

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Foxes Years 1 & 2 Year A</p>	<p>Unit: Menu Song YA T1 Musical focus: Active listening (movement), beat, progression snapshot 1 (echo singing, showing pitch moving).</p> <p>About the unit: 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> <p>Lesson 1: Get to know the song 1. Lesson 2: Get to know the song 2. Lesson 3: Progression snapshot 1. Make a video recording of children singing. Lesson 4: Improvise a percussion accompaniment to <i>Menu song</i>.</p>	<p>Unit: Colonel Hathi's march YA T1 Musical focus: Beat, march, timbre, film music.</p> <p>About the unit: 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.</p> <p>Lesson 1: Keep in time with 'Colonel Hathi's march' and listen to it played on brass instruments. Lesson 2: Explore instruments found in marching bands. Compose and play simple marching music. Lesson 3: Keep in time with a changing pulse, listen to a ballet march, and make up a dance in response to it.</p> <p>Magical musical aquarium YA T1 Musical focus: Timbre, pitch, structure, graphic symbols, classical music.Pieces: 'Aquarium' from <i>The carnival</i></p>	<p>Unit: Football YA T2 Musical focus: Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), progression snapshot 2. Pieces: <i>Football</i>.</p> <p>About the unit: <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 be returned to again and developed in Term 3 in order to collect evidence of pupils' progress.</p> <p>Lesson 1: Learn the chant.</p>	<p>Unit: Who stole my chickens and my hens? YA T2 Musical focus: 4-beat patterns, rests, dotted quaver – semiquaver rhythm ('skipty' rhythm), clapping games. Pieces: <i>Who stole my chickens and my hens?</i></p> <p>About the unit: This unit is built around a fun song with easy to pick up lyrics and a lively melody. The song provides plenty of opportunities to practise beat work, rests, and explore the 'skipty' (dotted quaver-semiquaver) rhythm. As well as learning the song activities include learning a simple clapping game that can be played in pairs, creating body percussion patterns, and composing new lyrics. There are numerous games to accompany the song that can be found online that you can take into the playground.</p> <p>Lesson 1: Sing a song accurately and copy 4-beat rhythm patterns.</p>	<p>Unit: Dancing and drawing to Nautilus YA T3 Musical focus: Active listening (musical signals, internalising beat, draw to music, movement /actions), electronic music Pieces: <i>Nautilus</i> by Anna Meredith.</p> <p>About the unit: 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>Unit: Come dance with me YA T3 Musical focus: Call-and-response, echo singing and playing, playing percussion, developing beat skills, crotchet, quavers and crotchet rest, progression snapshot 3. Pieces: <i>Come dance with me</i>.</p> <p>About the unit: 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>Lesson 1: Find the beat and learn to sing the 'response' lines. Lesson 2: Practise finding the beat, join in singing the chorus, and play call-and-response rhythms. Lesson 3: Progression snapshot 3. Make a video</p>

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	<p>Lesson 5: Prepare for a dramatic performance of <i>Menu song</i>.</p> <p>Lesson 6: Performance day.</p>	<p>of the animals by Camille Saint-Saëns.</p> <p>About the unit: 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>Lesson 1: Experiment with sounds to create aquarium-inspired music.</p> <p>Lesson 2: Listen actively to ‘Aquarium’ and refine aquarium-inspired compositions.</p> <p>Lesson 3: Learn a sea-themed song and combine it with aquarium-inspired compositions to create a ternary-shaped piece.</p>	<p>Lesson 2: Practise the chant and create a simple ostinato on untuned percussion.</p> <p>Lesson 3: Make a video recording of children singing (<i>Rain is falling down</i>). Progression snapshot 2.</p> <p>Lesson 4: Compose melodies using mi-re-do (E-D-C) and the rhythm of the words from <i>Football</i>.</p> <p>Lesson 5: Compose and perform word patterns in groups.</p> <p>Lesson 6: Compose melodies for their own word patterns using mi-re-do (E-D-C).</p>	<p>Lesson 2: Mark rests with body percussion and play a partner clapping game.