MUSIC CURRICULUM

2022 & 2023

National curriculum in England Music programmes of study

(Statutory guidance - Updated 26 March 2021)

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A highquality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians

- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence

- understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Key stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes

- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the interrelated dimensions of music

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the interrelated dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music

From the 'Model Music Curriculum'...

- At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week.
- In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be

supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.

- There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.

Mr Martin Music Curriculum

On the previous two pages is set out the (statutory) **National Curriculum Music programmes of Study** for England, and above are the three key points of the new **Model Music Curriculum**, designed to ensure a universal provision of music education, for all pupils in all schools.

The Music Curriculum that follows is of my own design, taking into account all the requirements of the National Curriculum, and the recently published Model Music Curriculum.

My aim across EYFS, KS1 and KS2 is to ensure that (as far as possible given the relevant time and resource constraints for each school) music is delivered within (and even beyond) the framework set out in the two documents above.

Music must be fun, relevant, engaging, accessible (and inclusive) to all, inspiring, encouraging, at times exciting, at times challenging, and, most of all, allow every child to shine and achieve their full potential.

Whilst the focus of my delivery is driven by music, there will be many other benefits to the children with regards to:

- Leadership
- Self-esteem
- Responsibility
- Well-being & mental health
- Behaviour management
- Teamwork

For ease of quoting below:

- **NC** – National Curriculum for Music
- **MMC** – Model Music Curriculum

NC: ***'...aims to ensure that all pupils perform, listen to, review and evaluate music...'***

All work is done in half term blocks and throughout each there will be a myriad of opportunities for pupils to sing/perform as soloists, in small groups, as full classes and whole

school. Each block must have a final 'recorded' performance followed by an appraisal by peers and teachers alike. Blocks will often begin with a listening task or will feature listening to relevant music through the teaching block.

NC: ***'...aims to ensure that all pupils learn to sing and to use their voices...'***

Almost every teaching block will involve pupils using their voices to sing. In EYFS and KS1 each block has one or two songs as the focus. In KS2 this is mostly the case and where the focus switches to learning instruments, there are still songs involved in every single block of half term teaching. For example, when learning the Ukulele across all four years of KS2, there are listed songs we will be singing whilst learning the chords etc. This is also the case with African Djembe drumming and Samba drumming. Even though the focus here will be on the rhythmical and technical aspects of playing the instruments, there are songs we will be singing whilst playing.

NC: ***'... aims to ensure that all pupils have the opportunity to learn a musical instrument'***
MMC: ***'...in Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term...'***

The curriculum overview on the next page shows how I have structured instrumental tuition throughout KS2. I have ensured that across three different instruments (Ukulele, Samba & African Djembe) the children will encounter these during four half-term blocks of teaching, far more than the recommendation above. The beauty of revisiting each of these instruments is that the children can become much more adept at performing on them. I have found that one of the big benefits of being able to play an instrument with confidence is that it then becomes much easier to compose and create ideas for that instrument.

NC: ***'... aims to ensure that all pupils have the opportunity to create and compose music on their own and with others.'***

To be able to create and compose it is crucial that children can sing or play with some degree of expertise. My curriculum focusses on vocal skills and hand-held percussion instruments in EYFS and KS1 and then moves onto instrumental tuition at KS2. This tuition progresses through the four years and allows more performing/technical proficiency which in turn aids composition. Many of the blocks in the following curriculum make specific reference to compositional/creative opportunities.

NC: ***'... aims to ensure that all pupils understand and explore how music is created...through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture...'***

The Interrelated Dimension of Music (the old 'Elements of Music') are a crucial part of this music curriculum. Throughout my curriculum there is consistent reference to all six listed above. My aim is that pupils will understand and recognise these elements of music with ease

as they progress though the key stages.

The Curriculum

Below is an overview of the whole curriculum and there follows detailed information relating to each of the half-term teaching blocks. Please note that there is nothing planned or set of Autumn 2 because of all the Christmas music preparation requirements in schools.

- For EYFS & Key Stage 1 the planning is laid out in teaching/half term order.
- For Key Stage 2 the planning is laid out as a progression model – showing for each instrument or activity how the learning/ability progresses through the key stage.

Curriculum Overview 2021/2022						
	Autumn 1	**Autumn 2**	**Spring 1**	**Spring 2**	**Summer 1**	**Summer 2**
Nursery	Teddy Bear Are you Watching?	N/A (Christmas prep)	See Saw & Row Row Row Jack-in-a-box	Touch your shoulders Shake and shake	Bananas bananas / Walking altogether / Bounce high	Nursery Rhyme rap
Reception	Big Red Combine Harvester Big Blue Tractor	N/A (Christmas prep)	Nursery Rhyme Picture Book	Tiny caterpillar Spider song	Going on a Picnic Dr Knickerbocka	Pirate rap Under the Irish sea
Year 1	The king is in his castle	N/A (Christmas prep)	London Bridge/Peas Pudding	What do the animals do?	Let's be Superheros Power in Me	Magic Travel Machine
Year 2	Baby Sardine Underneath the Sea	N/A (Christmas prep)	Breakfast Song Fishing for numbers	Great fire of London	Calypso	Popocatepetl
Year 3	Action/Dance Song 1	N/A (Christmas prep)	Vocal Medley 1	Djembe 1	Ukelele 1	Samba 1
Year 4	Action/Dance Song 2	N/A (Christmas prep)	Vocal Medley 2	Djembe 2	Ukelele 2	Samba 2
Year 5	Action/Dance Song 3	N/A (Christmas prep)	Vocal Medley 3	Djembe 3	Ukelele 3	Samba 3
Year 6	Action/Dance Song 4	N/A (Christmas prep)	Vocal Medley 4	Djembe 4	Ukelele 4	Samba 4

The next page shows the same diagram in landscape for ease of reading if this document is in printed form:

Curriculum Overview 2021/2022

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	Teddy Bear Are you Watching?	N/A (Christmas prep)	See Saw & Row Row Row Jack-in-a-box	Touch your shoulders Shake and shake	Bananas bananas / Walking altogether / Bounce high	Nursery Rhyme rap
Reception	Big Red Combine Harvester Big Blue Tractor	N/A (Christmas prep)	Nursery Rhyme Picture Book	Tiny caterpillar Spider song	Going on a Picnic Dr Knickerbocka	Pirate rap Under the Irish sea
Year 1	The king is in his castle	N/A (Christmas prep)	London Bridge/Peas Pudding	What do the animals do?	Let's be Superheros Power in Me	Magic Travel Machine
Year 2	Baby Sardine Underneath the Sea	N/A (Christmas prep)	Breakfast Song Fishing for numbers	Great fire of London	Calypso	Popocatepetl
Year 3	Action/Dance Song 1	N/A (Christmas prep)	Vocal Medley 1	Djembe 1	Ukelele 1	Samba 1
Year 4	Action/Dance Song 2	N/A (Christmas prep)	Vocal Medley 2	Djembe 2	Ukelele 2	Samba 2
Year 5	Action/Dance Song 3	N/A (Christmas prep)	Vocal Medley 3	Djembe 3	Ukelele 3	Samba 3
Year 6	Action/Dance Song 4	N/A (Christmas prep)	Vocal Medley 4	Djembe 4	Ukelele 4	Samba 4

Early Years Foundation Stage Nursery
Curriculum Overview

Nursery - Autumn 1

Overview: Teddy Bear, Teddy Bear & Are you Watching? To introduce myself and make the children feel safe. Very simple name games and action songs	
L1	Ickety Tickety bumble bee. Ring-a-roses. Mr Martin song. Introduce Teddy Edward who is very shy... Sing verse one of teddy bear song. Encourage them to bring their own teddies next lesson.
L2	Repeat the same songs from last week. Use the teddy a lot. Sing 'are you watching' and demonstrate the actions and counting at the end. Recap v1 of teddy bear and ask if any volunteers to try on their own.
L3	As last week. Repeat the same songs and spend more time on 'are you watching'. Involve class teacher in the song so they can have a go too. Then recap teddy bear v1 - get them stood and doing the actions with their own teddies. Any solos? Teach them v2 of teddy bear.
L4	As the children start to know the songs better encourage more solo efforts or small groups. Recap v1 and v2 of teddy bear song with actions. As they all lie down on the last line, play dinge dangle to get them all back up again. They love this and it can be tied into harvest around this time. Use the teacher again to lead in Are you Watching then see if any of the children can do it. Ask them how many bounces before they start!
L5	Work on Mr Martin song and Teddy bear song ready for recording next week. Use Dinge Dange to stand them up at the end of the song and remind them about harvest. Choose solos for V1 and V2 of the teddy bear song and a solo for the start of the Mr Martin song. Encourage confident singing and lots of smiles.
L6	Record the two songs today - spend time putting the children into height order etc so they start to understand the importance of the recording.

