


Normanby Primary Music Non Negotiables

Year 5 – Skill Development	Listening and understanding		Controlling	Creating Using acoustic Sounds and ICT to...	Responding and reviewing Elements of music (Paragraph 4 a/b)
	Elements of music	Contexts or purposes			
	<p>Pitch: recognise and identify range of different scale patterns for example, major, minor, pentatonic and raga</p> <p>Duration: understand more complex rhythmic patterns and metres including 6/8</p> <p>Dynamics: understand how the full range of dynamics can be manipulated for expressive effect</p> <p>Tempo: understand and identify how the full range of tempi can be manipulated for expressive effect</p> <p>Texture: understand types of harmony, ie; blocks of sound, including clusters of notes and the use of chords as an accompaniment</p> <p>Timbre: identify families of instruments, and different ensemble combinations, eg: jazz band, orchestra, choir</p> <p>Structure: understand chord sequences, leitmotif, ABACADA, etc.</p> <p style="text-align: center;">Applying understanding</p> <ul style="list-style-type: none"> • Identify how elements and resources have combined to communicate moods, changes of mood and ideas, and a variety of musical styles • Identify instruments within different families of instruments • Use and explore notations which are linked to understanding of elements to communicate own musical ideas, including expressive markings • identify composers' intent in music heard and performed • Identify how music is produced in different ways including the use of ICT 	<p>Examples in addition to KS1 and lower KS2</p> <p>Styles eg: Folk</p> <p>Purposes eg: advertises theme tunes rituals films</p> <p>Non-musical stimuli eg: abstract ideas dramatic themes local heritage art - making musical instrument topic french</p>	<ul style="list-style-type: none"> • Extend accuracy of vocal range (use low A-E' as a guide) • Increase awareness of expression and interpretation through control of the elements and phrasing when singing • Sing sample part songs with awareness of pitch and balance <ul style="list-style-type: none"> • Continue to develop use of own instruments and technique on a wider range of classroom percussion, including ethnic, chromatic instruments and classroom keyboards • Control more complex rhythmic patterns and sequences, including those in 6/8 <ul style="list-style-type: none"> • Develop ability to rehearse and present performances in independent groups, showing awareness of their own part in relation to others 	<ul style="list-style-type: none"> • Begin to improvise in a variety of styles, using scales as a base • improvise melodic and rhythmic phrases as part of a group performance • Vary and refine ideas <ul style="list-style-type: none"> • Develop ideas within musical structures • Use specific patterns of pitch and rhythm to give pieces shape and coherence • Begin to use simple chord sequences to structure pieces • Capture, change and combine sounds for a specific musical purpose • Explore musical knowledge and understanding using iPods and iPads 	<ul style="list-style-type: none"> • Compare and contrast music heard and performed with an awareness of the music's context and purpose <ul style="list-style-type: none"> • Use a variety of art forms to respond to changes in character or mood and other elements of music, with increased emphasis on changes in metre, textures and structures • Express and justify ideas and opinions about music heard and performed using an appropriate and extended musical vocabulary <p>See vocabulary list in the appendices</p> <ul style="list-style-type: none"> • Improve their own and other's work with an awareness of the music's context and purpose

	<p>Normanby University Grade 2 <i>(In addition to Year 3 & 4 objectives)</i></p>					
	<ul style="list-style-type: none"> • Simple time signatures of 2/2 3/2 4/2 3/8 • Triplets, and triplet note groups with rests. • Composition of simple four bar rhythms starting on the first beat of the bar and using a given opening. • Extension of the staff to include two ledger lines below and above each staff. • Construction of the minor scales and key signatures of the major keys of A, Bb and Eb, and the minor keys of A, E and D, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only). 					

February 2014 Reviewed

SH, AD, GC, CA,