</p> <p>Lesson 3: Use instruments to mark rests.</p> <p>Lesson 4: Compose new lyrics.</p> <p>Lesson 5: Create body percussion rhythms.</p> <p>Lesson 6: Create a performance.</p>	<p>Lesson 1: Explore Nautilus through movement and active listening.</p> <p>Lesson 2: Draw to music – engage imaginatively with the music.</p> <p>Lesson 3: Compare interpretations of the piece.</p> <p>Unit: Cat and mouse YA T3 Musical focus: Mood, tempo, dynamics, rhythm, timbre, dot notation. Pieces: <i>Three little mice, What do you want to eat little mouse, The old grey cat</i></p> <p>About the unit: 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>Lesson 1: Play a singing game, experiencing how music creates a mood.</p>	<p>recording of children singing.</p> <p>Lesson 4: Sing the song confidently and play the response phrase on tuned percussion.</p> <p>Lesson 5: Sing and play in call-and-response.</p> <p>Lesson 6: Sing the song in call-and-response, invent new song lyrics, and turn new lyrics into musical phrases.</p>
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<p>Foxes Years 1 & 2 Year B</p>	<p>Unit: Tony Chestnut YB T1 (Y2) Musical focus: Beat, rhythm, melody, echo, call-and-response, tuned and untuned, progression snapshot 1. Pieces: <i>Tony Chestnut</i>.</p> <p>About the unit: 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</p>	<p>Unit: The Carnival of Animals YB T1 (Y2) Musical focus: Timbre, tempo, dynamics, pitch, classical music. Pieces: <i>Carnival of the animals</i> by Camille Saint-Saëns.</p> <p>About the unit: Based around five of the movements from <i>Carnival of the animals</i>, pupils will explore ways that the composer – Camille Saint-Saëns – has used instruments, rhythm, articulation, tempo, and pitch to create pictures of the animals in our imaginations. Lesson 1: Learn about <i>Carnival of the animals</i> and listen to 'Aquarium'. Lesson 2: How a composer uses timbre to create character and responding to the music through art. Lesson 3: How a composer uses rhythm and articulation to create character and</p>	<p>Unit: Grandma rap YB T2 (Y2) Musical focus: Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2. Pieces: <i>Grandma rap</i>.</p> <p>About the unit: 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>Unit: Swing-a-long with Shostakovich YB T2 Musical focus: 2- and 3-time, beat, beat groupings, 20th century Classical music. Pieces: <i>Jazz suite No. 2 – 6 'Waltz II'</i> and <i>Jazz suite No. 1 – 2 'Polka'</i> by Dmitri Shostakovich.</p> <p>About the unit: 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,</p>	<p>Unit: The rockpool rock YB T3 (Y2) Musical focus: 2-part singing, rock 'n' roll, structure, timbre. Pieces: <i>The rockpool rock</i> by Ed Aldcroft, Julia Partington, Eleanor Mooney and Claire Tustin, <i>Hound dog performed by Elvis and Big Mama Thornton, Rock around the clock performed by Bill Hailey and the Comets, Johnny B. Goode by Chuck Berry, Tutti frutti by Little Richard</i>.</p> <p>About the unit: An upbeat song making a real splash, with a spoken second part and rippling blue notes. This song and unit provide an opportunity to create an end of year 'rockpool inspired' performance, combining singing, playing, and dancing.</p>	<p>Unit: Tanczymy labada YB T3 (Y2) Musical focus: Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, progression snapshot 3. Pieces: <i>Tańczymy labada, Płynie statek</i>.</p> <p>About the unit: 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</p>

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	<p>to collect evidence of pupils' progress.</p> <p>Lesson 1: Get to know the song – learn the melody and add actions on the beat.</p> <p>Lesson 2: Get to know the song – improving phrasing and tuning. Track the shape of the melody with gesture.</p> <p>Lesson 3: Progression snapshot 1. Make a video recording of children singing.</p> <p>Lesson 4: Play the songs melody on a tuned percussion instrument.</p> <p>Lesson 5: Improvise rhythms along to a backing track.</p> <p>Lesson 6: Compose call-and-response music.</p>	<p>responding to the music through movement.