Year 3 - Term 1

Title No. lessons	About the unit	Musical material
I've been to Harlem - **6 lessons**	**Focus:** Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1. **Objectives:** • Compose a pentatonic ostinato. • Sing a call-and-response song in groups, holding long notes confidently. • Play melodic and rhythmic accompaniments to a song. • Listen and identify where notes in the melody of the song go down and up.	**Song Bank:** *I've been to Harlem; Tongo; Siren; Born to be wild.* **Watch/Listen/Move:** • *Tongo* progression snapshot 1 videos (Sing Up). • *I've been to Harlem* cup rhythms video. • *Peer Gynt Suite No. 1* (Morning Mood) (Edvard Grieg).
Nao chariya de/Mingulay boat song - **3 lessons**	**Focus:** Bengali/Scottish folk songs, comparing songs from different parts of the world, beat, tempo, 3/4, 4/4. **Objectives:** • Begin to develop an understanding and appreciation of music from different musical traditions. • Identify that the songs are from different places in the world, use different instruments, have a different beat, and are different speeds. Pupils can use some musical vocabulary to describe these things. • Understand that a folk song is music that belongs to the people of a particular place.	**Song Bank:** *Skye boat song; Under the lemon tree; Roll the old chariot along* **Watch/Listen/Move** • *Skye boat song* (Alastair McDonald). • *Mingulay boat song* (Coda). • *Mingulay boat song* (The Corries). • *Nao chariya de* (Abbasudin Ahmed). • *Nao chariya de* (Koushik & friends).
Sound symmetry - **3 lessons**	**Focus:** Structure (symmetry and pattern in melody, ternary form), melody, accompaniment. **Objectives:** • Compose a simple song using symmetry to develop a melody, structure, and rhythmic accompaniment. • Sing by improvising simple melodies and rhythms. • Identify how the pitch and melody of a song has been developed using symmetry.	**Song Bank:** *Rubber chicken; Plasticine person; Dr Knickerbocker ek, dho, teen!; 1, 121; Twinkle, twinkle, little star*

Year 3 - Term 2

Title No. lessons	Musical learning	Musical material
Latin dance **(Classroom percussion)** - **6 lessons**	**Focus:** Salsa, beat, clave rhythm, timbre, chords, rhythm pattern, progression snapshot 2. **Objectives:** • Compose a 4-beat rhythm pattern to play during instrumental sections. • Working in small groups, sing a call-and-response song with an invented drone accompaniment. • Sing the syncopated rhythms in *Latin dance* and recognise a verse/chorus structure. • Play a one-note part contributing to the chords accompanying the verses. • Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features.	**Song Bank:** *Latin dance; Plasticine person; Tongo.* **Watch/Listen/Move:** • Salsa tutorial for kids videos (Spotty Dotty). • *Tongo* progression snapshot 1 & 2 videos (Sing Up). • Learn about Cuban music (Miss Jessica's World). • *El Manisero (The Peanut Vendor)* (Don Azpiazu & the Havana Casino Orchestra). • *Despacito (salsa)* performed by Aston Merrygold & Janette Manrara on *Strictly Come Dancing.* • *Chan, chan* (Compay Segundo). • *Quimbara* (Celia Cruz & Tito Puente).
'March' from *The nutcracker* - **3 lessons**	**Focus:** Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music. **Objectives:** • Develop active listening skills by responding to musical themes through movement. • Understand the structure of rondo form (A-B-A-C-A). • Develop a sense of beat and rhythmic pattern through movement. • Experience call-and-response patterns through moving with a partner.	**Song Bank:** *As I was walking down the street ; Feet, feet.* **Watch/Listen/Move:** • 'March' from *The nutcracker* (Tchaikovsky). • Animated musical form video for 'March' from *The nutcracker* (Ready GO Music). • 'March' from *The nutcracker* (The Royal Ballet). • *Follow my feet* video from Sing Up's Developing musicianship toolkit.
From a railway carriage - **3 lessons**	**Focus:** Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music. **Objectives:** • Explore ways to create word-based pieces of music. • Explore ways to communicate atmosphere and effect. • Listen and compare how different composers have approached creating word-based compositions.	**Song Bank:** *Celebration; Boom chicka boom.* **Watch/Listen/Move:** • *Night mail* (Benjamin Britten, performed by Sir Tom Courtenay & Vangelis). • *Geographical fugue* (Ernst Toch). • *Smooth* (instrumental) (Carlos Santana). • *No place like* (Kerry Andrews).

Year 3 - Term 3

Title No. lessons	Musical learning	Musical material
Just three notes - **3 lessons**	**Focus:** Pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation. **Objectives:** • Invent simple patterns using rhythms and notes C-D-E. • Compose music, structuring short ideas into a bigger piece. • Notate, read, follow and create a 'score'. • Recognise and copy rhythms and pitches C-D-E.	**Song Bank:** *Rubber chicken; Hip hop songwriting backing track; Boom chicka boom; Bobby Shafto.* **Watch/Listen/Move:** • *Drumming part IV* (Steve Reich). • *Musical ricercata* (György Ligeti).
Samba with Sérgio - **3 lessons**	**Focus:** Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community. **Objectives:** • Perform call-and-response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion/instruments. • Perform vocal percussion as part of a group. • Move in time with the beat of the music. • Talk about what they have learnt about Brazil and Carnival (e.g. samba batucada instruments, playing in call-and-response, samba schools, that in Brazil music helps communities thrive, that word rhythms are an important way to learn rhythm patterns that you can freely express yourself at Carnival).	**Song Bank:** *Rubber chicken; Beatboxing warm-up.* **Watch/Listen/Move:** • *Fanfarra (Cabua-le-le)* (Sérgio Mendes). • Top 50 Rio Carnival Floats – Brazilian Carnival – The Samba Schools Parade video. • *Magalenha* (Sérgio Mendes). • Estação Primeira de Mangueira – Samba school: Clipe Mangueira 2022. • Mangueira do Amanhã – Samba school: Manugueira do Amanhã 2012 – Desfile oficial. • Afro Reggae Youth Percussion Programme: Afro Reggae Kids – Favela rising. • *Samba with Sérgio* teaching videos (Sing Up).
Fly with the stars **(Classroom percussion)** - **6 lessons**	**Focus:** Minor and major chords (A minor, C major), chord, dot notation, durations (crotchet, quavers, crotchet rest), progression snapshot 3. **Objectives:** • Play the chords of *Fly with the stars* on tuned percussion as part of a whole-class performance. • Sing solo or in a pair in call-and-response style. • Respond to and recognise crotchets and quavers, and make up rhythms using these durations to create accompaniment ideas for the song.	**Song Bank:** *Fly with the stars; This is what it sounds like; Supercalifragilisticexpialidocious; Tongo; Hip hop songwriting backing track; Bobby Shafto.* **Watch/Listen/Move:** • *Walk and stop* and *Twice as fast, four times as fast* videos from Sing Up's Developing musicianship toolkit. • 'Soldiers' march' from *Album for the young* (Op. 68) (Robert Schumann). • 'Supercalifragilisticexpialidocious' from *Mary Poppins* (Sherman & Sherman). • *Tongo* progression snapshot 1, 2, & 3 videos (Sing Up)

