



Where  
CURIOSITY  
HATCHES,  
*creativity* takes *flight* and *learning* SOARS  
TO A SKY OF  
*opportunity*.

Music

EYFS – 30 min sessions	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	<p><b>I've got a grumpy face</b> - Learn the song and think about how we show feelings and emotions in music. Listen to the words of the song, joining in with actions. Sing with a sense of the pitch, following the shape of the melody with their voices. Tap in time to the beat of the song. Recognise feeling/emotion in music and describe it in words or movement.</p>	<p>Compose new lyrics and actions for the song. Describe the character of the song. Join in with a call-and-response singing game. Contribute ideas for new lyrics and/or actions. Sing the song with new words and actions.</p>	<p>-Explore sounds (timbre) to reflect feelings and emotion. Recognise emotion/feeling in music and describe it in words or movement. Explore sounds (timbre) using voices and instruments to create different feelings and moods, and talk about how they made those sounds. Talk about the emotion/feeling they created using voices and instruments.</p>	<p><b>The Sorcerer's apprentice</b> -Move to music Sing <i>Alice the camel</i> and talk about the speed of the music. Listen to <i>The sorcerer's apprentice</i> by Paul Dukas. Respond to the music through movement and talking about it.</p>	<p>Exploring classroom percussion instruments. Sing <i>Alice the camel</i>. Learn about percussion instruments. Explore playing percussion instruments.</p>	<p>Explore the story of <i>Fantasia</i> and create a new version as a class. Learn the story of <i>Fantasia</i>. Retell the story of <i>Fantasia</i> using their own ideas. Create a story map.</p>
Autumn 2	<p><b>Witch, Witch</b> -Listen and pitch match a call-and-response song. Invent their own 'witchy' call-and-response phrases. Listen to and learn to sing <i>Witch, witch</i>. Play the <i>Witch, witch</i> circle game while singing the song.</p>	<p>Sing with a range of voices to adopt different roles and characters. Play the <i>Witch, witch</i> circle game. Change their voices to suit different characters. Invent new call-and-response phrases for these characters.</p>	<p>-Improvise, compose, and play a simple accompaniment using percussion instruments. Play the <i>Witch, witch</i> circle game. Make scratchy sounds on untuned percussion. Use tuned instruments to play an accompaniment.</p>	<p><b>Row, Row</b> -Sing a tune with 'stepping' and 'leaping' notes. Listen to and sing the song <i>Row, row, row your boat</i>. Understand the difference between stepping notes and leaping notes. Explore the shape of the melody physically.</p>	<p>Play a steady beat on percussion instruments Row, keeping in time with the beat. Play percussion instruments in time with the beat. Talk about the properties of different percussion instruments.</p>	<p>Make up new lyrics for different kinds of transport Talk about different ways of travelling. Make sounds to match the different ways of travelling. Make up new words to the song. Perform their music to others.</p>
Spring 1	<p><b>Bird Spotting: Cuckoo polka</b> -Imitate birdsong using vocal play and develop singing skills with a cuckoo singing game. Take turns in singing and echoing phrases. Explore their voices by copying different bird sounds. Keeping their eyes closed, identify which individual is singing from their group.</p>	<p>Active listening to Cuckoo polka by Johann Strauss II. Play <i>Cuckoo where are you?</i> Take turns in singing. Keep in time with the pulse Listen carefully to a piece of music to spot the cuckoo.</p>	<p>- Free, imaginative movement to Ralph Vaughan Williams's <i>The lark ascending</i> Listen to bird calls and copy them with their voices. Listen to a piece of classical music and talk about how it makes them feel. Respond to the music with movement. Make some artwork about the music and dance.</p>	<p><b>Shake my sillies out</b> --Sing an action song observing contrasting speeds. Learn the chant <i>Jelly on a plate</i>. Learn about the steady beat and move to it as an individual, then through a shared action. Learn about changing tempo (speed) through singing an action song including contrasting speeds. Learn to sing <i>Shake my sillies out</i>.</p>	<p>Play a rhythmic accompaniment on percussion instruments. Learn how to replace action words with instrumental sounds. Learn how to make up new lyrics about our instruments. Play a rhythmic accompaniment on classroom percussion instruments to <i>Shake my sillies out</i></p>	<p>Choose percussion instruments to represent the range of sounds in a story. Learn to consider the timbre (sound quality) of instruments. Learn to choose instruments to represent different sounds. Learn to play instruments in a performance of a story.</p>
Spring 2	<p><b>Up and down</b> Higher and lower. Explore higher and lower pitches using vocal sounds. Use hand actions to show a tune going up and down. Sing songs with phrases that move up and down in step.</p>	<p>Flying up and flying down. Listen to two contrasting pieces of European classical music. Talk about the pieces beginning to use musical language (e.g. faster/slower, higher/lower). Recognise a tune that goes up and down. Sing the tune clearly</p>	<p>Climbing up and rolling down. Make up new words and actions for a song. Make up an 'up and down' stepping tune on an instrument.</p>	<p><b>Five fine bumble bees</b> Sing a call-and-response section and change voices to make a buzzing song Listen to music based on minibeasts and move around the space in response. Explore making rising and falling buzzing sounds. Sing a song in a call-and-response style.</p>	<p>Play an accompaniment using tuned and untuned percussion, and recognise a change in tempo. Listen to music and explore how it can represent minibeasts. Recognise a change in tempo. Play an accompaniment using tuned and untuned percussion.</p>	<p>Listen to a piece of classical music and respond through dance and improvise a vocal/physical soundscape. Respond to a piece of music with movement. Improvise vocal sounds based on animals. Create a vocal/instrumental soundscape to accompany a story.</p>

<p>Summer 1 Down there under the sea</p>	<p><b>Down there under the sea</b> <b>The big blue ocean</b> Learn a song inspired by sea creatures and take turns singing. Explore how different sea creatures move. Make a sea-themed soundscape using vocal and body percussion sounds. Explore the term 'call-and-response' through singing and playing tuned percussion.</p>	<p><b>Sounds like the sea</b> Complete warm-up activities inspired by the sea. Sing a song with 'stepping' and 'jumping' notes and a call-and-response structure. Make up a sea-themed soundscape using percussion instruments and perform it with the song.</p>	<p><b>Swim and sing</b> Listen to music and respond through movement e.g. with higher/lower, faster/slower movements. Make up new song lyrics. Choose actions and props to go with the new lyrics.</p>	<p><b>It's oh so quiet!</b> <b>Move to the music and understand dynamics.</b> Learn about the singer and performer Björk. Explore dynamics with actions. Respond to music with movement.</p>	<p><b>Explore dynamics through instruments.</b> Do some vocal play and collect sounds from around them. Play percussion instruments along to a track varying the dynamics. Improvise a group piece with instruments.</p>	<p><b>Creating characters and stories related to dynamics.</b> Listen to big band music. Play along with the song Bang my drum. Create characters based on music.</p>
<p>Summer 2 It's oh so quiet</p>	<p><b>Slap, Clap, Clap</b> <b>Shall we dance?</b> Listen and talk about different pieces of music. Sing in waltz time. Perform actions to go with a song.</p>	<p><b>Clapping partners</b> Perform the song as a clapping game with a partner. Make up a three-beat body percussion pattern.</p>	<p><b>Tap, scrape, scrape.</b> Perform a made up three-beat body percussion pattern to a steady beat. Transfer the actions and play sounds on untuned percussion instruments</p>	<p><b>Learn the song <i>Bow, bow, bow Belinda and the partner dance.</i></b> Learn to sing a new song, pitching notes accurately. Learn an accompanying partner dance. Put the song and dance together and perform.</p>	<p><b>Invent and perform new actions.</b> Listen to and watch an example of another singing game. Suggest actions for new lyrics. Perform the new actions at the same time as singing.</p>	<p><b>Play an instrumental accompaniment.</b> Listen to a folk song and discuss its features. Explore high and low notes with their voice and an instrument. Play a tuned accompaniment to a song.</p>

Year 1 – 40 mins	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
<p><b>Autumn 1</b> <b>Menu</b></p> <p>This unit is based around a fun, cumulative song with off-beat rhythms that presents a series of tasty dishes over the course of a week. The activities lead up to the creation of a theatrical group performance using kitchen-themed props. In addition, children practise their skills in listening, keeping a steady beat, and developing a sense of pitch by echo singing a leader. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils' progress</p>	<ul style="list-style-type: none"> <li>Become familiar with the song's structure by listening actively to the music.</li> <li>Understand that the menu increases for each day of the week when a new dish is added.</li> <li>Be able to join in singing most of the song.</li> </ul>	<ul style="list-style-type: none"> <li>Practise keeping a steady beat.</li> <li>Take part in activities to help memorise the words.</li> <li>Practise singing the song.</li> </ul>	<ul style="list-style-type: none"> <li>Practise keeping a steady beat.</li> <li>Listen out for a bass instrument, moving fingers in time with it playing.</li> <li>Learn the song <i>Rain is falling down</i> by rote, and show the shape of the pitch moving with actions.</li> <li>Learn to sing <i>Rain is falling down</i> to mi-re-do. Practise singing <i>Menu song</i></li> </ul>	<ul style="list-style-type: none"> <li>Recap singing <i>Rain is falling down</i> with 'rain' and body ladder actions.</li> <li>Listen to <i>The herring song</i> and talk about the structure.</li> <li>Practise singing <i>Menu song</i> from memory to the backing track.</li> <li>Use percussion instruments to improvise an accompaniment to <i>Menu song</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Practise singing the song along with the backing track.</li> <li>Choose instruments to play in the performance and practise accompaniment ideas along with the singing.</li> <li>Plan props and costumes for the performance in the final week.</li> </ul>	<ul style="list-style-type: none"> <li>Warm-up.</li> <li>Take part in a dress rehearsal.</li> <li>Take part in a performance – either live to an audience or videoed.</li> </ul>
<p><b>Autumn 2</b> <b>Colonel Hathi's March</b></p> <p>This unit is based around the piece 'Colonel Hathi's march' from <i>The Jungle Book</i>. Pupils will explore moving and counting in time to march music, composing their own marching music, listening to contrasting low and high instruments typically found in a marching band, as well as responding to music through movement. (lessons 1-3)</p> <p><b>Magical musical interlude</b></p> <p>Experiencing music through practical and active learning helps children get inside the music – in this case, 'Aquarium' from <i>The carnival of the animals</i> by Camille Saint-Saëns. Work your way through a range of activities, including responding to music through moving, exploring the sound of instruments, listening and singing, and of course composing your own musical aquarium.</p>	<p>Keep in time with 'Colonel Hathi's march' and listen to it played on brass instruments.</p> <ul style="list-style-type: none"> <li>March in time with Colonel Hathi's herd of elephants.</li> <li>Listen to and talk about how instruments can sound like animals.</li> <li>Sing along to the counting (and possibly the verse) at the same time as marching.</li> </ul>	<p>Explore instruments found in marching bands. Compose and play simple marching music.</p> <ul style="list-style-type: none"> <li>Understand that instruments can have different timbres (sound different to each other).</li> <li>Describe the characteristics of march music.</li> <li>Compose some marching music and perform it.</li> </ul>	<p>Keep in time with a changing pulse, listen to a ballet march, and make up a dance in response to it.</p> <ul style="list-style-type: none"> <li>Keep in time with different people's footsteps.</li> <li>Listen to a piece of classical music from a ballet.</li> </ul>	<p>Experiment with sounds to create aquarium-inspired music.</p> <ul style="list-style-type: none"> <li>Make up a dance in response to the 'March of the toy soldiers' from <i>The Nutcracker suite</i> by Tchaikovsky. Experiment with the timbre of percussion instruments, learning how to play them gently, quietly, and slowly.</li> <li>Experiment with the timbre of percussion instruments, learning how to play them gently, quietly, and slowly.</li> <li>Understand what an aquarium is and what lives in it.</li> <li>Work together in groups to create aquarium-inspired music.</li> <li>Draw graphic symbols to represent their music and provide a 'score' for Lesson 2.</li> </ul>	<p>Listen actively to 'Aquarium' and refine aquarium-inspired compositions.</p> <ul style="list-style-type: none"> <li>Actively listen to 'Aquarium', representing two musical ideas with movement.</li> <li>Use the graphic symbols created in Lesson 1 to recap playing their aquarium-inspired music.</li> <li>Perform a class magical musical aquarium piece, record it, listen back and talk about it.</li> <li>Listen to Down there under the sea, creating actions, and joining in.</li> </ul>	<p>Learn a sea-themed song and combine it with aquarium-inspired compositions to create a ternary-shaped piece.</p> <ul style="list-style-type: none"> <li>Learn to sing <i>Down there under the sea</i> rhythmically and in tune.</li> <li>Create a 'drip-drop' chime bar accompaniment for the song using the note C.</li> <li>Create a ternary-shaped piece bringing together the aquarium-inspired compositions, song and accompaniment.</li> <li>Record a performance of the full piece.</li> </ul>
<p><b>Spring 1</b> <b>Football</b></p> <p><i>Football</i> is a lively, rhythmic chant about football. This unit sees children echo singing, composing word patterns, improvising with mi-re-do, and playing a percussion ostinato. Activities will support pupils to understand the difference between pitched patterns and rhythm patterns, higher and lower. This unit also contains progression snapshot 2, revisiting the song <i>Rain is falling down</i> covered in Term 1. This is the second of three progression snapshots that will</p>	<p>Learn the chant.</p> <ul style="list-style-type: none"> <li>Tap the rhythm of their name on a drum.</li> <li>Learn the words and rhythms of <i>Football</i>.</li> <li>Practise counting the number of syllables in words.</li> <li>Perform the words steadily with clear diction.</li> </ul>	<p>Practise the chant and create a simple ostinato on untuned percussion.</p> <ul style="list-style-type: none"> <li>Perform the chant with clear words and a strong beat.</li> <li>Clap a rhythm together in time with the chant.</li> <li>Play a simple ostinato on untuned percussion.</li> </ul>	<p>Make a video recording of children singing (<i>Rain is falling down</i>). Progression snapshot</p> <ul style="list-style-type: none"> <li>Sing <i>Rain is falling down</i> in call-and-response.</li> <li>Tap the beat of the music as they sing.</li> <li>Clap the rhythm of the words, understanding there is one beat for each syllable.</li> </ul>	<p>Compose melodies using mi-re-do (E-D-C) and the rhythm of the words from <i>Football</i>.</p> <ul style="list-style-type: none"> <li>Recap <i>Rain is falling down</i> with body ladder actions.</li> <li>Clap the rhythm of the words of <i>Football</i></li> <li>Working with a partner compose melodies using mi-re-do (E-D-C).</li> </ul>	<p>Compose and perform word patterns in groups.</p> <ul style="list-style-type: none"> <li>Invent word patterns as a class and chant them to a steady beat.</li> <li>Working in groups compose their own word patterns.</li> <li>Perform their word patterns as a group over a backing track.</li> </ul>	<p>Compose melodies for their own word patterns using mi-re-do (E-D-C).</p> <ul style="list-style-type: none"> <li>Compose melodies using mi-re-do (E-D-C) to their own word patterns and rhymes.</li> <li>Perform their melodies for each other.</li> <li>Consider the difference between an unpitched and pitched pattern.</li> </ul>

