

**Digital Music 1 Term Plan**  
*(Rotates class every term)*  
**Tutor: James Porter**

**Queens Hill Primary School**

**Focus: Digital instrument composition**

	<b>Year 5</b>	<b>Year 6</b>
<b>Weeks 1 &amp; 2</b> <b>Rhythmic Ostinatos</b>	<p>Welcome / introduction to term</p> <p>Kodaly Rhythms Recap:</p> <ul style="list-style-type: none"> <li>- Crotchets (<i>Ta</i>), Paired Quavers (<i>TeTe</i>), 4 Semiquavers (<i>TikaTika</i>), Crotchet Rest (<i>Shh!</i>), Minims (<i>Too</i>)</li> <li>- Perform individual rhythms with words and actions</li> <li>- Listen and copy back 4 beat patterns</li> <li>- Compose a 4 beat pattern for the class to copy back</li> <li>- Read above rhythms in stick notation</li> </ul> <p>Listening: Ostinato examples</p> <ul style="list-style-type: none"> <li>- <i>Key word: <b>Ostinato</b> (a repeated pattern)</i></li> </ul> <p><b>Rhythmic ostinato</b> composition:</p> <ul style="list-style-type: none"> <li>- Compose &amp; transcribe a 4 beat rhythm (whiteboards)</li> <li>- iPad rules [reminder from previous years]</li> <li>- Using Garageband DAW drum kit, record a 4 beat rhythm ostinato in time to the pulse</li> </ul>	
<b>Week 3</b> <b>Melodic Ostinatos</b>	<p>Kodaly Rhythms:                      Combinations of quavers and semiquavers (<i>TeTika</i> &amp; <i>TikaTe</i>)</p> <p>Reading stick notation</p> <p>Listening: Rhythmic &amp; <b>Melodic ostinato</b> examples:                      - <i>Mars – Holst (the planets)</i>                      - <i>I Like to Move It</i></p> <p>Using keyboard on Garageband, split rhythmic ostinato across pitches of the</p>	<p>Plan and compose an 8- or 16-beat melodic phrase using the Major or pentatonic scale</p>

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	<p>Major or pentatonic scale to compose a melodic pattern</p> <p>(4 or 8 beat phrase)</p>	<p>and incorporate rhythmic variety and interest</p> <p>Extension: compose a bassline to fit to melodic ostinato idea</p>
<p><b>Week 4 Structure / Form</b></p>	<p>Kodaly Rhythms: Too, Toe</p> <p>Listening: Ternary form</p> <p>File arrangement/ Saving work</p> <p><b>Ternary</b> ABA Form: Discuss how musical contrasts are achieved in Ternary form</p> <p>Compose a contrasting melodic ostinato in section B</p>	<p>Kodaly rhythms: Syn-co-pa (quaver, crotchet, quaver): introduction to <b>syncopation</b></p> <p>Use of syncopation in ostinato pattern</p>
<p><b>Week 5 Chord Structure</b></p>	<p>Listening:</p> <ul style="list-style-type: none"> <li>- <b>Major &amp; minor</b></li> <li>- Examples of typical chord structures</li> </ul> <p>Use the smart instruments in Garageband to fit a chord progression in block chords along to melodic ostinato</p> <p>Make use of both Major and minor chords to evoke a specific atmosphere, mood or environment</p>	<p>Make use of chord triads from the <b>harmonised Major scale</b>:</p> <p>M m m M M m dim</p> <p>Enhance melodic ostinato with rhythmic <b>chordal accompaniment</b></p>
<p><b>Week 6 Instrumentation</b></p>	<p>Listen to various combinations of instruments (across several genres)</p> <ul style="list-style-type: none"> <li>- Typical rhythm section</li> <li>- Frequency / pitch range of instruments</li> </ul>	<p>- Equalisation</p>

	<p>Further chord progression by looking at constructing <b>chord triads</b> by harmonising the Major scale</p> <p>Further develop composition to include:          -Rhythmic Ostinato          -Melodic Ostinato          -Chord accompaniment in block chords          -ABA structure</p> <p>Choose instruments which complement one another, covering a range across the frequency spectrum</p>	<p>-Bass riff          -Rhythmic chord accompaniment</p>
<p><b>Week 7</b>  <b>Arrangement, Editing</b></p>	<p><b>Editing</b> in a DAW:          Cut, copy, paste, split, loop, shorten / lengthen recorded audio</p> <p>Revisit ternary form structure: the music tells a story</p> <p>Edit and <b>arrange</b> sounds in order to achieve contrast between A and B sections</p>	<p>Explore various <b>textures</b> of music through arrangement of composition</p>
<p><b>Week 8</b>  <b>Mixing - Volume Balance</b></p>	<p>Listening:          - Jupiter (Holst, the planets)  <b>Dynamic contrast</b></p> <p>Describe the volume balance like a set of weighing scales</p> <p>If one instrument is too “heavy” (loud) the volume is imbalanced and it is difficult to hear the other parts</p>	

	<p>Mixing the volumes may also be used for effect e.g. purposefully having a recorded sound more distant / in the background</p> <p>Balance the volume of the various tracks in their compositions</p> <p>Dynamics terminology:  <b>pp p mp mf f ff</b>  <b>Crescendo, diminuendo</b></p>	<p>Expression through <b>articulation: legato &amp; staccato</b></p>
<p><b>Week 9</b>  <b>Improvisation</b></p>	<p>Listening:          Improvisation (use examples from Jazz &amp; Blues genres)</p> <ul style="list-style-type: none"> <li>- Use composition as an accompaniment to <b>improvise</b> on a melodic digital instrument, developing sense of shape and character &amp; respond to the beat - creating a satisfying melodic shape.</li> <li>-Experiment with using a wider range of <b>dynamics</b>, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano)</li> </ul>	<ul style="list-style-type: none"> <li>- Extend improvised melodies beyond 8 beats</li> <li>- Use chord changes as part of an improvised sequence</li> </ul>
<p><b>Week 10</b>  <b>Finalise compositions</b></p>	<p>This session is an opportunity to finalise compositions ready to listen back next session.</p> <ul style="list-style-type: none"> <li>- Ternary ABA Form</li> <li>- Use of rhythmic ostinato</li> </ul>	<ul style="list-style-type: none"> <li>- Rhythmic chord accompaniment</li> <li>- Articulation</li> </ul>

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	<ul style="list-style-type: none"> <li>- Use of melodic ostinato / bass riff</li> <li>- Chordal accompaniment</li> </ul>	
<p><b>Weeks 11 &amp; 12</b>  <b>Listen back, analyse and feedback</b></p>	<p>Listen back &amp; feedback on peers' compositions</p> <p>Students to fill in listening worksheets to identify various elements of music &amp; feedback:</p> <ul style="list-style-type: none"> <li>- Tempo</li> <li>- Rhythm</li> <li>- Instrumentation</li> <li>- Form / Structure</li> <li>- Melodic / Rhythmic ostinatos</li> <li>- Expression: Dynamics</li> <li>- Mood</li> <li>- One thing they like</li> <li>- One thing they might change</li> </ul>	<ul style="list-style-type: none"> <li>- Texture</li> <li>- Articulation</li> </ul>