</p> <p>Unit: Musical conversations (Y1)</p> <p>Musical focus: Question-and-answer, timbre, graphic score</p> <p>About the unit: 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>Lesson 1: Improvise question-and-answer conversations using percussion instruments.</p> <p>Lesson 2: Create a piece of music called <i>The phone call</i>.</p> <p>Lesson 3: Create, interpret, and perform from graphic scores.</p>	<p>Lesson 1: Introduce the song, mark the pulse, learn the actions, recap <i>Hi lo chicka lo</i> from term 1.</p> <p>Lesson 2: Learn <i>Grandma rap</i> words and actions, practise pitch pencils, introduce 'walk' duration (action and notation).</p> <p>Lesson 3: Progression snapshot activity 2.</p> <p>Lesson 4: Rehearse the rap, introduce the 'jogging' duration and practise 'walk' duration with notation.</p> <p>Lesson 5: Create 4-beat rhythms using 'walk' and 'jogging' durations using a rhythm grid.</p> <p>Lesson 6: Create looped backing (or body percussion accompaniment) to perform <i>Grandma rap</i> to.</p>	<p>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>Lesson 1: Get moving and swing to the beat!</p> <p>Lesson 2: Feel the beat using body percussion.</p> <p>Lesson 3: Be creative on the beat.</p> <p>Charlie Chaplin YB T2 (Y2)</p> <p>Musical focus: To create music to accompany a short film featuring Charlie Chaplin, pitch (high and low), duration (long and short), dynamics/volume (loud and soft).</p> <p>Pieces: 'The lion's cage' – a scene from the 1928 film <i>The circus</i>, written, produced, and directed by Charlie Chaplin.</p> <p>About the unit: Film composing is an art form all of its own – different, and distinct</p>	<p>Lesson 1: Introduction to the song and style of music – rock 'n' roll.</p> <p>Lesson 2: Learn the Chorus in two parts.</p> <p>Lesson 3: Learn Verse 3 and practise the Chorus.</p> <p>Lesson 4: Learn an instrumental introduction.</p> <p>Lesson 5: Practise the instrumental introduction and the song.</p> <p>Lesson 6: Put it all together.</p>	<p>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>Lesson 1: Learn the song and how to sidestep in a circle.</p> <p>Lesson 2: Learn to play the game to <i>Tańczymy labada</i>.</p> <p>Lesson 3: Progression snapshot 3. Make a video recording of children singing.</p> <p>Lesson 4: Invent new words and actions for <i>Tańczymy labada</i> and play an accompaniment on tuned percussion.</p> <p>Lesson 5: Learn a new singing game – <i>Płynie statek</i>.</p> <p>Lesson 6: Prepare a performance for other classes in the school.</p>
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<p>Hedgehogs Years 3 & 4 Year A</p>	<p>I've been to Harlem YA T1 (Y3) Musical focus: Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1. Pieces: <i>I've been to Harlem</i></p> <p>About the unit: 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</p>	<p>Chilled out clap rap YA T1 (Y3) Musical focus: Beat, rhythm, dynamics, crotchet, paired quavers, notes C-D-E, crotchet rest. Pieces: <i>Chilled-out clap rap.</i></p> <p>About the unit: This unit is built around a laid-back rap with accompanying clapping patterns and plenty of dynamic contrast. It offers opportunities for physical and creative activities that will help pupils develop their understanding of beat and rhythm. Lesson 1: Learn a rap, observing changes in dynamics.</p>	<p>Latin dance YA T2(Y3) Musical focus: Salsa, beat, clave rhythm, timbre, chords, rhythm pattern, progression snapshot 2. Pieces: <i>Latin dance.</i></p> <p>About the unit: 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</p>	<p>'March' from The nutcracker YA T2 (Y3) Musical focus: Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music. Pieces: 'March' from <i>The Nutcracker</i> by Pyotr Ilyich Tchaikovsky.</p> <p>About the unit: 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</p>	<p>Just three notes YA T3 (Y3) Musical focus: Pitch (notes C-D-E), rhythm patterns, structure, minimalism, dot notation. Pieces: <i>Musica ricercata</i> by György Ligeti, <i>Drumming part IV</i> by Steve Reich.</p> <p>About the unit: 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</p>	<p>Fly with the stars (classroom percussion) YA T3 (Y3) Musical focus: Minor and major chords (A minor, C major), arpeggio, chord, dot notation, durations (crotchet, quavers), progression snapshot 3. Pieces: <i>Fly with the stars.</i></p> <p>About the unit: <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</p>