<p>be returned to again and developed in Term 3 in order to collect evidence of pupils' progress.</p>		<ul style="list-style-type: none"> <li>• Perform the 'rain' actions to Rain is falling down.</li> </ul>				<ul style="list-style-type: none"> <li>• Reflect upon the work they have produced during the unit.</li> </ul>
<p><b>Spring 2</b> <b>'Dawn' from Sea Interludes</b> In this unit, children will listen actively to music inspired by the sea. Warm up your pupils' ears and voices with a sailor singing game. Sharpen their quick reactions with a seaside signal game, using classroom percussion. Then introduce them to the three contrasting themes in 'Dawn' from Benjamin Britten's <i>Sea Interludes</i>, bringing the piece to life by creating a moving, musical picture.</p> <p><b>Musical Conversations</b> Music is full of conversations between instruments (and/or voices). Ideas are often passed back and forth, copied, and developed. This unit describes how to create musical conversations with your children. Pupils will invent and compose short pieces based around question-and-answer interactions/dialogue. They will also learn to take turns playing, lead and follow, read a 'score', and create their own simple graphic scores</p>	<p><b>Introduction to active listening using 'Dawn' from Benjamin Britten's Sea Interludes.</b></p> <ul style="list-style-type: none"> <li>• Listen actively to sounds and music.</li> <li>• Respond to musical themes with corresponding actions.</li> <li>• Follow the musical structure of a piece of music, using a listening map.</li> <li>• Learn about Benjamin Britten – a famous 20<sup>th</sup> century English composer who was inspired by the sea.</li> </ul>	<p><b>Get to know the music better – identifying and moving to three contrasting themes.</b></p> <ul style="list-style-type: none"> <li>• Sing a simple song together with movements/playing instruments to the steady beat.</li> <li>• Understand how musical sounds/instruments can be used to represent a theme or idea.</li> <li>• Listen and co-ordinate movements that respond to signals.</li> </ul>	<p><b>Create and perform a movement piece to recorded music</b></p> <ul style="list-style-type: none"> <li>• Learn to make up new lyrics using rhyming words.</li> <li>• Continue to work on moving and adding actions to a steady beat.</li> <li>• Practise and perform a musical movement picture.</li> </ul>	<p><b>Learn to make up new lyrics using rhyming words.</b></p> <ul style="list-style-type: none"> <li>• Develop confidence playing an instrument.</li> <li>• Make up short musical sentences.</li> <li>• Make up question-and-answer phrases.</li> </ul>	<p><b>Continue to work on moving and adding actions to a steady beat.</b></p> <ul style="list-style-type: none"> <li>• Listen actively to others and follow a 'score'.</li> <li>• Contribute story and sound effect ideas to the <i>Plasticine person game</i>.</li> <li>• Create musical sound effects and short sequences of sounds based on the idea of a phone call.</li> <li>• Work in groups to create a musical composition.</li> </ul>	<p><b>Practise and perform a musical movement picture.</b></p> <ul style="list-style-type: none"> <li>• Learn how graphic symbols can represent sounds.</li> <li>• Create graphic scores, using symbols to portray their group composition.</li> <li>• Interpret and perform the composition of a different group by following their score.</li> </ul>
<p><b>Summer 1</b> <b>Dancing and drawing to Nautilus</b> Enter the zany world of Anna Meredith's <i>Nautilus!</i> This iconic, futuristic sounding piece is characterised by its heavy beat and rising pitch patterns. Through this music, pupils will develop their feeling and understanding of pitch, beat, and duration. They will listen actively to the piece, interpreting its gestures in dance. They will engage imaginatively with the piece by drawing to the music. Finally, they will compare their interpretations with contrasting animations and videos, discovering that music can be interpreted in a myriad of ways.</p> <p><b>Cat and Mouse</b> This unit uses a singing game as a starting point for improvising rhythms and then reading and writing them in simple notation. It also explores how we use a combination of musical elements – rhythm, tempo, timbre, and dynamics – to create an emotional response that helps us tell a story.</p>	<p><b>Explore Nautilus through movement and active listening.</b></p> <ul style="list-style-type: none"> <li>• Learn about composer Anna Meredith.</li> <li>• Explore the piece using movement.</li> <li>• Feel the beat using whole body movements.</li> </ul>	<p><b>Draw to music – engage imaginatively with the music.</b></p> <ul style="list-style-type: none"> <li>• Use their bodies to demonstrate an internal sense of beat.</li> <li>• Explore sounds as images.</li> <li>• Draw pictures to the music.</li> </ul>	<p><b>Compare interpretations of the piece</b></p> <ul style="list-style-type: none"> <li>• Compare different versions of the same piece of music.</li> <li>• Identify differences and similarities and how music can tell a story.</li> <li>• Talk about personal preferences.</li> </ul>	<p><b>Play a singing game, experiencing how music creates a mood.</b></p> <ul style="list-style-type: none"> <li>• Explore using different voices for different characters.</li> <li>• Play a singing game with mood and tone changes.</li> <li>• Copy short rhythm patterns.</li> </ul>	<p><b>Focus on rhythm – copying, inventing and reading notation.</b></p> <ul style="list-style-type: none"> <li>• Respond to music physically.</li> <li>• Invent new rhythm patterns.</li> <li>• Perform a group piece using composed rhythms.</li> </ul>	<p><b>Create rhythm compositions and attempt to record them on paper and play them on instruments.</b></p> <ul style="list-style-type: none"> <li>• Play rhythms from notation.</li> <li>• Work in groups to compose rhythm patterns and notate them.</li> <li>• Perform their compositions for each other.</li> </ul>

<p>Summer 2</p> <p><b>Come dance with me</b></p> <p>This lively warm-up song works well with movement and provides a good springboard into composing new lyrics and actions. The call-and-response nature of the song translates well into instrumental work, with pupils creating their own percussive responses and playing simple rhythm patterns on tuned instruments.</p>	<p><b>Find the beat and learn to sing the 'response' lines.</b></p> <ul style="list-style-type: none"> <li>•Join in with the actions of Come dance with me.</li> <li>•Learn the 'response' lines of Come dance with me.</li> <li>•Develop understanding and show pitch shape using 'pitch pencils'.</li> <li>•Develop a sense of beat and practise moving to it through movement activities.</li> </ul>	<p><b>Practise finding the beat, join in singing the chorus, and play call-and-response rhythms.</b></p> <ul style="list-style-type: none"> <li>• Learn the repeated chorus lines of Come dance with me.</li> <li>• Sing and join in with the actions of <i>Come dance with me</i>.</li> <li>• Practise echo singing pitched phrases.</li> <li>• Play call-and-response rhythms.</li> <li>• Develop a sense of beat and practise moving to it through movement activities.</li> </ul>	<p><b>Progression snapshot 3. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>•Sing a line on their own with teacher leading.</li> <li>•Sing as part of a pair in echo format.</li> <li>•Make a video of their singing.</li> </ul>	<p><b>Sing the song confidently and play the response phrase on tuned percussion.</b></p> <ul style="list-style-type: none"> <li>• Develop a sense of beat by practising stepping in time to music.</li> <li>• Practise holding beaters correctly.</li> <li>• Learn to play the phrase 'Oh yes we can!' on tuned percussion.</li> <li>• Sing and play in call-and-response.</li> </ul>	<p><b>Sing and play in call-and-response.</b></p> <ul style="list-style-type: none"> <li>• Practise holding beaters correctly and playing a response phrase on tuned percussion.</li> <li>• Practise singing both call and response phrases of a song.</li> <li>• Practise keeping a beat by stepping in time to music.</li> <li>• Practise pitch matching skills.</li> </ul>	<p><b>Sing the song in call-and-response, invent new song lyrics, and turn new lyrics into musical phrases</b></p> <ul style="list-style-type: none"> <li>• Invent new song lyrics.</li> <li>• Play the new song on percussion instruments in call-and-response.</li> <li>• Sing the new verses with actions.</li> </ul>
<p>Year 2 – 40mins</p>						
<p><b>Autumn 1</b></p> <p><b>Tony Chestnut</b></p> <p>A fun, fast-moving action song that has a simple tune and clever lyrics crafted to sound like different parts of the body. In this unit, pupils will be encouraged to sing with good diction to emphasise word play, learn to play the melody of the song on tuned percussion and working by ear, explore call-and-response, making up call-and-response patterns with actions, their voices and with instruments. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 to collect evidence of pupils' progress.</p>	<p><b>Get to know the song – learn the melody and add actions on the beat.</b></p> <ul style="list-style-type: none"> <li>• Practise echoing actions to a beat.</li> <li>• Get familiar with the song structure and understand the word play.</li> <li>• Learn the melody of the song.</li> <li>• Keep a steady beat while they sing.</li> </ul>	<p><b>Get to know the song – improving phrasing and tuning. Track the shape of the melody with gesture.</b></p> <ul style="list-style-type: none"> <li>• Practise making up 4-beat action patterns for each other to copy.</li> <li>• Echo sing in a group as part of a warm-up.</li> <li>• Make noisy pictures.</li> <li>• Sing the song quietly and gently to a 'la' sound and follow the shape with their hand.</li> <li>• Improve their singing of the song.</li> </ul>	<p><b>Progression snapshot 1. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>• Lead or respond to a 4-beat action pattern.</li> <li>• Echo sing in a name game.</li> <li>• Copy and demonstrate a noisy picture using a pitch pencil.</li> <li>• Learn the song <i>Hi lo chicka lo</i> and perform the song with beat actions.</li> </ul>	<p><b>Play the songs melody on a tuned percussion instrument.</b></p> <ul style="list-style-type: none"> <li>• Play warm-up games to practise keeping a steady beat, and pitch match singing.</li> <li>• Practise taking the lead in an action echo activity.</li> <li>• Recap the song <i>Hi lo chicka lo</i>.</li> <li>• Begin to learn the 'call' or 'response' phrases of the song's melody on a tuned percussion instrument.</li> </ul>	<p><b>Improvise rhythms along to a backing track.</b></p> <ul style="list-style-type: none"> <li>• Practise singing <i>Tony Chestnut</i> with good diction.</li> <li>• Practise playing the melody of <i>Tony Chestnut</i> with a partner, and as a class.</li> </ul>	<p><b>Compose call-and-response music.</b></p> <ul style="list-style-type: none"> <li>• Play a follow-my-leader 4-beat action game.</li> <li>• Listen to <i>Fanfarra (Cabua-le-le)</i> by Sérgio Mendes.</li> <li>• Play a copy game using the notes C and G to the backing track.</li> </ul> <p>Composing call-and-response music in pairs.</p>
<p><b>Autumn 2</b></p> <p><b>Christmas Performance</b></p>	<p>Children will be learning the songs for their Christmas production.</p>					

