

## Progression of skill in Year 2

	<b>LEARNING OBJECTIVES: Children will learn that..</b>	<b>LEARNING OUTCOMES: Children will be able to...</b>
DYNAMICS	<ul style="list-style-type: none"> <li>Changes in dynamics are used to add contrast or create a particular effect.</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally changes of dynamics in a song or instrumental piece (loud/medium/soft; sudden / gradual)</li> <li>Sing songs and play percussion instruments with improved control using a wider range of dynamics and gradations</li> <li>Sing songs expressively using appropriate changes in dynamics e.g. to add expression and emphasise or make sense of the lyrics.</li> <li>Use appropriate musical language when describing dynamic changes (<i>piano; forte; mezzo forte; crescendo; diminuendo</i>).</li> </ul>
DURATION (Rhythm)	<ul style="list-style-type: none"> <li>Note lengths and silences can be represented by rhythmic syllables.</li> <li>Rhythm can be represented using written notation of different kinds e.g. Morse Code or SOLFA symbols.</li> <li>Rhythms can be added to songs to provide effective accompaniments</li> <li>In Western 'stave' notation, notes of different lengths are called: Crotchet: 1 beat (<i>corresponds with the Pulse</i>) Quaver: ½ beat (<i>the crotchet pulse beat is divided into 2 even halves</i>).</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally and speak short phrases e.g. using SOLFA rhythmic syllables for 1 and ½ beat notes – 'ta' and 'te-te' - and mark 1 beat rests (<i>silently tap shoulders</i>), to repeat, improvise and compose short rhythmic patterns (<i>initially in 4- beat phrases</i>).</li> <li>Read, compose and perform short rhythmic phrases (1-2 bars in length) e.g. using SOLFA rhythmic symbols for crotchets, paired quavers and 1 beat rests.</li> </ul> <p>Perform simple rhythmic accompaniments to known songs using percussion instruments</p>
PULSE	<ul style="list-style-type: none"> <li>Pulse is a continuous, regular, steady beat that can be felt internally, like a musical 'heart-beat'.</li> <li>Pulse sets the tempo of the music.</li> <li>Pulse can vary in tempo.</li> <li>Pulse continues even when the rhythm 'rests'.</li> </ul>	<ul style="list-style-type: none"> <li>Feel and mark the pulse in different ways using the voice, body and using percussion.</li> <li>Begin to identify aurally and mark the 'strongest' pulse beat (usually Beat 1) in each group (known as a 'bar').</li> <li>Set and maintain a new starting tempo in a song or percussion piece.</li> </ul>

		<ul style="list-style-type: none"> <li>• Identify aurally 'rest' in rhythm using familiar songs.</li> <li>• Begin to identify and separate rhythm and pulse <i>e.g. mark the pulse whilst another group taps the rhythm of a song.</i></li> </ul>
TEMPO	<ul style="list-style-type: none"> <li>• Tempo is set and maintained by the speed of the pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Set changes in tempo with increasing confidence by controlling the speed of the pulse.</li> <li>• Identify, mark and maintain the desired tempo in songs and other pieces (including recorded extracts) using body percussion and untuned classroom instruments.</li> <li>• Experiment using changes of tempo in simple compositions.</li> </ul>
PITCH	<ul style="list-style-type: none"> <li>• Pitch can be represented aurally in different ways, including using SOLFA pitch names and hand signs.</li> <li>• Pitch can be represented using various forms of notation, including graphic scores and the Western 'stave' pitch ladder ( 'dot' notation).</li> <li>• In traditional Western music, pitches are names using the first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower.</li> </ul>	<ul style="list-style-type: none"> <li>• Begin to recognise aurally differences in: pitch direction (up higher / down lower); intervals - big jump /smaller jump/steps).</li> <li>• Continue to explore aurally the relationship between a limited number of pitches and show this e.g. using hands to indicate pitch movements or SOLFA hand signs and pitch names.</li> <li>• Use simple graphic notation to represent different pitches and pitch patterns in compositions and arrangements. Begin to recognise 'dot' notation using a simplified pitch 'ladder' e.g. 3 or 4 pitches, placed on a 2 line stave.</li> </ul>
TIMBRE	<ul style="list-style-type: none"> <li>• Different sound sources have different sound qualities.</li> <li>• An instrument can make a range of different sounds depending on how it is played.</li> </ul>	<ul style="list-style-type: none"> <li>• Recognise and name different untuned and tuned classroom percussion instruments.</li> <li>• Begin to recognise and name different orchestral instruments according to their 'family': Brass; Wind; Strings; Percussion; Keyboard</li> <li>• Describe an instrumental / vocal sound using appropriate descriptive vocabulary.</li> <li>• Perform and compose simple accompaniments and short pieces that create a specific mood or effect or emphasise the message or story of the text.</li> </ul>
TEXTURE	<ul style="list-style-type: none"> <li>• Sounds can be combined in different ways to create different effects.</li> </ul>	<ul style="list-style-type: none"> <li>• Sing a range of songs as a soloist and in a group in unison and simple harmony e.g. in a round or canon, a quodlibet</li> </ul>

		<p>(partner songs which fit together) or by using an ostinato pattern.</p> <ul style="list-style-type: none"> <li>• Begin to maintain own melodic line in simple part work with increasing confidence and some awareness of the effect created.</li> </ul>
STRUCTURE	<ul style="list-style-type: none"> <li>• Pieces of music are organised in different ways, to give them shape – a beginning, middle and end.</li> <li>• Phrase is an important element of musical structure and helps to give the music a sense of direction – setting out and arriving.</li> </ul>	<ul style="list-style-type: none"> <li>• Sing a variety of songs with improving awareness of the overall plan of the music.</li> <li>• Identify aurally the length of a phrase in a simple song by marking the number of pulse beats.</li> <li>• Feel and show phrase in a song</li> <li>• Recognise where the rhythm or melody of a phrase is repeated or changed and begin to describe simple changes e.g. <i>“The last note is longer than before.”</i></li> <li>• Identify simple structures like verse and chorus (ABAB), AB and ‘ABA’ (a “musical ‘sandwich’”). Improvise and compose short pieces showing an awareness of simple structures e.g. Verse and Chorus; AB; ABA</li> </ul>
SINGING	<ul style="list-style-type: none"> <li>• Good singing relies on the development of accurate pitching and use of ‘thinking voice’</li> </ul> <p>Good vocal technique improves vocal sound quality and control and allows the voice to be expressive.</p>	<ul style="list-style-type: none"> <li>• Sing a variety of songs, pitch-match with increasing accuracy and control.</li> <li>• Sing songs which use within a widening range of pitches e.g. Major Scale steps 1 – 5/6</li> <li>• Use internal thinking voice with growing control to place the voice accurately and maintain own line in simple 2 part work (short rounds and canons).</li> <li>• Sing with awareness of good posture, breath control and clear diction.</li> <li>• Sing confidently to communicate meaning with some control over dynamic range and timbre.</li> </ul>