**MUSIC ASSESSMENT LKS2 2 YEAR CYCLE (END POINT YEAR 4)**

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|  | **CYCLE A** | | | |
| **Unit** | **Working towards** | **Working at** | **Working above** |
| **AUTUMN** | Ballads | * Singing a ballad and explaining what it is. * Performing a ballad with an understanding of style. * Writing the lyrics for a ballad to summarise a story. * Writing lyrics which rhyme for a ballad. * Writing lyrics for a ballad. | * Identifying the key features of a ballad and performing one using actions. Learning the lyrics of a song and using actions to help remember it. * Remembering the lyrics and tune of a new song. Singing in time and in tune with the song as well as incorporating actions. Performing the song with actions. * Retelling a summary of the story of the animation and understanding a key feature of a ballad. * Writing a verse with rhyming words which tell part of a story. * Performing the lyrics fluently and with actions. Accurately performing my lyrics with confidence. | * Explaining how the features of a ballad convey a message and performing a ballad with appropriate feeling. * Singing with expression, conveying the meaning of the song as well as adding appropriate actions to help tell the story. Understanding what a ballad is and singing in that style. * Writing descriptive sentences in rhyming pairs and understanding how a ballad should sound. * Writing a rhyming verse with a clear storyline running through it. Contributing to lyrics written by the class. * Performing solo nonsense sections and using expression when reading their lyrics. |
| Children  (Notes and narrative) |  |  |  |
| Change in pitch, dynamics and tempo Rivers | * Singing accurately in two parts using expression and dynamics. * Recognising and identifying key elements of music. * Knowing what and ostinato is and performing a vocal ostinato. * Creating and performing an ostinato. * Improving and performing a piece of music based around ostinatos. | * Singing in tune with developing breath control and in harmony with others. Adding relevant dynamics to their singing. Explaining how the music makes them feel with some use of musical terminology to explain that. * Performing a vocal ostinato in time and knowing when it might be used. Listening to other members of their group as they perform. Listening for their cue to improve their work. * Creating a simple ostinato and representing it on paper so that they can remember it and playing it in time. * Having created and performed a piece with a variety of ostinatos. | * Singing the harmony line with confidence and accuracy. Singing with developing breath control and vocal focus. Singing songs and playing pieces in two parts showing understanding of how the harmonies fit together. * Using a range of musical terminology to describe and explain what they can hear and how it makes them feel. Identifying the mood of the music. * Directing their group, helping to keep everyone in time. Offering suggestions to improve their work. Suggesting different ways of ending their ostinato. * Creating an ostinato which clearly depicts the section of the river they were focusing on. * Performing their work with relevant dynamics and tempo to depict the main sections of the river. Taking on board suggestions from others in their group. |
| Children  (Notes and narrative) |  |  |  |
| **SPRING** | Pentatonic melodies and composition Chinses new year | * Learning about the music used to celebrate the Chinese New Year festival. * Playing a pentatonic melody. * Writing and performing a pentatonic melody using letter notation. * Performing a group composition made up three layered pentatonic melodies. * Performing a piece of music as a group. | * Matching their movements to the music, and describing why they made their movement choices. * Accurately playing a pentatonic melody (five-note). Playing melodies using the five notes of the pentatonic scale. * Accurately notating and playing a pentatonic melody. * Playing their part in the composition confidently. Understanding what layered melodies are. * Working as a group to perform a piece of music. Evaluating my own work and the work of their peers. | * Using musical terminology to justify their movement choices including: crescendo (gradually getting louder), tempo (speed), duration (length), dynamics (volume), timbre (sound). * Playing several pentatonic melodies accurately, fluently, and with technical control and expression. * Notating and playing a pentatonic melody accurately, fluently, and with technical control and expression. Playing someone else’s melody at sight with minimal hesitation. * Playing their piece accurately, fluently, and with technical control and expression. Performing using untuned percussion. * Taking a lead role in a group to perform a piece of music. |
| Children  (Notes and narrative) |  |  |  |