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	<p>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> <p>Lesson 1: Get to know the song.</p> <p>Lesson 2: Sing <i>I've been to Harlem</i> showing the shape of the tune with voices and add an accompaniment using notes from the pentatonic scale.</p> <p>Lesson 3: Progression snapshot 1. Make a video recording of children singing.</p> <p>Lesson 4: Invent 3-note melodies to accompany <i>I've been to Harlem</i>.</p> <p>Lesson 5: Learn cup rhythms to <i>I've been to Harlem</i>.</p> <p>Lesson 6: Create and perform a class arrangement of <i>I've been to Harlem</i>.</p>	<p>Lesson 2: Clap a range of different patterns and perform in groups.</p> <p>Lesson 3: Explore notation in relation to three durations – crotchets ('walk'), paired quavers ('jogging'), and crotchet rest ('shh').</p> <p>Lesson 4: Create rhythm patterns in pairs.</p> <p>Lesson 5: Create rhythm patterns and translate them onto tuned percussion instruments.</p> <p>Lesson 6: Play a part in a group performance.</p>	<p>returned to and developed in Term 3 in order to collect evidence of pupils' progress.</p> <p>Lesson 1: Feel the rhythm.</p> <p>Lesson 2: Learn to play the chords A minor and F major.</p> <p>Lesson 3: Progression snapshot. Make a video recording of children singing.</p> <p>Lesson 4: Practise the song and learn about Cuban music.</p> <p>Lesson 5: Compose a rhythm pattern.</p> <p>Lesson 6: Putting it all together.</p>	<p>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.</p> <p>Lesson 1: Listening to 'March' from <i>The Nutcracker</i> by Tchaikovsky and interpreting the music through movement and art.</p> <p>Lesson 2: Exploring pattern and structure in response to 'March' from <i>The Nutcracker</i>.</p> <p>Lesson 3: Demonstrating the structure of rondo form using movement and performance. Written for Sing Up by Becca Spencer with contributions from Libby Lane.</p> <p>From a railway carriage YA T2 (Y3) Musical focus: Structure (repetition, round, pattern), texture (layers, unison), timbre, beat, Classical music.</p>	<p>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>Lesson 1: Rhythm patterns.</p> <p>Lesson 2: Just three notes.</p> <p>Lesson 3: Keep it minimalist.</p> <p>Samba with Sergio YA T3 (Y3) Musical focus: Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community. Pieces: <i>Fanfarra (Cabua-le-le)</i> and <i>Magalenha</i> by Sérgio Mendes. Number of lessons: 3 x 50-minute lessons.</p> <p>About the unit: 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,</p>	<p>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>Lesson 1: Get inside the song structure 1.</p> <p>Lesson 2: Get inside the song structure 2.</p> <p>Lesson 3: Progression snapshot 3. Make a video recording of children singing.</p> <p>Lesson 4: Play note rhythms to the verse and chorus following the chord changes in the song.</p> <p>Lesson 5: Explore accompaniment ideas.</p> <p>Lesson 6: Create a class arrangement of <i>Fly with the stars</i></p>
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<p>Hedgehogs Years 3 & 4 Year B</p>	<p>This little light of mine YB T1 (Y4) Musical focus: Pentatonic scale, gospel music, off-beat, rhythm, call-and-response, progression snapshot 1. Pieces: <i>This little light of mine</i>.</p> <p>About the unit: <i>This little light of mine</i> is an expressive call-and-response Gospel song based on a</p>	<p>My Fantasy football team YB T1 (Y4) Musical focus: Beat, rhythm, rondo, rhythm notation. Pieces: <i>My fantasy football team</i>.</p> <p>About the unit: A fun, rhythmic song about football-playing animals in the style of a football chant, <i>My fantasy football team</i> provides inspiration for</p>	<p>The doot doot song (classroom percussion) YB T2 (Y4) Musical focus: Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases, progression snapshot 2. Pieces: <i>The doot doot song</i></p>	<p>Fanfare for the common man YB T2 (Y4)</p> <p>About the unit: 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</p>	<p>Global pentatonics YB T3 (Y4) Musical focus: Pentatonic scale, different music traditions and cultures, graphic/dot notation. Pieces: <i>Skye boat song</i> – timbre, dynamics, texture, silence.</p>	<p>Favourite song (classroom percussion) YB T3 (Y4) Musical focus: Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3. Pieces: <i>Favourite song</i>.</p> <p>About the unit: <i>Favourite song</i> is in a fast, folk-rock style with</p>

