Chimes and Carillon

**Singing**

- a) I can learn and practice this new & challenging piece of vocal music  
 b) I can explore the thematic content of the piece and begin to build and understanding of how the voice can be used to communicate and express ideas.

**Bele Mama - Kenya/Swahili**

- 2 I can workshop this piece of music as part of a class choir focusing on; Posture Breathing and Airflow, Legato, Dynamics, Range and Mouth Shape.

**Ukulele: Ensemble & Group Composition**

- 1 I can explore themes from a short animated film and how to communicate and express ideas and character throughout composition

- 2 I can collaborate in a small group to make compositional decisions that expressively underscores a short animated film

**The boy, the mole, the fox and the Horse 36min-38min**

Compositional decisions:

Harmony  
 Melody  
 Dynamics  
 Rhythm  
 Structure

Teacher to organise ideas and notates music to underscore film.

- 3 a) I can learn and perform the class composition to the animation.  
 b) I can reflect on the process of composition and collaboration.

Did the music reflect the themes from the animation? Why/why not?  
 What would you have done differently? What was it like composing in a group? Did everyone add to the groups ideas? What would happen if two people had different ideas in a group?

By the end of Loughborough Primary, children have/can...

An understanding of sound, pitch, rhythm, dynamics, and timbre, applying these in complex music-making.

Use their voice expressively in varied styles, showing confidence and sensitivity.

Have broadened their musical vocabulary to analyze, evaluate, and articulate complex musical ideas, connecting theoretical concepts to practical experiences.

Critically reflect on performances, identifying improvements and setting goals.

Explore sound's scientific and expressive qualities in practical contexts

Share ideas confidently, contributing to a strong musical community.

Compose and improvise with creativity, using varied techniques and influences.

Analyze and respond to music from diverse cultures with curiosity and respect.

Can use basic staff and notation in music making tasks.

Strengthen their relationship with music, recognizing its personal and social value.

Can play the Ukulele to a standard that enables them to take on musical roles in or out of school once they leave.

Can work with peers and others in multiple learning situations

		Vocabulary List & Concepts			Ukulele Repertoire		Class Singing repertoire		
<b>Year 6</b>  2023 - 2024	Focusing on the Interrelation of musical concepts				<b>Etude 1</b>  <b>Etude 2</b>  <b>Etude 3</b>  <b>Intro XX (London)</b>  <b>Billie Eilish (with the Em7 and G)</b>  <b>Jamacia Farewell</b>  <b>Next Up 47 - Deno (Brixton)</b>  <b>Suru - Lungu (feat. Stormzy)</b>  <b>Airport song - Jessie Gold</b>  <b>Stay Another Day - Jorja Smith</b>  <b>No Money - Galantis (Brixton)</b>  <b>Hero's - David Bowie (Brixton)</b>	Left-hand warm-up  Right-hand warm-up Both hands  Coordination and Fret/String board knowledge. This leads to material for composition & improvisation  Pentatonic based. Am, F Em7 (G optional)  Well Known and utilises known chords. Space between chords & lower tempo to build shapes and transitions  Apart of vocal repertoire Culturally reflective of children at school  Grime Artist - Appropriate for children and based on their interests. Artist from Brixton.  AfroBeats - Yuroba Stormzy Local Artist  Fits in with Chord Base. Children enjoy this piece and appropriate  Local artist. An emotive and expressive piece  Local artist and musical great. Higher tempo. Faster transitions. Syncopated strumming pattern.  Cultural capital. Local artist. Simpler piece but opens dialogue to talk about the culture of Brixton and it's history.	<b>Si si si - Democratic republic of the Congo</b>  3 part round. Contrasting parts. Uses legato singing. Enjoyable and focuses on choral ensemble skills	<b>E Papa - NZ Māori Trad.</b>  3 parts, mixing between unison and part singing.	<b>Bele Mama - Kenya/ Swahili</b>  3 parts. Parallel Harmony. Long legato lines. Needs vocal control and awareness of intonation and ballance.
	Dynamics: Growing through the phrase	Rhythm: More complex rhythms and sequences	Timbre: Instruments and color						
	Structure: sections	Music: What is it? What it's used for?	Harmony - Colour & emotion						
	Texture: Why and where they are used	Patterns & ostiatio	Vocal tone and expression				Note: Singing assemblies additional singing lessons once a week for KS1 and a separate session for KS2. Singing assemblies have their own extensive repertoire lists.		
	Melody & articulation	Pitch: structures	Pulse: Free, Steady & Tempo	<b>Extending vocab list</b>					
	Chords/Harmony	Melody	Piano						
	Forte	Minim	Quaver						
	Rest	Crotchet	Bar						
	Crescendo	Diminuendo	Rehersal Mark						
	<b>Listening List 'Minute of listening'</b>								
Snakeships Swing by Ken "Snakeships" Johnson & The West Indian Orchestra	London is the Place for Me by Lord Kitchener	How You Jamming So by Mighty Sparrow	Imperfections on the surface			Drone singing		2 part	
Dance of the Sugar Plum Fairy	Jew's Harp Solo	Lullaby of Itsuki	Tumblewash			3 part		Following scale directions	
A Simple neo-Georgian Summer - Emily hall	St Abbs Sonic Postcard	Blue Wildebeest Runnings	Adderbury Clock Chimes and Carillon			Duration		Ensemble skills/ Awareness	
Monkey Man by Toots and the Maytals	Ghost Town by The Specials	British Hustle (7" Version) by Hi-Tension	Pobblebonk Frog			Arranging	Vowel shapes		
War Requiem - B Britten	Spring Rounds (from The Rite of Spring) Stravinsky	Underpass Saxophone Busker	The Coventry Carol			Posture	Vocal control/ tone		
Atodde Enyama	African Dawn Chorus	Wind by 6 Female	Anxiety Fanfare and Variations for Voices			Counter melodies	Intonation		
My Boy Lollipop by Millie Smalls	Silly Games by Janet Kay	Sonny's Lettah (Anti-Sus Poem) by Linton Kwesi Johnson	London Town by Light of the World			Ballance.			
Upalo Shegvietskale	Oxford United Fans	Musical Saw- Moon river	I'm Riffin' by MC Duke						
Thumri in Kaharva Taal in Raga Pahadi	Raag Bhatiyar	Equanimity	Slow Down by Loose Ends						