Nursery - Spring 1

Overview: Jack-in-a-box, Row Row your Boat, See Saw To learn 3 very simple partner songs.	
L1	Hopefully the children will be more settled in this second term. Use previous warm-ups to engage the children and then demonstrate the Jack-in-a-box song. Lots of practice before encouraging some solos.
L2	As last week. Once warmed up recap Jack-in-a-box and the actions and watch the children carefully for the confident ones. Choose one to be the leader so they always go first. Then introduce Row Row Row your boat. Show the actions of rowing and then put them into pairs facing each other so they can hold hands and rock each other slowly to the beat.
L3	Try both the songs from last week before introducing the next one - See Saw. Just like last week, lots of work on the song and actions then allow them into their pairs to rock while they sing.
L4	Go through each of the 3 songs ensuring confidence and allow some to try on their own - especially the pairs who rock for See Saw and Row Row Row.
L5	After recapping See Saw and Row Row, split them into 2 groups with staff on each team. They will all rock in pairs, but some will sing Row Row while the others try See Saw, then swap. This is very tricky at first for them at this age.
L6	Record each of the 3 songs separately with solo singers/performers before each tutti version. Then try and record the 2 songs together is it worked last week. Too soon to try all 3...

Nursery - Spring 2

Overview: Shake and Shake, Touch your Shoulders To learn 2 simple action songs, to understand speaking and singing voice, and introduce tap sticks for the first time.	
L1	Warm up fun then introduce the song Shake and Shake. Make sure to encourage the gross motor skills with big actions and spins. Try solos out in the middle with the teacher rather than on their own yet.

L2	Recap Shake and Shake from last week and then introduce Touch your Shoulders. Lots of actions again. Experiment with *tempo* and *dynamics*.
L3	Try Shake and Shake with instruments today. They will now have the hang of the sudden 'stops' in the song. Give out shaky instruments like sleigh bells and maracas to some of the more confident children to try. Can they be totally silent at the 'stops'? Redo Touch your Shoulders and then teach the spoken 'roly poly' section. Different voices - speaking and singing.
L4	Redo Shake with all children playing instruments this week. Try some solos and small groups. Try different tempos - great fun fast. Then Touch your Shoulders all the way through with singing and speaking sections. Work on keeping a very steady beat throughout - tap their knees, each other's shoulders, walk round etc.
L5	First lesson on tap sticks - explain the rules and how to hold. Try both songs through vocally first then with voice and tap sticks - simply tapping the rhythm of the words for now. Model any star pupils who can do it well.
L6	Record both songs - if tap sticks went well last week include them, if not just record the voices.

Nursery - Summer 1

Overview: Bananas Bananas, Walking Altogether, Bounce High Bounce Low To learn 3 simple action songs, to understand speaking and singing voice, and to make further use of tap stick word rhythms	
L1	After a warm-up, model Bananas Bananas for them. They will soon get this going well. Show them the silly 'oh yeah' at the end. Lots of practice and then introduce Walking altogether. Today just work on the song/sound rather than keeping in time with their movements.
L2	Revisit both songs again. Try different tempo/dynamics and try Bananas Bananas in their thinking voice - just actions. Can they feel those silent beats? With Walking altogether try different actions but start to model children who are really feeling a steady beat as they move. Try it stood still just tapping on knees or clapping.
L3	Introduce Bounce high Bounce low. Use hand gestures to model the pitch - high and low sounds. For today just use the name 'Shylo' and just teacher bouncing the ball. Then try Bananas Bananas with tap stick rhythms - revise tap stick rules before distribution - maybe boys then girls so they share.

L4	Bounce High Bounce Low with a large ball - now try bouncing the ball to each child very slowly while they all sing. Stick with the name Shylo for now. Then sing through the other 2 songs for this half term. Use tap sticks for both if ability allows. Keep having fun changing the speed and volume of the songs! Let them choose...
L5	The children should now be more confident with all three songs so use this lesson as an opportunity to practice, try with tap sticks, and choose some small groups or soloists to perform in the recording next week.
L6	Record all 3 songs using tap sticks where appropriate depending on ability.

Nursery - Summer 2

Overview: Nursery Rhyme Rap **To prepare a performance of a longer piece of music featuring both spoken and singing voice.**	
L1	Introduce the refrain - the rap. Use call and response to really secure the words and keep a steady beat throughout. Actions should be taught at the same time as the words, so it helps with memory. Ask them their favourite nursery rhymes and get some to sing what they know.
L2	If appropriate use some of their suggestions from last week and start to sing through short nursery rhymes which will form the 'verses' in between the rap. Depending on what they choose try Fish Alive for the first song. Teach the actions carefully as some may know other actions to this song already. Keep revisiting the rap to help make it secure.
L3	Use tempo variations and thinking voice to check the rap is confident. Revise Fish Alive (solos?) and start the 2nd nursery rhyme - Polly put the kettle on.
L4	As above, revisit both nursery rhymes and the rap then start I Hear Thunder. This is brilliant for actions making thunder on the floor. Allow confident pupils to model the different songs - spoken and sung - and start to plan who might perform solos within the final performance.
L5	Depending on the ability of the group, I hear thunder can be tried as a round with teachers helping on both teams. Also tap sticks work well with this song - children 'roll' their sticks on the floor for the thunder. Revise the rap and the 3 nursery rhymes carefully allowing chosen soloists to practice too.
L6	Record their final performance of the Nursery Rhyme Rap. They will need a lot of stamina for this long song so always record the practice as well just in case it's better than the final rendition!

Early Years Foundation Stage
Reception Curriculum Overview

Reception - Autumn 1

Overview: Big Red Combine Harvester, Big Blue Tractor To revisit songs from last year and teach 2 new songs for Harvest	
L1	For the very first lesson/half term of the year with Reception use the same warmups and songs from their Nursery year. They will love the familiarity of these. For example, start with 'Mr Martin' (now try as a round) and 'Are you watching' with Teddy Edward. Then introduce the first song for harvest - Big Red Combine Harvester. Sing it through several times demonstrating the actions and they will gradually join in.
L2	Revise 'Bananas Bananas' (now possible as a round) and 'Walking altogether' from last year. Then recap Big Red Combine Harvester from last week. Teach the ending - softer 'chug' then a jazzy, whispered 'yeah' as the machine goes to sleep after all its hard work. Maybe model confident children to sing verses on their own...
L3	Keep using songs from last year to warm up. Introduce the second Harvest song - Big Blue Tractor. Teach with call and response demonstrating the actions. This has a great groove to it so encourage movement! Then revisit Bid Red CH from last week. Start to make decision about soloists for the performance - one child per verse then all repeat big red at the end.
L4	Work carefully on both songs - spending more time on Big Blue Tractor until it is as secure as Big Red Combine Harvester.
L5	Prepare for next week's recording. Both harvest songs need detailed work and soloists need to know when to sing. Sort positions out and, if time allows, try some beat keeping on drums - choose 2 or 3 adept children to play with a teacher helping out.
L6	Record both songs after practice and height order/positions sorted etc.