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	<p>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>Lesson 1: Get to know the song 1.</p> <p>Lesson 2: Get to know the song 2.</p> <p>Lesson 3: Progression snapshot 1. Make a video recording of children singing.</p> <p>Lesson 4: Play bass notes and a rhythm ostinato with the backing track.</p> <p>Lesson 5: Improvise on the notes of the pentatonic scale using the voice and instruments.</p>	<p>recognising, playing from, and composing with crotchets, quavers, and minims. There are opportunities for movement, improvisation, and group performance.</p> <p>Lesson 1: Get to know the song and learn about duration.</p> <p>Lesson 2: Practise moving to and identifying duration.</p> <p>Lesson 3: Understand durations written as notation.</p> <p>Lesson 4: Create rhythm sequences and play them on percussion instruments.</p> <p>Lesson 5: Translate rhythms onto instruments.</p> <p>Lesson 6: rehearse and perform a whole-class ‘rondo’.</p>	<p>About the unit: <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 Term 2 and 3 in order to collect evidence of pupils’ progress.</p> <p>Lesson 1: Get to know the song 1.</p> <p>Lesson 2: Get to know the song 2.</p> <p>Lesson 3: Make a video recording of children</p>	<p>atmosphere, and is an excellent starting point for exploring the use of pitch, melody, texture, and timbre.</p> <p>Lesson 1: Explore the features of Aaron Copland’s <i>Fanfare for the common man</i>.</p> <p>Lesson 2: Improvise fanfare melodies based around three notes and repeated rhythms.</p> <p>Lesson 3: Compose a short fanfare piece for a special occasion using melody, rhythm, texture, and silence.</p> <p>Spain YB T2 (Y4) Musical focus: To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas.</p> <p>Pieces: Habanera by Emmanuel Chabrier.</p> <p>About the unit: 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</p>	<p>Pieces: Fanfare for the common man by Aaron Copland. Traditional Scottish, <i>Om Namah Shivaya</i> – Traditional Hindu, <i>Busy weaving</i> by Liu Tianyi, <i>Desert blues</i> by Alhousseini Anivolla and Girus Mezmur.</p> <p>About the unit: 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>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.</p> <p>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.</p> <p>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. Across the year the following picture will have been built: Sing Part</p>
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	<p>Lesson 6: Create an arrangement of This little light of mine.</p>		<p>singing. Progression snapshot 2. Lesson 4: Listen and compare acoustic styles and practise playing and singing the song. Lesson 5: 'Doodle'! Scat sing along to the song. Lesson 6: Create an arrangement of <i>The doot doot song</i> and perform as a class band.</p>	<p>is perhaps a bit more fun than a straightforward pulse. In this unit children will listen to it, play it, and compose with it. Lesson 1: Dance and play the habanera. Lesson 2: Hot Spanish sunshine. Lesson 3: Spanish fiesta!</p>	<p>Lesson 1: Listen to pentatonic melodies. Lesson 2: Improvise pentatonic melodies. Lesson 3: Compose and notate pentatonic melodies.</p> <p>The Horse in motion YB T3 (Y4) Musical focus: To create music inspired by one of the first ever motion pictures that shows the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics. Pieces: <i>The horse in motion</i> by Eadweard Muybridge (Moving image, 1878).</p> <p>About the unit: 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</p>	<p>1 of a partner song – <i>I wanna sing scat</i> – rhythmically. Sing Part 2 of a partner song – <i>I wanna sing scat</i> – rhythmically. Adopt a rhythmic accompaniment while singing. As a class (or group), perform the partner song <i>I wanna sing scat</i> rhythmically, in two parts and from memory. Lesson 1: Get to know the song – Learn Verse 1, learn the verse chords. Lesson 2: Get to know the song – Learn the Chorus, learn the Chorus chords. Lesson 3: Progression snapshot 2. Make a video recording of children singing. Lesson 4: Recap playing Verse 1 and the Chorus, and compare pieces of music. Lesson 5: Practise singing and playing the song. Lesson 6: Rehearse and perform.</p>