Year 4 - Term 1

Title No. lessons	About the unit	Musical material
This little light of mine - **6 lessons**	**Focus:** Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response, progression snapshot 1. **Objectives:** • Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). • Sing in a Gospel style with expression and dynamics. • Play a bass part and rhythm ostinato along with *This little light of mine*. • Sing Part 1 of a partner song rhythmically. • Listen and move in tme to songs in a Gospel style.	**Song Bank:** *Siren; This little light of mine; Joyful, joyful; I wanna sing scat.* **Watch/Listen/Move:** • *This little light of mine* (Rosetta Tharpe & the Sims-Wheeler Orchestra). • *This little light of mine* (Soweto Gospel Choir). • *What kind of man is this?* (Ray Charles & the Voices of Jubilation Choir 2006). • *I wanna sing scat* progression snapshot 1 videos (Sing Up). • *I say a little prayer* (Aretha Franklin). • The power of the pentatonic scale (Bobby McFerrin). • *Every praise* (Hezekiah Walker). • *Didn't it rain* (Sister Rosetta Tharpe). • *Shackles (Praise you)* (Mary Mary).
The Pink Panther theme - **3 lessons**	**Focus:** Timbre, tempo, rhythm, dynamics, atmosphere, music from a film. **Objectives:** • Improvise and compose, creating atmospheric music for a scene with a given set of instruments. • Listen and appraise, recognising elements of the music that establishes the mood and character e.g. the rhythm. • Talk about the effect of particular instrument sounds (timbre).	**Song Bank:** *Boom chicka boom; Hot potato!* **Watch/Listen/Move:** • *The Pink Panther theme* (Henry Mancini). • How cartoon sounds effects are made *(Tom and Jerry)* (Josh Harmon). • Hacks for creating movie & cartoon sound effects (Gamer world). • How cartoon sounds are made *(The Flintstones)* (Josh Harmon).
Composing with colour - **3 lessons**	**Focus:** Creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score. **Objectives:** • Create short sounds inspired by colours and shapes. • Structure musical ideas into a composition. • Create and read graphic scores. • Understand that instruments can be used individually and in combination to create different effects of timbre and texture.	**Watch/Listen/Move:** • *Ecstatic orange* (Michael Torke). • *A colour symphony – I. Purple* 'Andante maestoso' (Arthur Bliss). • *Rhapsody in blue* (George Gershwin). • *Green plastic, pink oil and water* (Rachel Leach).

Year 4 - Term 2

Title No. lessons	About the unit	Musical material
The doot doot song **(Classroom percussion)** - **6 lessons**	**Focus:** Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases, progression snapshot 2. **Objectives:** • 'Doodle' with voices over the chords in the song. • Sing swung rhythms lightly and accurately. • Learn a part on tuned percussion and play as part of a whole-class performance. • Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing. • Listen and identify similarities and differences between acoustic guitar styles.	**Song Bank:** *The doot doot song; Warm-up and stomp canon; I wanna sing scat; Siren; Bogapilla.* **Watch/Listen/Move:** • Quick technique: Moving chords Marimba exercise (KPpercussion). • *I wanna sing scat* progression snapshot 2 videos (Sing Up). • *Jolene* (Dolly Parton). • *Blowin' in the wind* (Bob Dylan). • *Gone* (Ben Harper & Jack Johnson). • *Where did you sleep last night?* (Huddie William Ledbetter/Lead Belly).
Fanfare for the common man - **3 lessons**	**Focus:** Fanfare, timbre, dynamics, texture, silence. **Objectives:** • Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare. • Compose a fanfare using a small set of notes, and short, repeated rhythms. • Listen and appraise, recognising and talking about the musical characteristics of a fanfare using music vocabulary.	**Song Bank:** *Nanuma.* **Watch/Listen/Move:** • Extract from *Fanfare for the common man* (Aaron Copland). • *Introduction to timpani* video (Andy Smith, Philharmonia Orchestra). • *Introduction to percussion* video (David Corkhill, Philharmonia Orchestra). • 'Main theme' from *Superman* (John Williams).
Spain - **3 lessons**	**Focus:** To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas. **Objectives:** • Invent a melody. • Fit two patterns together. • Structure musical ideas into compositions. • Play repeating rhythmic patterns. • Count musically.	**Watch/Listen/Move:** • *Habanera* (Emmanuel Chabrier).

