

Differentiation Statements for each Music Progression Strand Key Stage 1 Classes			Expectations	ALL	MOST	SOME	Expectations
				Working towards expectations	Meeting expectations	Working beyond expectations	
			KS1				Lower KS2
A - Performing Skills	1 - Singing	Technique	Basic posture with relaxed shoulders for singing Breathing to show phrases	All will be able to look at the teacher whilst singing	Most will be able to stand with relaxed shoulders and breathe at the correct times	Some will be able to improve pronunciation and dynamic control	Basic posture with relaxed shoulders for singing Breathing to show phrases
		Range	A sixth	All will be able to imitate words, rhythms and sing in tune within a limited range	Most will be able to sing in tune within a range of at least a sixth	Some will be able to sing in tune to the range of an octave or more	An octave, mostly by step
	2 - Instrument	Technique	(Classroom percussion) Basic posture Dynamic contrast	All will be able to hold a variety of classroom instruments correctly	Most will be able to adopt a good posture for playing instruments and play clearly contrasting dynamics	Some will be able to adopt good basic posture and clear tone within their comfortable range	(Not classroom percussion) Basic posture Clear tone
		Range	Playing a limited range of notes, performing rhythms by ear	All will be able to play at least one note and to an external pulse	Most will be able to play at least three notes and simple rhythms by ear	Some will be able to play four or five notes and rhythms with two different note lengths	First 4 or 5 notes (or 3 chords) Rhythms with two note lengths
	3 - Ensemble	Performing In a group	Unison	All will be able to perform with others	Most will be able to perform confidently if others make mistakes	Some will be able to play additional parts with rounds, or ostinati within a group	Simple additional parts (rounds, ostinati) within a group
	1 - Melody	Improvising rhythmic patterns	Free exploration of rhythm	All will be able to create an intentional rhythm pattern	Most will be able to create their own rhythms to a given pulse	Some will be able to improvise a 1-bar rhythm	Improvise a 1-bar rhythm
		Improvising melodic patterns	Free exploration of pitch	All will be able to imitate melodic patterns	Most will be able to invent their own melodic ideas	Some will be able to improve a 1-bar melodic phrase using three pitches	Improve a 1-bar melodic phrase (3 pitches)

B - Composing Skills	2 - Harmony	Adding parts or layers	Explore combinations of timbres	All will be able to create two different musical ideas	Most will be able to combine 2 different musical ideas	Some will be able to explore combinations of pitches	Explore combinations of pitches
		Harmonising melody	Explore combinations of pitches	All will be able to create two different musical ideas	Most will be able to combine 2 different musical ideas	Some will be able to explore combinations of timbres	Explore combinations of timbres
	3 - Expression	Employing musical expression	Explore dynamic choices Explore instrument choices	Some will be able to choose sounds for a given purpose	Most will be able to choose sounds and techniques to represent external concepts	Some will be able to explore dynamic and timbre choices to represent	Explore dynamic choices Explore instrument choices
	1 - Tempo	Pulse	Identifying duple time	All will be able to move in time with a pulse	Most will be able to "conduct" music in time with a pulse	Some will be able to identify duple time and use andante, allegro, lento	Identifying duple time Italian terms: andante, allegro, lento
	2 - Duration	Aural learning	Crotchets and rests, quaver pairs, minims and minim rests (4-beat rhythms)	All will be able to imitate simple rhythms aurally after one hearing and identify long and short sounds	Most will be able to identify long and short sounds in more complex rhythms after one hearing	Some will be able to identify crotchets, quaver pairs, crotchet rests, minims, minim rests and semiquavers	Crotchets and rests, quaver pairs, minims and minim rests, 4 x semiquavers (4-beat rhythms)
		Rhythmic notation	Crotchets and rests, quaver pairs, minims and minim rests (4-beat rhythms). Rhythm	All will be able to translate simple graphic symbols into long and short sounds	Most will be able to read a series of graphic symbols into a pattern of long and short sounds	Some will be able to read and interpret 4-beat rhythms using crotchets, quaver pairs, semiquavers and minims and crotchet rests	Crotchets and rests, quaver pairs, minims and minim rests (4-beat rhythms)
	3 - Pitch	Aural learning	High and low	All will be able to imitate simple sequences aurally after one hearing and identify high and low sounds	Most will be able to identify high and low sounds in more complex sequences after one hearing	Some will be able to one note of a small interval (a major second) as higher or lower	Identifying notes as higher or lower

