

Lightcliffe CofE Primary School

Music Curriculum Intent and Overview

In partnership to Educate, Nurture & Empower



Intent

At Lightcliffe CE Primary School, our intent for music education is to inspire a lifelong love and appreciation of music in every child. Through the Sing Up Music Curriculum, we aim to provide a rich, inclusive, and progressive musical journey from Nursery to Year 6. Our curriculum is designed to nurture creativity, self-expression, and confidence, while developing pupils' musical knowledge, skills, and understanding. Rooted in the National Curriculum and aligned with the Model Music Curriculum, our approach ensures that all children, regardless of background or ability, have access to high-quality music education that reflects a broad range of styles, cultures, and traditions.

Implementation

We implement the Sing Up Music Curriculum as a flexible and comprehensive scheme of work that supports both specialist and non-specialist teachers. At Lightcliffe CE Primary, music is taught weekly through engaging and structured lessons that integrate singing, playing instruments, composing, improvising, listening, and appraising. The curriculum is delivered through a combination of six- and three-week units, tailored to suit the developmental needs of each year group. Lessons are supported by high-quality multimedia resources, including audio, video, and interactive presentations, ensuring consistency and depth across all key stages. Our approach also includes opportunities for whole-school musical experiences, performances, and cross-curricular links that enrich the wider curriculum.

Impact

The impact of our music curriculum is evident in the enthusiasm, confidence, and musical ability of our pupils. At Lightcliffe CE Primary, children develop a secure understanding of musical concepts and vocabulary, and are able to apply these in a variety of contexts. Regular assessment opportunities, both formative and summative, allow teachers to track progress and celebrate achievement. Pupils leave our school with a strong foundation in music, ready to build on their learning in secondary education. More importantly, they carry with them a sense of joy, creativity, and cultural awareness that music brings.

EYFS

The Sing Up Music Curriculum supports the Early Learning Goals for Expressive Arts and Design (EAD) by providing rich, engaging musical experiences that nurture young children's creativity, imagination, and expressive capabilities. Through singing, movement, and musical play, children explore sound, rhythm, and melody in ways that are developmentally appropriate and joyful. Sing Up's early years resources encourage children to experiment with their voices, respond to music through dance and movement, and begin to create their own musical ideas. These activities align closely with the ELGs for EAD, particularly in enabling children to "safely explore and use a variety of materials, tools and techniques" and to "share their creations, explaining the process they have used." By embedding music into daily routines and thematic learning, Sing Up helps practitioners foster a love of music while supporting communication, physical development, and personal, social, and emotional growth.

Year 1 - Term 1

Title	Musical learning	Musical material
Menu song	<p>Focus: Active listening (movement), beat, echo singing, showing pitch moving, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Participate in creating a dramatic group performance using kitchen-themed props. • Sing a cumulative song from memory, remembering the order of the verses. • Play classroom instruments on the beat. • Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do. • Listen and move in time to the song. 	<p>Song Bank: Rain is falling down; Menu song; Hip hop songwriting backing track.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Be our guest' from Beauty and the Beast. • 'Food, glorious food' from Oliver! • The herring song (Traditional arr. Chris Haslam). • Rain is falling down progression snapshot 1 videos (Sing Up).
Colonel Hathi's march	<p>Focus: Beat, march, timbre, film music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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). 	<p>Song Bank: The grand old Duke of York.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Colonel Hathi's march' from The Jungle Book (Sherman & Sherman). • 'Colonel Hathi's march' from The Jungle Book (Sherman & Sherman arr. Laurent Pierre). • Tuba demonstration (Minnesota Orchestra). • Glockenspiel demonstration (Minnesota Orchestra). • Royal Marines massed bands – beating retreat 2018. • Follow my feet video from Sing Up's Developing musicianship toolkit. • 'March of the toy soldiers' from The nutcracker (Pyotr Ilyich Tchaikovsky. Choreography by George Balanchine). • 'March of the toy soldiers' from The nutcracker (Pyotr Ilyich Tchaikovsky. Performed by the Royal Ballet).
Magical musical aquarium	<p>Focus: Timbre, pitch, structure, graphic symbols, classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols. • Sing a unison song rhythmically and in tune. • Play percussion instruments expressively, representing the character of their composition. • Listen to 'Aquarium', reflecting the character of the music through movement. 	<p>Song Bank: Hey, hey; Down there under the sea.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Aquarium' from The carnival of the animals (Camille Saint-Saëns). • Hey, hey activity: Matching pitch – with voices and Have you brought your speaking voice? Teacher reference videos from Sing Up's Developing musicianship toolkit.