<p><b>Spring 1</b> <b>Grandma's Rap</b></p> <p>This unit explores beat and rhythm work using crotchets and quavers. Beginning with on-the-spot actions, followed by stepping the durations, stick notation is introduced and pupils go on to create their own 4-beat patterns, which they will loop creating an accompaniment to perform the rap to. This unit also contains the second of three progression snapshots that will be returned to and developed in Term 3 to collect evidence of pupils' progress.</p>	<p>Introduce the song – mark the pulse, learn the actions, and recap <i>Hi lo chicka lo</i> from Term 1.</p> <ul style="list-style-type: none"> <li>• Get ready with the <i>Grandma rap</i> warm-up.</li> <li>• Recap using pitch pencils to draw the shape of the melody to <i>Hi lo chicka lo</i>.</li> <li>• Perform beat actions to <i>Grandma rap</i>.</li> <li>• Play <i>Copy my actions</i> game.</li> <li>• Learn actions to <i>Grandma rap</i>.</li> </ul>	<p>Learn <i>Grandma rap</i> words and actions, practise pitch pencils, discover the 'walk' duration (action and notation).</p> <ul style="list-style-type: none"> <li>• Practise <i>Hi lo chicka lo</i> pitch beat actions.</li> <li>• Play the <i>Copy my actions</i> game.</li> <li>• Practise <i>Grandma rap</i>.</li> <li>• Play the <i>Walk and stop</i> game and move on the spot to <i>Marble machine</i>.</li> </ul>	<p>Progression snapshot activity 2. Make a video recording of children singing.</p> <ul style="list-style-type: none"> <li>• Practise moving to a 'walk' duration.</li> <li>• Practise drawing the shape of the <i>Hi lo chicka lo</i> melody using pitch pencils.</li> <li>• Learn a clapping game and play with a partner.</li> </ul> <p>Record children singing and playing the game.</p>	<p>Rehearse the rap, introduce the 'jogging' duration and practise 'walk' duration with notation.</p> <ul style="list-style-type: none"> <li>• Practise the <i>Hi lo chicka lo</i> clapping game</li> <li>• Play the <i>Walk and stop</i> and <i>Stepping durations</i> games.</li> <li>• Practise the 'walk' and 'jogging' durations to music.</li> <li>• Identify the durations 'walk' (crotchet) and 'jogging' (quavers).</li> <li>• Practised <i>Grandma rap</i> in a round.</li> </ul>	<p>Create 4-beat rhythms featuring 'walk' and 'jogging' durations using a rhythm grid.</p> <ul style="list-style-type: none"> <li>• Recap the notation of durations crotchet and quavers.</li> <li>• Play the <i>Stepping durations game</i>.</li> <li>• Create 4-beat rhythms using a rhythm grid. Learn about rests.</li> <li>• Play from each other's rhythm grids.</li> <li>• Play <i>Copy my actions</i> – 'Walk' and 'jogging' durations (pupil leads.)</li> <li>• Practised <i>Grandma rap</i> in a round.</li> </ul>	<p>Create a looped backing (or body percussion accompaniment) to perform <i>Grandma rap</i> to.</p> <ul style="list-style-type: none"> <li>• Create 4-beat rhythm loops to accompany <i>Grandma rap</i>. OR Create 4-beat body percussion patterns to accompany <i>Grandma rap</i></li> <li>• Practise <i>Grandma rap</i> with their own loops/ body percussion and perform.</li> </ul>
<p><b>Spring 2</b> <b>Orawa</b> (pronounced 'Arva') describes a huge river. As pupils listen to the music, they will imagine the journey of the river through Europe, and make decisions about the scenery and events it passes on its way. They will make a huge piece of art based on the river's journey and then, borrowing ideas from the composer, invent new music using vocal chants and body percussion.</p> <p><b>Transport</b></p> <p>This unit is all about modes of transport and specifically train travel. Children will begin by listening and analysing four great pieces of music, each one describing a different vehicle. Then they will discover how composers use volume, speed, and rhythm in their music. Finally, they will create their own transport-inspired pieces.</p>	<p>Listen, draw, and chant.</p> <ul style="list-style-type: none"> <li>• Listen with attention to detail and recall sounds and patterns.</li> <li>• Copy short vocal chants.</li> <li>• Learn about 20<sup>th</sup> century Polish composer Wojciech Kilar and his piece, <i>Orawa</i>.</li> </ul>	<p>Listen, move, alternate.</p> <ul style="list-style-type: none"> <li>• Work together to explore, devise, and perform a new chant inspired by a river journey.</li> <li>• Use gesture to show pitch movement (higher and lower).</li> </ul>	<p>Structure ideas and perform composed pieces.</p> <ul style="list-style-type: none"> <li>• Structure their ideas into one big piece.</li> <li>• Perform their piece confidently, for an audience (live or recorded).</li> </ul>	<p><b>Transport</b></p> <ul style="list-style-type: none"> <li>• Listen to and discuss four pieces of music inspired by travel/vehicles.</li> <li>• Learn a short musical motif.</li> <li>• Learn about changes in volume and speed.</li> </ul> <p>Follow a conductor.</p>	<p><b>Train rhythms</b></p> <ul style="list-style-type: none"> <li>• Perform different rhythm durations.</li> <li>• Layer up ideas to create a piece.</li> <li>• Perform volume changes.</li> <li>• Follow a conductor.</li> </ul>	<p><b>A musical journey</b></p> <ul style="list-style-type: none"> <li>• Layer up different rhythm durations.</li> <li>• Perform tempo changes.</li> <li>• Follow a conductor.</li> <li>• Invent their own patterns and structure their ideas into a piece.</li> </ul>
<p><b>Summer 1</b> <b>Swing-a-long with Shostakovich</b></p> <p>Sing, swing, and sway your way through this unit on metre! Along the way, your pupils will feel patterns of beats in their bodies, swinging in time with a partner and marking the beat using simple body percussion patterns. They will explore how beats are grouped and will devise their own body percussion patterns to demonstrate this. They will begin to identify different metres in familiar songs. Finally, the children will be invited to move freely and creatively to two pieces from Shostakovich's <i>Jazz suites</i>, each in a different metre, using scarves, ribbons, cloths, or even old socks! This unit offers an excellent next step for pupils who have already established a strong sense of beat</p> <p><b>Charlie Chaplin</b></p>	<p>Get moving and swing to the beat!</p> <ul style="list-style-type: none"> <li>• Listen actively and mark the beat by tapping, clapping, and swinging to the music.</li> <li>• Move freely and creatively to music using a prop.</li> <li>• Learn how beats can be grouped into patterns, and identify beat groupings in familiar songs.</li> </ul>	<p>Feel the beat using body percussion.</p> <ul style="list-style-type: none"> <li>• Listen actively and mark the beat by tapping, clapping, and swinging to the music.</li> <li>• Learn how beats can be grouped into patterns.</li> <li>• Create action patterns in 2- and 3-time.</li> </ul>	<p>Be creative on the beat.</p> <ul style="list-style-type: none"> <li>• Move freely and creatively to music using a prop.</li> <li>• Create action patterns in 2- and 3-time.</li> <li>• Listen actively and move, stepping a variety of rhythm patterns in their feet ('walk', 'jogging', 'skippy').</li> </ul>	<p><b>Charlie Chaplin</b> <b>Duration – short and long.</b></p> <ul style="list-style-type: none"> <li>• Watch a short film and analyse it.</li> <li>• Learn about short and long durations.</li> <li>• Discover which instruments can play short and long sounds.</li> <li>• Make a soundtrack using short and long sounds.</li> </ul>	<p><b>Pitch – high and low</b></p> <ul style="list-style-type: none"> <li>• Learn about high and low pitch.</li> <li>• Discover which instruments can play pitches.</li> <li>• Make a soundtrack using high and low sounds.</li> <li>• Combine pitch with duration.</li> </ul>	<p><b>Dynamics – loud and soft.</b></p> <ul style="list-style-type: none"> <li>• Learn about soft and loud dynamics.</li> <li>• Discover which instruments can play dynamics (all of them!)</li> <li>• Add dynamics to a soundtrack thus combining pitch, duration, and volume.</li> </ul>

