MUSIC OVERVIEW						
Year R	**Autumn**		**Spring**		**Summer**	
Topic title	Nursery Rhymes	Christmas Nativity	Bird spotting: Cuckoo polka	Shake my sillies out	Down there under the sea	Bow, bow Belinda
Enquiry question	How can we use music to explore, enjoy, and share nursery rhymes?	Can we use songs and actions to tell the Nativity story?	How can we use our voices, listening and movement to enjoy music?	How can we use music and instruments to bring a story to life?	How can we use music, sounds and movement to explore the sea?	How can we use songs, instruments and movement to make music together?
Key vocabulary	Actions, movement, rhymes	Nativity, performance, cues	Performing, expressively	Percussion, beat, actions	Composing, props	Perform, tuned
Learning objectives	• Join in with actions and movements that match the words and music. •Sing a range of well-known nursery rhymes from memory.	• Sing Nativity songs clearly and confidently from memory. • Join in with actions and movements that match the words and music. • Follow musical and visual cues during a performance. • Perform songs as part of a group, showing awareness of others.	• Explore the range and capabilities of voices through vocal play. • Develop a sense of beat by performing actions to music. • Develop active listening skills by recognising the 'cuckoo call' in a piece of music (so-mi). • Enjoy moving freely and expressively to music.	• Create a sound story using instruments to represent different animal sounds/ movements. • Sing an action song with changes in speed. • Play along with percussion instruments. • Perform the story as a class. • Listen to music and show the beat with actions.	• Develop a song by composing new words and adding movements and props. • Sing a song using a call-and-response structure. • Play sea sound effects on percussion instruments. • With some support, play a call-and-response phrase comprising a short, stepping tune (C-D-E). • Listen to a range of sea-related pieces of music and respond with movement.	• Invent and perform actions for new verses. • Sing a song while performing a sequence of dance steps. • Play a two-note accompaniment, playing the beat, on tuned or untuned percussion. • Listen to and talk about folk songs from North America.

MUSIC OVERVIEW						
Year 1	**Autumn**		**Spring**		**Summer**	
Topic title	Colonel Hathi's march	Christmas Nativity	Football	'Dawn' from Sea interludes	Dancing and drawing to Nautilus	Come dance with me
Enquiry question	How does music help us march together?	How can singing and performing bring the Nativity story to life?	How can we use patterns to make music together?	What can music make us do, feel, and imagine?	How can music tell us how to move and create?	How can we use music to have a conversation?
Key vocabulary	Beat, march, tempo	Perform, audience, rehearsal	Pitched, unpitched, beat	Action, beat, movement, listen	Expression, imagine, create, signals	Echo, pattern, rhythm, beat, percussion, compose
Learning objectives	• Compose music to march to using tuned and untuned percussion. • Respond to musical characteristics through movement. • Describe the features of a march using music vocabulary (e.g. that it has a steady beat, that soldiers 'march' to music, naming the instruments playing in the clips).	• Sing Nativity songs clearly and confidently from memory. • Join in with actions and movements that match the words and music. • Follow musical and visual cues during a performance. • Perform songs as part of a group, showing awareness of others.	• Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C). • Chant together rhythmically, marking rests accurately. • Play a simple ostinato on untuned percussion. • Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable. • Recognise the difference between a pattern with notes (pitched) and without (unpitched).	• Sing a simple singing game, adding actions to show a developing sense of beat. • Listen actively by responding to musical signals and musical themes using appropriate movement. • Create a musical movement picture.	• Perform actions to music, reinforcing a sense of beat. • Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece. • Develop awareness of duration and the ability to move slowly to music. • Create art work, drawing freely and imaginatively in response to a piece of music.	• Create musical phrases from new word rhythms that children invent. • Sing either part of a call-and-response song. • Play the response sections on tuned percussion using the correct beater hold. • Echo sing a line independently with teacher leading, then move on to pair singing in echo format. • Copy call-and-response patterns with voices and instruments.

MUSIC OVERVIEW						
Year 2	**Autumn**		**Spring**		**Summer**	
Topic title	Tony Chestnut	Christmas Nativity	Grandma rap	Trains	Swing-along with Shostakovich	Charlie Chaplin
Enquiry question	How can we use call and response to create musical conversations?	How can we work together to tell the Nativity story through music and performance?	How can we use rhythm patterns to create and perform music together?	How can music help us imagine a journey?	How can we show the beat and rhythm through movement?	How can music help tell a story without words?
Key vocabulary	Rhythm, compose, response, percussion	Perform, audience, rehearsal	Compose, patterns, rhythmically	duration, notation, tempo	Variety, rhythm patterns	Pitch, dynamics, compose
Learning objectives	• Improvise rhythms along to a backing track using the note C or G. • Compose call-and-response music. • Play the melody on a tuned percussion instrument. • Sing with good diction. • Recognise and play echoing phrases by ear.	• Sing Nativity songs clearly and confidently from memory. • Join in with actions and movements that match the words and music. • Follow musical and visual cues during a performance. • Perform songs as part of a group, showing awareness of others.	• Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. • Chant Grandma rap rhythmically, and perform to an accompaniment child create. • Chant and play rhythms using the durations of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation. • Learn a clapping game to Hi lo chicka lo that shows the rhythm. • Show the following durations with actions 'walk' (crotchet) and 'jogging' (quavers).	• Begin to understand duration and rhythm notation. • Structure musical ideas into a whole-class composition. • Learn a simple rhythm pattern and perform it with tempo and volume changes. • Learn about the musical terms crescendo, diminuendo, accelerando, ritenuto. • Follow signals from a conductor. • Listen to and analyse four pieces of music inspired by travel/vehicles.	• Create action patterns in 2- and 3-time. • Listen actively and mark the beat by tapping, clapping, and swinging to the music. • Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skipty'). • Understand and explain how beats can be grouped into patterns and idenitfy them in familiar songs. • Move freely and creatively to music using a prop.	• Compose a soundtrack to a clip of a silent film. • Understand and use notes of different duration. • Understand and use notes of different pitch. • Understand and use dynamics.