| Haiku, music and performance | * Describing the festival of Hanami using words and sounds. * Representing a blossom tree using sounds. Recognising and naming the musical features (interrelated dimensions of music, eg: tempo, dynamics, timbre). * Identifying different musical features and descriptive vocabulary. * Working as a group to create a piece of music to celebrate Hanami. * Performing a piece of music to celebrate Hanami as part of a group. | * Suggesting suitable vocabulary and sounds. Choosing descriptive words to describe Hanami. Using my voice to make the sound of the word match its description. * Recognising, naming and describing the effect of the interrelated dimensions of music, the ability to select instruments and sounds which clearly matched their vocabulary. * Recognising, naming and describing the effect of the interrelated dimensions of music eg: tempo, dynamics, timbre). * The ability to work as a group to create a piece of music. * Working as a group to perform a piece of music. Singing a melody in tune. | * The ability to suggest suitable vocabulary and sounds- changing their responses depending on the season. * Making several suggestions for different sound and word combinations. Explaining what each dimension is describing. * Their ability to create a melody for their haiku. Explaining what each dimension is describing. * The ability to take a lead role in a group to create a piece of music, keeping everyone in time. * Taking a lead role in a group to perform a piece of music. Playing sound effects at the same time. * The ability to specify that the music is loud, with lots of percussion and fairly fast and has a thick/complex texture and lots of parts. Understanding why samba music is used. Identifying the main features of samba music. |
| Children  (Notes and narrative) |  |  |  |
| **SUMMER** | Body and tuned percussion Rainforests | * Identifying structure and texture in music. * Using body percussion. * Creating musical rhythms using body percussion. * Creating simple tunes * Building and improving a composition. | * Being able to identify the structure of the piece and having some idea as to when there was one layer and when there were two. Knowing what body percussion is. Identifying the different sections in a piece of music and how many layers there are in a piece of music. * Playing the sequence in the correct order in time with their partner. Describing a piece of music, referring to: tempo (speed); dynamics (volume); texture (different layers); structure (organisation of the piece). Creating one line of my own sequence using a ‘stamp’. * Having two contrasting rhythms being played together. Knowing that there are four layers of the rainforest. Using body percussion to make two different rhythms to represent the ‘forest floor’ and ‘understory’ layers of the rainforest. Considering the overall structure and texture of the rhythms when they are put together. * Having two melodies which are different. Knowing that a ‘repeated melody’ or a ‘loop’ is something which keeps repeating. Working with a partner and use tuned percussion instruments to create a short melody line. Deciding which melodies are most appropriate for each layer and record them. * Having a completed piece of music with four different layers with an appropriate structure. Playing in time with my group and playing my part of the composition accurately. Offering suggestions for improvements considering rhythm and melody. | * Accurately being able to identify how many layers were in each short section and what was happening. Knowing that structure means the organisation of the music into sections. Knowing that texture means how many different layers of music there are playing at a time. * Creating a challenging and original sequence using the stamp and playing at a faster tempo. Using body percussion to perform a boom clap click sequence and play in time with my partner. Recording my rhythm using symbols or words. * Contrasting rhythms played in time with each other with some attention to each other’s performances. Considering the movement of the animals that live in each layer when making my rhythms. Recording my rhythm using symbols or words. * Having two melodies which sound musically nice together. Considering the movement of the different animals within the layers of the Rainforest and how this affects the pitch and tempo of my melodies. * Interesting structure and texture and use of dynamics. Working as part of a group to build the structure of our rainforest inspired composition by considering: the best way to start and end; tempo (speed); dynamics (volume); texture (different layers); structure (organisation of the piece). |
| Children  (Notes and narrative) |  |  |  |
| Traditional instruments and improvisation India | * Explaining their opinion of Indian music and knowing which instruments are used in Indian music. * Improvising using given notes. * Composing a piece based on music from different traditions. * Creating a piece of music using a drone, rag and tal. * Performing a piece of music using musical notation. | * Verbalising how they feel about the music and being able to identify what it is they like or dislike. Expressing the reasons why I like or dislike the music. * Reading musical notation and playing the correct notes of the rag – usually in an up and down pattern. Knowing what a rag is. * Using the correct notes of the rag, playing alongside a drone. Playing a rag. * Being able to use the correct notes of the rag, playing alongside a tal or being able to play the tal in time with a drone being played. Improvising along to a drone and tal using the correct notes. * Singing and playing in time with each other with some degree of accuracy and awareness of each other’s parts, reading musical notation. Playing the tune of the song from musical notation. Performing as part of a group. | * Using the vocabulary ‘dynamics’, ‘layers’ or ‘timbre’ of the music to support their opinion. Explaining how the tempo and dynamics vary. * Showing more originality with their improvised pieces; for example, using the notes more than once and out of order. Reading musical notation and playing these notes. Using a rag to improvise. * Showing more originality with their experimenting of the rag and playing in time with the drone. Playing a drone and improvising along to a drone using the correct notes. * Having some thought in their performance; for example, listening to the other person playing and trying to play with them rather than alongside them. Will have a clear start and stop. * Performing with confidence and accuracy, leading the group to make sure everyone plays in time. Singing accurately from musical notation and lyrics. |