<p>Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit, we will use a film by Charlie Chaplin to help us understand different musical elements.</p>						
<p><b>Summer 2</b> <b>Tańczymy labada</b></p> <p>This unit is based around a welcoming Polish circle game with increasingly tricky actions, which will help to develop children’s sense of beat and encourage cooperative play. As well as learning to sing confidently in another language, children will learn to play singing games, play an accompaniment, and invent a 4-beat body percussion pattern. Additionally, they will learn about traditional dances of Poland and plan and rehearse a performance for younger children. This unit also contains the final of three progression snapshots to collect evidence of pupils’ progress.</p>	<p><b>Learn the song and how to sidestep in a circle.</b></p> <ul style="list-style-type: none"> <li>Practise finding and matching the walking speed of others.</li> <li>Learn how to perform a sidestep in a circle.</li> <li>Learn to sing <i>Tańczymy labada</i>.</li> <li>Watch a demonstration of the Krakowiak, the national dance of Poland.</li> </ul>	<p><b>Learn to play the game to Tańczymy labada.</b></p> <ul style="list-style-type: none"> <li>Practise finding and matching the walking speed of others.</li> <li>Practise singing the song.</li> <li>Practise sidestepping in a circle.</li> <li>Put both of these skills together and learn how to play the game.</li> <li>Listen to a classical music version of the Krakowiak dance by Frédéric Chopin</li> </ul>	<p><b>Progression snapshot 3. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>Recap the <i>Hi lo chicka lo</i> clapping game.</li> <li>Make up their own body percussion sounds to the rhythm of <i>Hi lo chicka lo</i>, and accompany themselves singing.</li> <li>Demonstrate that they understand the difference between beat and rhythm.</li> </ul>	<p><b>Invent new words and actions for Tańczymy labada and play an accompaniment on tuned percussion.</b></p> <ul style="list-style-type: none"> <li>Play a game of ‘walk and freeze’.</li> <li>Practise keeping a body percussion pattern to music that gets faster.</li> <li>Invent new lines to the song with accompanying actions.</li> <li>Learn to play an accompaniment on tuned percussion.</li> </ul>	<p><b>Learn a new singing game – Płynie statek.</b></p> <ul style="list-style-type: none"> <li>Learn to sing and play the game to the song <i>Płynie statek</i>.</li> <li>Invent a 4-beat body percussion pattern to the verse of <i>Płynie statek</i>.</li> </ul>	<p><b>Prepare a performance for other classes in the school.</b></p> <ul style="list-style-type: none"> <li>Work together to plan a performance for younger children in the school.</li> <li>Write an introduction for their performance that includes information about Poland as well as some of the musical things they have been practising, like singing songs and playing an accompaniment.</li> <li>Practise the singing and games for both songs, as well as the accompaniment to Tańczymy labada and Płynie statek.</li> </ul>
<p><b>Year 3 50 minute sessions</b></p>						
<p><b>Autumn 1</b> <b>I’ve been to Harlem</b></p> <p>A traditional pentatonic song about travelling around the world, full of creative possibilities. Use it to invent cup rhythm games, explore pentatonic melodies from around the world, sing as a round, and compose ostinato accompaniments. It’s thought that the song originally came from Virginia on the east coast of the United States of America, where it was popularly performed as a drinking/cups game song at harvest suppers. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils’ progress.</p>	<ul style="list-style-type: none"> <li><b>Get to know the song.</b> Begin to learn the song <i>I’ve been to Harlem</i>.</li> <li>Listen carefully to the shape of the melody, representing the pitches using body ladder actions.</li> <li>Listen to <i>Tongo</i> and compare two different versions.</li> </ul>	<p><b>Sing I’ve been to Harlem showing the shape of the tune with voices and add an accompaniment using notes from the pentatonic scale.</b></p> <ul style="list-style-type: none"> <li>Recap singing the song <i>I’ve been to Harlem</i> and show the shape of the tune with their voices.</li> <li>Listen to, and talk about, two pieces that use the pentatonic scale: <i>Tongo</i> and ‘Morning mood’ from <i>Peer Gynt Suite No. 1</i>.</li> <li>Make up an accompaniment for the singing using notes from the pentatonic scale.</li> </ul>	<p><b>Progression snapshot 1. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>Practise singing <i>I’ve been to Harlem</i>.</li> <li>Practise keeping a steady beat.</li> <li>Learn the melody of <i>Tongo</i>.</li> <li>Sing <i>Tongo</i> in call-and-response, holding notes at the end of phrases for the full length.</li> <li>Progression snapshot 1.</li> </ul>	<p><b>Invent 3-note melodies to accompany I’ve been to Harlem.</b></p> <ul style="list-style-type: none"> <li>Practise singing <i>I’ve been to Harlem</i>, from memory and unaccompanied.</li> <li>Invent three-note melodic ostinatos to accompany I’ve been to Harlem.</li> <li>Play an ostinato, note cluster chord together with singing.</li> </ul>	<p><b>Learn cup rhythms to I’ve been to Harlem.</b></p> <ul style="list-style-type: none"> <li>Learn a series of rhythms using a firm plastic cup to play along with I’ve been to Harlem.</li> <li>Keep a beat using a ‘prop’ cup.</li> </ul>	<p><b>Create and perform a class arrangement of I’ve been to Harlem.</b></p> <ul style="list-style-type: none"> <li>Practise body percussion patterns to <i>Born to be wild</i>.</li> <li>Invent melodic and rhythmic accompaniments to <i>I’ve been to Harlem</i>.</li> <li>Perform the song in unison, as a round, and with accompaniment.</li> </ul>
<p><b>Autumn 2</b> <b>Nao chariya de &amp; Mingulay boat song</b></p> <p>This unit is based around two songs that were originally sung by boatmen. <i>Nao chariya de</i> – a Bengali folk song and <i>Mingulay boat song</i>, which is Scottish. Pupils will compare the two pieces to identify similarities and differences between them.</p> <p><b>Sound symmetry</b></p>	<p><b>Listen to Mingulay boat song and sing Skye boat song.</b></p> <ul style="list-style-type: none"> <li>Learn about folk music.</li> <li>Sing a Scottish folk song.</li> <li>Listen to Scottish folk songs.</li> </ul>	<p><b>Listen to Nao chariya de and sing Under the lemon tree.</b></p> <ul style="list-style-type: none"> <li>Learn about a Bengali folk song.</li> <li>Sing a traditional Bengali song.</li> <li>Compare two folk songs: one from Scotland and the other from Bengal.</li> </ul>	<p><b>Write a school folk song.</b></p> <ul style="list-style-type: none"> <li>Discuss and develop ideas for a school folk song.</li> <li>Pick a local traditional song or a traditional song from the Song Bank (e.g. <i>Roll the old chariot along</i>) and learn the tune.</li> </ul>	<p><b>Recognise symmetrical patterns in songs – Dr Knickerbocker.</b></p> <ul style="list-style-type: none"> <li>Listen to a song, identifying symmetry in the melody and lyrics.</li> <li>Compose a symmetrical warm-up.</li> <li>Sing a song with a symmetrical melody.</li> </ul>	<p><b>Improvise and sing simple melodies and rhythms</b></p> <ul style="list-style-type: none"> <li>Recognise a symmetrical structure in a song (ABA – ternary form).</li> <li>Improvise a symmetrical melody and rhythm..</li> </ul>	<p><b>Compose a simple symmetrical song.</b></p> <ul style="list-style-type: none"> <li>Sing, improvising melodies and rhythms.</li> <li>Compose music using symmetry.</li> <li>Perform to an audience.</li> </ul>



<p>Get reflective on all things symmetrical and develop musical learning based on pupils' understanding in maths. This unit takes symmetry as the inspiration for exploring structure in music, and is the basis for composing original music using similar concepts.</p>		<ul style="list-style-type: none"> <li>Identify similarities and differences between folk songs from different places.</li> </ul>	<ul style="list-style-type: none"> <li>Write new words to fit this tune.</li> </ul>			
<p><b>Spring 1</b> <b>Latin Dance</b> In the unit <i>Latin dance</i>, pupils will explore salsa rhythms by learning to dance salsa, play a clave rhythm, sing the song, and play a percussion part. They will also compose rhythm patterns to incorporate into their whole-class performance. This unit also contains the second of three progression snapshots that will be returned to and developed in Term 3 in order to collect evidence of pupils' progress.</p>	<p><b>Feel the rhythm.</b></p> <ul style="list-style-type: none"> <li>Begin to learn the song <i>Latin dance</i>.</li> <li>Get the rhythms of salsa into their bodies through movement.</li> </ul>	<p><b>Learn to play the chords A minor and F major.</b></p> <ul style="list-style-type: none"> <li>Recap the 'feel the first beat' activity.</li> <li>Learn to play the chords of A minor and F major.</li> <li>Practise singing the chorus, improving rhythm and tuning and beginning to learn the verses.</li> </ul> <p>Practise the first step of the salsa dance, then learn step two.</p>	<p><b>Progression snapshot. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>Practise the basic step and side basic steps of salsa dance, plus learn Step 3: 'The fifth position breaks'.</li> <li>Warm-up the voice with <i>Plasticine person</i>.</li> <li>Revisit the song <i>Tongo</i>, working in small groups to sing in call-and-response, and invent and add a drone to their performance.</li> <li>Record their performance.</li> </ul>	<p><b>Practise the song and learn about Cuban music</b></p> <ul style="list-style-type: none"> <li>Recap the salsa steps they have learnt so far (Steps 1, 2, and 3) then move on to the final step (Step 4), where they will dance with a partner.</li> <li>Learn about the music and dances of Cuba.</li> <li>Practise playing the chords A minor and F, and accompany singing.</li> <li>Try and play through the whole song, incorporating singing and chordal accompaniment.</li> </ul>	<p><b>Compose a rhythm pattern.</b></p> <ul style="list-style-type: none"> <li>Practise dancing with a partner.</li> <li>Extend learning about the music of Cuba by listening to further tracks.</li> <li>Invent short rhythm patterns to add to the instrumental sections.</li> <li>Practise playing in the instrumental sections and singing the choruses.</li> </ul>	<p><b>Putting it all together.</b></p> <ul style="list-style-type: none"> <li>Play, sing, dance (or any combination of these things) in a class performance of <i>Latin dance</i>.</li> <li>Work as a team and support each other.</li> <li>Most importantly, enjoy performing the song!</li> </ul>
<p><b>Spring 2</b> <b>March from the Nutcracker</b> This unit is based upon the 'March' from <i>The Nutcracker</i> by Tchaikovsky. It follows the rondo form structure, embracing its repeating nature of musical themes. Veering away from the nutcracker story, this unit explores the character and flow of each musical section and focuses on showing how the music might look or move if it were visible. Drawing on different pieces of art, as well as varying styles of movement, children will discover how the abstract nature of music can be analysed and experienced <b>From a railway carriage</b> Take a musical journey and explore the relationship between words and music through listening and composing using a variety of stimuli including music, poetry, and works of art – all featuring trains and railways.</p>	<p><b>Listening to 'March' from <i>The Nutcracker</i> by Tchaikovsky and interpreting the music through movement and art.</b></p> <ul style="list-style-type: none"> <li>Develop active listening skills by responding to musical themes through movement.</li> <li>Develop a sense of beat and rhythmic pattern through movement.</li> <li>Explore how the abstract nature of music can be analysed through movement, shape, and colour.</li> </ul>	<p><b>Exploring pattern and structure in response to 'March' from <i>The Nutcracker</i>.</b></p> <ul style="list-style-type: none"> <li>Develop a sense of beat and rhythmic pattern through more precise movement.</li> <li>Demonstrate an understanding of call-and-response patterns when working with a partner.</li> <li>Explore structure in music and begin to understand rondo form.</li> </ul>	<p><b>Demonstrating the structure of rondo form using movement and performance.</b></p> <ul style="list-style-type: none"> <li>Recognise the different sections in a piece of music that form a rondo structure.</li> <li>Actively listen to music and respond through movement.</li> </ul>	<p><b>Create a piece of music using Benjamin Britten's <i>Night mail</i> as a starting point.</b></p> <ul style="list-style-type: none"> <li>Describe the relationship between the sounds and images in an audio-visual clip.</li> <li>Use appropriate musical language to describe a piece of music.</li> <li>Explore dynamics, timbre, tempo, and structure to improvise ideas.</li> <li>Use words from a poem to create a piece.</li> </ul>	<p><b>Compose a piece using a poem and a painting as inspiration.</b></p> <ul style="list-style-type: none"> <li>Explore and improvise sounds in response to other works of art – a painting and a poem.</li> <li>Identify and talk about the relationship between music, painting, and poetry.</li> <li>Use words creatively, through exploring dynamics, tempo, and timbre.</li> <li>Combine and organise musical ideas within a creative piece.</li> </ul>	<p><b>Use word patterns to create a geographical rhythm rap.</b></p> <ul style="list-style-type: none"> <li>Identify and create rhythm patterns from spoken phrases.</li> <li>Combine spoken rhythm patterns.</li> <li>Chant and maintain spoken rhythms to a steady beat.</li> <li>Develop, extend, and structure ideas to create a group rhythm rap.</li> </ul>

