

**‘Sound Ideas’ - The Elements and Singing Progression YEAR 4**

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|  | **LEARNING OBJECTIVES** | **LEARNING OUTCOMES** |
| **DYNAMICS** | * Dynamics are expressive elements in music that are used to achieve particular effects and moods | * Continue to use dynamics expressively in performances and compositions (vocal and instrumental) with good control and awareness of their effect. * Identify aurally how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary |
| **DURATION** | * Note lengths and silences can be represented by rhythmic syllables. * Rhythm can be represented using written notation of different kinds. * Rhythms can be divided into small sections (bars) according to the metre. * Rhythms can be added to songs to provide effective accompaniment   Rhythm can be combined with pitch to make melody and provide harmonic accompaniments | * Recognize aurally and speak rhythmic patterns e.g. using combinations of SOLFA rhythmic syllables: **ta-ah,** **ta, te-te,**   **ti-ri-ti-ri and 1 and 2 beat rests.**   * Improvise and compose rhythmic patterns 1- 2 bars in length and combine these to make longer phrases. * Read and perform rhythmic patterns e.g. using simple combinations of SOLFA written rhythmic symbols for:   **2, 1, ½ and ¼ beat notes and 1 and 2 beat rests.**   * Identify aurally Simple Time of 2,3 and 4 beats in a bar   Begin to combine rhythmic patterns with pitch to create simple melodies and provide accompaniments (vocal and instrumental) |
| **TEMPO** | * Tempo is an expressive element in music that is used to achieve particular effects and moods | * Continue to use tempo expressively in performances and composition with control and awareness of its effect. |
| **PITCH** | * Pitch can be represented using SOLFA pitch names and hand signs * Pitch can be represented using written symbols e.g. stave notation using a ‘ladder’ system. * Melodies are constructed using pitched patterns called scales. | * Recognize aurally differences in pitch, distinguishing between smaller and larger intervals (steps and leaps). * Continue to demonstrate the relationship between different pitches using SOLFA hand signs and pitch names from these pitch groups:   **1. d m s** ( Major Scale steps 1,2,3)  **2. d r m f** (Major Scale steps 1,2,3,4)  **3. d r m f s l** (Major Scale steps 1,2,3,4,5,6)   * Begin to read and perform (vocal and instrumental) short melodic phrases using a simplified ‘ladder’ system ( 2 or 3 line stave) from these pitch groups:   **1. d m s** (MS steps 1,3,5)  **2. d r m** (MS steps 1,2,3**)**  **3. m s l** (MS steps 3,5,6)   * Explore the **Pentatonic Scale** – **d r m s l** (MS steps 1,2,3,5,6) - in simple melodic pieces and compositions (vocal and instrumental). |
| **TIMBRE** | * Every voice / instrument has its own unique sound qualities. * Sounds can be selected and combined to produce a particular effect, mood or feeling. | * Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive vocabulary. * Select appropriate sounds in compositions and to accompany known songs. * Use own voice / instrument in different ways with good control.   Use voice expressively in songs with awareness of effect created. |
| **TEXTURE** | * Sounds can be layered in different ways to make harmony and create a particular mood or effect. | * Sing a range of songs as a soloist and in a group, in unison and 2 / 3 - part harmony (rounds and canons, quodlibets, ostinato phrases, simple harmony lines e.g. in 3rds). * Maintain own melodic line with confidence and control. * Play simple accompaniments to songs using devices like ostinato and sequence.   Select and combine sounds in simple compositions, to create a particular mood or effect. |
| **STRUCTURE** | * Musical ideas can be improvised, fixed and organised in different ways - composition. | * Determine the length of a phrase (number of pulse beats in the phrase) and relate this to the overall structure of a song. * Continue to analyse aurally the melodic and / or rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato and sequence. * Begin to recognise aurally the use of scales – major, minor and pentatonic and note their effect * Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA, Rondo (ABACAD etc)   Improvise and compose pieces and accompaniments using given structures and devices. |
| **SINGING** | * Place the voice comfortably, with awareness, so there is free vocal quality throughout their pitch range. * Develop a focused singing tone with good articulation and pitch-matching (intonation) * The voice is an expressive instrument and can convey a range of emotions to support the text | * Place the voice with accuracy over a wider pitch range of **one octave: d – High d’** (Major or Minor scale steps 1 – 8 + Pentatonic) * Sing songs which contain wider jumps (intervals) in pitch. * Explore different parts of the voice – ‘head’ and ‘chest’ – with some control and awareness. * Cultivate an ‘unbroken’ singing tone, using one breath per melodic phrase. * Sing rounds, canons and simple harmonic two -part arrangements, maintaining own part accurately with confidence and awareness of the effect created. |

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‘Sound Ideas’ KS1 and 2 October 2019