| Children  (Notes and narrative) |  |  |  |
|  | **CYCLE B** | | | |
|  | **Objectives** | **Working towards** | **Working at** | **Working above** |
| **AUTUMN** | Jazz | * Singing and clapping a syncopated rhythm for a ragtime style song. * Improvising a call and response. * Scat singing using the call and response format. * Knowing what a motif is and creating a short jazz motif. * Creating a jazz version of a nursery rhyme by adding a swung rhythm. | * Explaining what ragtime is, playing on the off beat and singing a syncopated rhythm. Clapping a short syncopated rhythm. * Knowing what call and response is. Playing a call and then improvising a response. Playing a tune. * Knowing what scat singing is. Improvising or composing a scat singing performance with sounds and words. Singing in a jazz style. * Composing and playing a jazz motif fluently, using swung quavers. Knowing the instrumentation of a swing band. Knowing the features of swing music. * Playing a swung rhythm using a tuned percussion instrument. | * Clapping and singing a syncopated rhythm to emphasise the off beat, tapping their feet to keep in time. Playing on the beat and understand what it is. * Composing and playing a call and response performance in time with the music as well as being adventurous with their response composition. Improvise a new response to the call. * Composing a call and response with a clear rhythm and creating a range of vocal sounds to imitate instruments. * Composing and playing a jazz motif with a swung rhythm, adapting as a necessary and possibly adding some scat singing as they play. Confidently playing a swung rhythm of a familiar tune, adapting as necessary. |
| Children  (Notes and narrative) |  |  |  |
| Developing singing techniques and keeping in time Vikings | * Singing in time with others. * Following and singing in tune and in time. * Recognising simple rhythmic notation by ear and by sight. * Using simple rhythmic notation to compose a Viking battle song * Performing music with confidence and discipline. | * Moving and singing as a team, following the tune and lyrics on the screen and making suggestions for improving their performance. * The ability to suggest improvements to work. Reasonable ability to sing and move in time and in tune. Identifying how to improve their performance. Recognising and naming note rhythms when I hear them. * The ability to recognise minims, crotchets and quavers often by ear and reliably by sight. * The ability to perform rhythms accurately from notation and layer them to create a composition, adding appropriate sound effects with untuned percussion. Performing rhythms accurately from notation. * The ability to join in with the performances confidently, and reasonably in time and tune. | * Using musical vocabulary to describe both the music of the song and the features of the performance that need improving. * The ability to suggest improvements to work using musical vocabulary. Consistent ability to sing and move in time and in tune. * The ability to recognise minims, crotchets and quavers reliably by ear and by sight. The ability to notice the different types of rhythms within the song (dotted quavers). * The ability to perform more complex rhythms accurately from notation, as well as creating their own rhythms and layering them to create a composition, adding a wide range of appropriate sound effects with untuned percussion and/or their own instruments. Layering rhythms to create a piece of music. * The ability to join in with the performances confidently with a high level of accuracy in terms of timing and tuning. |
| Children  (Notes and narrative) |  |  |  |
| **SPRING** | Samba and carnival sounds and instruments South America | * Recognising and identifying the main features of samba music. * Understanding and playing syncopated rhythms. * Playing syncopated rhythms as part of a group. * Composing a basic rhythmic break. * Performing rhythmic breaks within the samba piece. | * The ability to explain what samba music is and that it is mainly percussion instruments used in celebrations such as Carnival in Brazil. Knowing what samba music is and where it comes from. * Being able to clap on the off beat (the and of each beat) and being able to play a syncopated rhythm in time. Recognising the on beat. * Playing 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). * Playing their break in time with the rest of their group and playing in the correct place in the piece. Composing a simple break. * Playing in time and with confidence; accurately playing their break. Playing at the correct time within a group. | * The ability to specify that the music is loud, with lots of percussion and fairly fast and has a thick/complex texture and lots of parts. Understanding why samba music is used. Identifying the main features of samba music. * Keeping in time with others and keeping a steady pulse whilst playing a syncopated rhythm. * Playing their rhythm independently in time with the pulse, identifying errors in their own performance and trying to self correct. * Leading and guiding the composition of the break. Playing a syncopated rhythm. * Leading their section when performing their break; self correcting if they are playing out of time. |