C - Aural and Theory

C - Aural and Theory		Pitch notation	High and low	All will be able to translate simple graphic symbols into high and low sounds	Most will be able to read a series of graphic symbols into a pattern of high and low sounds	Some will be able to read a three note melody (using hand or stave notation)	3 note melody (hand signs or one-line stave)
	4 - Dynamics	Italian terms	loud and soft	All will be able to imitate simple dynamic contrasts and identify loud and soft sounds	Most will be able to identify gradual dynamic changes such as "getting louder" or "getting softer"	Some will be able to identify dynamics using Italian terms forte and piano	Forte and piano
		Dynamic notation	loud and soft	All will be able to translate simple graphic symbols into loud and soft sounds	Most will be able to read a series of graphic symbols into a pattern of loud and soft sounds	Some will be able to read conventional dynamic notation f and p	f and p
	5 - Timbre	Identifying Instruments	Familiar instruments: voice, piano, drums, guitar, tambourine, maracas	All will be able to aurally identify and distinguish between common classroom instruments	Most will be able to aurally identify a wider range of instruments including voice, piano, drums, guitar, tambourine and maracas	Some will be able to aurally identify instruments as belonging to orchestral families	Orchestral families
		Descriptive vocabulary	Sounds like...	All will be able to suggest what a given timbre "sounds like" comparing to known sounds	Most will be able to identify what kind of material might be making the sound, such as wood or metal	Some will be able to suggest onomatopoeic words to describe sounds	Brass, woodwind, percussion, strings, onomatopoeic words
	6 - Texture	Aural learning of harmony	Unison singing	All will be able to sing in tune with the rest of the group	Most will be able to identify if others are singing out of tune	Some will be able to sing their own part in a round with confidence	Singing rounds
		Identifying harmony	Unison or harmonised	All will be able to identify the difference between one, two and lots of simultaneous sounds	Most will be able to identify whether instruments/voices are playing the same note or different notes	Some will be able to identify a melody within a polyphonic texture	Identifying melody within a polyphonic texture
		Identifying layers	Thick or thin	All will be able to tell the difference between one, a few and lots of sounds occurring at the same time	Most will be able to aurally identify discrete instrument sounds within an ensemble	Some will be able to identify significant changes in texture (thicker or thinner)	Identifying significant changes in texture: thinner or thicker

	7 - Structure	Form	Phrases (breathing points)	All will be able to observe when a section of music repeats, such as a chorus	Most will be able to appropriately predict repetition	Some will be able to identify verse and chorus within a song	Identifying verse and chorus
D - Evaluation	1 - Intention	Identifying how the inter-related dimensions of music contribute to musical intentions	What is the music about?	All will be able to move in time and with regard to the mood of the music	Most will be able to verbally identify the purpose of the music, considering tempo and dynamics	Some will be able to identify the mood of the music	Identifying the mood of music
	2 - Context	Comparing musical features across genres and traditions	Respond to different moods in the music	All will be able to identify contrasts in mood between pieces of music	Most will be able to identify how the music makes them feel, such as "happy" or "sad"	Some will be able to identify common features in different genres of music	Identifying common features in music across genres and traditions
	3 - Improvement	Critical listening leading to identification of strengths and suggesting refinements	Identify good features	All will be able to express a preference between 2 pieces of music	Most will be able to make appropriate subjective judgements about individual features of a piece of music	Some will be able to improve their own work, or appropriately suggest how it may be improved	Improve own work
	1 - Contribution	Adding value to the cultural life of the community through performance and/or composition	Perform to an audience	All will be able to participate in a group performance to an audience	Most will be able to perform in a small group or solo to an audience	Some will be able to support other musicians by playing an accompanying part	Support other musicians (playing/singing an accompaniment to a soloist)
	2 - Self-esteem	Appropriate pride in performance and achievement	Perform with class in a school assembly	All will be able to perform confidently in a group to an audience of parents	Most will be able to perform confidently to a larger audience	Some will be able to perform a solo to the teacher	Perform in a group to the teacher Perform a solo to the teacher

