

**‘Sound Ideas’ - The Elements and Singing Progression YEAR 5**

|  |  |  |
| --- | --- | --- |
|  | **LEARNING OBJECTIVES** | **LEARNING OUTCOMES** |
| **DYNAMICS** | * Dynamics are expressive elements in music that are used to achieve particular effects and moods.
 | * Use a wide range of dynamic contrast expressively in performances and composition (vocal and instrumental) with good control and awareness of their effect.
* Identify aurally and using simple notation 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-ah-ah, ta-ah-ah, ta-ah,** **ta, te-te,** **ti-ri-ti-ri and rests.**
* Improvise and compose rhythmic patterns 2 bars in length and combine these to make longer phrases, in ST metres of 2,3 and 4
* Read and perform rhythmic patterns e.g. using simple combinations of SOLFA written rhythmic symbols for: **4, 3,** **2, 1, ½ and ¼ beat notes.**
* Combine rhythmic patterns with pitch to create simple melodies and accompaniments (vocal and instrumental).

Begin to combine rhythm / pitch notation using a simplified stave (2 or 3 lines) to compose and perform short phrases (vocal and instrumental). |
| **TEMPO** | * Tempo is an expressive element in music that is used to achieve particular effects and moods
 | * Use tempo expressively in performances and composition with control and awareness of its effect.
* Describe and compare different kinds of music using appropriate musical vocabulary.

Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding. |
| **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.
* There are many different forms of scale e. g major, minor, pentatonic and each has its own musical characteristics.
 | * Continue to demonstrate the relationship between different pitches using SOLFA hand signs and pitch names from these pitch groups:

 **1. d Low s** (Major Scale steps 1 and low 5)  **2. d r m f s l** (Major Scale steps 1,2,3,4,5,6) **3. s l t d’** (Major Scale steps 5,6,7,8)* Begin to read and perform short melodic phrases (vocal and instrumental) using a simplified ‘ladder’ system (3- line stave) from these pitch groups:

 **1. d m s** (MS steps 1,3,5) **2. d r m f** (MS steps 1,2,3,4) **3. d r m f s l** (MS Steps 1,2,3,4,5,6)Sing songs which use major, minor and pentatonic scales and begin to identify them aurally. |
| **TIMBRE** | * Timbre is an expressive element in music that is used to achieve particular effects and moods.
 | * Continue to use timbre expressively in performances and composition with control and awareness of their effect.
 |
| **TEXTURE** | * Sounds can be layered in different ways to make harmony.
* Groups of notes played simultaneously – ‘chords’ - can be use to harmonise a melody.
 | * Maintain own melodic line with confidence and control in 2 and 3- part harmony, with some awareness of the different harmonies produced (rounds and canons, quodlibets, ostinato phrases, simple harmony lines e.g. in 3rds).
* Play simple accompaniments to songs using devices like ostinato, simple chords and arpeggio patterns and sequence.
* Begin to show an understanding of how chords are constructed e.g. a simple 3 note triad like ‘d, m, s’ *(Major Scale steps 1,3,5)*
 |
| **STRUCTURE** | * Musical ideas can be improvised, fixed and organised in different ways – the process of composition.
 | * Analyse aurally the melodic and rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato, and sequence.
* Recognise aurally simple musical structures e.g. canon, round, verse and chorus, rondo, AABA, theme and variations etc
* Continue to recognise aurally the use of different scales – major, minor and pentatonic and note the effect created.
* Improvise and compose pieces and accompaniments using given structures and devices.

Use notation as a support for creative work and performance. |
| **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, pitch-matching (intonation), phrasing and dynamic range.
* The voice is an expressive instrument and can convey a range of emotions to support the text
* Specific vocal techniques can be employed to capture different elements of a musical genre or style
 | * Place the voice with accuracy over a wider pitch range of **Low** **s - High d’** (an 11th – Major or Minor scale range from low 5 – high 8)
* Sing songs which contain wider jumps (intervals) in pitch.
* Explore different parts of the voice – ‘head’ and ‘chest’ – with growing control and awareness.
* Use an ‘unbroken’ singing tone, using one breath per melodic phrase.
* Sing rounds, canons and simple harmonic two / three - part arrangements, maintaining own part accurately with confidence and awareness of how the different parts fit together.
* Show an understanding of how lyrics can reflect cultural and social meaning and use this to enhance their performances.

Sing songs from a range of musical genres and styles |

Soo Bishop MMF Programmes Director

‘Sound Ideas’ KS1 and 2 October 2019