Year 4 - Term 3

Title No. lessons	About the unit	Musical material
Global pentatonics - **3 lessons**	**Focus:** Pentatonic scale, different music traditions and cultures, graphic/dot notation. **Objectives:** • Compose a pentatonic melody. • Improvise and create pentatonic patterns. • Use notation to represent musical ideas. • Compare music extracts and understand that the pentatonic scale features in lots of music traditions and cultures.	**Song Bank:** *Siren; Canoe song; Cowboy song.* **Watch/Listen/Move:** • *Everywhere we go* (Silly Songs for Kids 4). • *Skye boat song* (Alastair McDonald). • *Om Namah Shivaya* (Dr. Nisha Dhuri). • *Busy weaving* (Weishan Liu). • *Desert blues* (Alhousseini Anivolla & Girum Mezmur). • The power of the pentatonic scale (Bobby McFerrin). • Howard Goodall on pentatonic music from *How music works.* • C Pentatonic scale training basic backing track (Guitar Practice).
The horse in motion - **3 lessons**	**Focus:** To create music inspired by one of the first ever motion pictures showing the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics. **Objectives:** • Create ostinatos. • Layer up different rhythms. • Create and follow a score. • Watch a film and analyse it in a musical context.	**Watch/Listen/Move:** • *The horse in motion* (Eadweard Muybridge).
Favourite song **(Classroom percussion)** - **6 lessons**	**Focus:** Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3. **Objectives:** • Sing with expression and a sense of the style of the music. • Understand triads and play C, F, G major, and A minor. • Play an instrumental part as part of a whole-class performance. • Sing a part in a partner song, rhythmically and from memory. • Identify similarities and differences between pieces of music in a folk/folk-rock style.	**Song Bank:** *Favourite song; Rain on the green grass; I wanna sing scat.* **Watch/Listen/Move:** • *I wanna sing scat* progression snapshot 3 videos (Sing Up). • *I will wait* (Mumford & Sons). • *The times they are a-changin'* (Bob Dylan). • *The times they are a-changin'* (The Byrds). • *Dylan Goes Electric* – Background context for teachers (Decades TV Network).

Year 5 - Term 1

Title No. lessons	About the unit	Musical material
What shall we do with the drunken sailor? - **6 lessons**	**Focus:** Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1. **Objectives:** • Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. • Sing a sea shanty expressively, with accurate pitch and a strong beat. • Play bass notes, chords, or rhythms to accompany singing. • Sing in unison while playing an instrumental beat (untuned). • Keep the beat playing a 'cup' game. • Talk about the purpose of sea shanties and describe some of the features using music vocabulary.	**Song Bank:** *What shall we do with the drunken sailor?; Rubber chicken; Hey, ho! Nobody home.* **Watch/Listen/Move:** • *What shall we do with the drunken sailor?* Teaching video – song & game. • *Drunken Sailor Mashup* (TikTok user @nathanevanss & others). • *Sea Shanties documentary* (BBC 4). • *Hey, ho! Nobody home* progression snapshot 1 videos (Sing Up). • *Wellerman* (TikTok Sea Shanty mashup 2021). • *Sea shanty medley* (Home Free).
Why we sing - **3 lessons**	**Focus:** Gospel music, instruments, structure, texture, vocal decoration. **Objectives:** • Develop and practise techniques for singing and performing in a Gospel style. • Recognise individual instruments and voices by ear. • Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound. • Talk about music using appropriate music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.).	**Song Bank:** *Let's start to sing!; Tongue twisters; Tongue, teeth, lips, mouth.* **Watch/Listen/Move:** • *Wade in the water* (Sweet Honey in the Rock). • *Wade in the water* (The Spirituals). • *Climbing higher mountains* (Aretha Franklin). • *Why we sing* (Kirk Franklin and the Family). • *What kind of man is this?* (Ray Charles & the Voices of Jubilation Choir 2006). • *Shackles (Praise you)* (Mary Mary). • *This little light of mine* (Soweto Gospel Choir). • *Take your burden to the Lord (and leave it there)* (Blind Boys of Alabama). • *The storm is passing over* (The Clara Ward Singers). • *Jesus gave me water* (Sam Cooke & The Soul Stirrers). • *Great is your mercy* (Donnie McClurkin). • *Get away, Jordan* (Take 6).
Introduction to songwriting - **3 lessons**	**Focus:** Structure (verse/chorus), hook, lyric writing, melody. **Objectives:** • Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook. • Create fragments of songs that can develop into fully fledged songs. • Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor. • Understand techniques for creating a song and develop a greater understanding of the songwriting process.	**Song Bank:** *Throw, catch; Plasticine person; Great day; Firework; Songwriting backing tracks; Song pieces.* **Watch/Listen/Move:** • *Wonderwall* (Oasis). • *Say my name* (Destiny's Child). • *Le freak* (Chic). • *Smalltown boy* (Bronski Beat).

Year 5 - Term 2

Title No. lessons	About the unit	Musical material
Madina tun nabi - **6 lessons**	**Focus:** Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, progression snapshot 2. **Objectives:** • Improvise freely over a drone. • Sing a song in two parts with expression and an understanding of its origins. • Sing a round and accompany themselves with a beat. • Play a drone and chords to accompany singing. • Listen and copy back simple rhythmic and melodic patterns.	**Song Bank:** *Madina tun nabi; Siren; Alphabet of nations.* **Watch/Listen/Move:** • *Madinah tun nabi* (Aashiq al-Rasul). • *Burdah Maula ya Salli* (Mesut Kurtis). • *A is for Allah* (Zain Bhikha). • *Ya Thabyat Elban* (Youssef Yaseen & Tomos Latorre). • *Room 310* (Lynn Adib). • *Sastanàqqàm* (Tinariwen). • *Hey ho, nobody home* progression snapshot 2 videos (Sing Up). • *Nami nami* (ODO Ensemble).
Building a groove - **3 lessons**	**Focus:** Beat, rhythm, basslines, riffs. **Objectives:** • Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove. • Identify drum patterns, basslines, and riffs and play them using body percussion and voices.	**Song Bank:** *Do your dooty.* **Watch/Listen/Move:** • 'Watermelon man' from *Head Hunters* (Herbie Hancock). • *Jesus you're worthy to be praised* (Potter's House Mass Choir). • The drums – learning the parts of the drum set (MonkeySee). • Drum groove audio tracks (Sing Up). • *Cissy strut* (The Meters). • *Le freak* (Chic).
Época - **3 lessons**	**Focus:** Texture, articulation, rhythm, tango. **Objectives:** • Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas. • Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement. • Demonstrate an understanding of the history of Argentine Tango.	**Song Bank:** *Ronda de los conejos.* **Watch/Listen/Move:** • *Época* (Gotan Project). • *Move and freeze* Brain breaks: action songs for children (The Learning Station). • *Libertango* (Astor Piazolla). • Tango dancers on the streets of Buenos Aires (Amazing World Videos). • How does the accordion work? *Discover instruments series* (Classic FM). • Sheku Kanneh-Mason – cello. *Discover instruments series* (Classic FM). • Intro to drums (The Instrumentals).