Reception - Spring 1

Overview: Nursery Rhyme Picture book To prepare a performance of a longer piece featuring a refrain interspersed between other songs - similar to Nursery Rhyme Rap from last year.	
L1	After warming up introduce the refrain from Nursery Rhyme Picture book. Unlike the rap from last year, this is a sung refrain with a range of an octave+1. Teach the actions with the song to aid memory. Then explain the end goal and ask for ideas for nursery rhymes we could put into our final performance. Hear a few children try their ideas.
L2	Recap the refrain and actions, then choose nursery rhyme 1 to practice as a class. If needed use Twinkle Twinkle. This is great as many of them already know it and so lots can try in small groups or solos. With each new song this term ask different groups (e.g. boys then girls) to sing for the others and invite comments from peers.
L3	Introduce the next 2 nursery rhymes (aim for 3 altogether with the refrain between each one). Use their choices if possible but suggest things like Grand old Duke (more tricky and allows for pitch discussion etc) or revisit I hear Thunder from last year - but make sure to sing it as a round this time.
L4	With the refrain now more confident and 3 songs chosen, practice all with opportunities for group and solo work. Experiment with drummers keeping the beat and tap stick players tapping the rhythm of the words where appropriate - maybe just in the refrain or during one of the other songs.
L5	Into positions for performance next week - practice moving to instruments and soloists coming out on time etc. Work through the whole song so they get used to the length of the performance. They need stamina for this one - and no fidgeting!
L6	Record final performance of the Nursery Rhyme Picture Book - but record the practice too just in case...

Reception - Spring 2

Overview: Tiny Caterpillar and There's a spider on my Toe To learn 2 songs about mini-beasts and introduce chime bars for the first time.	
L1	Warm-ups then show the 4 pictures of the stages of a butterfly. Sing through Tiny Caterpillar slowly showing the different actions for each of the 4 verses. Lots of discussion about the pictures as the caterpillar evolves.
L2	Recap Tiny Caterpillar from last week - test their memory about the pictures (cocoon etc) and hear some solos. Suggest dynamic contrast for the verses (tiny, asleep in the cocoon, beautiful butterfly etc). The introduce There's a Spider on my Toe - they love this especially when it runs away at the end. Teach the actions and try in thinking voice once they've got the idea.
L3	Introduce chime bars & shakers for 'wiggle wiggle' part of Tiny Caterpillar. Discuss how to hold and use a beater for the chimes (just use 'D' and/or 'A'). Model it yourself and use a teacher too then choose some children to try it. Any other suggestions of instruments for other verses? (munch, spin, flap). Revise the spider song if time
L4	Focus on There's a Spider today - should be more confident by now - have girls perform to boys and vice versa with lots of positive peer comments. Then start working on beat keeping during the song - on toes, knee, tum, head etc. Choose a couple of children to try on the drums to help.
L5	Use today to practice both songs and the instruments. Who singing solo? Who's playing the different instruments? Make sure positions are known and movement is sorted ready for next week's recording.
L6	Record the best (or both) song for evidence. Check for steady beat, good technique on instruments, dynamic contrasts, posture etc.

Reception - Summer 1

Overview: Going on a Picnic/Seaside and Dr Knickerbocker To learn 2 songs which are expanding and cumulative. Continue with use of drums, tap sticks and chime bars	
L1	After warm-ups teach the song 'We're Going on a Picnic'. (Change it to Seaside or anything else to do with the current topic in class). Show the actions at the same time to and then explain how the call and response section in the middle works. Ask for ideas for the picnic them demonstrate how that works in the song - maybe ask the teacher or a high achiever to join in. If time allows sing through Dr Knickerbocker just one verse a couple of times so it makes more sense next week.
L2	This week start with Dr Knickbocker - another cumulative song with expanding verses. Start with hands, then hands feet, then hands, feet, hips etc. This is great fun but takes time to master. As soon as possible get the children tapping the beat on their knees, heads, other people's shoulders. Then revisit the Picnic song - choose several children to lead the call and response section in the middle.
L3	Today bring a pretend picnic. Use a rug and have items in a basket for the children to choose from. Gradually choose children to come and sit with you on the blanket and they are responsible for 'bringing' their food or drink item. Everybody else either does the actions or keep the beat on their knees and sings the response to each of the leaders. **Before the children leave explain that they must ALL draw their favourite food or drink for next week's picnic!** Then revise Dr Knickbocker - split the lines between different children with tutti sections for all. Choose some drummers to keep the beat.
L4	Did they bring their pictures? Now you can choose lots of children to lead their particular C&R - even the whole class can have a go. Use beat keepers again to help with a steady pulse throughout. Then tap sticks out for Dr Knickerbocker. Demonstrate the 'roll' effect on the floor with the sticks for the end of each verse - are they watching carefully to end together?
L5	Choose teams for the picnic song. 3 teams needed - singers, chime bars and beatkeepers. Chime bar payers play the tune in the response after each call, beatkeepers use the drums to keep the pulse steady and the singers are all on the picnic rug projecting their voices over all the noise! Then more practice with tap sticks for Dr Knickbocker. Maybe beat keepers too if ability allows

L6	Final recording of both songs if possible. Check for posture, movement, vocal confidence etc.

Reception - Summer 2

Overview: The Pirate Rap, A Sailor went to Sea, Under the Irish Sea To look at 3 songs associated with pirates and to introduce shorter and longer note values.	
L1	Pirates! Start with the Pirate Rap (spoken voice but very rhythmical and to a steady beat). Demonstrate the rap with the actions - use pirate voice. Then the tricky counting section in the middle followed by the rap again. Then sing A Sailor went to Sea with the silly words added - knee and toe. Spend this lesson making sure these 2 songs are fairly secure.
L2	Revise Pirate rap (any solos yet?) and A Sailor went to Sea. Then sing Over the Irish Sea and demonstrate the actions. Just 4 verses and no instruments yet.
L3	Quick revision of all 3 songs with opportunities for solo/small groups to perform. Then explain how the pirate note-values game works - 4 beats (heave ho), 2 beats (fire in the hole), 1 beat (scrub the deck), 1/2 beat (crow's nest). This will take time, but they love it.
L4	Start with the game again. If time sing them drunken sailor over the accompaniment to the game. Once they are confident with the sounds and actions choose leaders to shout the instructions. Recap the rap and 2 songs from earlier weeks
L5	Focus on the songs today - pirate rap is great with tap sticks playing the word rhythms, beat-keeping drummers for A Sailor went to Sea, and then ask the children to choose an instrument for each verse of Over the Irish Sea and then choose competent players. Explain which lines they are to play on. Lots of opportunities for others to try and soloists to sing.
L6	Record any of the 3 songs or game. Spend time rehearsing the chosen performance(s) and ensure accurate singing, good posture, strong pulse, pirate voices if appropriate etc.

KEY STAGE 1
Year 1 Curriculum Overview

Year 1 - Autumn 1

Overview: The king is in the Castle To learn a song with multiple verses which will allow for solo/group work, instrumentation, actions, and leaders.	
L1	After warming up bodies and voice introduce the first verse of the new song - The King is in the castle. Use props and choose a child to walk around holding the castle while the class sings the verse. Check posture, solo volunteers etc. Then get other props out of the bag and ask who we might be singing about next. If time try all through the 5 verses using the props - King (castle), Queen (tiara), Cook (wooden spoon), Soldier (Sword), Ghost (White sheet).
L2	Revisit each verse - choose new leaders for props and allow opportunities for small groups and solo voices. Experiment with tempo and dynamics across the verses. Start to tap on knees, heads, shoulders etc to feel the beat as they sing. Most should be able to feel the beat by this stage. Play introduction to each verse to allow time for new singers/prop changes.
L3	Split into 5 groups of around 6 children. Each group will need at least one child who can sing and project their voice with confidence. Each group is responsible for one of the verses. Within each group there are important roles - singers, beat keepers, tap stick players and props. Begin with the whole class beat keeping while singing and ask the teacher to choose at least one child from each group who does this job well. Do the same for the tap sticks - tapping the rhythms of the words not the beat.
L4	Back into their groups. Each group must sit in its own circle and all children in the group are responsible for something. Teach the final verse which they have not yet sung - 'we are in the castle' and explain that they all stand for this and hold hands as they dance round their props in their own small circles.
L5	Practice all the way through making sure each group is organised and ready for their particular verse - remind them that the intro for each verse on the piano is short so they don't have long to stand and take their positions - especially for the final verse where they all sing and hold hands together. Remind them also about being careful around their props and the importance of being still and silent while other groups are performing their verse.

