

Progression of skills in Year 4

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
DYNAMICS	<ul style="list-style-type: none"> Dynamics are expressive elements in music that are used to achieve particular effects and moods 	<ul style="list-style-type: none"> Continue to use dynamics expressively in performances and compositions (vocal and instrumental) with growing control and awareness of their effect. Identify aurally how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary.
DURATION (Rhythm)	<ul style="list-style-type: none"> 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’ – the grouping of pulse beats e.g. in 2s, 3s, 4s , 5s etc Rhythms can be added to songs to provide effective accompaniments In Western ‘stave’ notation, notes of different lengths are called: Dotted Minim: 3 beats (<i>3 crotchet beats are joined together to make a longer sound</i>) Minim: 2 beats (<i>2 crotchet beats are joined together to make a longer sound</i>) Crotchet:1 beat (<i>corresponds with the pulse</i>) Quaver: ½ beat (<i>the crotchet pulse beat is divided in 2 even halves</i>). Rhythm can be combined with pitch to make melody and provide harmonic accompaniments 	<ul style="list-style-type: none"> Recognize aurally and speak rhythmic patterns e.g. using combinations of SOLFA rhythmic syllables: ta -ah-ah; ta-ah, ta, te-te, and 1 and 2 beat rests. (<i>dotted minim, minim; crotchet; paired quavers</i>) Improvise and compose rhythmic patterns 2-4 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: 3, 2, 1, ½ beat notes and 1 and 2 beat rests. Identify aurally metres of 2,3 and 4 beats in a bar. Begin to combine rhythmic patterns with a limited number of pitches to create simple melodies and provide accompaniments (<i>vocal and instrumental and using appropriate Music Technology</i>)
PULSE	<ul style="list-style-type: none"> Pulse can be organised into strong and weak beats and 	<ul style="list-style-type: none"> Feel the strong beat, demonstrating a developing sense of

	<p>grouped in different ways (metre).</p> <ul style="list-style-type: none"> • The pulse continues through rests in the rhythm. • The pulse beat can be sub- divided into 2s or 4s – Simple Time 	<p>metre (grouping of pulse in 2s, 3s or 4s).</p> <ul style="list-style-type: none"> • Mark the strong beats in different ways e.g. tapping, walking, using percussion. • Set and maintain a steady pulse when playing and singing. • Identify and separate rhythm from pulse <i>i.e. mark the pulse whilst another group taps the rhythm of a song, with awareness of when a rest in the rhythm occurs.</i> • Use pulse to help develop the sense of phrase in rhythm and melody (how many pulse beats there are in each phrase). • Accurately identify aurally how the pulse has been grouped e.g. in 2s, 3s, 4s, 5s etc
TEMPO	<ul style="list-style-type: none"> • Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning. 	<ul style="list-style-type: none"> • Continue to use tempo expressively in performances and their own compositions with good control and awareness of its effect. • Continue to describe and compare different kinds of music using appropriate musical vocabulary (<i>e.g. A Tempo; Accelerando; Rallentando; Ritenuto; Presto</i>).
PITCH	<ul style="list-style-type: none"> • Pitch can be represented using various forms of notation, including graphic scores and the Western ‘Stave’ pitch ladder (‘dot’ notation). • In traditional Western music, pitches are named using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower. • Melodies are constructed using a variety of pitched patterns called scales. • Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect. 	<ul style="list-style-type: none"> • Recognise aurally differences in pitch between bigger and smaller intervals (jumps/leaps) and steps. • Begin to recognise ‘dot’ notation using the full 5- line stave ‘ladder’ over a range of 5 – 8 notes (up to a, octave) • Sing and play short melodic phrases using ‘dot’ notation. • Improvise and compose simple 4- 5 note melodies and use ‘dot’ notation to document them. • Improvise and perform simple accompaniments to songs using harmonic devices like ostinato and drone
TIMBRE	<ul style="list-style-type: none"> • Every voice / instrument has its own unique sound quality • Sounds can be selected and combined to produce a 	<ul style="list-style-type: none"> • Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. • Select appropriate sounds in compositions and to

	particular effect, mood or feeling.	<p>accompany known songs.</p> <ul style="list-style-type: none"> • Use own voice / instrument / IT in different ways with good control. • Use voice expressively in songs with awareness of effect created.
TEXTURE	<ul style="list-style-type: none"> • Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect. • Rhythms can be layered to create effective accompaniments and compositions. 	<ul style="list-style-type: none"> • 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 rhythmic and / or melodic line with confidence and control. • Improvise and perform simple accompaniments to songs using devices like ostinato, drone and sequence. • Select and combine sounds in more complex rhythmic and melodic compositions
STRUCTURE	<ul style="list-style-type: none"> • Musical ideas can be improvised, fixed and organised in different ways - composition. 	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation; clear diction (articulation); appropriate changes in tone quality (timbre) and texture. • The voice is an expressive instrument and can convey a range of emotions to support and enhance the text. • An understanding of the text is an integral part of 	<ul style="list-style-type: none"> • Place the voice with increasing accuracy over a wider pitch range of one octave - Major or Minor scale steps 1 – 8 • 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. • Develop a more focused singing tone with good articulation and pitch-matching (intonation)

	communicating the meaning of a song.	<ul style="list-style-type: none">• Use dynamic contrast (e.g. crescendo / diminuendo) with growing awareness and control.• Sing rounds, canons and simple harmonic two part arrangements, maintaining own part accurately with growing confidence and awareness of the effect created.
--	--------------------------------------	---