Year 5 - Term 3

Title No. lessons	About the unit	Musical material
Balinese gamelan - **3 lessons**	**Focus:** Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles). **Objectives:** • Compose a kecak piece as part of a group. • Sing/chant a part within a kecak performance. • Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak. • Listen and match vocal and instrumental sounds to each other, and to notation.	**Song Bank:** *Hip hop songwriting backing track.* **Watch/Listen/Move:** • Cremation ceremony beleganjur procession in Ubud, Bali – Part 2 • Ceng ceng 18cm and Ceng ceng 22cm (Drums for Schools). • Kotekan lesung. • Kecak monkey chant. • 'The Hindu story of Rama and Sita' from *Religions of the world* (BBC Teach).
Composing in ternary form - **3 lessons**	**Focus:** Structure (ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music. **Objectives:** • Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics, and tempo. • Notate ideas to form a simple score to play from. • Listen, appraise, and respond to music using drawings and words. Recognise that music can describe feelings and tell a story. • Understand and recognise ternary form.	**Watch/Listen/Move:** • *Empress of the pagodas* (Laideronette) (Maurice Ravel)
Kisne banaaya - **6 lessons**	**Focus:** A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3. **Objectives:** • Compose a simple accompaniment using tuned instruments. • Create and perform their own class arrangement. • Sing and play the melody of *Kisne banaaya.* • Sing in a 4-part round accompanied with a pitched ostinato.	**Song Bank:** *Kisne banaaya; Kis nay banaayaa; 1, 121; Siren; Hey ho! Nobody home.* **Watch/Listen/Move:** • Notes and Swar Riyaz (Bidisha Ghosh). • *Hey, ho! Nobody home* progression snapshot 3 videos (Sing Up).

Year 6 - Term 1

Title No. lessons	About the unit	Musical material
Hey, Mr Miller - **6 lessons**	**Focus:** Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) progression snapshot 1. **Objectives:** • Compose a syncopated melody using the notes of the C major scale. • Sing a syncopated melody accurately and in tune. • Sing and play a class arrangement of the song with a good sense of ensemble. • Listen to historical recordings of big band swing and describe features of the music using music vocabulary.	**Song Bank:** *Hey, Mr Miller; Siren; Throw, catch; Scales and arpeggios.* **Watch/Listen/Move:** • *In the mood* (Glenn Miller Orchestra). • *Chattanooga choo choo* (Glenn Miller Orchestra). • *Hooked on swing* (Larry Elgart & his Manhattan Swing Orchestra). • *Throw catch* progression snapshot 1 videos (Sing Up). • *It don't mean a thing (if it ain't got that swing)* (Ella Fitzgerald & Duke Ellington). • *Basic swing groove for drums* video. • *St Louis blues* (Ella Fitzgerald). • *God bless the child* (Billie Holliday & Count Basie).
Shadows - **3 lessons**	**Focus:** Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul). **Objectives:** • Explore the influences on an artist by comparing pieces of music from different genres. • Identify features of timbre, instrumentation, and expression in an extract of recorded music. • Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. • Create a shadow movement piece in response to music.	**Song Bank:** *Good riddance (Time of your life); What do I know?* **Watch/Listen/Move:** • *Shatter me* (Lindsey Stirling & Lzzy Hale). • Lindsey's appearance on *America's Got Talent*. • *Shadows* (Lindsey Stirling). • *Fire on the mountain* (Hillary Klug). • David Guetta mix 2022. • Avicii greatest hits mix 2021. • *Boulevard of broken dreams* (Green Day). • *Boulevard of broken dreams* (Lindsey Stirling). • *Roundtable rival – Behind the scenes* (Lindsey Stirling). • Tokio Myers – *Britain's Got Talent* audition. • *Interstellar theme* (Hans Zimmer). • *Human* (Rag'n'Bone Man). • Attraction Juniors – *Britain's Got Talent* audition.
Composing for protest! - **3 lessons**	**Focus:** To create music inspired by Ethel Smyth and a picture of the suffragettes, composing using a non-musical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda. **Objectives:** • Create their own song lyrics. • Fit their lyrics to a pulse, creating a chant. • Write a melody and sing it. • Structure their ideas into a complete song.	**Song Bank:** *Hey, my name is Joe.* **Watch/Listen/Move:** • *Songs of sunrise* – No. 3 'March of the women' (Ethel Smyth).