L6	A final practice of the whole song allowing each team to run through their verse - stop and start to allow peer and teacher feedback. Then formally record their performance right through. If time allow them to watch the video for appraisal - otherwise insist they watch it in class with their teacher - once to enjoy and the 2nd time to really appraise each other - two stars and a wish...

Year 1 - Spring 1

Overview: London Bridge / Peas Pudding Hot To learn 2 partner songs and prepare a performance involving instruments and both songs sung together with pupils leading.	
L1	After vocal and physical warm-ups introduce the two songs. London Bridge will probably already be known to them, but Peas Pudding may not. Spend time ensuring accurate pitching of both songs and making sure rhythm is secure. Teach the actions then have boys / girls perform for each other with pupils choosing the best performer and saying why - posture? smile? voice? actions? etc.
L2	Revise both songs and now allow small groups or solos to perform to the class. Practice in thinking voice, vary the tempo and dynamics, until extremely secure. When listening and watching solos choose 2 leaders ready for next week.
L3	This week will focus on performing the two songs at the same time. This is extremely tricky for Y1s at first, but they improve quickly! Have teachers lead the groups first and swap songs regularly so they all get to try both against the other. Then try with pupils leading - teacher in the background if necessary. Once good leaders have been established challenge the groups to sing through both songs, swapping as they finish one - no gaps!
L4	Now the songs are secure choose beat keepers and tap stick players. Basically, those who are adept at beat keeping should be chosen to play drums and everyone else plays the rhythm of the words on the tap sticks. Take time to try out lots of groupings on the drums - this will all help to make the 2 songs more secure. If time, try them again as partner songs.
L5	Spend this lesson putting the structure together. A suggestion is: solo London, tutti London, solo peas, tutti peas, then leaders out and sing together then swap, then quickly to instruments and play - no singing allowed for this bit. Obviously, this takes time but make sure there has been at least one full run through with no interruptions. Play a little introduction between each section to give them time to get ready.
L6	Go for a recording of the whole performance. Obvious reminders about timing, changeovers, posture, smiles, projection etc. If time the children will watch the recording or insist they watch it on class with a chance to appraise themselves.

Year 1 - Spring 2

Overview: What do the Animals Do (Feeding Time) **To learn a song with multiple verses which will allow the introduction of some new instruments and an opportunity to compose their own verses.**	
L1	Following a good warm-up instigate a discussion about animals they might see at the zoo and the sounds they might hear. Sing all 4 verses of 'What do the animals do' demonstrating the actions. They will soon start to join in, even on this first run through. The children love doing the animal sounds and actions - especially the lion if they think they can scare you. Go through the song several times, especially the second section of each verse to see if they are waiting for the full 3 silent beats each time.
L2	Have 4 sets of instruments ready at the start. Sing the song through offering the chance for some solo performances of verses. Then ask which instruments will best represent the animals (rhinos - drum, penguins - guiros, lions - tambourines, crocodile - claves). Demonstrate the new instruments and how they are to be played within the song. then choose volunteers to come out and play.
L3	Have enough instruments for all the children to try. Approximately 7 or 8 of each of the instruments played last week to represent the 4 instruments. Split the children into 4 groups and sit them around the 4 groups of instruments then operate a carousel. Sing the song through with each group playing their instruments for the appropriate animal then swap round. Swap 3 times so each child has played all 4 instruments. This procedure means the song will be wellembedded by the end of the lesson!
L4	This week begin with a discussion about other animals to include in the song. Have a variety of new and unusual instruments out for them to look at and explore. Aim for another 2 verses - chosen by the pupils. They need to name the animal, show an action and sound for it's voice and choose an appropriate instrument to represent it in the song. An obvious one is a snake with a sss sound using maracas and a slithering action, but they will come up with some weird and wonderful ideas.

L5	Using the 2 new animals and instruments now try the whole song right through. Choose 2 children for each animal to come and play instruments which are laid out at the front in pairs. For each of the 6 verses, 2 children will play while the rest of the class sing and do the actions. Discuss how tempo and dynamics can help make the verses more interesting. involve opportunities for some solo singing too and, if time, use beat keepers throughout.
L6	Set out beforehand. 6 pairs of instruments in a line at the front with beat-keeper drums to the side. Rehearse the song focussing on steady pulse, reminders about dynamic contrasts, smiles, posture, projection, actions, good technique with the instruments etc. Then record - and appraise if time, otherwise they must watch a appraise in their classroom with the class teacher.

Year 1 - Summer 1

Overview: Let's be Superheroes / Power in Me	**To learn 2 songs about being powerful, kind, and helpful with actions, instruments, and costumes.**
L1	New warm-up activity then discussion about what a superhero is/does. Can we be superheroes? Play the video clip of the superheroes song then start to teach Let's be Superheroes - just the chorus. This is a challenging song and the timing in the chorus needs lots of practice. Use call and response method of teaching and explain how the boys and girls split for their separate lines - watch out for shouting on the last line. Then sing Power in Me to them, they will love this song! Teach the chorus only for today, with all the actions.
L2	Revise the Superheroes chorus and allow solo opportunities. Then teach verse 1 to them all. Eventually split into four groups (they can choose which superhero they want to be) so that they only actually sing one line of each verse. Recap Power in Me and teach the first verse of this with the actions.
L3	Start with Superheroes chorus again as this is the most difficult part, then back into their groups for verse 1 and teach them their new line for verse 2 - one line per group. This now means each child represent 2 superheroes. Then recap Power in Me - chorus and verse 1 from last week then, if time allows, try verse 2. Getting to verse 2 will depend on ability and length of lesson.

L4	With teacher's permission tell them they can wear superhero costumes for the recording in week 6 (or in a concert if performing for the school or parents). **Letters need to be sent home for this to happen.** Revise the whole of the Superheroes song - allocating solos to each line of the first verse (one from each of the 4 groups). They all sing the chorus and verse 2. Can they think of different any instruments that would work well with this song? If so, can they suggest an *ostinato* pattern that could be played either in the chorus or the verses? Sing through Power in Me and explain the 'Yeah' at the end - timing is tricky so they must watch. Solos for verses?
L5	Work carefully through both songs. These are not easy and so by now it may be that the focus shifts to just one of the songs for final recording next week. Both only if possible and time allows. Let's be Superheroes needs setting out in 4 rows for the recording and instruments set out at the front. Practice movement to and from their places, including soloists coming forward. Less setting up needed for Power in Me but make sure actions are absolutely in time together - fist up on 'power' etc. Remind about costumes for next week's recording.
L6	Record one or both songs after rehearsal time and make sure they get to watch so they can appraise their performance.

Year 1 - Summer 2

Overview: Magic Travel Machine **To learn a song about hot and cold places, and to overlay different instrument sounds at the same time, focussing on *timbre*.**	
L1	Thorough warm up then detailed discussion about hot places and cold places on earth. What do they already know? Then explain how our Magic travel Machine is going to take us to these different places. Sing the chorus with the actions. Let them try this before singing verse 1. Call and response for each line but lots of discussion about the words in each line too. Test what they remember next week.
L2	Can they remember what the desert was called? What is a camel train? What's an oasis? etc. Recap the chorus and verse 1 thoroughly before singing verse 2 to them. Same as last week, teach with call and response but chat about the new vocabulary in each line as they learn it ready to be tested next lesson.
L3	What is an Eskimo? What is an Iceberg? Etc. Then recap the whole song. Chorus should now be secure, but the verses will take time to settle. Allow groups to sing each verse and invite feedback on actions, voices, smiles, posture...

