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**‘Sound Ideas’ - The Elements and Singing Progression YEAR 3**

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|  | **LEARNING OBJECTIVES** | **LEARNING OUTCOMES** |
| **DYNAMICS** | * Dynamics are expressive elements in music that are used to achieve particular effects and moods.
 | * Identify aurally how and why a range of dynamics effects have been used in a piece (song or instrumental) and make choices about the use of dynamics in simple compositions.
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| **DURATION** | * 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 etc

Rhythms can be added to songs to provide effective accompaniment | * Recognise aurally and speak ‘SOLFA’ rhythmic syllables for

**2, 1, ½ beat notes and 1 and 2 beat rests (ta-ah, ta, te-te)** to copy, improvise and compose short rhythmic phrases.* Read, perform and compose short rhythm patterns 1-2 bars in length, using written rhythmic symbols for minims, crotchets, quavers and rests, in Simple Time (2 beats and 4 beats in a bar)
* Identify aurally ST metres of 2,3 and 4 beats in a bar

Devise and perform simple rhythmic accompaniments to known songs using percussion instruments. |
| **TEMPO** | * Tempo is an expressive element in music that is used to achieve particular effects and moods.
 | * Recognise how tempo has been used in a piece (song or instrumental) and its effect (e.g. to create excitement or highlight a particular word, phrase or emotion))
* Make choices about its use in simple compositions.
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| **PITCH** | * Pitch can be represented using SOLFA pitch names and hand signs.
 | * Recognise aurally differences in pitch, distinguishing more accurately between bigger and smaller jumps (intervals) and steps.
* Begin to demonstrate the relationship between different pitches using SOLFA hand signs and pitch names for these groups:

**1. d r m** (MS steps 1,2,3) **2. m s l** (MS steps 3,5,6) **3. d m s** (MS steps 1,3,5) **4. d r m f s** (MS 1,2,3,4,5)* Read and perform (sing or play) simple melodic phrases using written symbols from the following pitch groups:

**1. d r m** (1,2,3**) 2. s l** (5,6) **3. d m s** (1, 3, 5) |
| **TIMBRE** | * Every voice / instrument has its own unique sound qualities.
* Sounds can be selected and combined to produce a particular effect, mood or feeling.
 | * Distinguish aurally between different sounds (vocal and instrumental) using appropriate descriptive vocabulary.
* Select appropriate sounds in simple compositions and to accompany known songs.
* Use own voice / instrument in different ways with increasing control.

Use voice expressively in songs with some awareness of effect created. |
| **TEXTURE** | * Sounds can be layered in different ways to make harmony and create a particular mood or effect.
 | * Sing a range of songs as a soloist and in a group in unison and simple harmony (rounds and canons, quodlibets, use of ostinato phrases).
* Maintain own melodic line with growing confidence and control.
* Play simple accompaniments to songs using devices like drone and ostinato (rhythmic and melodic).
* Select and combine sounds in simple compositions, to create a particular mood or effect.
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| **STRUCTURE** | * A phrase is a melodic or rhythmic pattern, which functions as part of a musical sentence, giving the piece a sense of direction.
* In a song, phrase length is usually determined by the meaning of the words.
* Musical ideas can be improvised, fixed and organised in different ways - composition.
 | * Determine the length of a phrase (number of pulse beats in the phrase) and relate this to the overall structure of a song.
* Begin to analyse aurally the melodic and / or rhythmic structure of a simple song, noting use of repetition or changes:

e.g. in melodic shape – ‘Phrase 1 goes up but Phrase 2 comes down’; in rhythmic shape – ‘Phrase 1 has the same rhythm as Phrase 3, but the rhythms of 2 and 4 are different’.* Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA and use of devises like drone and ostinato.

Improvise and compose simple pieces and accompaniments using given structures and devices. |
| **SINGING** | * Good singing relies on the development of accurate pitching and use of ‘thinking voice’
* Good vocal technique improves range and control
* The voice is an expressive instrument.
 | * Sing a wide variety of songs, pitch-matching with accuracy and control.
* Sing with a free vocal quality throughout their pitch range.
* When singing, use one breath per melodic phrase.
* Sing songs which use an increasingly wider pitch range:

**d - l** (Major and Minor Scale steps 1 – 6) **d - high d’** (a full, 8-step Major/ Minor scale + Pentatonic).* Hold own line in simple rounds and canons with increasing accuracy, confidence and awareness of effect created.
* Use the voice with awareness and control over breathing, diction and posture.
* Sing confidently to communicate meaning using an appropriate range of timbre and dynamics.
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