

## Progression of skills in 5

	<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>Dynamics are expressive elements in music that are used to achieve particular effects and moods</li> </ul>	<ul style="list-style-type: none"> <li>Continue to use dynamics expressively in performances and compositions (vocal and instrumental) with growing control and awareness of their effect.</li> <li>Identify aurally how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary ( <i>e.g. fortissimo; pianissimo; mezzo piano; mezzo forte</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.</li> <li>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</li> <li>Rhythms can be added to songs to provide effective accompaniments</li> <li>In Western ‘stave’ notation, notes of different lengths are called: Semi-breve: 4 beats (<i>4 crotchet beats are joined together to make a longer sound</i>) 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 into 2 even halves</i>) Semi-quaver: ¼ beats (the crotchet pulse beat is Divided into 4 even quarters)</li> <li>Rhythm can be combined with pitch to make melody and provide harmonic accompaniments.</li> </ul>	<ul style="list-style-type: none"> <li>Improvise and compose more complex rhythmic patterns and combine these to make longer phrases and rhythm pieces.</li> <li>Identify aurally metres of 2,3 and 4 beats in a bar.</li> <li>Compose, 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.</li> <li>Begin to combine rhythm / pitch notation using a simplified stave (2 or 3 lines) to compose and perform short melodies using a limited range of pitches e.g. Steps 1-5 of the Major or Minor scale or the Pentatonic scale (<i>vocal and instrumental and using appropriate Music Technology</i>).</li> </ul>

PULSE	<ul style="list-style-type: none"> <li>• Pulse can be organised into strong and weak beats and this can help characterise a musical genre and style e.g. to create the feel of a march ( 2 /4 or 4/4 ) or a waltz ( 3/4 )</li> <li>• Pulse can be grouped in different ways (metre)</li> <li>• The pulse beat can be sub-divided into 3s – Compound Time</li> </ul>	<ul style="list-style-type: none"> <li>• Feel and mark the strong beats e.g. as part of an instrumental accompaniment to a known song.</li> <li>• Maintain the pulse accurately in vocal and instrumental performances and compositions.</li> <li>• Identify aurally how the pulse has been grouped (metre) e.g. in 2s, 3s, 4s etc.</li> <li>• Identify aurally well-known musical ‘styles’ which are partly defined by how the pulse is grouped and marked e.g. march, waltz, lullaby, reggae.</li> </ul>
TEMPO	<ul style="list-style-type: none"> <li>• Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Use tempo expressively in performances and composition with control and awareness of its effect.</li> <li>• Describe and compare different kinds of music using appropriate musical vocabulary.</li> <li>• Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding.</li> </ul>
PITCH	<ul style="list-style-type: none"> <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 named using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower.</li> <li>• Melodies are constructed using a variety of pitched patterns called scales.</li> <li>• There are many different forms of scale e. g major, minor, pentatonic and each has its own distinct sound and musical characteristics.</li> <li>• Pitches can be raised or lowered using sharps (#) and flats (<i>b</i>)</li> <li>• Pitched sounds can be layered in different ways to make different styles of harmony and create a</li> </ul>	<ul style="list-style-type: none"> <li>• Recognise aurally differences in pitch between bigger and smaller intervals (jumps) and steps.</li> <li>• Begin to recognise ‘dot’ notation using the full 5- line stave ‘ladder’ over a range of 5 – 8 notes (up to a, octave)</li> <li>• Sing and play short melodic phrases using ‘dot’ notation.</li> <li>• Improvise and compose short melodies and use ‘dot’ notation to document them.</li> <li>• Improvise and perform simple accompaniments to songs using harmonic devices like ostinato and drone</li> <li>• Sing and play songs which use major, minor and pentatonic scales and begin to identify them aurally.</li> <li>• Improvise and perform simple accompaniments to songs using devices like ostinato, simple chords and arpeggio patterns and sequence.</li> <li>• Begin to show an aural understanding of how chords are</li> </ul>

	<p>particular mood or effect.</p> <ul style="list-style-type: none"> <li>• Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody.</li> </ul>	<p>constructed e.g. a simple 3 note triad <i>e.g. Major Scale steps 1,3,5 // 2,4,6 / 3,5,7 etc).</i></p>
TIMBRE	<ul style="list-style-type: none"> <li>• Timbre is an expressive element in music that is used to achieve particular effects and moods and communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to use the elements expressively in performances and composition with good control and awareness of their effect.</li> <li>• Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary.</li> <li>• Select appropriate sounds in compositions and to accompany songs and pieces.</li> <li>• Use own voice / instrument / IT in different ways with good control.</li> <li>• Use voice expressively in songs with awareness of effect created.</li> </ul>
TEXTURE	<ul style="list-style-type: none"> <li>• Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect.</li> <li>• Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody.</li> <li>• Rhythms can be layered to create effective accompaniments and compositions.</li> </ul>	<ul style="list-style-type: none"> <li>• Maintain own melodic and / or rhythmic line with confidence and control in 2 and 3- part harmony, with some awareness of the different harmonies produced, using rounds and canons, quodlibets, ostinato phrases, drones and simple harmony lines.</li> <li>• Improvise and perform simple accompaniments to songs and pieces using devices like ostinato, simple chords and arpeggio patterns and sequence.</li> <li>• Begin to show an aural understanding of how chords are constructed e.g. a simple 3 note triad <i>e.g. Major Scale steps 1,3,5 // 2,4,6 / 3,5,7 etc).</i></li> </ul>
STRUCTURE	<ul style="list-style-type: none"> <li>• Musical ideas can be improvised, fixed and organised in different ways - composition.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Recognise aurally simple musical structures e.g. canon, round, verse and chorus, rondo, ABA and AABA</li> <li>• Continue to recognise aurally the use of different scales – major, minor and pentatonic and note the effect created.</li> <li>• Improvise and compose pieces and accompaniments using given structures and devices.</li> </ul>

		Use notation as a support for creative work and performance.
SINGING	<ul style="list-style-type: none"> <li>• Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation and an even tone quality across a widening pitch range; clear diction (articulation); appropriate changes in tone quality (timbre) and texture</li> <li>• The voice is an expressive instrument and can convey a range of emotions to support and enhance the text</li> <li>• An understanding of the text is an integral part of communicating the meaning of a song</li> <li>• Specific vocal techniques can be used to capture different elements of a particular musical genre or style</li> </ul>	<ul style="list-style-type: none"> <li>• Place the voice with accuracy over a wider pitch range of an Octave + e.g. a range of 11 or 12 pitches</li> <li>• Sing songs which contain wider jumps (intervals) in pitch</li> <li>• Explore different parts of the voice – ‘head’ and ‘chest’ – with growing control and awareness.</li> <li>• Use an ‘unbroken’, relaxed singing tone, using one breath per melodic phrase.</li> <li>• Develop a focused singing tone with good articulation, pitch-matching (intonation), phrasing and dynamic range.</li> <li>• Sing rounds, canons and simple harmonic two / three part arrangements, maintaining own part accurately with confidence and growing awareness of how the different parts fit together.</li> <li>• Show an understanding of how lyrics can reflect cultural and social meaning and use this to enhance their performances. Sing songs from a wide range of musical genres and styles.</li> </ul>