Year 1 Term 2

Title	Musical learning	Musical material
Football	<p>Focus: Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), progression snapshot 2.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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). 	<p>Song Bank: Tap your name; Football; Rain is falling down; My fantasy football team.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Don't clap this one back. • Rain is falling down: matching pitch using body ladders Teacher reference video from Sing Up's Developing musicianship toolkit. • Rain is falling down progression snapshot 2 videos (Sing Up).
'Dawn' from Sea interludes	<p>Focus: Beat, active listening (singing game, musical signals, movement), 20th century classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Down by the bay.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Pitch pencils video from Sing Up's Developing musicianship toolkit. • 'Dawn' from Sea interludes (Benjamin Britten). • Sailor, sailor on the sea .
Musical conversations	<p>Focus: Question-and-answer, timbre, graphic score.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Compose musical sound effects and short sequences of sounds in response to a stimulus. • Improvise question-and-answer conversations using percussion instruments. • Create, interpret, and perform from simple graphic scores. • Recognise how graphic symbols can represent sound. 	<p>Song Bank: Plasticine person.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Dueling banjos (Eric Dunbar & Stephen Baime).

Year 1- Term 3

Title	Musical learning	Musical material
Dancing and drawing to Nautilus	<p>Focus: Active listening (musical signals, internalising beat, draw to music, movement/actions), electronic music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Nautilus animated video (Anna Meredith). • Nautilus live video (Anna Meredith). • Tremble (Scottish Ballet). • Prada Spring/Summer 2014 Women's clothes advert.
Cat and mouse	<p>Focus: Mood, tempo, dynamics, rhythm, timbre, dot notation.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation. • Attempt to record compositions with stick and other notations. • Sing and chant songs and rhymes expressively. • Listen and copy rhythm patterns. 	<p>Song Bank: Skin and bones; Three little mice; What do you want to eat, little mouse? The old grey cat; Hip hop songwriting backing track.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Sing Up videos with Steve Grocott: • Three little mice. • Expression, pitch, and tempo using The old grey cat. • Rhythm, pulse, beat, and pitch using What do you want to eat, little mouse? • Duetto buffo di due gatti (Cat duet) (Rossini/Pearsall). • The cat and the mouse (Aaron Copland).
Come dance with me	<p>Focus: Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills, progression snapshot 3.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Come dance with me; Hip hop songwriting backing track; Walk and stop.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Sing Up's Developing musicianship toolkit videos: • Playing with pitch pencils. • Copy my actions. • Let's copy your actions! • Walk and stop. • Rain is falling down progression snapshot 3 videos (Sing Up).

Year 2 - Term 1

Title	Musical learning	Musical material
Tony Chestnut	<p>Focus: Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Tony Chestnut; Hi lo chicka lo.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • I want you to be my baby (Louis Jordan & his Tympany Five). • Pitch pencils video from Sing Up's Developing musicianship toolkit. • Hi lo chicka lo progression snapshot 1 videos (Sing Up). • Fanfarra (Cabua-le-le) (Sérgio Mendes).
Carnival of the animals	<p>Focus: Timbre, tempo, dynamics, pitch, classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Select instruments and compose music to reflect an animal's character. • Listen with increased concentration to sounds/music and respond by talking about them using music vocabulary, or physically with movement and dance. • Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made. • Recognise and respond to changes of speed (tempo), the length of notes (duration – long/ short), short/detached/smooth (articulation), and pitch (high/low) using music vocabulary, and/ or movement. 	<p>Song Bank: I once saw an elephant.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Aquarium', 'Characters with long ears', 'Fossils', 'The swan', 'Tortoises', 'The elephant' and 'Aviary' from Carnival of the animals (Camille Saint-Saëns). • Danse macabre (Camille Saint-Saëns).
Composing music inspired by birdsong	<p>Focus: Composing using a non-musical stimulus, creating music inspired by birds and birdsong, improvising and playing a solo on instruments.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Invent simple patterns using voices, body percussion, and then instruments. • Follow signals given by a conductor/leader. • Structure compositional ideas into a bigger piece. • Improvise solos using instruments. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Skylark – singing and chirping birds in the spring sky (Wildlife World). • The birds (P.154 – V. The cuckoo) (Ottorino Respighi). • Oiseaux exotiques (Olivier Messiaen). • The lark ascending (Ralph Vaughan Williams).