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					<p>patterns (ostinatos), and structuring ideas.</p> <p>Lesson 1: Hooves and rider – body percussion.</p> <p>Lesson 2: Hooves and rider – orchestrated.</p> <p>Lesson 3: Hooves and rider, and his thoughts.</p>	
<p>Badgers Years 5 and 6 Year A</p>	<p>What shall we do with the drunken sailor? YA T1 (Y5) Musical focus: Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1. Pieces: <i>What shall we do with the drunken sailor?</i></p> <p>About the unit: <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 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</p>	<p>'Why we sing' YA T1 (Y5) L1: Learn about Gospel songs and spirituals. L2: Singing in a Gospel style – phrasing and articulation. L3: Exploring Gospel music further.</p> <p>Introduction to songwriting YA T1 (Y5) Musical focus: Structure (verse/chorus), hook, lyric writing, melody.</p> <p>About the unit: 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. Lesson 1: Identify the structure of a song and analyse the song lyrics to appreciate the role of metaphor. Lesson 2: Writing the lyrics of a hook.</p>	<p>Madina tun nabi YA T2 (Y5) Musical focus: Nasheed (Islamic song), drone, melody, harmony, chords (D and G), vocal decoration, microtones, progression snapshot 2. Pieces: <i>Madina tun nabi</i>.</p> <p>About the unit: <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</p>	<p>Building a groove YA T2 (Y5) Musical focus: Beat, rhythm, basslines, riffs. Pieces: <i>Watermelon man</i> by Herbie Hancock.</p> <p>About the unit: This unit aims to provide some straightforward starting points for composing within a groove music context. Using <i>Watermelon man</i> by Herbie Hancock as a stimulus, students will develop their rhythmic awareness, listening skills, and compositional skills through a series of practical activities. Lesson 1: Create a drum groove. Lesson 2: Create a bassline Lesson 3: Create a riff-based melody.</p> <p>Epoca YA T2 (Y5)</p>	<p>Baloo baleerie YA T3 (Y5) Musical focus: Lullaby, 3/4 time, pentatonic scale, question-and-answer, accompaniment. Pieces: <i>Baloo baleerie</i></p> <p>About the unit: <i>Baloo baleerie</i> is the inspiration for this unit about one of the most ancient types of song – the lullaby. Pupils will explore lullabies from across the globe, learn about 3/4 time, as well as sing and play this beautiful lullaby from the Shetland Islands. Lesson 1: Sing the song <i>Baloo baleerie</i> with expression and feeling. Lesson 2: Understand 3/4 time and explore lullabies from around the world. Lesson 3: Play a musical accompaniment to <i>Baloo baleerie</i>.</p>	<p>Kisne banaaya YA T3 (Y5) Musical focus: A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3. Pieces: <i>Kis nay banaayaa/Kisne banaaya</i></p> <p>About the unit: 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.</p>

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	<p>developed in Terms 2 and 3 to collect evidence of pupils' progress.</p> <p>Lesson 1: Sing a sea shanty expressively and with a strong beat.</p> <p>Lesson 2: Learn a cup rhythm game, keeping to the beat of the song.</p> <p>Lesson 3: Progression snapshot 1. Make a video recording of children singing.</p> <p>Lesson 4: Create body percussion patterns to accompany a sea shanty. Write the patterns out using a rhythm grid.</p> <p>Lesson 5: Create accompaniments with bass notes and chords.</p> <p>Lesson 6: Rehearse and perform <i>What shall we do with the drunken sailor?</i></p>	<p>Lesson 3: Create a tune for your hook.</p>	<p>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>Lesson 1: Get to know the song and where it comes from.</p> <p>Lesson 2: Get to know the song and learn more about Islamic music and the Nasheed.