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| **Year 4 Disciplinary Knowledge –** Disciplinary knowledge includes vocabulary, grammar, and phonics, while procedural knowledge is captured through listening, speaking, reading, and writing. Being a linguist means that disciplinary and substantive knowledge complement each other harmoniously |
|  | **WTS** | **EXS** | **GDS** |
| To know that deciding the structure of music when composing can help us create interesting music with contrasting sections. |  | Rest of class |  |
| To know that combining different instruments and different rhythms when we compose can create layers of sound we call ‘texture’. |  | Rest of class |  |
| To know that a ‘loop’ in music is a repeated melody or rhythm. |  | Rest of class |  |
| To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music. |  | Rest of class |  |
| To know that rock and roll music uses blues chord structures, with a fast tempo and strong vocals. It was created after the second world war and it was intended to represent happiness. |  | Rest of class |  |
| To know that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline (where patterns of notes go up then down again) is common in rock and roll. |  | Rest of class |  |
| To know that playing in time means all performers playing together at the same speed. |  | Rest of class |  |
| To know that playing ‘in time’ requires playing the notes for the correct duration as well as at the correct speed. |  | Rest of class |  |
| When you sing without accompaniment it is called ‘a cappella’. |  | Rest of class |  |
| Harmony means playing two notes at the same time that usually sound good together. |  | Rest of class |  |
| An ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice. |  | Rest of class |  |
| ‘Performance directions’ are words added to musical notation to tell the performers how to play. |  | Rest of class |  |
| To know that a glissando in music means a sliding effect played on instruments or made by your voice. |  | Rest of class |  |
| To know that expressive language (like a poem) can be used as inspiration for composing music. |  | Rest of class |  |
| To understand that both instruments and voices can create audio effects that describe something you can see. |  | Rest of class |  |
| To know that grouping instruments according to their timbre can create contrasting ‘textures’ in music. |  | Rest of class |  |
| To know that samba music originated in Brazil, South America and its main musical feature is syncopated rhythms. |  | Rest of class |  |
| To understand that the ‘on-beat’ is the pulse of a piece of music, and the ‘off-beat’ falls in between these. |  |  |  |
| To understand that a rhythmic break is a place in the music where some of the instruments play a new rhythm before going back to the original rhythms. |  |  |  |
| To understand that musical motifs (repeating patterns) are used as a building block in many well-known pieces of music for example, Beethoven’s fifth symphony (dah dah dah dum!). |  |  |  |
| To know that ‘transposing’ a melody means changing its key, making it higher or lower pitched. |  |  |  |
| * To know that a motif can be adapted by changing the notes, the rhythm or the order of notes.
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| **Body and tuned percussion** |
|  | **WTS** | **EXS** | **GDS** |
| Identify the structure of a piece of music. |  | Rest of class |  |
| Have an idea as to when there is one layer in a piece of music and when there are two. |  | Rest of class |  |
| Play a sequence in the correct order in time with their partner. |   | Rest of class |   |
| Have two contrasting rhythms being played together. |  | Rest of class |  |
| Have two different melodies being played together. |  | Rest of class |  |
| Have a complete piece of music with four different layers with an appropriate structure. |  | Rest of class |  |

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| **Rock and roll music** |
|  | **WTS** | **EXS** | **GDS** |
| Perform the hand jive hand actions in sequence and in time with the music. |  | Rest of class |  |
| Sing in tune and perform their actions in time. |  | Rest of class |  |
| Play the notes of the walking bass in the correct sequence. |  | Rest of class |  |
| Independently play their part with some awareness of the other performers. |  | Rest of class |  |

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| **Changes in pitch, tempo & dynamics** |
|  | **WTS** | **EXS** | **GDS** |
| Sing in tune and in harmony with others, with developing breath control. |  | Rest of class |  |
| Explain how a piece of music makes them feel with some use of musical terminology. |  | Rest of class |  |
| Perform a vocal ostinato in time. |  | Rest of class |  |
| Listen to other members of their group as they perform. |  | Rest of class |  |
| Create an ostinato and represent it on paper so that they can remember it. |  | Rest of class |  |
| Create and perform a piece with a variety of ostinatos. |  | Rest of class |  |

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| **Haiku, music and performance** |
|  | **WTS** | **EXS** | **GDS** |
| Suggest suitable words to describe their time outdoors, changing the sounds of their words to match their meanings. |  | Rest of class |  |
| Recognise, name and describe the effect of the interrelated dimensions of music. |  | Rest of class |  |
| Select instruments and sounds which match their vocabulary. |  | Rest of class |  |
| Work as a group to create a piece of music. |  | Rest of class |  |
| Perform a piece of music as part of a group. |  | Rest of class |  |

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| **Samba and carnival sounds and instruments** |
|  | **WTS** | **EXS** | **GDS** |
| Explain what samba music is and that it is mainly percussion instruments used in celebrations such as Carnival in Brazil. |  | Rest of class |  |
| Clap on the off-beat (the and of each beat) and be able to play a syncopated rhythm. |  | Rest of class |  |
| Play their rhythm in time with the rest of their group (even if they are not always successfully playing in time with the rest of the class). |  | Rest of class |  |
| Play their break in time with the rest of their group and play in the correct place in the piece. |  | Rest of class |  |
| Play in time and with confidence; accurately playing their break. |  | Rest of class |  |

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| **Adapting and transposing motifs** |
|  | **WTS** | **EXS** | **GDS** |
| Learn a new song, singing in time and in tune while following the lyrics. |  | Rest of class |  |
| Identify motifs aurally and play a repeated pattern on a tuned instrument. |  | Rest of class |  |
| Create and performing a motif, notating it with reasonable accuracy. |  | Rest of class |  |
| Transpose their motif, using sharp or flat notes where necessary and change the rhythm. |  | Rest of class |  |
| Combine different versions of a musical motif and perform as a group using musical notation. |  | Rest of class |  |

**Next Steps -Learning Points for next enquiry (noting revisit points for Pupils at WTS )**

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**2)**

**3)**

**4)**

**5)**

**6)**