

Progression of skill in Year 2

	LEARNING OBJECTIVES: Children will learn that..	LEARNING OUTCOMES: Children will be able to...
DYNAMICS	<ul style="list-style-type: none"> Changes in dynamics are used to add contrast or create a particular effect. 	<ul style="list-style-type: none"> Recognise aurally changes of dynamics in a song or instrumental piece (loud/medium/soft; sudden / gradual) Sing songs and play percussion instruments with improved control using a wider range of dynamics and gradations Sing songs expressively using appropriate changes in dynamics e.g. to add expression and emphasise or make sense of the lyrics. Use appropriate musical language when describing dynamic changes (<i>piano; forte; mezzo forte; crescendo; diminuendo</i>).
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 e.g. Morse Code or SOLFA symbols. Rhythms can be added to songs to provide effective accompaniments 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>). 	<ul style="list-style-type: none"> 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>). 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. <p>Perform simple rhythmic accompaniments to known songs using percussion instruments</p>
PULSE	<ul style="list-style-type: none"> Pulse is a continuous, regular, steady beat that can be felt internally, like a musical 'heart-beat'. Pulse sets the tempo of the music. Pulse can vary in tempo. Pulse continues even when the rhythm 'rests'. 	<ul style="list-style-type: none"> Feel and mark the pulse in different ways using the voice, body and using percussion. Begin to identify aurally and mark the 'strongest' pulse beat (usually Beat 1) in each group (known as a 'bar'). Set and maintain a new starting tempo in a song or percussion piece.

		<ul style="list-style-type: none"> • Identify aurally ‘rest’ in rhythm using familiar songs. • Begin to identify and separate rhythm and pulse <i>e.g. mark the pulse whilst another group taps the rhythm of a song.</i>
TEMPO	<ul style="list-style-type: none"> • Tempo is set and maintained by the speed of the pulse 	<ul style="list-style-type: none"> • Set changes in tempo with increasing confidence by controlling the speed of the pulse. • Identify, mark and maintain the desired tempo in songs and other pieces (including recorded extracts) using body percussion and untuned classroom instruments. • Experiment using changes of tempo in simple compositions.
PITCH	<ul style="list-style-type: none"> • Pitch can be represented aurally in different ways, including using SOLFA pitch names and hand signs. • 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 names using the first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower. 	<ul style="list-style-type: none"> • Begin to recognise aurally differences in: pitch direction (up higher / down lower); intervals - big jump /smaller jump/steps). • 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. • 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.
TIMBRE	<ul style="list-style-type: none"> • Different sound sources have different sound qualities. • An instrument can make a range of different sounds depending on how it is played. 	<ul style="list-style-type: none"> • Recognise and name different untuned and tuned classroom percussion instruments. • Begin to recognise and name different orchestral instruments according to their ‘family’: Brass; Wind; Strings; Percussion; Keyboard • Describe an instrumental / vocal sound using appropriate descriptive vocabulary. • Perform and compose simple accompaniments and short pieces that create a specific mood or effect or emphasise the message or story of the text.
TEXTURE	<ul style="list-style-type: none"> • Sounds can be combined in different ways to create different effects. 	<ul style="list-style-type: none"> • 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

		<p>(partner songs which fit together) or by using an ostinato pattern.</p> <ul style="list-style-type: none"> • Begin to maintain own melodic line in simple part work with increasing confidence and some awareness of the effect created.
STRUCTURE	<ul style="list-style-type: none"> • Pieces of music are organised in different ways, to give them shape – a beginning, middle and end. • Phrase is an important element of musical structure and helps to give the music a sense of direction – setting out and arriving. 	<ul style="list-style-type: none"> • Sing a variety of songs with improving awareness of the overall plan of the music. • Identify aurally the length of a phrase in a simple song by marking the number of pulse beats. • Feel and show phrase in a song • 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> • 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
SINGING	<ul style="list-style-type: none"> • Good singing relies on the development of accurate pitching and use of ‘thinking voice’ <p>Good vocal technique improves vocal sound quality and control and allows the voice to be expressive.</p>	<ul style="list-style-type: none"> • Sing a variety of songs, pitch-match with increasing accuracy and control. • Sing songs which use within a widening range of pitches e.g. Major Scale steps 1 – 5/6 • 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). • Sing with awareness of good posture, breath control and clear diction. • Sing confidently to communicate meaning with some control over dynamic range and timbre.