## Singing Assembly Cultural Capital & Group Listening Focus

Beethoven	Germany	Classical/romantic	Symphony no 5 Für Elise Turkis march Symphony no 9 (ode to joy) Deaf	Lost hearing - Never heard no 9.
Mozart	Vienna	Classical	Requiem Eine kleine Nachtmusik Symphony no 40	Requiem never finished. We dont know how much he wrote - how much was his student.
Camille Saint-Saëns	French	Classical - Romantic	The Carnival of the Animals	
Chopin	Poland	Classical romantic	Nocturne No. 2 in E flat Douze études, Op. 25 Nocturnes, Op. 9	Virtuoso Nocturne 'Musically Poetic'
Debussy	French	Impressionist composer	Claire de Lune La Mare	Refused to follow beaten path
Fela Kuti	Nigeria	Afro Beats	Shakara Beats of no nation	Father of Afrobeats
Dame Ethel Smyth	UK	Classical	March of the women The wreckers:overture	Female clasical composer. Story of the Suffragette - rock through window
Gu Gu Drum group	China	Trad Chinese	Videos available Youtube	
Buena Vista Social Club	Havana, Cuba	Musica Tropicale	Chan chan Candella	
<b>Additional Weekly Work On's</b>				
Vocal warm up's & Exercises	Notation & Sight Singing	Cultural Capital	Active Listening	Audiation

Loughborough Primary - Singing Assembly Curriculum KS1								
<b>Year 1</b>	Create a collective experience by singing together as a school group, reinforcing teamwork and a sense of belonging.	Children build audiation and begin to dictate rhythm and notes do - so with increasing accuracy	Focus on articulating lyrics clearly while maintaining steady rhythm and melody.	Practice clapping or tapping along to the rhythm of songs while singing, reinforcing musical timing.	Sing melodies with small pitch variations, encouraging children to use their head voice and explore high and low notes. Experience singing in simple rounds	Engage in simple call-and-response songs to develop listening and echoing skills.	Experiment with singing loudly (forte) and softly (piano) to build control over vocal dynamics.	Identify simple patterns in songs, such as repeated phrases or choruses, to support musical structure understanding.
<b>Year 2</b>			Focus on pitch accuracy when singing melodies, matching the group's tone and intonation.	Respond to visual signals for starting, stopping, or changing dynamics to build ensemble awareness.	Perform songs with multiple verses and choruses, developing memory and sequencing skills.	Begin singing in rounds or simple two-part harmonies to explore layering and independence in music.	Encourage children to convey emotions or storytelling through vocal tone and phrasing, enhancing musical interpretation.	
<b>Year 3</b>	Children enjoy a collective experience by singing together as a school group, reinforcing teamwork and a sense of belonging.	Children build audiation by dictating pitch and rhythm in increasing accuracy & difficulty.  Pitch: la - do  Rhythm: crotchets, minims, quavers - up to 3 measures.	Sing in unison with clear diction, pitch, and accurate rhythms.	Follow a conductor's cues for basic dynamics (loud/soft) and tempo changes.	Begin exploring and experiencing part-singing through rounds or call-and-response.	Sing songs from different genres and cultures with basic understanding of their context.		
<b>Year 4</b>			Maintain accurate pitch and rhythm in unison and simple two-part songs.	Respond more precisely to dynamics and phrasing indicated by the conductor.	Strengthen part-singing through rounds and simple harmonies.	Explore expressive singing, focusing on tone and emotional delivery.		
<b>Year 5</b>			Sing confidently in two or three parts (e.g., rounds, partner songs, or descants).	Interpret more complex dynamics, phrasing, and tempo variations in performance.	Show awareness of vocal technique, including posture, breathing, and tone production.	Sing repertoire that includes songs in different languages and styles with attention to cultural nuance.		
<b>Year 6</b>			Lead or support others in singing activities, developing others understanding and musicality	Sing with accuracy and confidence in multi-part songs, including harmonies and counter-melodies.	Demonstrate refined vocal control, including breath support, tone, and dynamics.	Perform diverse and challenging repertoire with an understanding of its cultural, historical, or social significance.		