Year 6 - Term 2

Title No. lessons	About the unit	Musical material
Dona nobis pacem - **6 lessons**	**Focus:** Texture (3-part round/polyphonic texture), monophonic, homophonic, 3/4 time, durations (crotchet, rest, quavers, minim, dotted minim, dotted crotchet), sacred vocal music, singing in harmony, progression snapshot 2. **Objectives:** • Compose an 8-bar piece on percussion, in 3-time and using chords F and C major. • Sing a round accurately and in a legato style. • Sing a chorus in two-part harmony with dancing on the beat. • Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture).	**Song Bank:** *Dona nobis pacem; Siren; Throw, catch.* **Watch/Listen/Move:** • *How to do a 'balance check' warm-up, How to do a 'vocal revs' warm-up, How to do a 'lip trills' warm-up* and *Swooping pitch warm-up* (Sing Up and NYCGB) • *Feelgood fifteen* led by Ty Lowe (Sing Up). • Myleene's Music Klass: The one where we look at monophonic, polyphonic, & homophonic textures. • *Dona nobis pacem* (arr. Hal Hopson). • *Jubilate Deo* (Giovanni Gabrieli). • *O Euchari in Leta Via* (Hildegard von Bingen). • *If ye love me* (Thomas Tallis). • *Ronde* ('La Morisque' from *Dansereye 1551)* (Tielman Susato). • *Throw, catch* progression snapshot 2 videos (Sing Up).
You to me are everything - **3 lessons**	**Focus:** 1970s soul music, comparing cover versions. **Objectives:** • Use music vocabulary and knowledge to discuss similarities and differences in pieces of music. • Learn some simple choreography to accompany a disco song. • Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments.	**Song Bank:** *Celebration* **Watch/Listen/Move:** • *You to me are everything* (The Real Thing). • *Everything – The Real Thing story* (BBC). • *You to me are everything* (Sonia). • *You to me are everything* (Anthony Strong). • *You to me are everything* (The Overtones). • *You to me are everything* (Karizma Duo). • *You to me are everything* (The Jetfighters). • *Celebration* choreography (Jump Start Dance). • Iconic disco dance moves (Chicago Children's Theater). • *Le freak* (Chic).
Twinkle variations - **3 lessons**	**Focus:** To use *Twinkle, twinkle little star* as a composing tool, theme and variations form, passacaglia, improvisation. **Objectives:** • Create variations using a wide variety of composing techniques. • Improvise on top of a repeating bassline. • Decipher a graphic score. • Play *Twinkle, twinkle, little star.*	**Song Bank:** *Twinkle, twinkle, little star* **Watch/Listen/Move:** • 12 variations in C major on *Ah, vous dirais-je Maman* (K65/30) (W. A. Mozart)

Year 6 - Term 3

Title No. lessons	About the unit	Musical material
Race! - **3 lessons**	**Focus:** To create music to accompany a short film about a race, composing an extended melody and accompaniment. **Objectives:** • Create an accompaniment. • Create an extended melody with four distinct phrases. • Experiment with harmony. • Structure ideas into a full soundtrack.	**Watch/Listen/Move:** • Main theme from *Chariots of Fire* (Vangelis).
Exploring identity through song - **3 lessons**	**Focus:** Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems. **Objectives:** • Identify ways songwriters convey meaning: through lyrics, the music, and the performance. • Understand different ways that rhymes work in songs. • Identify different elements of a song's structure. • Understand the concept of identity and how you can express that in songs.	**Song Bank:** *Shabuya; Siren; Name rhythms game; Chosen family.* **Watch/Listen/Move:** • *Smalltown boy* (Bronski Beat). • *Down by the Salley Gardens* (Traditional, words from W. B. Yeats) (Andreas Scholl & Edin Karamazov). • *Fantasy* (Earth, Wind & Fire). • Dimash Qudaibergen on *X Factor UK* 2019. • Russian Basso profundo: The lowest voices video. • Video of Tom Holland's voice change over the years. • *Say my name* (Destiny's Child). • *Hey Jude* (The Beatles). • *My melody* (Eric B. & Rakim). • *Chosen family* (Rina Sawayama). • *Chosen family* (Rina Sawayama & Elton John). • *Chosen family* (One Voice Children's Choir).
Ame sau vala tara bal - **6 lessons**	**Focus:** Indian music, bhairavi raag, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhangra, Bollywood, Indian classical), progression snapshot 3. **Objectives:** • Create a rhythmic piece for drums and percussion instruments. • Sing the chorus of *Throw, catch* in three-part harmony with dancing. • Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. • Demonstrate coordination and keeping a steady beat by dancing to bhangra music.	**Song Bank:** *Ame sau vala tara bal; Throw, catch.* **Watch/Listen/Move:** • *Indian music for children* – Raga Bhairav – Children's sing along (Tushar Dutta). • *Basic theory of Indian classical music – episode 11: Indian music instruments (types and classification)* (Anuja Kamat). • *Throw, catch* progression snapshot 3 videos (Sing Up). • *Chaal rhythm – 4 basic variations* video (Simply Dhol) (Manvir Hothi). • Video of Team folk orchestra 2019 practice. • *Tere Mohalle* (Mamta Sharma and Aishwarya Nigam). • *Easy bhangra dance tutorial* (BHANGRAlicious). • *Candle light* (G. Sidhu). • Raag bhairavi (Indrani Mukherjee).

Year 2 - Instrumental units

Title No. lessons	Musical learning	Musical material
TIME - 12 lessons	**Focus:** Beat and beat division (minims, crotchets, and quavers), early tuned percussion techniques, structure (palindrome), ensemble playing, texture (layers – adding and taking away), C major scale, alternating chords C and G major. **Objectives:** • Hold beaters and instruments correctly, achieving a good tone from the instruments. • Play the triangle, tambourine, and clave rhythms over a steady beat. • Sing and play a C major scale. • Play parts 1 and 2 of *TIME* (tuned percussion). • Participate in an ensemble performance.	**Song Bank:** *TIME* by Lily May, *The clock song* by Steve Grocott, *Scales and arpeggios* by Richard Sherman; Robert B. Sherman. **Watch/Listen/Move:** • 'The clock store' (Walt Disney *Symphony* cartoon). • *Use your words: Palindromes, Pitch pencils* video from Sing Up's Developing Musicianship Toolkit.