Year 2- Term 2

Title No. lessons	Musical learning	Musical material
Grandma rap	<p>Focus: Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. • Chant Grandma rap rhythmically, and perform to an accompaniment children 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). 	<p>Song Bank: Grandma rap; Hip hop songwriting backing track; Supercalifragilisticexpialidocious; Hi lo chicka lo.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Walk and stop, Copy my actions, and Stepping durations videos from Sing Up's Developing musicianship toolkit. • Hi lo chicka lo progression snapshot 2 videos (Sing Up). • Marble machine (Wintergatan). • Supercalifragilisticexpialidocious lyric video (Sherman & Sherman).
Orawa	<p>Focus: Beat, rhythm, repetition, structure, 20th century classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Improvise and compose, structuring short musical ideas to form a larger piece. • Sing and play, performing composed pieces for an audience. • Listen and appraise, with focus and attention to detail, recalling sounds and patterns. 	<p>Song Bank: H. E. L. L. O.; Baby one, two, three; Płynie statek</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Orawa (Wojciech Kilar).
Trains	<p>Focus: To create music inspired by train travel, volume/dynamics (crescendo, diminuendo), speed/ tempo (accelerando, ritenuto).</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Short ride in a fast machine (John Adams). • The little train of Caipira (Heitor Villa-Lobos). • Main theme from 633 Squadron (Ron Goodwin) • The wagon passes (Nursery suite V) (Edward Elgar).

Year 2- Term 3

Title No. lessons	Musical learning	Musical material
Swing-along with Shostakovich	<p>Focus: 2- and 3-time, beat, beat groupings, 20th century classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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', 'skippy'). • Understand and explain how beats can be grouped into patterns and identify them in familiar songs. • Move freely and creatively to music using a prop. 	<p>Song Bank: Swing-a-long; One man went to mow; One finger, one thumb; Giggle song; Oranges and lemons.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Jazz suite No. 1 – 2. 'Polka' (Dmitri Shostakovich). • Jazz suite No. 2 – 6. 'Waltz II' (Dmitri Shostakovich).
Charlie Chaplin	<p>Focus: To create music to accompany a short film featuring Charlie Chaplin, pitch (high and low), duration (long and short), dynamics/volume (loud and soft).</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'The lion's cage' – a scene from the 1928 film The circus (Charlie Chaplin).
Tanczmy ' labada	<p>Focus: Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, progression snapshot 3.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Demonstrate an internalised sense of pulse through singing games. • Sing confidently in Polish, and play a cumulative game with spoken call-and-response sections. • Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. • Listen and match the beat of others and recorded music, adapting speed accordingly. • Listen to traditional and composed music from Poland. Begin to understand how music helps people share tradition and culture. 	<p>Song Bank: Tanczmy labada; Bassez down; Płynie statek; Feet, feet; Hi lo chicka lo.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Demonstration of the Krakowiak dance. • Follow my feet and Walk and freeze videos from Sing Up's Developing musicianship toolkit. • Rondo à la Krakowiak in F major (Op.14) (Frédéric Chopin). • Hi lo chicka lo progression snapshot 3 videos (Sing Up). • Polish folk music, performed live (FisBanda). • Polish traditional folk dance: Krakowiak (Lublin, Folk Dances Around the World).

Year 3 - Term 1

Title	About the unit	Musical material
I've been to Harlem	<p>Focus: Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: I've been to Harlem; Tongo; Siren; Born to be wild.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Bengali/Scottish folk songs, comparing songs from different parts of the world, beat, tempo, 3/4, 4/4.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Skye boat song; Under the lemon tree; Roll the old chariot along</p> <p>Watch/Listen/Move</p> <ul style="list-style-type: none"> • 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	<p>Focus: Structure (symmetry and pattern in melody, ternary form), melody, accompaniment.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Rubber chicken; Plasticine person; Dr Knickerbocker ek, dho, teen!; 1, 121; Twinkle, twinkle, little star</p>