L4	Introduce maracas and drums for the Sahara verse. Let them all learn both rhythm patterns. Drums at the start of lines and with the snake's sss. Maracas keeping the beat for the most part but stopping at the right places and also joining in with the snake sound. Class teacher will need to help at first with this. Allow all the children to try the instruments.
L5	As last week but for the Arctic verse - Indian cymbals at the start of lines and with the polar bear's grrrr, sleigh bells for the beat. This is a good opportunity to discuss *timbre*. Listen to the quality of sound from the Indian bells opposed to the skin of the drum. The metallic ring of the sleigh bells against the dryness of the beads in the maracas. Timbre is a tricky concept to explain but these instruments are brilliant examples of differing *timbres*.
L6	The class should be split into 2 groups - Sahara and Arctic. Within these groups choose vocal solos and competent players for the drums and Indian cymbals. The other children should all play maracas and sleigh bells. Talk through the structure of the piece ensuring there is dynamic and tempo contrast between the slower verses and loud fast chorus. Record and appraise. What is *timbre*?!

KEY STAGE 1

Year 2 Curriculum Overview

Year 2 - Autumn 1

Overview: A Baby Sardine & Underneath the Sea **To learn two songs which are in different metres designed to be sung as rounds and use chime bars to accompany both.**	
L1	After vocal and physical warm-ups introduce the song A Baby Sardine and demonstrate the actions. Call and response teaching for this, breaking up the lines into smaller chunks. Discuss the large *range* (12th - A3 to D5) and unusual *metre* - 6/8 or *compound* time. Get the children tapping the groups of 3 on their knees gently right from the start. Then sing Underneath the Sea for them and introduce the idea of a *swung* rhythm. Again, tapping as they learn it by rote - they will love the actions for this one. Why is the *pitch* of this song so effective? Talk about word painting and alliteration etc.

L2	Go back to both songs from last week and check understanding of *metre* and *swung* rhythms. Enjoy singing both songs through again until actions and vocal lines feel more secure, invite volunteers for solos and paired singing. Get boys to sing to girls with peer comments and vice versa. Try both in thinking voices to check pulse and actions etc. Ensure the *decrescendo* at the end of Underneath the Sea is gradual! Constantly remind them to tap the beat where possible because the beat-keepers will be playing the chimes soon.
L3	This week should focus on performing singing the songs through as rounds (an opportunity to discuss *texture* again). Split into 2 groups with teacher leaders first then choose adept pupil leaders to take charge of the round. Depending on time and ability you may challenge them to split into three or even four groups for the round. Tricky but brilliant if it works.
L4	Today lesson will focus first on pulse and beat then introduce the chime bars for both songs. Recap holding and playing techniques for the chimes then demo the simple *ostinato* (alternating between D and A) for Baby Sardine. Lots out to try - this is a slow pulse emphasising the main 2 beats in the 6/8 bar. Underneath the sea needs more careful planning - use the chimes to form 2 chords (D,F,A for D minor followed by E,G for A^7). The Dm group play four steady beats then the A^7 group play 4 beats alternating as another *ostinato*. These chime bar patterns will underpin the vocal line and support the round.
L5	Time to choose soloists, chime bar players and leaders for the split into the rounds. Also work on movement to and from positions and instruments. Prepare for a recorded performance next week. Remind about posture, smiles, actions, fidgeting, projection, confidence etc.
L6	Following focussed practice record one or both songs as evidence of achievement and allow the children to watch/appraise themselves

Year 2 - Spring 1

Overview: The Breakfast Song & Fishing for Numbers To learn two songs with a real focus on beat-keeping to allow for drums and tap sticks to accompany, and for opportunities to create new verses and practice timestables.

L1	Fun warm-ups first then introduce the breakfast song. Sing it through for them showing the actions right through the three verses as they'll love the last silly verse. Then back to verse one and focus on call and response teaching. Ensure the 'clap' and spread are absolutely in time. Discuss how rests in music help create brilliant rhythms. Introduce Fishing for Numbers with its silly words for the tune of 'fish alive', with a focus on practising their times-tables. Class teacher must take responsibility to practice these a lot in class between lessons. Just first verse with the 5X table with lots of time for individuals to show off their counting.
L2	Recap verse one (toast and marmalade) of the breakfast song then teach verse 2 (just a cup of tea) until secure. This is a good one to try in thinking voices to see if they all hit the middle 'with milk and sugar' finger waggle at the same time! Experiment with tempo and dynamics as they practice and allow for solo/small group/boy/girl attempts - always with peer comments. Then move onto checking how their 5X table practice has been. Sing through verse one of Fishing for Numbers then teach the words for verse two and focus on their 10X table.
L3	Revisit marmalade and tea verses of the Breakfast Song then show verse three. This will be their favourite. Using all the same teaching techniques from the previous two weeks ensure verse three is secure. Then choose a few volunteers to sing verse three (eggs and bacon) with me as a team against the rest of the class split into two groups for the other two verses. Finally move on to Fishing for Numbers - check 5X and 10X table verses then teach the final verse all about the 2X table.
L4	After practising all three verses of the Breakfast Song try it through in three groups as a round. Make sure all groups get to try all verses against each other and have fun choosing pupil leaders and changing them over regularly. This is tricky to keep going so use the teacher(s) to help keep it going. Next discuss beat-keeping and word-rhythm tapping requirements. Some on drums, some with tap sticks - word rhythms or *ostinato* pattern? Can they make up their own rhythm *ostinatos* for the tap sticks? If time allows, try Fishing again using drums and tap sticks for this too - especially in the counting sections.
L5	Rehearse both songs and decide which to record next week, one or both? Choose soloists/group and, decide on the structure of the round and how it starts/ends. Practice movement of leaders, soloists, instrumentalists and remind about posture, smiles etc.
L6	Recording week, allow time for appraisal.

Year 2 - Spring 2

Overview: The great Fire of London (in 1666) **To learn a song with multiple verses, to create 4 rhythmical *ostinatos*, and use *texture*/*tempo*/d*ynamics* to great effect.**	
L1	Warm-up then discuss what they might already know about the Great Fire. Do they know the simple song - London's Burning? Teach it and try as a round. The introduce our new song - the Great Fire of London. Teach the chorus and actions first, they will love the funky groove on the piano for this. Then look at verse 1. Teach using C&R and then let them choose their own actions and make notes on the screen so they remember for next week.
L2	Recap London's burning and sing as a round again, should be more secure this week, try in four groups - are there any children who think they could sing this on their own against others? Then back to the main song, revise the chorus and go through verse one with their actions again then demonstrate verse 2. Again, they need to choose their own actions and a note of them should be made. Lots of work ensuring the words and actions are secure for both verses.
L3	Start by making a list on the screen of all the words they can think of associated with the noise a raging fire might make. Then narrow down into 4 different spoken (or sung e.g., Nee Naw, Nee Naw) rhythmical *ostinatos*. Spend time going through each one and eventually class should be split into 4 groups, each responsible for chanting/singing their wordy ostinato. How can we suggest the idea of a spreading fire (*dynamics*/*texture/tempo)*? How can we make it sound like the fire is finally going out (again using *dynamics*/*texture*/*tempo*)? Lots of discussion then make decisions and build it into the song.
L4	This week work on the whole song, trying it right through, utilising the ostinatos in the final section and all the decisions made last week regarding the *crescendo*/*decrescendo* effects. If this is going well, could instruments enhance the performance - especially in the *ostinato* section? Listen to their ideas and make sure the appropriate instruments are available next week.
L5	As last week but now incorporate their instrumental ideas into the piece. Just in the *ostinato* section or throughout? Sort solos, positions, movement, ready for next week's final recording
L6	Final rehearsal and preparations then record and allow time for appraisal.