E - Personal Development	3 - Independence	Working alone	Independence	All will be able to practice a musical phrase on their own with supervision	most will be able to practice a musical phrase on their own for a short while with no supervision	Some will be able to practise effectively at home (with adult support) to improve an aspect of their playing	Following the teacher's guidance Practising at home to improve an aspect of playing/performance
	4 - Teamwork	Working with others, including leadership	Take turns in ensemble playing/singing	All will be able to take turns at playing/singing as directed by the teacher	Most will be able to remember to stop when it is someone else's turn	Some will be able to take on or suggest ideas for improvement in group work	With guidance, work in a group to improve performance or composition
	5 - Emotional Literacy	Awareness and communication of emotions and feelings through music	Demonstrate enjoyment of music	All will look forward to their music lessons	Most will identify music lessons as one of their weekly highlights	Some will be able to demonstrate awareness that the music is intended to make them feel an emotion	Demonstrate awareness that music is intended to make the listener feel an emotion
F - Cultural Development	1 - World Traditions	Appreciation of music from local, national and international heritages	Children's songs and singing games from around the world	All will be able to participate in performing songs from a range of world traditions	Most will be able to make links between songs in a similar genre from different traditions, e.g. counting songs	Some will be able to make links between music from different traditions	Music from UK and other heritages - especially those represented in the school
	2 - Western Classical	Appreciation of music from the Western Classical tradition	Popular Western Classical pieces and composers	All will be able to aurally identify one or two instruments	Most will be able to identify famous and significant pieces from the Western Classical tradition, such as the opening of Beethoven's 5th	Some will be able to name important composers identify them with popular pieces from the Western Classical tradition	Popular Western Classical pieces and composers
	3 - Popular Music	A variety of popular genres including cross-cultural fusions	Pop music from 1950s to present	All will be able to aurally identify one or two instruments	Most will be able to name currently famous artists and songs	Some will be able to identify a small range of genres such as rock and pop	Identifying genres such as Rock and pop

Differentiation Statements for each Music Progression Strand Reception Classes			Expectations	ALL	MOST	SOME	Expectations
				Working towards expectations	Meeting expectations	Working beyond expectations	
			Lower KS2				Upper KS2
A - Performing Skills	1 - Singing	Technique	Basic posture with relaxed shoulders for singing Breathing to show phrases	All will be able to stand with relaxed shoulders and breathe at the correct times	Most will be able to improve pronunciation and dynamic control	Some will be able to sing with an open mouth, relaxed jaw, good pronunciation and dynamic control	Open mouth, relaxed jaw and clear pronunciation Dynamic range
		Range	An octave, mostly by step	All will be able to sing in tune within a range of at least a sixth	Most will be able to sing in tune to the range of an octave or more with some small leaps	Some will be able to sing in tune with a range of an octave with awkward leaps	An octave with leaps
	2 - Instrument	Technique	(Not classroom percussion) Basic posture Clear tone	All will be able to adopt a good posture for playing instruments and play clearly contrasting dynamics	Most will be able a good basic posture and clear tone within their comfortable range	Some will be able to perform dynamic and articulation contrasts, with phrasing	Dynamic contrasts Articulation contrasts Phrasing
		Range	First 4 or 5 notes (or 3 chords) Rhythms with two note lengths	All will be able to play simple rhythms by ear	Most will be able to play four or five notes and rhythms with two different note lengths	Some will be able to play comfortably with an octave range (or 6 chords) and rhythms with three different note lengths	About an octave (or 6 chords) Rhythms with at least three note lengths
	3 - Ensemble	Performing In a group	Simple additional parts (rounds, ostinati) within a group	All will be able to perform confidently if others make mistakes	Most will be able to play additional parts with rounds, or ostinati within a group	Some will be able to play additional, more complex and independent parts within rounds or ostinati within a group	Simple additional parts (rounds, ostinati) within a group
		Improvising rhythmic patterns	Improvise a 1-bar rhythm	All will be able to create their own rhythms to a given pulse	Most will be able to improvise a 1-bar rhythm	Some will be able to improvise a rhythmic ostinato or riff to play as an accompaniment	Improvise an ostinato/riff (for an accompaniment)