| Children  (Notes and narrative) |  |  |  |
| Creating compositions in response to an animation Mountains | * Telling a story from a piece of music through movement and using musical vocabulary to describe music. * Creating a soundscape using percussion instruments. * Creating a range of sounds to accompany a story and adjusting the dynamics of the piece of music. * Composing and performing a rhythm to accompany a story. * Performing a group composition. | * Being able to verbalise how the music makes them feel and creating actions or movements appropriate to each section. Expressing their opinion about music. Recognising and describing changes in music. * Playing in time and being aware of other pupils’ parts. Creating layers within my composition. Playing a melodic pattern from simple notation with letter name. * Playing their part appropriately and at the right time, taking note of others in the group. * Playing their rhythm in time, giving some thought to dynamics and the others in their group. Creating rhythms to tell a story. * Playing melodies and rhythms which represent the section of animation they are accompanying. Using key musical vocabulary to label my composition. Playing in time with my group. | * Using the dynamics, layers or timbre of the music to influence their acting or movement. Expressing their opinion about music. * Leading their group and considering including dynamics. Playing a repeated rhythm. * Using rhythmic ideas within their part without being prompted. Using key musical vocabulary to label my composition. * Playing their rhythm in time confidently with correct dynamics, leading the group to ensure everyone plays in time. Using key musical vocabulary to explain my composition. * Playing their rhythms and melodies with appropriate dynamics and leading the group to ensure that everyone plays in time. create layers within my composition. |
| Children  (Notes and narrative) |  |  |  |
| **SUMMER** | Adapting and transposing motifs Romans | * Singing in tune and in time with other people and a backing track. * Understanding what a musical motif is. * Composing and notating a motif. * Developing and transposing a musical motif. * Combining and performing different versions of a musical motif. | * Learning a new song, singing in time and in tune while following the lyrics. Following or remembering the lyrics and following the tune. * Identifying motifs aurally and playing a repeated pattern on a tuned instrument. Explaining what a motif is. Hearing and recognising a motif in a piece of music * Creating and performing a motif, notating it with reasonable accuracy. Using graphic notation to record my motif. * Transposing (changing the key of) their motif, using sharp or flat notes where necessary and changing the rhythm. * Combining different versions of a musical motif and performing as part of a group using musical notation. | * Quickly picking up the tune and remembering the lyrics as well as using musical vocabulary to describe both the music of the song and the features of the performance that need improving. * Identifying and articulating the development of motifs as well as their ability to play the motifs accurately by sight. Playing a motif on a tuned instrument. * Writing their motif down using staff notation and, if they have one, playing their motif on their own instrument. Recognising standard rhythmic notation. * Reversing the rhythm in their motif as well as transposing it using sharp and flat notes. Adapting their motif (by changing notes, the rhythm or reversing the order). * Combining different versions of a musical motif, identifying what would work well. They should also take the lead, ensuring that the group stays in time with each other. |
| Children  (Notes and narrative) |  |  |  |
| Rock and roll | * Understanding the history of rock and roll music and staying in time to a piece of rock and roll music. * Singing a rock and roll song and performing with a sense of style. * Playing a rock and roll bass line. * Playing a rock and roll bass line. * Playing a rock and roll piece of music as part of a group. | * Performing the hand jive hand actions in sequence and in time with the music. Knowing where rock and roll music came from. Moving in time to the music. * Singing in tune and performing their actions in time. Accurately singing in a small group. * Playing the notes of the walking bass in the correct sequence. * Playing the notes of the walking bass in the correct sequence. Understanding different musical notation. * Independently playing their part with some awareness of the other performers and keeping in time. | * Completing the stepping actions in time to the hand jive music. Listing the main instruments used in rock and roll. * Leading their group in rehearsal time. Singing in tune. * Playing the notes of the walking bass in time with the music. Play a walking bass line accurately. * Playing the notes of the walking bass in time. Playing a walking bass line accurately. * Playing their part in time, with accuracy. |
| Children  (Notes and narrative) |  |  |  |