Year 2 - Summer 1

Overview: Calypso **To learn an energetic song featuring a strong calypso rhythm, to be sung as a round and instrumental opportunities.**

L1	After a new warm-up exercise play some video clip of steel pans in the Caribbean. from the Caribbean. Set the scene for learning a calypso, get the children tapping the 3,3,2 pattern on their bodies in different ways. Then sing them the Calypso song for this half-term demonstrating the actions at the same time. Break up the lines and teach them using call and response. This is a very wordy song and will take to perfect. Talk about where to breathe - especially between lines 2 and 3!
L2	Recap the song and rhythms and actions. It should be starting to settle by now. Listen to solos, small groups, boys then girls etc with lovely peer comments. Try in thinking voices with just actions. Experiment with *tempo* and *dynamics* - how fast can they sing this already fast song?! Once it's secure enough, try to sing it in two groups as a round using the teacher to help first. Then choose pupil leaders and leave them too it - can they manage it all by themselves, counting themselves in and knowing when to stop etc. If it goes well, try in 3 groups. Make sure each group has a go at starting first and, again, have fun varying *tempo* and *dynamics*.
L3	Discuss how instrumentation may enhance the performance - drums/sticks/other instruments. If there are djembes available then they would be perfect for incorporating the 3,3,2 tango pattern. Let the children make the decisions.
L4	Practice the song as a round in three groups, choose soloists, leaders for the round, instrumentalists and decide on the structure of the performance. When do they sing? When do they play? How does it start / finish?
L5	Use this lesson to practice and add further interest to the performance - tempo/dynamics/texture/swing the rhythm/tacet section with just movement etc.
L6	Final recording and appraisal opportunity.

Year 2 - Summer 2

Overview: Popocatepetl **To learn a song about Mexico's largest volcano, to create vocal and pitched percussion ostinatos, to use other instruments for rhythm and beat and perform in a round.**	
L1	Begin with a new warm-up activity then ask what they know about volcanoes. Sing this Popocatepetl song to them and talk about the *pitch* in the last phrase and point out the octave leap. Lots of focus on posture, raising eyebrows, squeezing tummy muscles to support the long high-pitched phrases. Always sing it through twice and get used to stopping the second time on the final 'bang'. they will need to practice speaking the word Popocatepetl a lot before singing it!

L2	Revise the song and actions using solos/small groups/boys/girls/thinking voice/different *tempo*/*dynamic* contrast etc. When it feels secure try it as a round in two groups. Then four if possible. Teach the first vocal *ostinato* and choose a small team to keep this going (and class teacher) while the class sings the round again in two groups.
L3	If time and ability allow, teach the second vocal *ostinato* which should harmonise beautifully with the first. Practice it through again as a round accompanied by the vocal *ostinatos*. Then work with the whole class on beat-keeping (drums) and rhythm patterns (tap sticks).
L4	This week choose a team of chime bar players to accompany the two vocal ostinatos (F & C plus A & G playing in thirds). Recap the beat-keepers and tap stick players, plus sing through the song/actions several times, and think about possible solo opportunities.
L5	It's all about the structure of the performance this week. There is so much to incorporate. Have discussions with the class to make decision about how it will start/develop/finish. Solo, *tutti*, round, vocal ostinatos, chime bars, drums, tap sticks, tacet voice just movement etc.
L6	Final rehearsal of the full performance giving everyone the opportunity to practice moving to positions etc. Record and allow time for appraisal. If time runs out insist the children watch and appraise themselves in the classroom with their teacher.

Key Stage 2 – UKULELE

Progression Model Overview

Year 3 - Ukulele

Y3 overview: Become familiar with the instrument, learn three chords, attempt basic strumming patterns, play (and sing) along with a video	
L1	Introduce the instrument and discuss care/holding position
L2	Introduce C chord & basic strumming
L3	Revise C and introduce Am chord & revise strumming
L4	Practice interplay between C & Am chords together then play along to video of Ho Hey! (Lumineers)

L5	Introduce F chord - interplay with 3 chords of C, Am and F
L6	Use the 3 chords to play along to video of Thunder (Imagine Dragons) - allow time for some solo or group performances from those confident enough to do so

Year 4 - Ukulele

Y4 overview: Revise the three chords, work on three new songs/videos using the chords, develop a more confident strumming technique	
L1	Revise the three chords from Y3 ukulele work - C, Am & F
L2	Revise Thunder Imagine Dragons - play along to the video with more complex strumming if possible
L3	Same three chords and introduce playalong video of Stay With Me (Sam Smith)
L4	Revise Stay with Me and allow opportunities for solo performances
L5	Introduce the (trickier) playalong video of Can't stop the Feeling (Justin Timberlake)
L6	Can't Stop the Feeling continued and allow for solo or group performances

Year 5 - Ukulele

Y5 overview: revise 3 chords, play a more complex song, introduce melody/lead work, introduce new chord	
L1	Revise C, Am, F from Year 4 and introduce to the new song Wake Me Up (Avicci). Discuss the different strumming patterns for each section
L2	Introduce the idea of playing a melody/lead pattern for the middle section. Lots of practice at this!

L3	Continue working through Wake Me Up and allow for some solo or group demonstrations - especially of the lead section
L4	Introduce G Chord - lots of practice needed for this more difficult 3-fingered chord - encourage lots of interplay between the (now) four chords
L5	More Interplay between the 4 chords adding in different strumming patterns and then introduce a new song - I'm Yours (Jason Mraz)
L6	Continue playing along to the video of I'm Yours from last week and allow time for solo/group demos

Year 6 - Ukulele

Y6 overview: revise the four chords, introduce composing own chord/strumming patterns and introduce improvisation on pentatonic scale	
L1	Revise the four chords (C, Am, F & G) and play I'm Yours again from Y5
L2	Introduce idea of rearranging the chords in any order and length - along with composing their own strumming patterns
L3	Hear some of the ideas from last week after practice time
L4	Introduce the pentatonic scale - C major - allow plenty of time to experiment on their own
L5	Solo improvisations over the backing track
L6	Final perf - class accompanying all the improvisations using the four chords

Key Stage 2 – DJEMBE

(African Drumming) Progression Model Overview

Year 3 - Djembe

Y3 overview: To become familiar with the instrument and its origins. Learn how to hold the drum correctly and explore 2 strokes - Bass & Tone. Learn an African song (Funga Alafia) featuring vocal Call & Response and watch some authentic African drumming.	
L1	Work through the Djembe PowerPoint. Introduce the instrument and discuss care/holding position. Watch some authentic African drumming videos.
L2	First time giving out the instruments - one-between-two, spend time warming the hands through rolls and rumbles etc. Introduce the Bass stroke, ensuring good technique. Lots of rhythm games etc. Then introduce the Tone stroke. Ensure good technique for both strokes.
L3	Revise the Bass and Tone strokes and use rhythm games to practice both. Introduce first real rhythm - 'Fish Chips Mushy Peas' (BBTTT). Lots of practice at different *tempi* and *dynamics* then hear solos around the class - allow each child to play on their own to hear their own sound and check the position and technique. Teach 'Funga Alafia' via Call & Response.
L4	Revise the rhythm from last week and introduce second rhythm - "What's For Tea Tonight?' (BTTTT) - again vary *tempo* and *dynamics* until confident. Recap the song, ensuring middle section is secure. Start to add the drumming patterns to the song. Half class sing, half drum.
L5	Choose soloists for the vocal C&R and work through the structure of the song with the drummers and singers ready to record next week. Focus on a steady pulse and confident sound from the solo and tutti singers and rhythm players.
L6	Final preparations for the recording of Funga Alafia. Solo and tutti singing should be confident and drumming patterns clear and tight. Ensure a confident start and ending to the performance.

Year 4 - Djembe

Y4 overview: Revise Y3 work, recap Call and Response (vocal and drum), prepare and accompany a performance of an African song (Amane Utupe) and listen to more examples of African drumming.	
L1	Recap sitting position, Bass & Tone playing technique and the two rhythms from Year 3 work. Introduce the term 'cross' or 'poly' rhythm. Put the two rhythms together in two large groups and, when confident, allow smaller groups or even pairs to try and play the two rhythms at once.
L2	Introduce the song Amane Utupe and recap the concept of Call and Response. Once the song is more confident try C & R on the drums too.
L3	Begin to work on a performance of Amane Utupe. Explain the different sections of the song and where the two rhythms come in and drop out.
L4	Allocate solo parts for all the vocal calls in the verse and rehearse the structure - ensuring a smooth drum changeover halfway through. Practice and choose solos for the Call and Response drum section in the middle.
L5	Careful practice of all sections and at least two full run throughs of the piece. Establish tempo and steady pulse and agree dynamic contrasts across the numerous sections.
L6	Final recorded class performance of Amane Utupe with the vocal solos, vocal tutti and actions sections. Accompanied by cross rhythms and the improvised Call and Response drum soloists.

