



Springfield
Junior School

The Musical Dimensions and Singing Progression

YEAR 4

	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	• 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.
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 • Rhythms can be added to songs to provide effective accompaniments • In Western ‘stave’ notation, notes of different lengths are called: 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 in 2 even halves</i>).	• Improvise and compose rhythmic patterns 2-4 bars in length and combine these to make longer phrases. • Read and perform rhythmic patterns e.g. using simple 3, 2, 1, ½ beat notes and 1 and 2 beat rests. • Identify aurally metres of 2,3 and 4 beats in a bar. • Begin to combine rhythmic patterns with a limited number of pitches to create simple melodies and provide accompaniments (<i>vocal and instrumental</i>)

	● Rhythm can be combined with pitch to make melody and provide harmonic accompaniments	
PULSE	● Pulse can be organised into strong and weak beats and grouped in different ways (metre). ● The pulse continues through rests in the rhythm. ● The pulse beat can be sub- divided into 2s or 4s – Simple Time	● Feel the strong beat, demonstrating a developing sense of metre (grouping of pulse in 2s, 3s or 4s). ● Mark the strong beats in different ways e.g. tapping, walking, using percussion. ● Set and maintain a steady pulse when playing and singing. ● Identify and separate rhythm from pulse <i>i.e. mark the pulse whilst another group taps the rhythm of a song, with awareness of when a rest in the rhythm occurs.</i> ● Use pulse to help develop the sense of phrase in rhythm and melody (how many pulse beats there are in each phrase). ● Accurately identify aurally how the pulse has been grouped e.g. in 2s, 3s, 4s, 5s etc
TEMPO	● Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning.	● Continue to use tempo expressively in performances and their own compositions with good control and awareness of its effect. ● Continue to describe and compare different kinds of music using appropriate musical vocabulary (<i>e.g. A Tempo; Accelerando; Rallentando; Ritenuto; Presto</i>).
PITCH	● 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. ● Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect.	● Recognise aurally differences in pitch between bigger and smaller intervals (jumps/leaps) 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 simple 4- 5 note melodies and use 'dot' notation to document them. ● Improvise and perform simple accompaniments to songs using harmonic devices like ostinato and drone

TIMBRE	● Every voice / instrument has its own unique sound quality ● Sounds can be selected and combined to produce a particular effect, mood or feeling.	● Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. ● Select appropriate sounds in compositions and to accompany known songs. ● Use own voice / instrument in different ways with good control. ● Use voice expressively in songs with awareness of the effect created.
TEXTURE	● Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect. ● Rhythms can be layered to create effective accompaniments and compositions.	● Sing a range of songs as a soloist and in a group, in unison and 2 / 3- part harmony (rounds and canons, quodlibets, ostinato phrases, simple harmony lines e.g. in 3rds). ● Maintain own rhythmic and / or melodic line with confidence and control. ● Improvise and perform simple accompaniments to songs using devices like ostinato, drone and sequence. ● Select and combine sounds in more complex rhythmic and melodic compositions
STRUCTURE	● 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. ● Continue to analyse aurally the melodic and / or rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato and sequence. ● Begin to recognise aurally the use of scales – major, minor and pentatonic and note their effect ● Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA, Rondo (ABACAD etc) Improvise and compose pieces and accompaniments using given structures and devices.
SINGING	● Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation; clear diction (articulation); appropriate changes in tone quality (timbre) and texture.	● Place the voice with increasing accuracy over a wider pitch range of one octave - Major or Minor scale steps 1 – 8 ● Sing songs which contain wider jumps (intervals) in pitch. ● Explore different parts of the voice – ‘head’ and ‘chest’ – with some control and awareness.

	● 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.	● Cultivate an ‘unbroken’ singing tone, using one breath per melodic phrase. ● Develop a more focused singing tone with good articulation and pitch-matching (intonation) ● Use dynamic contrast (e.g. crescendo / diminuendo) with growing awareness and control. ● Sing rounds, canons and simple harmonic two part arrangements, maintaining own part accurately with growing confidence and awareness of the effect created.
--	---	---

Clair Cooper
Music Lead
Springfield Junior School
September 2024