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**‘Sound Ideas’ - The Elements and Singing Progression YEAR 1**

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|  | **LEARNING OBJECTIVES** | **LEARNING OUTCOMES** |
| **DYNAMICS** | * Dynamics means volume of sound – loud or soft – and degrees of dynamic – louder / softer; getting louder / getting softer etc * Changes in dynamics are used to add contrast or create a particular effect. | * Recognise aurally simple changes of dynamics in a song or instrumental piece (loud / medium / soft; sudden / gradual) * Sing songs expressively using appropriate changes in dynamics to add expression and make sense of the lyrics (bring the story to life). * Play simple percussion instruments with growing control using a range of dynamics (loud, soft, getting louder / softer) |
| **DURATION** | * Duration of a sound (or silence) means length – how long or short the sound lasts for. * Rhythm is a pattern of sounds and silences of different lengths. * In much music, the rhythm of the piece fits around a steady pulse. * In a song, the rhythm fits with the syllables of the words. * The length of a sound (or silence) can be represented using simple written symbols. | * Identify aurally longer and shorter sounds (and silences) using voices and percussion. * Clap back simple rhythmic patterns (phrases) given aurally. * Identify and mark the pulse and / or the rhythm of a song (tap, clap and use percussion). * Tap out the rhythm of familiar songs and chants (use two fingers on palm of the hand). * Use simple written symbols (e.g. Morse Code or SOLFA stick notation) to notate and perform patterns of longer and shorter sounds. |
| **TEMPO** | * Tempo in music means speed – faster / slower; getting faster / getting slower. * Tempo is set by the speed of the pulse. | * Recognise aurally changes in tempo in a song or instrumental piece. * Identify and mark the steady pulse in songs and other pieces (e.g. recorded extracts).   Set changes in pulse with increasing awareness and control using familiar songs. |
| **PITCH** | * Pitch is frequency of sound, higher or lower. | * Follow changing pitch movements with their hands, with some accuracy. * Use high, low and middle voices with some awareness of how each part of the voice ‘feels’ different |
| **TIMBRE** | * Different sound sources produce different sound qualities – every instrument has its own unique ‘voice’ e.g. a violin sounds different from a trumpet; Dan’s voice sounds different from Sarah’s etc. * An instrument can make a range of different sounds. | * Begin to recognise and name different sound sources and describe them using appropriate vocabulary e.g. wobbly, squeaky, rough etc. * Begin to identify how a sound has been produced e.g. by blowing, plucking, tapping, shaking etc.   Use percussion instruments and voices in different ways with growing awareness of the effect created. |
| **TEXTURE** | * Sounds can be combined and layered in different ways to create different effects. | * Identify aurally how many sounds (vocal and instrumental) have been combined / layered or organised – one sound, several sounds or many sounds. |
| **STRUCTURE** | * Pieces of music are organised in different ways, to give them shape – a beginning, middle and end. * Phrase is an important element of musical structure and helps to give the music a sense of direction – setting out and arriving. | * Sing a variety of songs with growing awareness of the overall plan of the music (beginning, middle, end). * Begin to identify aurally the length of a phrase in a simple song by marking the number of pulse beats * Begin to feel and show phrase in a simple song e.g. by using an ‘arch’ hand movement out and back, to mark the start of each new phrase. * Begin to recognise aurally where the rhythm or melody of a phrase is repeated or changed.   Begin to identify simple structures like verse and chorus (ABAB) and ‘ABA’ (a ‘musical sandwich’). |
| **SINGING** | * Everyone has a singing voice. * The voice can be pitched higher and lower * Pitch can be heard internally using the ‘thinking voice’. * Good vocal technique improves vocal sound quality and control. | * Distinguish between and use talking, whispering and singing voices. * Pitch-match with increasing accuracy within a limited range of notes: **m s l** (Major Scale steps 3, 5 and 6) * Sing in a group and individually as a soloist e.g. in a short ‘call and response’ song. * Use internal thinking voice with increasing accuracy and control, to identify and place a starting pitch.   Sing with awareness of posture, breath control and clear diction. |

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