Year 3 - Instrumental units

Title No. lessons	About the unit	Musical material
Mangrove twilight - **12 lessons**	**Focus:** Calypso, call-and-response, clave rhythm, syncopation, C major scale with solfa, melody, chords, developing tuned percussion techniques (hand-to-hand sticking), history of steel pans from Trinidad and Tobago, improvising and composing using call-and-response. **Objectives:** • Learn a range of tuned percussion techniques: right/left sticking, playing two-note chords. • Clap and play a clave rhythm. • Learn to play two parts from *Mangrove twilight.* • Improvise in a call-and-response format. • Take part in an ensemble performance of *Mangrove twilight.*	**Song Bank:** *Mangrove twilight, Four white horses, My voice is really funky, Big Sing Up mambo.* **Watch/Listen/Move:** • Sing Up Music – Play percussion: *Mangrove twilight* teaching videos. • *Calypso queen* by Alan Thomas, Drew Gonsalves, and Manu Chao. Performed by Calypso Rose. • *Pan in 'A' minor* by Lord Kitchener. Performed by Lord Kitchener. • *Same boat* by Drew Gonsalves, Iván Durán, Mc Cartha Lewis, Patrice Bart-Williams. Performed by Calypso Rose (feat. Kobo Town and Patrice). Guts and iZem remix. • *Four white horses* teaching video (Sing Up). • Call- and-response masterclass (Does It Swing?). • *Splanky* by Neal Hefti. • Traditional women's music from Ghana: Ewe, Fanti, Ashanti, and Dagomba. Female singing and handclapping recorded in Tamale. Various artists. • *Watina* by Andy Palacio, Drew Gonsalves, Iván Durán, Mc Cartha Lewis.
Enchanted forest - **12 lessons**	**Focus:** Holding the recorder correctly (focus on left hand position), making a good sound, learning to control the breath, using the sound 'doo' to start each note. Learning to play the notes B A and G, to feel, blow, and recognise a semibreve, minim, crotchet, rests, and paired quavers. Playing as part of an ensemble, active listening skills, improvisation with familiar notes and durations, learning about the family of recorders and how the recorder has been used within folk, classical and jazz musical styles. **Objectives:** • Hold the recorder correctly, control the sound, and start each note clearly with 'doo'. • Play notes B A G clearly. • Start and stop playing at the same time. • Perform the chant, keeping a steady beat. • Improvise on one or more notes using word rhythms. • Create owl sounds using the head joint of the recorder. • Play as part of an ensemble, in smaller and larger groups, including singing and playing. • Sing the *Enchanted forest* song from memory, expressing the lyrics. • Play one of the recorder parts for *Enchanted forest.* • Listen with concentration and use descriptive words to talk about pieces of music. • Listen to, appreciate, and be inspired by different styles of music – folk, classical and jazz – featuring the recorder.	**Song Bank:** *Enchanted forest* by Emma Coulthard. **Watch/Listen/Move:** • *Cooley's reel* Traditional Irish. • *Robin (The hooded man)* by Ciaran Brennan/Clannad. • *Trotto* Anon. 14th century Italian. • Tawny owls hooting in the night forest return. • *The wagtail and the cuckoo* by Asger Lund Christiansen. • *Wild wood* by Tim Coker. • *Bransle by Pierre Phalèse.* • Improvisation on *Conde Claros* by Francisco Salinas. • *Tico Tico no Fubá* by Zequinha de Abreu.

Year 3 - Instrumental units

Title No. lessons	About the unit	Musical material
Monsters, monsters! - **12 lessons**	**Focus:** Recorder technique (holding, blowing 'doo', sweet recorder tone), articulation (slurs, staccato, semiquavers), notes (B A G - high C - high D - low E), playing fluency, duration (crotchets, quavers, semiquavers, dotted minim), soundscapes, extended techniques, graphic notation, the recorder family and related listening. **Objectives:** • Demonstrate a solid recorder technique, holding the recorder correctly and using tongued articulation. • Learn how to play the notes B A G C D and low E on the recorder. • Explore expression on the recorder by using two types of articulation (tonguing), smooth (legato) and short (staccato) sounds. • Create and explore new sounds on the recorder (extended techniques) to represent different kinds of monster characters. • Learn to play at least two sections in *Monsters, monsters!* • Use graphic notation to organise monster character sounds into a compositional structure. • Play as part of an ensemble, in smaller and larger groups, including singing and playing. • Sing the *Monsters, monsters!* song from memory, expressing the meaning of the words through actions and gestures. • Listen to, appreciate, and be inspired by pieces of music featuring the recorder from medieval times to the present day.	**Song Bank:** *Monsters, monsters!* by Miriam Monaghan. **Watch/Listen/Move:** • *Recorder revolution!* by Toby Young. • *Salterello* (Anon.) • *Libertango* by Astor Piazolla. • *Concerto 'per flautino'* by Antonio Vivaldi. • Main theme to *The Mandalorian* by Ludwig Göransson. • *Music for a bird* by Hans Martin Linde.
Earthlight - **12 lessons**	**Focus:** Consolidate the notes B A G C D. Introduce low E, low D, F# and C#, learning the technique for lower notes (warm air and careful right-hand position). Explore pentatonic and major scales (G pentatonic and D major). Play and recognise notes from the score with increasing fluency. Develop control of articulation. Listen to a wide variety of music and create sound pictures based on images. **Objectives:** • Understand and know how to play low E, low D, F#, and C# (even though the low notes E and D may not sound fully yet). • Improvise using notes from the pentatonic scale. • Create a sound picture based on an image, using recorder, voices, and classroom percussion. • Play with a secure technique, using both hands, with the recorder well-balanced. • Play as part of an ensemble, in smaller and larger groups. • Learn to play two or more parts of *Earthlight*. • Sing the vocal line in *Earthlight* from memory, with legato phrasing and using dynamics to express the meaning of the words. • Listen to and be inspired by a wide variety of recorder music, showing that the recorder is an exciting and versatile instrument capable of performing as a solo instrument and within ensembles, in a wide range of genres and musical styles.	**Song Bank:** *Earthlight* by Miriam Monaghan and Emma Coulthard. **Watch/Listen/Move:** • 'Winter' from *The four seasons* by Antonio Vivaldi. • 'Mercury' and 'Saturn' from *Kepler's planets* by Miriam Monaghan. • *Skye boat song* – traditional Scottish. • *Fantasy for recorder and string quartet* by Malcolm Arnold. • 'Lullaby' and 'Elves dance' from *Five lyric pieces* by Edvard Grieg. • *Seascape* by Fausto Romitelli. • *Ernesto's rhumba* by Tali Rubinstein. • 'Shoot out' from *The fantastic Mr Fox* by Alexandre Desplat. • 'The boar' from *The lost king* by Alexandre Desplat.