**B -
Composing
Skills**

1 - Melody	Improvising melodic patterns	Improve a 1-bar melodic phrase (3 pitches)	All will be able to invent their own melodic ideas	Most will be able to improve a 1-bar melodic phrase using three pitches	Some will be able to improvise a longer musical phrase with up to 5 pitches within a structure	Improvise a melodic phrase (up to 5 pitches) within a structure
2 - Harmony	Adding parts or layers	Explore combinations of pitches	All will be able to combine 2 different musical ideas	Most will be able to explore combinations of pitches	Some will be able to explore layering of consonant pitches	Explore layering of consonant pitches
	Harmonising melody	Explore combinations of timbres	All will be able to combine 2 different musical ideas	Most will be able to explore combinations of timbres	Some will be able to explore layering of complementary or contrasting timbres	Explore layering of complementary timbres
3 - Expression	Employing musical expression	Explore dynamic choices Explore instrument choices	All will be able to choose sounds and techniques to represent external concepts	Most will be able to explore dynamic and timbre choices to represent	Some will be able indicate intended dynamic and timbre choices	Indicate intended dynamic and timbre choices
1 - Tempo	Pulse	Identifying duple time Italian terms: andante, allegro, lento	All will be able to "conduct" music in time with a pulse	Most will be able to identify duple time and use andante, allegro, lento	Some will be able to identify tempo changes and triple time, and use presto and adagio	Identifying tempo changes and simple triple time Italian terms: presto, adagio
2 - Duration	Aural learning	Crotchets and rests, quaver pairs, minims and minim rests, 4 x semiquavers (4-beat rhythms)	All will be able to identify long and short sounds in more complex rhythms after one hearing	Most will be able to identify crotchets, quaver pairs, crotchet rests, minims, minim rests and semiquavers	Some will be able to identify triplets and syncopated rhythms	Quaver triplets, syncopation
	Rhythmic notation	Crotchets and rests, quaver pairs, minims and minim rests (4-beat rhythms)	All will be able to read a series of graphic symbols into a pattern of long and short sounds	Most will be able to read and interpret 4-beat rhythms using crotchets, quaver pairs, semiquavers and minims and crotchet rests	Some will be able to read and interpret time signature, bars and bar lines, strong and weak beats, butterfly and grasshopper rhythms	Time signature, bars and bar lines, strong and weak beats "Butterfly" and "grasshopper" rhythms

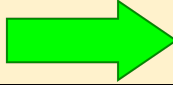
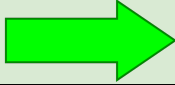
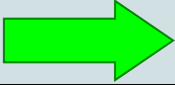
C - Aural and Theory