Year 5 - Djembe

Y5 overview: To learn a new song, 'Babethandaza' along with more challenging rhythm patterns, and to allow the children to have more of a role in how the piece will be structured and performed. Further listening to African Djembe music.	
L1	Introduce two new, longer rhythms: 'Coca-cola, Pepsi-cola' and 'No thanks, I like lemonade'. These will take time to master before attempting cross-rhythms in groups. Introduce the first section of the song - 'Babethandaza'.
L2	Revise the new rhythms and experiment with different tempi and dynamics whilst playing cross-rhythms in groups. Teach the rest of the new song - tricky words will take lots of detailed practice.
L3	Recap the lyrics for the song and have fun revising the drum patterns. Choose appropriate actions and start to discuss how the rhythms will accompany the singing.

L4	Pupils can take the lead in how the sections fit together. Introduction and outro needed, order of verses, dynamic contrasts, soloists, improvised section, actions etc...
L5	Careful practice of all sections and at least two full run-throughs of the piece. Establish tempo and steady pulse.
L6	Final recorded class performance of Babethandaza. Full run-through beforehand with detailed appraisal of strengths and weaknesses to address.

Year 6 - Djembe

Y6 overview: To explore more complex rhythms, leading to thicker and more challenging textures. To allow pupils to compose their own rhythms in groups and lead with Call and Response ideas, along with more visual stimuli from African drumming videos.	
L1	Recap the rhythm patterns from years 3 - 5. Attempt some polyrhythmic playing using these previous well-established rhythms. Allow them to listen/watch some complex polyrhythm djembe drumming clips. Introduce the idea that they are going to create their own African rhythm pieces using a rhythm grid in small groups.
L2	Work begins on their compositions. Start with a prepared rhythm grid on the screen for them all to try. Spend time going through each rhythm then splitting the parts across the class. Decide on groups then begin to fill in their own grids and work on their chosen rhythms
L3	Set the goals for their final performance. How will they start? End? There must be an element of either C & R or improvisation somewhere in the piece etc...
L4	Continue to work on their compositions. Regular breaks to allow short performances for peer/teacher feedback.
L5	Final preparations of their compositions. There must be an obvious switch from composing time to performance practice time - ready for next week.
L6	Record their final performances - there should be peer and teacher appraisal and even a class vote as to which one (or two) could be performed to the whole school in an assembly or concert.

Key Stage 2 – SAMBA

Progression Model Overview

Year 3 - Samba

Y3 overview: To introduce Samba and its origins. To begin to learn some traditional samba patterns, become familiar with the instruments associated with this exciting genre of Brazilian music, and listen and watch some Samba video clips.	
L1	Slowly work through the Samba PowerPoint. Discuss each slide and regularly test their knowledge from previous slides. Introduce them to the 5 main instruments of the Samba band by demonstrating each one to the class after short audio clips.
L2	Ask questions about the PowerPoint from last week. Re-introduce the instruments and test their memory of the names and spellings. Begin to demonstrate simple rhythms on each instrument - get the whole class involved and choose children to play live with the class.
L3	One-between-two instruments out in a pentagon shape and carousel around allowing each child to try all 5 of the different instruments and associated rhythm pattern.

L4	Continue the carousel if unfinished from last week and revise each pattern again. Attempt small groups playing patterns against each other. How 'thick' can the texture get before the beat collapses? Start to take note of strong leaders to lead each part from next week.
L5	Prepare a class performance of the basic samba groove - the five rhythm patterns across the five different instruments. Discuss *tempo* and *dynamics*. This is a brilliant point to discuss *timbre* and *texture* too. By the end of the lesson there should be definite positions for all, so they know where to start next week.
L6	After focussed practice, record a class performance of the basic samba groove.

Year 4 - Samba

Y4 overview: Recap Samba/origins/instruments etc. Use the basic groove from last year but now start to build in samba breaks using Call & Response patterns. Listen to (and learn) Arriba Con La Samba (Gloria Estefan).	
L1	Revise last year's PowerPoint. Instruments, rhythms for each part of the basic groove etc. Using just tap sticks establish the five rhythms from last year confidently as a full class and in five parts. Play the video to Arriba con la Samba by Gloria Estefan and challenge them to sing the C & R at the start of the song.
L2	Tap sticks only - introduce the concept of a samba 'break'. Teach the 'Oggi' and 'England' breaks and allow lots to try leading - without telling the class which they are going to call. Ensure very confident responses for both breaks and then revise Arriba con la Samba. this will form a third 'break' which is purely vocal.
L3	Explain how the whistle signals work and then spend time practising the three samba breaks back into the groove - this is always the most tricky for them.

L4	At last, they can practice all their work on the authentic samba instruments. Have them set out in a large pentagon again and allow time to try the groove into all three breaks.
L5	Set out as last week but now carousel around the pentagon to find the best position for everyone. Also appoint leaders for the 3 breaks and practice a full run-through ready for next week.
L6	Record final performance of Samba with *tutti* groove and pupil leaders for the breaks: - G, B1, G, B2, G, B3, G

Year 5 - Samba

Y5 overview: To introduce new, more complex rhythm patterns to the Samba groove, to teach two new 'breaks' and establish an intro and outro for the performance. Also learn the song 'Ole Ole (hot hot hot)' (The Merrymen) to sing as part of our final performance.	
L1	Instruments out and revise the basic groove rhythms. Introduce the new rhythms to each part. These will take time to settle - especially the new tambourim pattern. Listen/watch a number of samba band clips then listen to Ole Ole (Hot hot hot) and learn the chorus by call and response.
L2	Tap sticks out - recap the new rhythms and teach the 2 new breaks - 'I like to drum' & 'Are you ready to play'. Practice from the breaks into new groove rhythms. Also recap last year's breaks and learn the verse of Ole Ole.
L3	Put last week's learning back onto the instruments - new groove and now a choice of 4 breaks. Revise Ole Ole.
L4	Teach the intro and outro calls. Allow time for pupils to lead these once confident. Try a full run through if possible: Intro, G, B1, G, B2, G, B3, G, B4, G, outro. Revise Ole Ole.
L5	Choose leaders for all calls and soloists for the verses of Ole Ole. Children decide the order and where Ole will fit into the performance. If time maybe decide where the old groove might feature. Allow plenty of practice time. A suggestion might be: Intro, OG, B1, NG, B2, OG, B3, NG, B4, outro
L6	Following run-throughs, record full performance of the new groove, new calls, and new song.

Year 6 - Samba

Y6 overview: To create an authentic samba performance utilising the skills learned in previous years and now featuring marching/movement and breaks composed by the children themselves in pairs. Watch clips of marching bands for movement ideas.	
L1	Recap last year's groove and breaks. Explain that we now need to add marching/movement & they are going to compose their own samba breaks to include in the final performance. Pair up and choose a topic. Then write a spoken 4-line call & response - one of the lines MUST be different from the other 3. One child calls and the other responds (vocally for now)
L2	In pairs again, continue with their C&R compositions. Each group performs to the rest of the class with peer/teacher feedback.
L3	Pairs again, recap their compositions and re-perform but now with no voice - just clapping. Final class vote on best 2 or 3 to include in our performance.
L4	Instruments out. Leaders of the chosen groups teach the whole class their samba breaks until all confident. Try groove into each of the new breaks. Stand up, demonstrate how to fix straps to 'wear' their instruments and try groove with simple sway. This is tricky!
L5	Decide on the structure of the new performance and discuss ideas for movement throughout. Also experiment with texture - not all parts of the groove need to play at all times etc. Practice indoors if space - ready for (weather permitting) an outdoor performance in the playground next week. Remind ganza players they have the freedom to wander - choose cart-wheelers, worms, backflips etc...
L6	Final recording of the full samba performance featuring the groove, composed breaks and marching/movement around the space.