Year 3 - Term 2

Title No. lessons	Musical learning	Musical material
Latin dance (Classroom percussion)	<p>Focus: Salsa, beat, clave rhythm, timbre, chords, rhythm pattern, progression snapshot 2.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Latin dance; Plasticine person; Tongo.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: As I was walking down the street ; Feet, feet.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • '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	<p>Focus: Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Celebration; Boom chicka boom.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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		Musical learning	Musical material
Just three notes		<p>Focus: Pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Rubber chicken; Hip hop songwriting backing track; Boom chicka boom; Bobby Shafto.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Drumming part IV (Steve Reich). • Musical ricercata (György Ligeti).
	Samba with Sérgio	<p>Focus: Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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). 	<p>Song Bank: Rubber chicken; Beatboxing warm-up.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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)

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	About the unit	Musical material
This little light of mine	<p>Focus: Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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 time to songs in a Gospel style. 	<p>Song Bank: Siren; This little light of mine; Joyful, joyful; I wanna sing scat.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Timbre, tempo, rhythm, dynamics, atmosphere, music from a film.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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). 	<p>Song Bank: Boom chicka boom; Hot potato!</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	About the unit	Musical material
The doot doot song (Classroom percussion)	<p>Focus: Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases, progression snapshot 2.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • '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. 	<p>Song Bank: The doot doot song; Warm-up and stomp canon; I wanna sing scat; Siren; Bogapilla.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Fanfare, timbre, dynamics, texture, silence.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Nanuma.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Invent a melody. • Fit two patterns together. • Structure musical ideas into compositions. • Play repeating rhythmic patterns. • Count musically. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Habanera (Emmanuel Chabrier).

Year 4 - Term 3

Title	About the unit	Musical material
Global pentatonics	<p>Focus: Pentatonic scale, different music traditions and cultures, graphic/dot notation.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Siren; Canoe song; Cowboy song.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>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.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Create ostinatos. • Layer up different rhythms. • Create and follow a score. • Watch a film and analyse it in a musical context. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • The horse in motion (Eadweard Muybridge).
Favourite song (Classroom percussion)	<p>Focus: Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Favourite song; Rain on the green grass; I wanna sing scat.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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).

Title	About the unit	Musical material
What shall we do with the drunken sailor?	<p>Focus: Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: What shall we do with the drunken sailor?; Rubber chicken; Hey, ho! Nobody home.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Gospel music, instruments, structure, texture, vocal decoration.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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.). 	<p>Song Bank: Let's start to sing!; Tongue twisters; Tongue, teeth, lips, mouth.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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

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	About the unit	Musical material
Madina tun nabi	<p>Focus: Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, progression snapshot 2.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Madina tun nabi; Siren; Alphabet of nations.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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).
	<p>Focus: Beat, rhythm, basslines, riffs.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Do your dooty.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • '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

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 Piazzolla).
- 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).

Title	About the unit	Musical material
Balinese gamelan	<p>Focus: Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles).</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Hip hop songwriting backing track.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Structure (ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Empress of the pagodas (Laideronette) (Maurice Ravel)
Kisne banaaya	<p>Focus: A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Kisne banaaya; Kis nay banaayaa; 1, 121; Siren; Hey ho! Nobody home.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Notes and Swar Riyaz (Bidisha Ghosh). • Hey, ho! Nobody home progression snapshot 3 videos (Sing Up).

Year 6 - Term 1

Title	About the unit	Musical material
Hey, Mr Miller	<p>Focus: Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Hey, Mr Miller; Siren; Throw, catch; Scales and arpeggios.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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	<p>Focus: Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul).</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Good riddance (Time of your life); What do I know?</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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!

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	About the unit	Musical material
Dona nobis pacem	<p>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.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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). 	<p>Song Bank: Dona nobis pacem; Siren; Throw, catch.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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 Euchar 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	<p>Focus: 1970s soul music, comparing cover versions.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Celebration</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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

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	About the unit	Musical material
Race!	<p>Focus: To create music to accompany a short film about a race, composing an extended melody and accompaniment.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Create an accompaniment. • Create an extended melody with four distinct phrases. • Experiment with harmony. • Structure ideas into a full soundtrack. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Main theme from Chariots of Fire (Vangelis).
Exploring identity through song	<p>Focus: Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: Shabuya; Siren; Name rhythms game; Chosen family.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 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

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).