

Progression of skills in 5

	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 (<i>e.g. fortissimo; pianissimo; mezzo piano; mezzo forte</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. 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: 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) Rhythm can be combined with pitch to make melody and provide harmonic accompaniments. 	<ul style="list-style-type: none"> Improvise and compose more complex rhythmic patterns and combine these to make longer phrases and rhythm pieces. Identify aurally metres of 2,3 and 4 beats in a bar. 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. 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>).

PULSE	<ul style="list-style-type: none"> • 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) • Pulse can be grouped in different ways (metre) • The pulse beat can be sub-divided into 3s – Compound Time 	<ul style="list-style-type: none"> • Feel and mark the strong beats e.g. as part of an instrumental accompaniment to a known song. • Maintain the pulse accurately in vocal and instrumental performances and compositions. • Identify aurally how the pulse has been grouped (metre) e.g. in 2s, 3s, 4s etc. • Identify aurally well-known musical ‘styles’ which are partly defined by how the pulse is grouped and marked e.g. march, waltz, lullaby, reggae.
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"> • 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	<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. • There are many different forms of scale e. g major, minor, pentatonic and each has its own distinct sound and musical characteristics. • Pitches can be raised or lowered using sharps (#) and flats (<i>b</i>) • Pitched sounds can be layered in different ways to make different styles of harmony and create a 	<ul style="list-style-type: none"> • Recognise aurally differences in pitch between bigger and smaller intervals (jumps) 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 short melodies and use ‘dot’ notation to document them. • Improvise and perform simple accompaniments to songs using harmonic devices like ostinato and drone • Sing and play songs which use major, minor and pentatonic scales and begin to identify them aurally. • Improvise and perform simple accompaniments to songs using devices like ostinato, simple chords and arpeggio patterns and sequence. • Begin to show an aural understanding of how chords are

	<p>particular mood or effect.</p> <ul style="list-style-type: none"> • Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody. 	<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"> • Timbre 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 the elements expressively in performances and composition with good control and awareness of their effect. • Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. • Select appropriate sounds in compositions and to accompany songs and pieces. • 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 different ways to make different styles of harmony and create a particular mood or effect. • Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody. • Rhythms can be layered to create effective accompaniments and compositions. 	<ul style="list-style-type: none"> • 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. • Improvise and perform simple accompaniments to songs and pieces using devices like ostinato, simple chords and arpeggio patterns and sequence. • 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>
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"> • 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, ABA and AABA • 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	<ul style="list-style-type: none"> • 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 • 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 communicating the meaning of a song • Specific vocal techniques can be used to capture different elements of a particular musical genre or style 	<ul style="list-style-type: none"> • Place the voice with accuracy over a wider pitch range of an Octave + e.g. a range of 11 or 12 pitches • 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’, relaxed singing tone, using one breath per melodic phrase. • Develop a focused singing tone with good articulation, pitch-matching (intonation), phrasing and dynamic range. • 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. • 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.