Springfield
Junior School

The Musical Dimensions and Singing Progression
YEAR 6

	LEARNING OBJECTIVES: Children will learn that…	LEARNING OUTCOMES: Children will be able to…
DYNAMICS	• Dynamics are expressive elements in music that are used to achieve particular effects and moods.	• Use a **wide range of dynamic contrast** expressively in performances and composition (vocal and instrumental) with good control and awareness of their effect. • Identify **aurally and using simple notation** how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary • **Describe and compare different kinds of music** using appropriate musical and descriptive vocabulary. • Create and perform music that meets intentions and **combines sounds imaginatively** with awareness and understanding.
DURATION (Rhythm)	• 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 *(4 crotchet beats are joined together to make a longer sound)* **Dotted Minim:** 3 beats *(3 crotchet beats are joined together to make a longer sound)*	• Begin to recognise aurally simple syncopated rhythms • 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 written rhythmic notation for: **4, 3, 2, 1, ½ and ¼ beat notes.** • **Begin to combine as simple rhythm / pitch notation** 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

	Minim: 2 beats *(2 crotchet beats are joined together to make a longer sound)* **Crotchet:1 beat** *(corresponds with the pulse)* **Quaver: ½ beat** *(the crotchet pulse beat is divided into 2 even halves* **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**	Pentatonic scale *(vocal and instrumental and using appropriate Music Technology)*
PULSE	● 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**	● **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 or 4s. ● Identify aurally well-known **musical 'styles'** which are partly defined by how the pulse is grouped and marked e.g. march, waltz, lullaby, reggae. ● Begin to identify aurally between examples of **Simple Time** (2/4 ; 3/ 4 ; 4/4) and **Compound Time** (6/8; 9/8; 12/8)
TEMPO	● Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning	● **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	● Pitch can be represented using **stave notation.** ● There are many different forms of scale including **major, several types of minor, pentatonic, 'blues'** and	● Read and perform more complex melodic phrases (vocal and instrumental) ● Sing and play songs which use **major, minor, pentatonic and 'blues' scales** and identify them aurally.

	each has its own distinct sound and musical characteristics. ● Pitches can be raised or lowered using **sharps (#)** and **flats (*b*)** ● **Harmony** is produced using many different techniques and devices. ● 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.	● Demonstrate a growing understanding of how **chords** are constructed and used in common **harmonic sequences** *e.g. Chord 1 to Chord 4 to Chord 5 then back to Chord to 1.* ● Begin to identify aurally **where chords change** within a harmonic framework and describe the effect of a simple cadences e.g. as 'finished' *(Chord 5 to Chord 1)* or 'unfinished' *(Chord 5 to Chord 6.)* ● Play simple accompaniments to songs using devices like **ostinato, drone, sequence and simple chords and arpeggio patterns.** ● Use music technology to create a layered piece with a melody for a specific purpose.
TIMBRE	● Timbre is an expressive element in music that is used to achieve **particular effects and moods and communicate meaning.**	● **Create and perform music that meets intentions** and combines sounds imaginatively with awareness and understanding. ● Distinguish specifically between different sounds (vocal and instrumental) using appropriate **descriptive and musical vocabulary.** ● **Use percussion (and other) instruments (including IT)** in different ways with good control. ● **Use voice expressively** in songs with awareness of effect created. ● Describe and compare different kinds of music using appropriate **musical vocabulary.**
TEXTURE	● **Harmony is produced using many different techniques and devices.** ● **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 in different ways to harmonise a melody. ● **Rhythms can be layered** to create effective accompaniments and compositions.	● **Maintain own melodic line with confidence and control** in 2 and 3- part harmony, with awareness of the different harmonies produced. ● **Demonstrate a growing understanding of how chords are constructed** and used in common harmonic *sequences e.g. Chord 1 to Chord 4 to Chord 5 then back to Chord to 1.* ● **Begin to identify aurally where chords change** within a harmonic framework and describe the effect of simple cadences e.g. as 'finished' *(Chord 5 to Chord 1)* or 'unfinished' *(Chord 5 to Chord 6.)*

		• **Play simple accompaniments** to songs and pieces using devices like **ostinato, drone, sequence and simple chords and arpeggio patterns.**
STRUCTURE	• Musical ideas can be improvised, fixed and organised in different ways – the process of composition.	• 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, AABA, theme and variations** • 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	• Good vocal technique involves awareness of: **correct posture; good breath control; accurate intonation and an even tone quality across a wide 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 communicate 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	• Place the voice with accuracy over a wider pitch range of **12 or 13 pitches.** • Sing songs which contain **wider jumps (intervals) in pitch** and more complex pitch patterns e.g. use of 'chromatic' notes • **Explore different parts of the voice** – 'head' and 'chest' – with growing control and awareness. • Use an **'unbroken' singing tone**, using one breath per melodic phrase. • Sing rounds, canons and simple harmonic two / three part arrangements, **maintaining own part accurately with confidence and 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 , including their own simple compositions, from a **wide range of musical genres and styles.**

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