<p><b>Summer 1</b> <b>Just 3 notes</b></p> <p>With just three pitches (C-D-E) and four rhythmic durations, the combinations are almost endless! This unit shows how to make simple yet effective music using just a handful of elements, how to read and understand notation to capture compositions, and how to structure ideas. The resulting music will sound a little like a 20th-century American musical movement called minimalism.</p> <p><b>Samba with Sergio</b></p> <p>This unit explores call-and-response through word rhythms, and body and vocal percussion. It also gives a snapshot into samba and carnival. Carnival is a serious business in Brazil, celebrating freedom and bringing together, communities regardless of class or culture.</p>	<p><b>Rhythm patterns.</b></p> <ul style="list-style-type: none"> <li>Recognise and read rhythm notation.</li> <li>Listen to and copy rhythm patterns.</li> <li>Compose rhythm patterns using rhythm notation.</li> </ul>	<p><b>Just three notes.</b></p> <ul style="list-style-type: none"> <li>Recognise, copy, sing and play three pitches – C-D-E.</li> <li>Create and perform rhythmic patterns on pitched instruments.</li> </ul>	<p><b>Keep it minimalist.</b></p> <ul style="list-style-type: none"> <li>Compose and perform ostinatos using three pitches.</li> <li>Structure ideas into one big piece.</li> <li>Notate, read, and follow a score.</li> </ul>	<p><b>Introduction to Brazilian carnival, samba, and Sérgio Mendes</b></p> <ul style="list-style-type: none"> <li>Learn about Brazilian carnival, samba, and Sérgio Mendes.</li> <li>Listen to samba music.</li> <li>Learn the <i>Fanfarra (Cabule-le-le)</i> call-and-response by ear, using word rhythms.</li> </ul>	<p><b>Exploring beat with Magalena</b></p> <ul style="list-style-type: none"> <li>Feel the beat and move in time with the music of <i>Magalena</i>.</li> <li>Understand that this music has four counts to each bar.</li> <li>Coordinate stepping and clapping in time with the music.</li> </ul>	<p><b>Learning more about Afro-Brazilian music by exploring vocal percussion.</b></p> <ul style="list-style-type: none"> <li>Discover that using word rhythms, and the voice, are important ways to learn to play percussion instruments.</li> <li>Learn that in Brazil, samba supports communities to be successful.</li> <li>Learn rhythm patterns using vocal percussion.</li> </ul>
<p><b>Summer 2</b> <b>Fly with the stars</b></p> <p><i>Fly with the stars</i> is a song in an electronic dance style, based on a verse/chorus structure using two chords – A minor and C major. During the unit, pupils will develop listening skills in recognising a song's structure and changing chords, practise identifying crotchet and quaver durations, and develop composing skills using these durations and chords to create an accompaniment for the song. The unit will conclude with a performance of their own arrangement of the song using voices and classroom percussion. This unit also contains the final of three progression snapshots designed to collect evidence of pupils' progress.</p>	<p><b>Get inside the song structure 1.</b></p> <ul style="list-style-type: none"> <li>Take part in an echo warm-up.</li> <li>Revisit crotchet 'walk' and quaver 'jogging' durations.</li> <li>Begin to learn the chord structure and changes of the verse of <i>Fly with the stars</i> through movement work.</li> <li>Play crotchet/quaver patterns using notes A and C to follow the chord changes</li> </ul>	<p><b>Get inside the song structure 2.</b></p> <ul style="list-style-type: none"> <li>Take part in an echo warm-up.</li> <li>Continue to learn the song structure and chords through movement work.</li> <li>Play crotchet/quaver patterns using notes A and C with the backing track.</li> <li>Learn the chorus of <i>Fly with the stars</i></li> </ul>	<p><b>Progression snapshot 3. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>Take part in an echo warm-up.</li> <li>Sing the call-and-response song <i>Tongo</i> with solo parts accompanied by a drone.</li> <li>Video record their singing.</li> </ul>	<p><b>Play note rhythms to the verse and chorus following the chord changes in the song.</b></p> <ul style="list-style-type: none"> <li>Learn to sing <i>Fly with the stars</i>.</li> <li>Identify the chord changes of the song through movement work.</li> <li>Practise playing note rhythms to the verse and chorus following the chord changes in the song.</li> </ul>	<p><b>Explore accompaniment ideas.</b></p> <ul style="list-style-type: none"> <li>Practise singing <i>Fly with the stars</i>.</li> <li>Practise playing note rhythms to the verse and chorus following the chord structure.</li> <li>Explore accompaniment ideas to add to the song such as chords and rhythm parts.</li> <li>Create a vocal arrangement.</li> </ul>	<p><b>Create a class arrangement of <i>Fly with the stars</i>.</b></p> <ul style="list-style-type: none"> <li>Practise the musical components of the song they have developed so far.</li> <li>Decide what to include in their class arrangement.</li> <li>Record their arrangement and record a performance of it.</li> </ul>
<p><b>Year 4 – 50 minutes</b></p>						
<p><b>Autumn 1</b> <b>This little light of mine</b></p> <p><i>This little light of mine</i> is an expressive call-and-response Gospel song based on a pentatonic scale. The origin of the song is not 100% clear – some believe that it was written in the 1920s as a song for children by Harry Dixon Loes, but he never claimed the credit for it. Some believe the lyrics are taken from one of Jesus's speeches to his followers in the Bible. The song has links with the civil rights movement in the United States and became an anthem in the 1950s and 1960s. Famous versions have been recorded by many artists including Sister Rosetta Tharpe, Ray Charles, The Everly Brothers, and The Seekers. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils' progress.</p>	<p><b>Get to know the song 1.</b></p> <ul style="list-style-type: none"> <li>Begin to learn the song.</li> <li>Listen to different versions of <i>This little light of mine</i>, identifying features in the music.</li> <li>Practise moving in time to a beat.</li> </ul>	<p><b>Get to know the song 2.</b></p> <ul style="list-style-type: none"> <li>Compare versions of <i>This little light of mine</i>.</li> <li>Invent actions to accompany the singing.</li> <li>Move and sing in time together.</li> <li>Sing in a Gospel style with expression and dynamics.</li> </ul>	<p><b>Progression snapshot 1. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>Move to a jazz-styled piece.</li> <li>Learn Part 1 of the song <i>I wanna sing scat</i>.</li> <li>Refine their singing by paying attention to the rhythm and phrasing, articulation, and annunciating the words.</li> <li>Perform for a video recording.</li> </ul>	<p><b>Play bass notes and a rhythm ostinato with the backing track.</b></p> <ul style="list-style-type: none"> <li>Play a bass part along with the song.</li> <li>Make up a rhythmic ostinato to accompany the song.</li> <li>Try to play together the bass and rhythmic parts along with the backing track and the singing.</li> </ul>	<p><b>Improvise on the notes of the pentatonic scale using the voice and instruments.</b></p> <ul style="list-style-type: none"> <li>Listen to Bobby McFerrin guide people through singing the notes of the pentatonic scale.</li> <li>Improvise using notes of the scale and introduce a 'blue note' to their improvisations.</li> <li>Practise singing <i>This little light of mine</i>.</li> </ul>	<p><b>Create an arrangement of <i>This little light of mine</i>.</b></p> <ul style="list-style-type: none"> <li>Learn more about Sister Rosetta Tharpe.</li> <li>Improvise on tuned percussion instruments using the pentatonic scale.</li> <li>Create their own arrangement of <i>This little light of mine</i>.</li> </ul>

<p><b>Autumn 2</b> <b>The Pink Panther</b></p> <p>This unit is about film themes and how they set the mood for the telling of the film's story. The theme tune to <i>The Pink Panther</i> by Henry Mancini provides the foundation for exploring musical storytelling through listening and composing activities.</p> <p><b>Composing with colours</b></p> <p>Some people imagine colours when they hear sounds or hear sounds in their head when they look at specific colours. This phenomenon is known as synaesthesia and many composers and visual artists have it. Thus, it has influenced many works of art and music. This unit demonstrates how to use colour as an inspiration and starting point when creating new pieces of music.</p>	<p>Exploring <i>The Pink Panther</i> theme and creating sound effects.</p> <ul style="list-style-type: none"> <li>Listen for elements in music that establish mood and character.</li> <li>Explore sounds on classroom instruments to create a desired effect.</li> <li>Talk about how sounds are created and about an instrument's timbre.</li> </ul>	<p>Composing new sound effect sequences for the Pink Panther.</p> <ul style="list-style-type: none"> <li>Talk about how elements of music can be used to create an intended effect.</li> <li>Compose a sequence of sound effects to accompany a cartoon clip.</li> <li>Perform to an audience.</li> </ul>	<p>Composing a short storyboard of events and the accompanying music.</p> <ul style="list-style-type: none"> <li>Talk about how instruments can be played to produce an intended effect.</li> <li>Compose a short storyboard and the accompanying soundtrack.</li> <li>Perform to an audience.</li> </ul>	<p>Listen to colour – sound becomes colour.</p> <ul style="list-style-type: none"> <li>Listen to and analyse four pieces of music, all related to/inspired by colour.</li> <li>Create their own sounds inspired by colour.</li> <li>Learn about timbre.</li> <li>Structure motifs to make a piece.</li> </ul>	<p>Rothko – colour becomes sound.</p> <ul style="list-style-type: none"> <li>Invent short motifs inspired by Mark Rothko's paintings and use of colour.</li> <li>Combine and structure their motifs to make short pieces.</li> <li>Learn about texture in music.</li> <li>Create a suite.</li> </ul>	<p>Kandinsky – shapes become music</p> <ul style="list-style-type: none"> <li>Learn about Wassily Kandinsky and synaesthesia.</li> <li>Make music inspired by Kandinsky's art.</li> <li>Structure pieces to make a suite.</li> <li>Make and read a graphic score.</li> </ul>
<p><b>Spring 1</b> <b>The doot-doot song</b></p> <p><i>The doot doot song</i> has a summery and relaxed swing feel, reminiscent of Jack Johnson. It is based on a typical song structure and uses C major, A minor, and F major chords. During the unit, pupils learn to sing and play the song, develop technical skills on tuned percussion, learn about chords, 'doodle' (improvise) with their voices and experience playing in a class band. Playing, singing, and improvising is supported by listening to, and appraising music based around the acoustic guitar, comparing and contrasting different artists' styles. This unit also contains the second of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils' progress. <i>The doot doot song</i> also exists as a full term instrumental teaching resource for ukulele.</p>	<p>Get to know the song 1.</p> <ul style="list-style-type: none"> <li>Warm-up voices and bodies with <i>Warm-up and stomp canon</i>.</li> <li>Listen to <i>The doot doot song</i>, recognise and talk about the structure of the music using appropriate vocabulary: verse, chorus and middle 8.</li> <li>Begin to learn to sing the song.</li> <li>Learnt what chords and triads are, working out the notes in the chord of C.</li> </ul>	<p>Get to know the song 2.</p> <ul style="list-style-type: none"> <li>Perform the actions while chanting <i>Warm-up and stomp canon</i>.</li> <li>Learn to play the chords A minor, C major and F major.</li> <li>Learn the verse and practise the chorus.</li> <li>Play the chords with the performance track.</li> </ul>	<p>Progression snapshot 2. Make a video recording of children singing.</p> <ul style="list-style-type: none"> <li>Learn part 2 of <i>I wanna sing scat</i> and adopt a rhythmic accompaniment while singing.</li> </ul>	<p>Listen and compare acoustic styles and practise playing and singing the song.</p> <ul style="list-style-type: none"> <li>Listen to the song while doing a physical warm-up.</li> <li>Recap the chords they learnt in Lesson 2.</li> <li>Discuss the song structure and work out how many times they will have to play the pattern.</li> <li>Play the chords for chorus and verse along with the backing track.</li> <li>Listen to a selection of music in an acoustic style and make comparisons.</li> </ul>	<p>Improvise melodies over chords in the song.</p> <ul style="list-style-type: none"> <li>Learn to sing and play the middle 8.</li> <li>'Doodle' (improvise) call-and-response melodies with voices over the backing track.</li> <li>Practise the chords.</li> <li>Play and sing the whole song.</li> </ul>	<p>Create an arrangement of <i>The doot doot song</i> and perform as a class band.</p> <ul style="list-style-type: none"> <li>Warm-up with <i>Warm-up and stomp canon</i>.</li> <li>Make decisions about how to create an arrangement of <i>The doot doot song</i>.</li> <li>Rehearse and perform their arrangement.</li> </ul>
<p><b>Spring 2</b> <b>Fan-fare for the common man</b></p> <p>This listening unit is based around the piece <i>Fanfare for the common man</i> by Aaron Copland. It provides the foundation for investigating how unique music is in creating dramatic effect and atmosphere, and is an excellent starting point for exploring the use of pitch, melody, texture, and timbre.</p> <p><b>Spain</b></p> <p>The habanera is a rhythm most closely and instantly associated with Spain (despite it actually originating in Cuba!). It works well in the classroom as a tool for learning to count and play together because it is perhaps a bit more fun than a straightforward pulse. In this unit children will listen to it, play it, and compose with it.</p>	<p>Explore the features of Aaron Copland's <i>Fanfare for the common man</i>.</p> <ul style="list-style-type: none"> <li>Listen to a fanfare and begin to explore the musical features.</li> <li>Recognise the effects of timbre and texture in music.</li> <li>Use body percussion to create a suggested effect.</li> </ul>	<p>Improvise fanfare melodies based around three notes and repeated rhythms.</p> <ul style="list-style-type: none"> <li>Follow the musical instructions of a conductor.</li> <li>Improvise fanfare melodies using short, repeated rhythm patterns.</li> <li>Compose a group fanfare melody using texture, melody, and rhythm for impact.</li> </ul>	<p>Compose a short fanfare piece for a special occasion using melody, rhythm, texture, and silence.</p> <ul style="list-style-type: none"> <li>Identify and talk about the pitch shape of a fanfare melody.</li> <li>Compose a fanfare melody in a group.</li> <li>Demonstrate how melody, rhythm, dynamics, and texture can be used for impact when composing a fanfare melody.</li> </ul>	<p><b>Spain</b> <b>Dance and play the habanera.</b></p> <ul style="list-style-type: none"> <li>Listen to Chabrier's <i>Habanera</i> and create a simple dance to it.</li> <li>Learn and perform the habanera rhythm.</li> <li>Learn to count musically.</li> <li>Play in two teams.</li> </ul>	<p><b>Hot Spanish sunshine.</b></p> <ul style="list-style-type: none"> <li>Learn a rhythmic pattern using triplets.</li> <li>Practise counting musically whilst playing.</li> <li>Invent melodies.</li> <li>Structure ideas.</li> </ul>	<p><b>Spanish fiesta!</b></p> <ul style="list-style-type: none"> <li>Fit two musical patterns together.</li> <li>Perform as an ensemble.</li> <li>Structure ideas into one big composition.</li> <li>Dance to their music.</li> </ul>