</p> <p>Lesson 3: Progression snapshot 2. Make a video recording of children singing.</p> <p>Lesson 4: Learn to sing Verse 1, play the drone, and improvise.</p> <p>Lesson 5: Learn to sing Verse 2 and play the chorus chords.</p> <p>Lesson 6: Practise all of the elements, bringing them together in a performance of the piece</p>	<p>Musical focus: Texture, articulation, rhythm, tango.</p> <p>Pieces: <i>Época</i> by Gotan Project.</p> <p>About the unit: 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> <p>Lesson 1: Getting to know <i>Época</i>.</p> <p>Lesson 2: Exploring the history of Argentine tango.</p> <p>Lesson 3: Exploring the accordion, bass, and drum kit.</p>	<p>Lesson 4: Identify the Scotch snap in music.</p> <p>Lesson 5: Compose a 3/4 melody to help send a baby to sleep.</p> <p>Lesson 6: Perform the song and accompaniment.</p>	<p>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.</p> <p>Lesson 1: Get to know the song.</p> <p>Lesson 2: Begin to learn to play the song.</p> <p>Lesson 3: Progression snapshot 3. Make a video recording of children singing.</p> <p>Lesson 4: Practise the song – singing and playing.</p> <p>Lesson 5: Create an accompaniment.</p> <p>Lesson 6: Create a class arrangement of <i>Kisne banaaya</i> and perform.</p>
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<p>Badgers Years 5 & 6 Year B</p>	<p>Hey, Mr Miller YB T1 (Y6) Musical focus: Swing music, syncopation, swing rhythm, Big Band instruments, scat singing, social and historical context (WWII, segregation), <i>Hey, Mr Miller, In the mood</i>, progression snapshot 1. Pieces: <i>Hey, Mr Miller</i>. About the unit: <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. Lesson 1: Introduction and begin learning <i>Hey, Mr Miller</i>.</p>	<p>Shadows YB T1 (Y6) Musical focus: Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul). Pieces: <i>Shadows</i> by Lindsey Sterling. About the unit: 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. Lesson 1: Who is Lindsey Stirling? Lesson 2: Who is Tokio Myers? Lesson 3: Create a response to music using shadows.</p>	<p>Dona nobis pacem YB T2 (Y6) Musical focus: Texture (3- singing in harmony, progression snapshot 2. Pieces: <i>Dona nobis pacem</i> (<i>Give us peace</i>). part round/polyphonic texture), monophonic, homophonic, 3/4 time, durations: crotchet, rest, quavers, minim, dotted minim, dotted crotchet, sacred vocal music, About the unit: <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</p>	<p>Ain't gonna let nobody YB T2 (Y6) Musical focus: Civil rights movement in the USA, compare musical styles (gospel, rhythm and blues, choral), spiritual turned protest song, <i>Ain't got let nobody</i>, vocal improvisation, chords C minor and G7. Pieces: <i>Ain't gonna let nobody</i>. About the unit: This unit features an R'n'B-inspired arrangement of a traditional spiritual, sung in unison and three-part harmony. In addition to singing the song, comparing versions, writing new lyrics, and creating their own accompaniment ideas, in this unit pupils will learn about the social and historical context of the civil rights movement in the USA. Lesson 1: Listen, developing knowledge and understanding of the origins, history, and social context of a song used in the civil rights movement in the USA. Lesson 2: Play chords to accompany a song.</p>	<p>Race! YB T3 (Y6) Musical focus: To create music to accompany a short film about a race, composing an extended melody and accompaniment. Motif, ostinato, beat. Pieces: 'Theme' from <i>Chariots of Fire</i> by Vangelis. About the unit: 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 harmony to create a new soundtrack for the moving images. Lesson 1: Accompaniment. Lesson 2: Extended melody. Lesson 3: Full soundtrack. Exploring identity through song YB T3 (Y6)</p>	<p>Ame sau vala tara bal YB T3 (Y6) Musical focus: Indian music, bhairavi raga, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhangra, Bollywood, Indian classical), progression snapshot 3. Pieces: <i>Ame sau vala tara bal</i>. About the unit: <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. Lesson 1: Develop knowledge and</p>
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