MUSIC OVERVIEW						
Year 3	**Autumn**		**Spring**		**Summer**	
Topic title	I've been to Harlem	Recorders – Stage 1 - teaching	From a Railway Carriage	Recorders – Stage 1- song bank	Just Three Notes	Samba with Sérgio
Enquiry question	How can we use patterns and pitch to create and perform music together?"	How do recorder players use breath and finger patterns to make music?	How can we use words and sounds to create a musical atmosphere?	How can we combine notes B, A and G to perform a simple melody confidently?	Can we use simple musical patterns to create and record our own music?	How does music help people come together in celebrations and communities?
Key vocabulary	Melodic, rhythmic, melody	Recorder, notes		Crochet rest, notation		Percussion, vocal
Learning 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 ofA the song go down and up.	• To understand how to hold and blow into the recorder. • To know how to place the fingers and blow correctly to make the note B. • To know how to place the fingers correctly and blow correctly to make the note A. • To play a simple tune using notes A and B by changing the fingering. • To know how to place the fingers correctly and blow correctly to make the note G. • To play a simple tune using the notes B, A and G by changing the fingering.	• Explore ways to create word-based pieces of music. • Explore ways to communicate atmosphere and effect. • Listen and comp	• To play simple tunes with notes of short and long duration. • To read the standard notation for a crochet rest. • To play simple tunes which include crochet rests. • To play tunes using B, A and G.	• 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.	• 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).

MUSIC OVERVIEW						
Year 4	**Autumn**		**Spring**		**Summer**	
Topic title	This little light of mine	Recorders – Stage 2 - teaching	The Doot Doot Song	Recorders – Stage 2 – song bank	Global Pentatonics	Favourite Song
Enquiry question	What makes Gospel music powerful and uplifting?	How does reading music help us become better recorder players?	How can different musical parts work together to create an engaging performance?	How can we read and perform melodies accurately using the notes B, A, G, C and D?	Why is the pentatonic scale used in music from so many different cultures?	How do different musical parts come together to create a folk music performance?
Key vocabulary	Pentatonic scale, expression		Percussion, acoustic, rhythmic		Melody, notation, cultures	
Learning 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	• To read and play the standard treble clef notations for the notes B, A and G. • To read the standard notation for crochets, quavers, minims and semibreves. • To read and play the standard treble clef notation for C.	• '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.	• To play simple tunes on the treble clef stave which contain the notes B, A, G and C. • To read and play the standard clef notation for D. • To play simple tunes on the treble clef stave which contain B, A, G, C and D.	• 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.	• 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.

MUSIC OVERVIEW						
Year 5	**Autumn**		**Spring**		**Summer**	
Topic title	What shall we do with the drunken sailor?	Recorders – Stage 2 - teaching	Madina tun nabi	Recorders – Stage 3 – Song bank	Composing in ternary form	Kis nay banaayaa
Enquiry question	How did sea shanties help sailors work together, and how can we perform them today?	How can I bring music to life when playing songs on the recorder?	What happens when different musical patterns are performed at the same time?	How can I use the notes B, A, G, C and D to play songs expressively and accurately?	How can music tell a story and express different feelings?	How can we combine different musical parts to create a successful group performance?
Key vocabulary	Compose, percussion patterns, chords		Melodic patterns,		Pentatonic scale, dynamics, tempo	Compose, melody
Learning 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.	• To play simple tunes on the treble clef stave which contain the notes B, A, G and C. • To read and play the standard clef notation for D.	• 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.	• To play simple tunes on the treble clef stave which contain B, A, G, C and D.	• 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.	• 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.

MUSIC OVERVIEW						
Year 6	**Autumn**		**Spring**		**Summer**	
Topic title	Hey Mr Miller	Recorders – Stage 3 – song bank	Twinkle Variations	Recorders – Stage 3 – song bank	Exploring identity through song	Recorders – Stage 3 – song bank
Enquiry question	What makes swing music unique, and how can we recreate its style through composing and performing?	How can I use my recorder skills and knowledge of musical notes to perform a wider range of melodies confidently and accurately?	How can we use familiar musical ideas to create something new?	How can I use my recorder skills and knowledge of musical notes to perform a wider range of melodies confidently and accurately?	How can songwriters use lyrics, music and performance to express who they are and what matters to them?	How can I use my recorder skills and knowledge of musical notes to perform a wider range of melodies confidently and accurately?
Key vocabulary	Syncopated melody, major scale		Variations, composing, improvise		Identify, elements, structure	
Learning 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.	• To play songs from the song bank on the treble clef stave which contain B, A, G, C and D.	• 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.	• To play songs from the song bank on the treble clef stave which contain B, A, G, C and D.	• 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.	• To play songs from the song bank on the treble clef stave which contain B, A, G, C and D.