<p><b>Summer 1</b> <b>Global Pentatonics</b></p> <p>This listening unit is based around the pentatonic scale – a five-note musical scale, which takes its name from the Latin ‘penta’ meaning five, and ‘tonus’, which means sound or tone. It has a distinctive and recognisable sound. Music from around the world, through history and across many traditions and cultures, is based on the pentatonic scale. Integral to improvisation, blues, jazz, rock and pop music, the pentatonic scale continues to influence modern music globally. Children will experience a range of pieces, with opportunities for improvisation and composing using classroom percussion instruments.</p> <p><b>The horse in motion</b></p> <p>Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit, we will explore one of the first films ever made (from 1878!) and use it as inspiration for composing repeating patterns (ostinatos), and structuring ideas.</p>	<p>Listen to pentatonic melodies.</p> <ul style="list-style-type: none"> <li>Listen to and compare extracts of music based on the pentatonic scale.</li> <li>Use musical language to discuss and compare listening extracts.</li> <li>Track the pitch shape of a melody showing where it goes up and down.</li> </ul>	<p>Improvise pentatonic melodies.</p> <ul style="list-style-type: none"> <li>Use musical vocabulary to describe pitch moving.</li> <li>Match the pitch accurately in an echo song.</li> <li>Improvise and create short pentatonic patterns over an accompaniment.</li> </ul>	<p>Compose and notate pentatonic melodies.</p> <ul style="list-style-type: none"> <li>Identify and match the rhythms that contain minims (‘stride’), crotchets (‘walk’), and paired quavers (‘jogging’).</li> <li>Create short pentatonic pieces.</li> <li>Capture creative ideas using graphic symbols and rhythm notation.</li> </ul>	<p><b>The horse in motion</b> <b>Hooves and rider – body percussion.</b></p> <ul style="list-style-type: none"> <li>Watch a short film and analyse it.</li> <li>Create two contrasting ostinatos.</li> <li>Perform in two groups.</li> <li>Create a graphic score.</li> </ul>	<p><b>Hooves and rider – orchestrated.</b></p> <ul style="list-style-type: none"> <li>Orchestrate their ideas (choose which instruments play which parts).</li> <li>Fit two contrasting rhythms together.</li> <li>Follow a graphic score.</li> </ul>	<p><b>Hooves and rider, and his thoughts.</b></p> <ul style="list-style-type: none"> <li>Learn about film music’s ability to enhance images and tell stories.</li> <li>Create musical motifs.</li> <li>Think about and perform with dynamics and structure.</li> </ul>
<p><b>Summer 2</b> <b>Favourite Songs</b></p> <p><i>Favourite song</i> is in a fast, folk-rock style with a driving rhythm, reminiscent of the style of Mumford and Sons. With a simple verse/chorus structure and easy to follow chord pattern, the song builds on from the unit <i>The doot doot song</i>, introducing G major to previously learnt chords C, F, and A minor. During the unit, pupils will learn to sing and play the song, develop technical skills on tuned percussion, and experience playing in a class band. Playing and singing activity is supported by listening to range of music in a folk and folk-rock style, comparing and contrasting different artists’ styles. This unit also includes the collection of further evidence of pupils’ progress – the third and final progression snapshot that will complete the progression picture for Year 4.</p>	<p><b>Get to know the song – Learn Verse 1, learn the verse chords.</b></p> <ul style="list-style-type: none"> <li>Warm up bodies with an action sequence to <i>Favourite song</i>.</li> <li>Listen to <i>Favourite song</i> and talk about the structure of the music using appropriate vocabulary.</li> <li>Begin to learn to sing the song – Verse 1.</li> <li>Recap playing chords and triads C major and A minor, and learn G major.</li> <li>Play the chords of the verse with a slowed-down performance track.</li> </ul>	<p><b>Get to know the song – Learn the Chorus, learn the Chorus chords.</b></p> <ul style="list-style-type: none"> <li>Warm up bodies with an action sequence to <i>Favourite song</i>.</li> <li>Begin to learn to sing the song – the Chorus.</li> <li>Learn to play the chords of the Chorus.</li> <li>Play the Chorus along with the performance track.</li> </ul>	<p><b>Progression snapshot 2. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>Perform the partner song <i>I wanna sing scat</i> in two parts, rhythmically and from memory.</li> <li>Make a video of their singing.</li> </ul>	<p><b>Recap playing Verse 1 and the Chorus, and compare pieces of music.</b></p> <ul style="list-style-type: none"> <li>Practise the chords used in the song: C, F, G major, and A minor.</li> <li>Play the chords for the Verse and Chorus, keeping a steady beat.</li> <li>Learn about folk-rock and compare two versions of the same song.</li> </ul>	<p><b>Practise singing and playing the song.</b></p> <ul style="list-style-type: none"> <li>Sing <i>Rain on the green grass</i>.</li> <li>Learn Verse 2 of <i>Favourite song</i> and practise singing the whole song.</li> <li>Practise playing the chords of <i>Favourite song</i>.</li> <li>Work out the melody of <i>Rain on the green grass</i> by ear.</li> </ul>	<p><b>Rehearse and perform.</b></p> <ul style="list-style-type: none"> <li>Sing <i>Rain on the green grass</i> in a two-part round.</li> <li>Rehearse and perform <i>Favourite song</i>.</li> </ul>
<p><b>Year 5</b></p>						
<p><b>Autumn 1</b> <b>What shall we do with the drunken sailor?</b></p> <p><i>What shall we do with the drunken sailor?</i> is a type of song called a sea shanty. Sailors would likely have sung this song while hauling up the sail or the anchor on seafaring vessels. As well as providing an opportunity to find out more about the context, history, and purpose of sea shanties as work songs, the activities in this unit provide inspiration for pupils</p>	<p><b>Sing a sea shanty expressively and with a strong beat.</b></p> <ul style="list-style-type: none"> <li>Practise keeping a steady beat with body percussion.</li> <li>Learn the song <i>What shall we do with the drunken sailor?</i></li> <li>Learn about sea shanties.</li> </ul>	<p><b>Learn a cup rhythm game, keeping to the beat of the song.</b></p> <ul style="list-style-type: none"> <li>Recap performing their vocal arrangement of <i>What shall we do with the drunken sailor?</i></li> <li>Learn a cup game to perform with the song.</li> </ul>	<p><b>Progression snapshot 1. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>Practise cup rhythms to <i>What shall we do with the drunken sailor?</i></li> <li>Practise singing their arrangement of <i>What shall we do with the drunken sailor?</i></li> </ul>	<p><b>Create body percussion patterns to accompany a sea shanty. Write the patterns out using a rhythm grid.</b></p> <ul style="list-style-type: none"> <li>Practise cup rhythms to <i>What shall we do with the drunken sailor?</i></li> </ul>	<p><b>Create accompaniments with bass notes and chords.</b></p> <ul style="list-style-type: none"> <li>Practise the cup rhythms to <i>What shall we do with the drunken sailor?</i></li> <li>Learn to play the bass notes of the song.</li> <li>Learn to play the chords of the song.</li> </ul>	<p><b>Rehearse and perform <i>What shall we do with the drunken sailor?</i></b></p> <ul style="list-style-type: none"> <li>Recap the bass notes, chords, and chord pattern of <i>What shall we do with the drunken sailor?</i></li> <li>Recap singing the song.</li> <li>Practise the cup rhythms.</li> </ul>

to create rhythm games (possibly for younger pupils to learn) and a class arrangement using their voices and instruments. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 to collect evidence of pupils' progress.	<ul style="list-style-type: none"> <li>• Sing a sea shanty expressively and with a strong beat.</li> </ul>		<ul style="list-style-type: none"> <li>• Learn <i>Hey, ho! Nobody home</i> and add a beat using body percussion. Some children could transfer this beat to a drum.</li> </ul>	<ul style="list-style-type: none"> <li>• Create body percussion patterns to accompany a sea shanty.</li> <li>• Write the patterns out using a rhythm grid.</li> </ul>	<ul style="list-style-type: none"> <li>• Learn the chord pattern of the song.</li> </ul>	
<p><b>Autumn 2</b> <b>Why we sing</b></p> <p>This listening unit is based around the Gospel song <i>Why we sing</i> by Kirk Franklin. The song originally comes from the album <i>Kirk Franklin and the Family</i> from 1993, however this activity is based around a live video recording from inside a church, with a congregation. The video is a good starting point for talking about the places where we make music, and the differences between performing for an audience and singing as a part of worship or celebration. Activity in the unit will explore other examples of Gospel music and gives opportunities for developing singing in a Gospel style.</p> <p><b>Songwriting</b></p> <p>Songwriting can sometimes appear daunting. This unit of work aims to give some straightforward starting points and simple ideas to help children feel confident about creating their own songs.</p>	<p><b>Learn about Gospel songs and spirituals.</b></p> <ul style="list-style-type: none"> <li>• Learn about spirituals and Gospel music.</li> <li>• Listen to recordings of spirituals and Gospel music.</li> <li>• Learn about Gospel songwriter and artist Kirk Franklin.</li> <li>• Watch a performance of <i>Why we sing</i> and discuss the music.</li> </ul>	<p><b>Singing in a Gospel style – phrasing and articulation.</b></p> <ul style="list-style-type: none"> <li>• Warm up bodies and voices with <i>Let's start to sing</i>.</li> <li>• Recap what they have learnt about Gospel music.</li> <li>• Join in with a performance of <i>Why we sing</i>.</li> <li>• Work on skills of phrasing and articulation in singing.</li> </ul>	<p><b>Exploring Gospel music further.</b></p> <ul style="list-style-type: none"> <li>• Compare the features and styles of Gospel pioneers and more contemporary artists.</li> <li>• Listen and move in time to songs in a Gospel style.</li> <li>• Participate in a performance of <i>Why we sing</i>, incorporating things they have learnt about performing music in a Gospel style.</li> </ul>	<p><b>Songwriting</b></p> <p><b>Identify the structure of a song and analyse the song lyrics to appreciate the role of metaphor.</b></p> <ul style="list-style-type: none"> <li>• Identify the structure of a song.</li> <li>• Identify what a hook is.</li> <li>• Identify the texture of a song and its effect.</li> <li>• Analyse the lyrics of a song and appreciate the role of a metaphor.</li> </ul>	<p><b>Writing the lyrics of a hook.</b></p> <ul style="list-style-type: none"> <li>• Appreciate a variety of hooks.</li> <li>• Develop ideas to generate their own hooks.</li> <li>• Speak their hooks rhythmically in a variety of different ways.</li> </ul>	<p><b>Create a tune for your hook.</b></p> <ul style="list-style-type: none"> <li>• Compose a fragment of a song that can be developed into a fully-fledged song.</li> <li>• Experiment with pitch to create a strong hook.</li> </ul>
<p><b>Spring 1</b> <b>Madina tun Nabi</b></p> <p><i>Madina tun Nabi</i> is a catchy modern Nasheed (Islamic song) with a chorus in two parts. Pupils will learn to sing the song, develop their own accompaniment with a drone, chords, and improvisation, and play together with a percussion backing track. On the way, they will be developing their 'ear' with lots of echo singing and playing by ear. They'll find out about the type of song called a Nasheed and its connection with the Islamic faith. This unit also contains the second of three progression snapshots that will be returned to and developed in Term 3 to collect evidence of pupils' progress. In Term 1, children sang <i>Hey, ho! Nobody home</i> in unison while playing an instrumental beat. This time children will learn to sing the song as a two-part round while playing an instrumental beat. The activity should be videoed and passed to the Music Lead/Coordinator.</p>	<p><b>Get to know the song and where it comes from.</b></p> <ul style="list-style-type: none"> <li>• Practise echo playing rhythms and melodies by ear.</li> <li>• Learn both parts of the chorus.</li> <li>• Learn about the song and what it is about.</li> </ul>	<p><b>Get to know the song and learn more about Islamic music and the Nasheed.</b></p> <ul style="list-style-type: none"> <li>• Learn more about Islamic music and the Nasheed.</li> <li>• Learn the introduction and Verse 1 of <i>Madina tun nabi</i> and recap the Chorus.</li> <li>• Watch back their performance of <i>Hey, ho! Nobody home</i> from Term 1.</li> </ul>	<p><b>Progression snapshot 2. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>• Recap the melody of <i>Hey ho! Nobody home</i> and accompany themselves with a drum beat.</li> <li>• Learn to sing the song in two parts, as a round with an accompaniment.</li> </ul>	<p><b>Learn to sing Verse 1, play the drone, and improvise.</b></p> <ul style="list-style-type: none"> <li>• Recap Verse 1, adding a soloist.</li> <li>• Learn Verse 2.</li> <li>• Learn to play a drone to accompany their singing.</li> <li>• Improvise with the notes G-A-B-C-D.</li> <li>• Listen to other examples of Arabic music.</li> </ul>	<p><b>Learn to sing Verse 2 and play the chorus chords.</b></p> <ul style="list-style-type: none"> <li>• Practise the whole song <i>Madina tun nabi</i>.</li> <li>• Learn to play the chords of the chorus.</li> <li>• Practise moving between the chords and the drone.</li> <li>• Listen to examples of music containing microtones.</li> </ul>	<p><b>Practise all of the elements, bringing them together in a performance of the piece.</b></p> <ul style="list-style-type: none"> <li>• Rehearse and perform their own version of <i>Madina tun nabi</i>.</li> <li>• Reflect on what they have learnt during the unit.</li> </ul>
<p><b>Spring 2</b> <b>Building a groove</b></p> <p>This unit aims to provide some straightforward starting points for composing within a groove music context. Using <i>Watermelon man</i> by Herbie Hancock</p>	<p><b>Create a drum groove.</b></p> <ul style="list-style-type: none"> <li>• Recreate one or more drum grooves.</li> <li>• Create their own drum patterns as part of a group.</li> </ul>	<p><b>Create a bassline.</b></p> <ul style="list-style-type: none"> <li>• Work collaboratively in groups.</li> </ul>	<p><b>Create a riff-based melody.</b></p> <ul style="list-style-type: none"> <li>• Compose a memorable riff-based melody.</li> <li>• Review their work to make improvements.</li> </ul>	<p><b>Getting to know <i>Época</i>.</b></p> <ul style="list-style-type: none"> <li>• Listen actively in a musical statues game and respond to the music.</li> <li>• Listen actively to <i>Época</i>.</li> </ul>	<p><b>Exploring the history of Argentine tango.</b></p> <ul style="list-style-type: none"> <li>• Develop and demonstrate an understanding of the history of Argentine tango.</li> </ul>	<p><b>Exploring the accordion, bass, and drum kit.</b></p> <ul style="list-style-type: none"> <li>• Listen actively and develop listening skills by responding to</li> </ul>