Year 3 - Instrumental units

Title No. lessons	About the unit	Musical material
Latin dance - **6 - 12 lessons**	**Focus:** Holding, strumming and picking the ukulele, tapping percussively on the body of the ukulele. Chords A minor and F major, compose a short piece for ukulele using different techniques, salsa and Cuban music. **Objectives:** • Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features. • Sing the syncopated rhythms in *Latin dance* and recognise a verse/chorus structure. • Play a part on ukulele and play as part of a whole-class performance. • Improvise percussive drum rhythms to play on the body of the ukulele. • Compose a short piece for ukulele, demonstrating the skills learnt	**Song Bank:** *Latin dance* by Dan Almond. **Watch/Listen/Move:** • Salsa tutorial by Spotty Dotty. • Amazing ukulele drumbeat technique. • *Despacito* (Strictly come dancing version). • Learn about Cuban music in Miss Jessica's world. • *Chan chan.* • *Quimbara.* • *El Manisero.*
Fly with the stars - **6 - 12 lessons**	**Focus:** Notes A, E and C, chords A minor, C major, up and down strum, picking notes, mi-re-do, improvise, question-and-answer, phrase, durations used for strumming: crotchet, quavers, minim, semibreve. **Objectives:** • Play a part on a ukulele as part of a whole-class performance. • Improvise ('doodle') on-the-spot phrases using mi-re-do (m-r-d) over a one-chord groove. • Listen and copy back stepwise phrases using mi-re-do (m-r-d) and correctly recognise phrases from dot notation, showing different arrangements of m-r-d. • Compose rising and falling question-and-answer phrases using m-r-d.	**Song Bank:** *Fly with the stars.* **Watch/Listen/Move:** • Ukulele teaching videos: Ukulele call-and-response, Ukulele warm-up 2. • Developing musicianship videos: Feeling the shape of a melody using a body ladder m-r-d, Inner hearing using a body ladder m-r-d notes. • Pitch copy back game m-r-d, TEDX talk by Taimane Gardner.

Year 4 - Instrumental units

Title No. lessons	About the unit	Musical material
Ripples - **12 lessons**	**Focus:** Tuned percussion techniques: ascending and descending (with two beaters), stepping in thirds, playing two-note chords, making connections between music played and how it is written down, listening to music representative of water, creating sound pictures. **Objectives:** • Explore creating timbre effects on tuned percussion instruments. • Learn a range of tuned percussion techniques: stepping, glissando, shimmer, rolling, bouncing. • Create sound pictures in response to images. • Learn to play 2 or 3 parts fluently from Ripples. • Create their own composition inspired by water. • Take part in an ensemble performance of their compositions and of Ripples.	**Song Bank:** *Ripples* by Lily May. **Watch/Listen/Move:** • 'Japura River' and 'Xingu river' from *Águas da Amazônia* by Philip Glass. • *H2drop* by Nuno Brito. • 'Vtlava' from *Má vlast* by Bedřich Smetana. • *Orinoco flow* by Enya and Roma Ryan.

Year 4 - Instrumental units

Title No. lessons	About the unit	Musical material
Enchanted forest - **12 lessons**	**Focus:** Holding the recorder correctly (focus on left hand position), making a good sound, learning to control the breath, using the sound 'doo' to start each note. Learning to play the notes B A and G, to feel, blow, and recognise a semibreve, minim, crotchet, rests, and paired quavers. Playing as part of an ensemble, active listening skills, improvisation with familiar notes and durations, learning about the family of recorders and how the recorder has been used within folk, classical and jazz musical styles. **Objectives:** • Hold the recorder correctly, control the sound, and start each note clearly with 'doo'. • Play notes B A G clearly. • Start and stop playing at the same time. • Perform the chant, keeping a steady beat. • Improvise on one or more notes using word rhythms. • Create owl sounds using the head joint of the recorder. • Play as part of an ensemble, in smaller and larger groups, including singing and playing. • Sing the *Enchanted forest* song from memory, expressing the lyrics. • Play one of the recorder parts for *Enchanted forest*. • Listen with concentration and use descriptive words to talk about pieces of music. • Listen to, appreciate, and be inspired by different styles of music – folk, classical and jazz – featuring the recorder.	**Song Bank:** *Enchanted forest* by Emma Coulthard. **Watch/Listen/Move:** • *Cooley's reel* Traditional Irish. • *Robin (The hooded man)* by Ciaran Brennan/Clannad. • *Trotto* Anon. 14th century Italian. • Tawny owls hooting in the night forest return. • *The wagtail and the cuckoo* by Asger Lund Christiansen. • *Wild wood* by Tim Coker. • *Bransle by Pierre Phalèse.* • Improvisation on *Conde Claros* by Francisco Salinas. • *Tico Tico no Fubá* by Zequinha de Abreu.
Monsters, monsters! - **12 lessons**	**Focus:** Recorder technique (holding, blowing 'doo', sweet recorder tone), articulation (slurs, staccato, semiquavers), notes (B A G - high C - high D - low E), playing fluency, duration (crotchets, quavers, semiquavers, dotted minim), soundscapes, extended techniques, graphic notation, the recorder family and related listening. **Objectives:** • Demonstrate a solid recorder technique, holding the recorder correctly and using tongued articulation. • Learn how to play the notes B A G C D and low E on the recorder. • Explore expression on the recorder by using two types of articulation (tonguing), smooth (legato) and short (staccato) sounds. • Create and explore new sounds on the recorder (extended techniques) to represent different kinds of monster characters. • Learn to play at least two sections in *Monsters, monsters!* • Use graphic notation to organise monster character sounds into a compositional structure. • Play as part of an ensemble, in smaller and larger groups, including singing and playing. • Sing the *Monsters, monsters!* song from memory, expressing the meaning of the words through actions and gestures. • Listen to, appreciate, and be inspired by pieces of music featuring the recorder from medieval times to the present day.	**Song Bank:** *Monsters, monsters!* by Miriam Monaghan. **Watch/Listen/Move:** • *Recorder revolution!* by Toby Young. • *Salterello* (Anon). • *Libertango* by Astor Piazolla. • *Concerto 'per flautino'* by Antonio Vivaldi. • Main theme to *The Mandalorian* by Ludwig Göransson. • *Music for a bird* by Hans Martin Linde.

