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**‘Sound Ideas’ - The Elements and Singing Progression YEAR 2**

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|  | **LEARNING OBJECTIVES** | **LEARNING OUTCOMES** |
| **DYNAMICS** | * Changes in dynamics are used to add contrast or create a particular effect. | * 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 ad emphasise or make sense of the lyrics. |
| **DURATION** | * 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 | * Recognise aurally and speak e.g. using SOLFA rhythmic syllables for **1 and ½ beat notes – ‘ta’ and ‘te-te’ -** and mark **1 beat rests**, to repeat, improvise and compose short rhythmic patterns (4 beat phrases). * Read, compose and perform short rhythmic phrases (1-2 bars in length) e.g. using SOLFA rhythmic symbols for crotchets, quavers and 1 beat rests.   Perform simple rhythmic accompaniments to known songs using percussion instruments |
| **TEMPO** | * Tempo is determined by the speed of the pulse. | * Set changes in tempo by controlling the speed of the pulse using songs and instruments. |
| **PITCH** | * Pitch can be represented in different ways, e.g. using SOLFA pitch names and hand signs. | * Recognise aurally differences in pitch (higher / lower; big jump/smaller jump/steps) and pitch direction, with growing accuracy * Continue to explore aurally the relationship between a limited number of pitches and show this e.g. using SOLFA hand signs and pitch names for:   **1. m s l** (Major Scale steps 3,5 and 6)  **2. d r m** (Major Scale steps 1,2 and 3) |
| **TIMBRE** | * Different sound sources produce different sound qualities. * An instrument can make a range of different sounds depending on how it is played. | * Recognise and name different classroom percussion instruments. * Begin to recognise and name different orchestral instruments according to ‘family’ – brass, wind, strings, and percussion. * Describe an instrumental / vocal sound using appropriate vocabulary.   Compose simple pieces to create a specific mood or effect. |
| **TEXTURE** | * Sounds can be combined in different ways to create different effects. | * Sing a range of songs as a soloist and in a group in unison / simple harmony (e.g. in a canon or using an ostinato pattern). * Maintain own melodic line in simple part work with increasing confidence and awareness of the effect created. |
| **STRUCTURE** | * 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. | * 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. ‘’The last note is longer than before.’’ * Identify simple structures like verse and chorus (ABAB) and ‘ABA’ (a ‘musical sandwich’).   Improvise and compose short pieces showing an awareness of simple structures e.g. Verse and Chorus; AB; ABA |
| **SINGING** | * Good singing relies on the development of accurate pitching and use of ‘thinking voice’ * Good vocal technique improves vocal sound quality and control and allows the voice to be expressive. | * Sing a variety of songs, pitch-match with increasing accuracy and control. * Sing songs which use within a widening range of pitches:   **d r m f s l** (Major Scale steps 1,2,3,4,5,6)   * Use internal thinking voice with growing control to place the voice accurately and maintain own line in simple 2- part work (rounds and canons). * Sing with awareness of good posture, breath control and clear diction.   Sing confidently to communicate meaning with increasing control over dynamic range and timbre. |

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