Key Stage 2 – ACTION/DANCE SONGS

Progression Model Overview

Year 3 - Action/Dance Song 1

Y3 overview: To explore the interrelated music dimensions though a performance of the song 'John Kanakanaka', featuring a circle dance, singing and instruments.

L1	After a warm-up introduce the song John Kanakanaka and teach via call and response - focus on the repeated line and gradually add actions until secure. Allow for solo attempts and ensure rhythmically sound - try in thinking voices, alter the *tempo* & *dynamics*, eyes closed etc. Eventually see if the whole class can sing it right the way through, with actions, unaided
L2	Recap the song - allow solo/small groups to perform. Remind how important the rhythm of the actions are. When confident sing as a round in 2 groups - choose pupil leaders. Discuss how the texture changes when we sing in 2 different parts at the same time. What is the structure of the song etc? Then demonstrate how to do a dosey doe. Use a member of staff to help then a pupil then 2 pupils on their own. Bring out different pairs to try the dosey doe and gradually have more than one pair at a time.
L3	Recap the song, try in thinking voice to check the body percussion sounds are together. Re-try as a round with pupil leaders. Revise how to do a dosey doe then send the children off in pairs all around the hall. All practice their dosey doe's to the music - remind them to sing while they dance! Change partners frequently and have lots of fun.
L4	Time to set up the circle dance. Arrange in 2 concentric circles and practice the dosey doe in this new position - then explain how they change partner during each verse of the dance. This will take a lot of unsung, spoken practice before attempting to put the whole thing together. Once secure explain that they must also swap places at a certain signal from the teacher. This again will need practice - they will mix up changing partners with swapping places. experiment with different tempi and dynamics - in heads etc.
L5	Introduce the instruments for each part of the tutti line of the song. Demonstrate then choose volunteers. Eventually they should all try each part on a carousel. Choose confident players, confident dancers and confident singers and sort into these 3 groups. Each will have their part to play in the performance.
L6	Record a final performance of John Kanakanaka. 3 groups - singers, dancers and instrumentalists and maybe have some solo singing at times too.

Year 4 - Action/Dance Song 2

	Y4 overview: To further explore the interrelated music dimensions though a performance of a more complicated circle dance and song 'Jump Down, turn Around'.

L1	A thorough warm up then introduce the new song Jump Down, Turn Around and discuss slave songs and cotton picking etc. Teach via call and response and add the actions to 'Pick a bail...' when confident. Allow for solo attempts and ensure rhythmically sound - try in thinking voices, alter the *tempo* & *dynamics*, eyes closed etc. Eventually see if the whole class can sing it right the way through, with actions, unaided.
L2	Recap the song and actions. They must 'turn around' the same way. Check rhythmical accuracy of the knee slaps using thinking voice only. Hear solo or small groups perform. When confident sing as a round in 2 groups - choose pupil leaders. Discuss how the *texture* changes when we sing in 2 different parts at the same time. What is the *structure* of this song and how does it compare to John Kanakanaka last year? Quick demonstration of how the circle dance will work with this song. Very easy to get it wrong!
L3	Recap the song and perform it again as a round in 2 parts with pupil leaders. Then call a group of 8 pupils to sit in a circle and use them to slowly talk through how this circle dance works. The hardest bit is the double change of partner in each verse. Have 4 in the group stay seated so itis obvious how the other move around the circle. It only takes one of them to get it wrong and it throws everybody out of sync. When ready stand them all in a circle and work through the moves slowly and repeatedly giving each group a chance to be the 'movers'. Encourage them to keep singing while they move.
L4	Revise the song, listen to solos. Does anybody want to try it as a round in small or even solo group? Then recap the circle dance and practice all the way through. Experiment with *tempo* and *dynamics*, how will it start/stop. Demonstrate the instruments for next week.
L5	Allow all children to try the instrument sections in groups. Choose the best group for the instruments. The rest will all dance and sing. Establish a strong pulse and tempo and practice the whole thing through several times ready for next week's recording.
L6	Record a final performance of Jump Down, Turn Around. 2 groups - singers/dancers and the instrumentalists.

Year 5 - Action/Partner Songs 3

Y5 overview: To perform 3 partner songs (Oh when the Saints/Swing Low/I wanna Sing Sing Sing) in groups, allowing for instrumentation, actions, and vocal solo/tutti sections.	
L1	Vocal warm up then introduce the first of the 3 partner songs - Oh when the Saints. When secure discuss possible actions for this song - actions must be chosen by the children and must be very 'visible' to make them stand out in the final performance against the other songs.
L2	Vocal warm up, recap Oh when the Saints with its actions and then introduce then 2nd song - Swing Low. Opportunities for solo/small groups to perform and then discuss actions for the words - practice thoroughly.
L3	As last week, recap the 2 songs and teach the final song - I wanna sing. Again, decide on actions - must be very different from the other two songs - and begin to try the songs together in groups. Start with just 2 of the songs and go through each as pairs before splitting into 3 groups.
L4	Spend time rehearsing the 3 songs accurately and slowly putting them together. Discussions should also take place regarding the structure of the performance. Solos first? Each group sing all 3 songs or just one song each? How does it end? Does it look effective with 'big' actions happening across 3 groups at the same time? Is there balance across the groups? Finally, discuss what instrumentation they would like to include - their decisions.
L5	Ensure instruments requested last week are available and spend this lesson incorporating the instruments into the performance at relevant points. Final runthroughs with appraisal from peers and teacher in readiness for the recording next week
L6	Record full performance of the 3 partner songs after rehearsals for vocals, instruments and actions.

Year 6 - Action/Haka Song 4

Y6 overview: To work towards a performance of 'Swedish Pagans' (a Viking song) which will involve the children writing their own lyrics, creating a Haka dance in small groups, and composing their own percussive rhythms to accompany the song.	
L1	Watch a video clip of a staged Viking battle with the song 'Swedish Pagans' overdubbed. Begin to learn the vocal ostinato and chorus of the song. Group creative lesson to write lyrics for the verses to our own version of the song.
L2	Recap the song and our new words. What is a Haka? Watch some examples of haka on YouTube. Split into smallish groups and work on creating their own haka dance to fit to the chorus of our song. Final performances of the haka next week.
L3	Back into groups and complete Haka compositions. Allow time to watch all performances with peer/teacher appraisal, then class vote on the best one. The winning group teaches the whole class their haka.
L4	Spend time recapping the winning haka and practice the song. Now decide on percussive elements. Rhythmical *ostinatos* will enhance the performance, but which instruments and what rhythms?
L5	Ensure the required instruments are available and allow the children to try out their patterns - choose those who are adept at keeping the pulse and balance steady. Then start to work through the whole song putting the words, haka moves and instrumentation into a definitive structure. Discuss *tempo*, *dynamics* and *texture* throughout.
L6	Final performance and recording of our version of 'Swedish Pagans'

Key Stage 2 – VOCAL MEDLEYS
Progression Model Overview

Year 3 – The Beatles
To perform a medley of 6 songs by the popular group, The Beatles:

Hard Day Night
Can't buy me Love
Hey Jude
Lady Madonna
Yellow Submarine
When I'm 64

Year 4 – Sea Shanty
To perform a medley of 5 songs associated with the sea:

What shall we do with a Drunken Sailor?
Nelson's Blood
The Water is Wide
The Wellerman
Sam's gone Away

Year 5 – Feel Good
To perform a medley of 5 songs promoting well-being:

I'll be there for you
I Believe I can Fly
Heal the World
Love Shine a Light
Power in Me

Year 6 – Queen
To perform a medley of 4 songs by Freddy Mercury and Queen:

I Want to Break Free
We are the Champions

MR MARTIN MUSIC

Bohemian Rhapsody
We will Rock You
(with drummers and as a round)