<p>as a stimulus, students will develop their rhythmic awareness, listening skills, and compositional skills through a series of practical activities.</p> <p><b>Epoca</b> This unit is based upon <i>Época</i> by Gotan Project. With four prominent parts that are sufficiently different that the ear can track them, the piece offers a tangible way in to exploring texture in music. The activities 'unpack' each of the four parts and through movement explore their articulation and rhythm. The unit culminates in bringing all four parts together to create a physical representation of the music, revealing the interaction and complementary nature of the individual textures.</p>	<ul style="list-style-type: none"> <li>• Notate their created drum groove.</li> </ul>	<ul style="list-style-type: none"> <li>• Compose a bassline to 'lock in' with their drum patterns.</li> </ul>		<ul style="list-style-type: none"> <li>• Show the character of the music through movement and describe it in words.</li> <li>• Move in time as a group.</li> </ul>	<ul style="list-style-type: none"> <li>• Listen actively and develop listening skills by responding to different musical parts through movement.</li> <li>• Explore staccato movement and represent it in their bodies.</li> </ul>	<p>different musical parts through movement.</p> <ul style="list-style-type: none"> <li>• Work creatively in small groups, sharing and developing ideas.</li> <li>• Respond to music, showing legato movement in their bodies.</li> <li>• Improvise an 8-beat movement pattern.</li> <li>• Move to show the character of the drums.</li> </ul>
<p><b>Summer 1</b> <b>Balinese Gamelan</b> This unit explores the music of Bali through two dynamic musical forms: gamelan beleganjur – a lively kind of percussion music originally performed during battle – and the kecak vocal chant. Children will learn about the history and context of both forms, develop an understanding of the repeating cycles that structure almost all Balinese music, and explore and perform the interlocking rhythms that underpin both these musical forms.</p> <p><b>Composing in ternary form</b> Ternary form (ABA) is a very satisfying musical shape that has been used by composers across many genres for centuries. This unit borrows ideas from a wonderful piece by French composer Maurice Ravel called <i>Laideronnette or Empress of the pagodas</i>, which describes the simple story of a little girl walking through a Japanese forest. Ravel uses only the traditional pentatonic scale in this work, and we will use that as the basis for the unit while also exploring dynamics (volume) and tempo (speed).</p>	<p><b>Gamelan beleganjur.</b></p> <ul style="list-style-type: none"> <li>• Learn about the history of Balinese gamelan beleganjur music.</li> <li>• Perform interlocking rice-pounding patterns from grid notation.</li> <li>• Work creatively in small groups to explore different ways of making sounds for a gamelan performance.</li> </ul>	<p><b>The kecak vocal chant.</b></p> <ul style="list-style-type: none"> <li>• Learn about the history and cultural context of the Balinese kecak chant.</li> <li>• Listen and identify repeating cycles in Balinese music.</li> <li>• Reproduce the core melody, gong, and beat of the kecak chant.</li> <li>• Respond to changes of tempo.</li> </ul>	<p><b>Making connections... create and perform.</b></p> <ul style="list-style-type: none"> <li>• Identify vocal and instrumental sounds, matching them to each other and to notation.</li> <li>• Create, notate, and perform an interlocking rhythm over 8-beat patterns.</li> </ul>	<p><b>A happy little walk.</b></p> <ul style="list-style-type: none"> <li>• Be able to understand and recognise ternary form (A-B-A).</li> <li>• <b>Be able to</b> play and use the pentatonic scale.</li> <li>• Invent a short tune and rhythmic accompaniment.</li> </ul>	<p><b>Section B – A strange encounter.</b></p> <ul style="list-style-type: none"> <li>• Improvise and compose use contrasting tempo and dynamics.</li> <li>• Notate their ideas to form a simple score.</li> </ul>	<p><b>Ternary form (ABA) – The full story.</b></p> <ul style="list-style-type: none"> <li>• Structure their ideas into ternary form.</li> <li>• Be able to notate, read, and follow a score.</li> </ul>
<p><b>Summer 2</b> <b>Kisne banaaya</b> This song from India and Pakistan explores how our world, and the different creatures that inhabit it, came into existence. Pupils will learn choreography to support the learning and understanding of the song (in Hindi), learn to sing the song comparing different performances and play an instrumental accompaniment on tuned percussion. This unit also includes the collection of further evidence of pupils' progress, the third and final progression snapshot that will complete the progression picture for Year 5. In <a href="#">Term 1</a>, children sang <i>Hey, ho! Nobody home</i> in unison while playing an instrumental beat. In <a href="#">Term 2</a>, the song was sung as</p>	<p><b>Get to know the song.</b></p> <ul style="list-style-type: none"> <li>• Sing the notes (Swar) of the Indian Classical scale.</li> <li>• Learn choreography to the song.</li> <li>• Listen to the song and practise the words.</li> <li>• Learn to sing the song.</li> </ul>	<p><b>Begin to learn to play the song.</b></p> <ul style="list-style-type: none"> <li>• Sing and play the notes (Swar) of the Indian Classical scale.</li> <li>• Practise the choreography to the song.</li> <li>• Practise the pronunciation of the lyrics and sing the song.</li> <li>• Begin to learn to play the melody.</li> </ul>	<p><b>Progression snapshot 3. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>• Recap the song, singing it unison and as a two-part round.</li> <li>• Practise keeping a beat while they sing.</li> <li>• Rehearse the song as a four-part round.</li> <li>• A small number of children will play an instrumental beat and pitched ostinato while they sing.</li> </ul>	<p><b>Practise the song – singing and playing.</b></p> <ul style="list-style-type: none"> <li>• Recap singing and playing the melody.</li> <li>• Practise the dance that accompanies the singing.</li> </ul>	<p><b>Create an accompaniment.</b></p> <ul style="list-style-type: none"> <li>• Sing <i>1, 121</i> as a two-part round.</li> <li>• Listen to a different arrangement of the song.</li> <li>• Learn a harmony to the song and sing unaccompanied in two parts.</li> <li>• Begin to learn to play an accompaniment.</li> </ul>	<p><b>Create a class arrangement of Kisne banaaya and perform.</b></p> <ul style="list-style-type: none"> <li>• Work together to plan an arrangement of <i>Kisne banaaya</i>.</li> <li>• Rehearse in groups.</li> <li>• Perform and record their class piece.</li> </ul>

<p>a two-part round with an instrumental beat. In this final lesson, children will sing in a four-part round accompanied with a pitched ostinato and instrumental beat. The activity should be videoed and passed to the Music Lead/Coordinator.</p>						
<p><b>Year 6</b></p>						
<p><b>Autumn 1</b> <b>Hey Mr Miller!</b> <i>Hey, Mr Miller</i> is an extremely popular song with three layers in a jazz/swing style. The title and song lyrics refer to the well-known American musician Alton Glenn Miller and his swing band. As well as opportunities to discover and learn about swing-style jazz and some of the most renowned big band leaders of 1930s and 1940s America, the activities in this unit will allow children to explore rhythm work, creating and improvising off-beat (syncopated) rhythm patterns and melodies, and develop a polished group performance. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 to collect evidence of pupils' progress.</p>	<p><b>Introduction and begin learning <i>Hey, Mr Miller</i>.</b></p> <ul style="list-style-type: none"> <li>• Watch/ listen to In the mood by Glenn Miller, noticing the instruments and how they are played.</li> <li>• Embody the rhythms of the solo instruments through movement.</li> <li>• Practise looking at and finding information on a score.</li> <li>• Learn the first two sections of the song <i>Hey, Mr Miller</i>.</li> </ul>	<p><b>Learn Section 3 <i>Hey, Mr Miller</i> and find out about swing music.</b></p> <ul style="list-style-type: none"> <li>• Rehearse the tune of Sections 1 and 2 of <i>Hey, Mr Miller</i>.</li> <li>• Learn Section 3 and introduce the term 'chromatic'.</li> <li>• Learn about the cultural, social, and historical context of swing music.</li> <li>• Embody the rhythms of swing music by dancing to audio examples.</li> </ul>	<p><b>Progression snapshot 1. Make a video recording of children singing.</b></p> <ul style="list-style-type: none"> <li>• Learn the melody of <i>Throw, catch</i>.</li> <li>• Learn dance steps to add to the song.</li> <li>• Combine singing and dancing.</li> <li>• Perform their song for a video recording.</li> </ul>	<p><b>Learn about scat singing and swing rhythms with Ella Fitzgerald and Duke Ellington.</b></p> <ul style="list-style-type: none"> <li>• Learn the terms 'arpeggio' and 'syncopation' in preparation for the composing activity in Lesson 5. Some pupils might recognise that Section 3 of <i>Hey, Mr Miller</i> is based on an arpeggio.</li> <li>• Listen to Ella Fitzgerald and Duke Ellington, learn about scat singing and have a go themselves.</li> <li>• Sing rhythmically and with a sense of the style of swing.</li> </ul>	<p><b>Improvise syncopated melodies using notes of the C major scale.</b></p> <ul style="list-style-type: none"> <li>• Sing and dance to <i>Throw, catch</i> as a physical and vocal warm-up.</li> <li>• Practise singing an arpeggio figure to help tune the opening of Section 3 of <i>Hey, Mr Miller</i>.</li> <li>• Invent a rhythmic ostinato using word rhythms from the song and layer them up, directed by a conductor.</li> <li>• Using the rhythm pattern improvise using a selection of notes from the C major scale.</li> <li>• Sing and play <i>Hey, Mr Miller</i> combining the class singing and improvising.</li> </ul>	<p><b>Sing and play a class arrangement with a good sense of ensemble.</b></p> <ul style="list-style-type: none"> <li>• Rehearse <i>Hey, Mr Miller</i> in three parts.</li> <li>• Practise scat singing with the backing track.</li> <li>• Practise improvising on instruments.</li> <li>• Create a final arrangement video recording their performance.</li> </ul>
<p><b>Autumn 2</b> <b>Shadows</b> This listening unit is based around the piece <i>Shadows</i> by Lindsey Stirling – an American violinist and dancer. As an artist, she creates music that is a fusion of country, electronic dance music (EDM), and rock. There are lots of video examples to watch with focused questions to guide listening and base discussions around. Tokio Myers is also included in this unit as an artist who found fame on the TV programme <i>Britain's Got Talent</i>. He studied classical piano at the Royal College of Music and uses his talents to create music that fuses many different genres. The unit ends with a creative response to music using shadows. <b>Composing for Protest</b> English composer Ethel Smyth used music to put across the message of the suffragettes when she wrote their <i>March of the women</i> anthem. In this unit, children will learn how to make their own protest</p>	<p><b>Who is Lindsey Stirling?</b></p> <ul style="list-style-type: none"> <li>• Explore the influences on Lindsey Stirling by comparing pieces of music from different genres.</li> <li>• Identify features of timbre/instrumentation and expression in an extract of recorded music.</li> <li>• Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music.</li> </ul>	<p><b>Who is Tokio Myers?</b></p> <ul style="list-style-type: none"> <li>• Explore the influences on an artist.</li> <li>• Discuss and plan ideas for a creative response to music.</li> </ul>	<p><b>Create a response to music using shadows.</b></p> <ul style="list-style-type: none"> <li>• Develop ideas for a creative response to music.</li> <li>• Listen to and appraise others' performances.</li> <li>• Perform in front of an audience.</li> </ul>	<p><b>Composing for Protest</b> <b>Protest words</b></p> <ul style="list-style-type: none"> <li>• Learn about the suffragettes and listen to their anthem.</li> <li>• Decide on a topic to protest about.</li> <li>• Create a set of lyrics. Fit their words/lyrics to a pulse.</li> </ul>	<p><b>Protest songs</b></p> <ul style="list-style-type: none"> <li>• Create a melody and sing it.</li> <li>• Sing with a sense of pulse.</li> </ul>	<p><b>Protest!</b></p> <ul style="list-style-type: none"> <li>• Structure their musical ideas into a song.</li> <li>• Add instruments and possibly an introduction and ending.</li> <li>• Perform to an audience.</li> </ul>

