



Music: Year 4

Teachers: In schools, lessons on music should feature activities and works that illustrate important musical concepts and terms, and should introduce important composers and works. When appropriate, topics in music may be linked to topics in other disciplines.

The following guidelines focus on content, not performance skills, though many concepts are best learned through active practice (singing, clapping rhythms, playing instruments, etc.).




I. ELEMENTS OF MUSIC

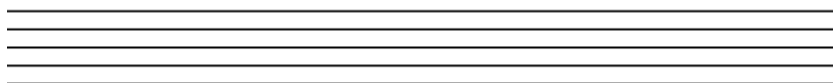
A. ELEMENTS

- Through participation, become familiar with basic elements of music (rhythm, melody, harmony, form, timbre, etc.).
 - Recognise a steady beat, accents, and the downbeat; play a steady beat.
 - Move responsively to music.
 - Recognise short and long sounds.
 - Discriminate between fast and slow; gradually slowing down and getting faster.
 - Discriminate between differences in pitch: high and low.
 - Discriminate between loud and soft; gradually increasing and decreasing volume.
 - Understand that melody can move up and down.
 - Hum the melody while listening to music.
 - Echo short rhythms and melodic patterns.
 - Play simple rhythms and melodies.
 - Sing unaccompanied, accompanied, and in unison.
 - Recognise harmony; sing rounds.
 - Recognise verse and refrain.
 - Continue work with timbre and phrasing.
 - Review names of musical notes; scale as a series of notes; singing the C major scale using 'do re mi' etc.

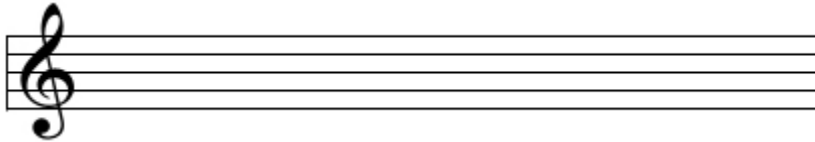
B. NOTATION

- Review the following notation


- Crotchet 
- Minim 
- Semi-breve 
- Stave



- Treble clef and names of lines and spaces in the treble clef



- Crotchet rest 

- Minim rest 

- Semibreve rest 

- Understand the following notation

- Bar line, dividing the staff into measures



- Quaver: the length of half a crotchet 

- Time signature: $\frac{4}{4}$ quadruple time, as in four crotchet beats



- Time signature: $\frac{2}{4}$ duple time, as in two crotchet beats



- Time signature: $\frac{3}{4}$ triple time, as in three crotchet beats



- Soft: *p*
- Very soft: *pp*
- Loud: *f*
- Very loud: *ff*

II. LISTENING AND UNDERSTANDING

Teachers: Expose children to a wide range of music, including children’s music, popular instrumental music, and music from various cultures.

[See below, *re* brass instruments, Composers and Their Music: Aaron Copland’s *Fanfare for the Common Man*, and Edward Elgar, *Pomp and Circumstance March No. 4*. See also English Language and Literature 4: William Tell.]

A. THE ORCHESTRA

- Review families of instruments: strings, brass, woodwinds, percussion.
- Become familiar with brass instruments—trumpet, French horn, trombone, tuba—and listen to:
 - Gioacchino Rossini, *William Tell Overture*, finale (trumpet)
 - Wolfgang Amadeus Mozart, selections from the *Horn Concertos* (French horn)
- Become familiar with woodwind instruments—flute and piccolo (no reeds), clarinet, oboe, bassoon (with reeds)—and listen to:
 - Claude Debussy, *Prelude to the Afternoon of a Faun* (flute)
 - Opening of George Gershwin, *Rhapsody in Blue* (clarinet)
 - Jean Sibelius, *The Swan Of Tuonela* (cor anglais)

B. COMPOSERS AND THEIR MUSIC

Teachers: Provide brief, child-friendly biographical profiles of the following composers, and listen to representative works:

- Peter Tchaikovsky, *Suite from Swan Lake*
- Edward Elgar, *Pomp and Circumstance March No. 4*
- Gustav Holst, *Mars, Jupiter and Neptune* from *The Planets Suite*

C. MUSICAL CONNECTIONS

Teachers: Introduce children to the following in connection with topics in other disciplines:

- Nikolai Rimsky-Korsakov, part one: *The Sea and Sinbad’s Ship* from *Scheherazade*,

III. SONGS

- Aiken Drum
- All Through the Night
- Alouette
- Annie Laurie
- Cockles and Mussels
- London’s Burning
- On Ilkley Moor Baht ’At