

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

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|  | **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 |

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