<p>song inspired by Ethel's anthem and the suffragette movement.</p>						
<p><b>Spring 1</b> <b>Dona nobis pacem</b> <i>Dona nobis pacem</i> is a round in three parts that is set to a short prayer for peace. It is in Latin and comes from the <i>Agnus Dei</i> of a Roman Catholic Mass. The phrase 'Dona nobis pacem' translates as 'Grant us peace'. As well as being sung in churches, it has also been adopted for use as a song with a broader message about peace. The melody has been passed down orally and is thought to be traditional. In this unit, pupils will explore pulse work in 3-time, learn to sing the song as a round, learn about texture in music, and compare music with different textures. They will create their own pieces using given rhythms and chords, working from stick notation. This unit also contains the second of three progression snapshots that will be returned to and developed in Term 3 to collect evidence of pupils' progress. In Term 1, children sang <i>Throw, catch</i> in unison with dancing. This time children will learn to sing the chorus of the song in two-part harmony while also dancing. The activity should be videoed and passed to the Music Lead/Coordinator.</p>	<p>Find out about texture, sing scales and arpeggios, and learn Section 3 of <i>Dona nobis pacem</i>.</p> <ul style="list-style-type: none"> <li>• Sing 5-note scales, and arpeggios.</li> <li>• Learn to sing Section 3 of the round <i>Dona nobis pacem</i>.</li> <li>• Learn about monophonic, homophonic, and polyphonic textures.</li> </ul>	<p>Practise Section 3 and learn Section 2 of the round. Compare music with different textures.</p> <ul style="list-style-type: none"> <li>• Practise scales, arpeggios, and Section 3 of the round.</li> <li>• Learn Section 2 of the round.</li> <li>• Recap monophonic and polyphonic textures.</li> <li>• Identify these musical textures in 17<sup>th</sup>-century sacred music from Europe.</li> </ul>	<p>Progression snapshot 2. Make a video recording of children singing.</p> <ul style="list-style-type: none"> <li>• Recap the song <i>Throw, catch</i>, learnt in Term 1.</li> <li>• Learn a harmony part for the chorus and sing in two parts.</li> <li>• Practise Sections 1 and 3 of the round <i>Dona nobis pacem</i>.</li> <li>• Compare the textures of <i>Throw, catch</i> and <i>Dona nobis pacem</i>.</li> </ul>	<p>Learn Section 1 of the round, play a notation game, find out about sacred music in Latin.</p> <ul style="list-style-type: none"> <li>• Learn Section 1 of the round.</li> <li>• Recap Section 2 and sing with Section 3.</li> <li>• Play a game that uses notation from the song.</li> <li>• Find out about sacred music in Latin.</li> </ul>	<p>Practise singing different sections of the music together. Compose Part 1.</p> <ul style="list-style-type: none"> <li>• Practise each section of the song.</li> <li>• In 3 groups, practise different ways to combine the 3 lines of music. Finish with all 3 sung at the same time.</li> <li>• Begin to compose using given rhythms and notes.</li> </ul>	<p>Put the round together. Compose Part 2.</p> <ul style="list-style-type: none"> <li>• Recap the 3 sections of the round and sing the whole song in unison.</li> <li>• Sing the whole song as a round in 3 parts.</li> <li>• Continue the composing activity started the previous lesson.</li> <li>• Perform and record the pieces.</li> </ul>
<p><b>Spring 2</b> <b>You to me are everything</b> This listening unit is based on the song <i>You to me are everything</i> by The Real Thing – a British soul group formed in the 1970s. During this unit, pupils will explore the key musical features of this track and develop an understanding of the term 'cover version'. <b>Twinkle Variations</b> Theme and variations is a musical form that has been used by composers for centuries. The composer chooses an often simple tune and then creates multiple versions (variations) of it by changing it in subtle ways. It works really well in the classroom because the difficult initial problem of thinking up material is done for us – all we have to do is manipulate it, and in doing so we can learn many useful techniques and terminology.</p>	<p>Getting to know the music.</p> <ul style="list-style-type: none"> <li>• Listen with attention to detail, recognise/identify key features in the music.</li> <li>• Develop knowledge of the music and where it comes from.</li> <li>• Learn to sing the chorus melody.</li> <li>• Learn to sing the chorus with a harmony note and added disco dance moves.</li> </ul>	<p>Compare cover versions – part 1.</p> <ul style="list-style-type: none"> <li>• Use music vocabulary and knowledge to compare pieces of music.</li> <li>• Identify key musical features.</li> <li>• Appreciate a wide range of music and develop an understanding of its origins.</li> </ul>	<p>Compare cover versions – part 2.</p> <ul style="list-style-type: none"> <li>• Use music vocabulary and knowledge when comparing pieces of music.</li> <li>• Identify key musical features.</li> <li>• Appreciate a wide range of music and develop an understanding of its origins.</li> <li>• Practise some choreography to a disco song.</li> </ul>	<p><b>Twinkle Variations</b> <b>Twinkle on body percussion.</b></p> <ul style="list-style-type: none"> <li>• Interpret a score and perform a piece using body percussion.</li> <li>• Learn about theme and variations form.</li> <li>• Invent variations upon a theme using body percussion.</li> <li>• Listen to Mozart.</li> </ul>	<p><b>Twinkle on instruments.</b></p> <ul style="list-style-type: none"> <li>• Orchestrate <i>Twinkle, twinkle little star</i> (choose which instruments play which parts).</li> <li>• Create a new variation and perform it.</li> </ul>	<p><b>Twinkle improvisation.</b></p> <ul style="list-style-type: none"> <li>• Learn about and create a passacaglia.</li> <li>• Learn about improvisation.</li> <li>• Improvise on top of a repeating bassline.</li> <li>• Structure ideas into a finished piece.</li> <li>• Perform to an audience/make a recording of their performance.</li> </ul>
<p><b>Summer 1</b> <b>Race</b> Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit we will use clips from the 1981 film <i>Chariots of Fire</i> as a basis for creating an accompaniment and extended melody, and exploring</p>	<p>Accompaniment.</p> <ul style="list-style-type: none"> <li>• Learn to clap a steady pulse.</li> <li>• Fit two ostinatos together.</li> <li>• Create an accompaniment.</li> </ul>	<p>Extended melody.</p> <ul style="list-style-type: none"> <li>• Create an extended melody and practise it.</li> <li>• Create sound effects to fit with an accompaniment.</li> </ul>	<p>Full soundtrack.</p> <ul style="list-style-type: none"> <li>• Play a full extended melody and accompaniment.</li> <li>• Learn about and experiment with harmony.</li> <li>• Perform to a film.</li> </ul>	<p><i>Smalltown boy</i> – LGBTQ+ themes, exploring different vocal registers and voice change.</p> <ul style="list-style-type: none"> <li>• Listen to <i>Smalltown boy</i> and think about how the singer tells their story through lyrics and use of their voice.</li> <li>• Explore the range of their own voices.</li> </ul>	<p><i>Say my name</i> – #SayHerName movement, exploring internal rhymes in song lyrics.</p> <ul style="list-style-type: none"> <li>• Interpret the meaning of the song <i>Say my name</i> and learn about the wider context of the #SayHerName movement.</li> <li>• Listen to songs with internal rhyme schemes and identify them.</li> </ul>	<p><i>Chosen family</i> – anthemic songs and collective identity.</p> <ul style="list-style-type: none"> <li>• Investigate features of anthemic songs and share examples of songs they already know that fall into this category.</li> <li>• Listen to <i>Chosen family</i> and explore its lyrics.</li> </ul>



<p>harmony to create a new soundtrack for the moving images.</p> <p><b>Exploring identity through song</b></p> <p>It is extremely common for songwriters to use the creative process to explore difficult and personal experiences and feelings, especially those that contribute to their sense of identity. This unit features two songs taken from the Model Music Curriculum listening list for Year 6, plus another contemporary pop song on a related theme, and uses them as a starting point for exploring themes around identity, as well as aspects of lyric writing and expressive singing to convey mood and emotion. It is worth noting that as a three-lesson unit, it is impossible to cover all aspects of identity, so these three lessons represent a snapshot of an approach and are not exhaustive. The lessons work as a whole unit, or could be used as standalone lessons. The songs and topics could also be substituted for songs/lessons around other connected themes. The lessons could also provide a springboard for assemblies related to aspects of the RSE curriculum.</p>				<ul style="list-style-type: none"> <li>• Listen to examples of music with men singing in high registers and low registers.</li> </ul>		<ul style="list-style-type: none"> <li>• Think about people who choose to make their own families.</li> <li>• Analyse <i>Chosen family</i>, using musical terms to describe aspects of song structure (e.g. intro, verse, chorus, hook, outro).</li> <li>• Learn to sing <i>Chosen family</i>.</li> </ul>
<p><b>Summer 2</b></p> <p><b><i>Ame sau vala tara bal</i></b></p> <p><i>Ame sau vala tara bal</i> is a Gujarati devotional song with a melody based on the bhairavi raga. During this unit, in addition to singing the song, pupils will learn about a variety of styles of Indian music, focussing on three in particular – bhangra, Bollywood, and classical – as well as composing their own rhythmic piece for percussion instruments. This unit also contains the final of three progression snapshots developed to collect evidence of pupils’ progress. In Term 1, children sang <i>Throw, catch</i> in unison with dancing. In Term 2, they learnt to sing the chorus of the song in two-part harmony while also dancing. In this unit, they will learn a further harmony, singing the chorus in three-part harmony. The activity should be videoed and passed to the Music Lead/Coordinator.</p>	<p>Develop knowledge and understanding of a variety of musical styles from India 1.</p> <ul style="list-style-type: none"> <li>• Sing the bhairavi raga that features in <i>Ame sau vala tara bal</i>.</li> <li>• Listen to and learn about Indian musical instruments.</li> <li>• Learn to sing the asthayi (chorus) of <i>Ame sau vala tara bal</i>.</li> </ul>	<p>Develop knowledge and understanding of a variety of musical styles from India 2.</p> <ul style="list-style-type: none"> <li>• Sing the first antara (Verse 1) and practise the asthayi (chorus) of <i>Ame sau vala tara bal</i>.</li> <li>• Develop knowledge and understanding of a variety of musical styles from India.</li> <li>• Be able to identify features of Indian music: the instruments, the character, and social context.</li> </ul>	<p>Progression snapshot 3. Make a video recording of children singing.</p> <ul style="list-style-type: none"> <li>• Recap the melody and harmony 1 of <i>Throw, catch</i>.</li> <li>• Learn a second harmony part, singing the chorus in three-part harmony.</li> <li>• Perform the whole song with dancing, unison verses, and choruses in three-parts.</li> </ul>	<p>Learn to dance to bhangra.</p> <ul style="list-style-type: none"> <li>• Learn to move in time with the music.</li> <li>• Learn a variety of bhangra dance steps.</li> <li>• Learn to play the bhangra ‘chaal’ rhythm using ‘bols’.</li> </ul>	<p>Create a rhythmic piece for drums and percussion instruments.</p> <ul style="list-style-type: none"> <li>• Practise singing <i>Ame sau vala tara bal</i>, with solo lines.</li> <li>• Learn to play the chaal rhythm with both hands.</li> <li>• Identify rhythm patterns from a bhangra performance.</li> <li>• Create a rhythmic piece in groups using percussion instruments.</li> </ul>	<p>Create a final performance.</p> <p>Create a final performance combining, singing, dancing, and rhythmic compositions.</p>