Year 4 - Instrumental units

Title No. lessons	About the unit	Musical material
Earthlight - **12 lessons**	**Focus:** Consolidate the notes B A G C D. Introduce low E, low D, F# and C#, learning the technique for lower notes (warm air and careful right-hand position). Explore pentatonic and major scales (G pentatonic and D major). Play and recognise notes from the score with increasing fluency. Develop control of articulation. Listen to a wide variety of music and create sound pictures based on images. **Objectives:** • Understand and know how to play low E, low D, F#, and C# (even though the low notes E and D may not sound fully yet). • Improvise using notes from the pentatonic scale. • Create a sound picture based on an image, using recorder, voices, and classroom percussion. • Play with a secure technique, using both hands, with the recorder well-balanced. • Play as part of an ensemble, in smaller and larger groups. • Learn to play two or more parts of *Earthlight*. • Sing the vocal line in *Earthlight* from memory, with legato phrasing and using dynamics to express the meaning of the words. • Listen to and be inspired by a wide variety of recorder music, showing that the recorder is an exciting and versatile instrument capable of performing as a solo instrument and within ensembles, in a wide range of genres and musical styles.	**Song Bank:** *Earthlight* by Miriam Monaghan and Emma Coulthard. **Watch/Listen/Move:** • 'Winter' from *The four seasons* by Antonio Vivaldi. • 'Mercury' and 'Saturn' from *Kepler's planets* by Miriam Monaghan. • *Skye boat song* – traditional Scottish. • *Fantasy for recorder and string quartet* by Malcolm Arnold. • 'Lullaby' and 'Elves dance' from *Five lyric pieces* by Edvard Grieg. • *Seascape* by Fausto Romitelli. • *Ernesto's rhumba* by Tali Rubinstein. • 'Shoot out' from *The fantastic Mr Fox* by Alexandre Desplat. • 'The boar' from *The lost king* by Alexandre Desplat.
The doot doot song - **6 - 12 lessons**	**Focus:** Practise holding and strumming the ukulele, chords A minor, F and C major, notes A, E, F and C, strumming (down strum, up strum), beat, improvise, durations: semibreve, minim, crotchet and quavers, off beat, song structure (intro, verse, chorus, middle 8), call-and-response, acoustic pop. **Objectives:** • Listen and identify similarities and differences between acoustic guitar styles. • Sing swung rhythms lightly and accurately. • Improvise ('doodle') with voices and ukulele over a single chord/chord pattern. • Play a part on ukulele as part of a whole-class performance.	**Song Bank:** *The doot doot song* by Dan Almond. **Watch/Listen/Move:** • *Bogapilla* by Lin Marsh. • *Warm-up and stomp canon* by Jo McNally. • *Somewhere over the rainbow* by Harold Arlen. • Amazing ukuele drumbeat technique. • *Where did you sleep last night?* by Lead Belly. • *Jolene* by Dolly Parton. • *Blowin' in the wind* by Bob Dylan. • *Gone* by Jack Johnson.
Favourite song - **6 - 12 lesson**	**Focus:** Notes C, A, G and E, chords A minor, F major, C major and G major, durations used for strumming crotchet, quavers, minim, semibreve, semiquavers, 3/4 and 4/4 time signature, folk and folk-rock styles. **Objectives:** • Sing with expression and a sense of the style of the music. • Listen and identify similarities and differences between folk and folk-rock styles. • Play a part on ukulele as part of a whole-class performance. • Compose a short piece for ukulele using major and minor chords, and a range of playing techniques.	**Song Bank:** *Favourite song* by Dan Almond. **Watch/Listen/Move:** • *Wiggle jiggle.* • *Plasticine person.* • *1, 121.* • *I will wait.* • *The times they are a-changin'.* • *Strawberry fair/Canticle.* • *Bohemian rhapsody.*

Year 5 - Instrumental units

Title No. lessons	About the unit	Musical material
Rosewood gratitude - **12 lessons**	**Focus:** 'Son' clave rhythm, tuned percussion techniques (stepping, bounce, R/L hand-to-hand sticking), creating an arrangement, balafon music from West Africa, griot tradition. **Objectives:** • Develop understanding of music written for the balafon. • Recognise patterns from *Rosewood gratitude* written in staff notation. • Play three patterns from *Rosewood gratitude* fluently and by ear. • Create their own arrangement of *Rosewood gratitude.* • Take part in an ensemble performance of *Rosewood gratitude.*	**Song Bank:** *Rosewood gratitude* by Lily May. **Watch/Listen/Move:** • *Piano Sonata No. 16 in C,* 'Allegro' (K.545) by Wolfgang Amadeus Mozart. • *Pipeline* by Bob Spickard and Brian Carman. • *Down flat* by Kelvin Brown. • *Manhanga kutapira* ('Sweet pumpkins') Traditional Zimbabwean. • *Rachid Ouiguini* by Toumani and Sidiki Diabaté. • *Gambia* by Sona Jobarteh.

Year 6 - Instrumental units

Title No. lessons	About the unit	Musical material
Calypso solèy levé - **12 lessons**	**Focus:** Calypso clave rhythm, hand drumming, hand-to-hand sticking, tuned playing within I-IV-I-V chord structure, ensemble performance, learning to play by ear. **Objectives:** • Improvise melodic phrases in Section C using G major pentatonic (G-A-B-D-E). • Hold beaters and instruments correctly, achieving a good tone from the instruments. • Play the calypso clave rhythm on a hand drum using both hands. • Play the 'break' ('Carnival! Hey! Calypso go!') rhythm in tight unison. • Be able to play two or more tuned parts in a whole-class performance of *Calypso solèy levé*.	**Song Bank:** *Calypso solèy levé*. **Watch/Listen/Move:** • *Under the sea* by Howard Ashman and Alan Menken. • *Emmanuel Road* (trad. Jamaican). • *Carnival tabanca* by Bunji Garlin. • 'Will you be there' (theme from *Free Willy*) by Michael Jackson.