Vocal Repertoire				
Say A Little Prayer	Aretha Franklin		Pop Soul	
My Way	Frank Sinatra	America	Jazz	Story telling Speech and sing
I Have Nothing	Witney Houston	America	Pop Soul RnB	Modulation
Easy On Me	Adele	UK	Pop	

Talking To The Moon	Bruno mars	US	Pop	
I Just Called to Say I Love You. Ribbon in the sky	Stevie Wonder	US	Pop Soul Jazz RnB	
Streets of London	Ralph McTell	UK	Country	
Country road	John Denver	US	Country	
Hey Jude Here Comes The Sun Yesterday Blackbird	The Beatles	UK - Liverpool	Pop Rock	
A Million Dreams	Benj Pasek / Justin Paul	US	Theatre - From Greatest showman	From the movies
September	Earth, Wind & Fire	US	Funk Soul	
In My Room	Beach boys	US	Pop Surf Rock	Three part Sub genres
Tell Me A Story	Trad.			Round
Banaha	Les Toubadours Du Roi Baudoin	Democratic Republic of the Congo		3 Part round
Pōkarekare Ana	Maori Trad.	NZ		
Lean On Me	Bill Withers	US	Pop Soul RnB	2 part Paralel Harmony
Ain't No Mountain High Enough	Marvin Gaye	US	Pop Soul Motown	Motown - Sub genre Famous recording studio/era of pop music
You Are My Sunshine			Folk Trad.	
Auld Lang Syne			Scottish Trad.	
Fix you Yellow	Coldplay	UK	Rock Pop	
You'll Be In My Heart	Phil Collins	UK	Pop	From the movies

Lava Song	Kuana Torres Kahele, Nāpua Greig	Hawaiian	Folk	From the movies
Swing Low			Gosple Trad.	
Oh When The Saints			Gosple Trad.	
Shalom			Hebrew Trad.	
Leave her Johnny			UK trad.	Sea shanty
E Papa			NZ Trad.	Stick game 3/4
Stand By Me	Ben E. King	UK	RnB Soul	
Remember me	Miguel /coco	US	Ballad	From the movies
Summer	Johnathan Dove	UK	Choral	
Yellow Bird	<u>Michel Mauléart Monton</u>	Haitian	Calypso	Choucouné
Make You Feel My Love	Bob Dylan	US	Folk	
Can You Feel the love tonight	Elton John/Tim rice	UK/US	Theater	From the movies Key Change
White Winter hymnal	Fleet Foxes	UK	Alt Rock	Sub Genres
Livin on a prayer	Bon Jovi	US	Classic Rock	Sub Genres
Fridays I'm in love	The Cure	UK	Gothic rock Post punk	Sub Genres
What a wonderful world	Louis armstong	US	Jazz Pop	
Three little birds	Bob Marley	Jamacia	Pop Reggae	Importance of lyric writing
St Louis blues	W.C Handy	US	Blues	God father of the blues
Fly me to the moon	Bart Howard	US	Jazz	Made famous by Frank S
I've got the world on a string	Harold Arlen	US	Jazz	Modulation Made famous by Frank S

Some where beyond the sea	Charles Trenet	US	Jazz	Modulation Made famous by Frank S  Composer/performing artist
Snow flake			Ballad	
Shosholoza		South Africa	South African trad.	Zulu & Ndebele
Olélé moliba makasi	Jean-Marie Bolangassa	Democratic Republic of the Congo	Congolese chant Trad	
Akatonbo		Japan	Japanese Trad.	Partner song (red Dragon fly)
Tue tue		Ghana trad.	Ghana trad.	Round
Senwa de Dende		Ghana trad.	Ghana trad.	
Ka Mate		NZ	Chant	Call for Challenge. Discipline & respect
Bele mama		Kenya	Swahili	