3 - Pitch	Aural learning	Identifying notes as higher or lower	All will be able to identify high and low sounds in more complex sequences after one hearing	Most will be able to identify one note of a small interval (a major second) as higher or lower	Some will be able to identify diatonic intervals of unison, major 3rd, perfect fifth and octave	Identifying diatonic intervals of unison, major 3rd, perfect 5th, octave
	Pitch notation	3 note melody (hand signs or one-line stave)	All will be able to read a series of graphic symbols into a pattern of high and low sounds	Most will be able to read a three note melody (using hand or stave notation)	Some will be able to read the first 5 notes of a major scale in an relevant clef	First 5 notes of a major scale in relevant clef
4 - Dynamics	Italian terms	Forte and piano	All will be able to identify gradual dynamic changes such as "getting louder" or "getting softer"	Most will be able to identify dynamics using Italian terms forte and piano	Some will be able to identify mezzoforte, mezzopiano, crescendo, diminuendo using Italian terms	Mezzoforte, mezzopiano, crescendo, diminuendo
	Dynamic notation	<i>f</i> and <i>p</i>	All will be able to read a series of graphic symbols into a pattern of loud and soft sounds	Most will be able to read conventional dynamic notation f and p	Some will be able to read mf, mp, cresc, dim, < and >	<i>mf, mp, cresc, dim, < and ></i>
5 - Timbre	Identifying Instruments	Orchestral families	All will be able to aurally identify a wider range of instruments including voice, piano, drums, guitar, tambourine and maracas	Most will be able to aurally identify instruments as belonging to orchestral families	Some will be able to identify orchestra instruments, electronic instruments and likely instruments within a given genre	Orchestral instruments, electronic instruments Likely instruments within a given genre
	Descriptive vocabulary	Brass, woodwind, percussion, strings, onomatopoeic words	All will be able to identify what kind of material might be making the sound, such as wood or metal	Most will be able to suggest onomatopoeic words to describe sounds	Some will be able to employ metaphors external to music, such as "bright", "sharp", "piercing", "dark"	Employing metaphors external to music, such as "bright", "sharp", "piercing", "dark"
6 - Texture	Aural learning of harmony	Singing rounds	All will be able to identify if others are singing out of tune	Most will be able to sing their own part in a round with confidence	Some will be able to sing accompanying ostinati	Singing accompanying ostinati
	Identifying harmony	Identifying melody within a polyphonic texture	All will be able to identify whether instruments/voices are playing the same note or different notes	Most will be able to identify a melody within a polyphonic texture	Some will be able to identify a bass line and where changes of chord occur	Identifying bass line and chords

		Identifying layers	Identifying significant changes in texture: thinner or thicker	All will be able to aurally identify discrete instrument sounds within an ensemble	Most will be able to identify significant changes in texture (thicker or thinner)	Some will be able to identify which instruments contribute to texture changes	Identifying significant changes in texture: thinner or thicker
	7 - Structure	Form	Identifying verse and chorus	All will be able to appropriately predict repetition	Most will be able to identify verse and chorus within a song	Some will be able to identify a simple structure, such as intro, verse and chorus	Simple structure (e.g., intro, verse, chorus)
D - Evaluation	1 - Intention	Identifying how the inter-related dimensions of music contribute to musical intentions	Identifying the mood of music	All will be able to verbally identify the purpose of the music, considering tempo and dynamics	Most will be able to identify the mood of the music	Some will be able to explain how one or two dimensions, for example, rhythm and dynamics, help to create the mood of the music	Explaining how one or two dimensions, for example, rhythm and dynamics, help to create the mood of the music
	2 - Context	Comparing musical features across genres and traditions	Identifying common features in music across genres and traditions	All will be able to identify how the music makes them feel, such as "happy" or "sad"	Most will be able to identify common features in different genres of music	Some will be able to identify distinctive features in a range of genres and cultural traditions Consider how venue and occasion affect performance and composition	Identify distinctive features in a range of genres and cultural traditions Consider how venue and occasion affect performance and composition
	3 - Improvement	Critical listening leading to identification of strengths and suggesting refinements	Improve own work	All will be able to make appropriate subjective judgements about individual features of a piece of music	Most will be able to improve their own work, or appropriately suggest how it may be improved	Some will be able to suggest improvements for others' work	Suggest improvements for own and others' work
	1 - Contribution	Adding value to the cultural life of the community through performance and/or composition	Support other musicians (playing/singing an accompaniment to a soloist)	All will be able to perform in a small group or solo to an audience	Most will be able to support other musicians by playing an accompanying part	Some will be able to support other artists (e.g. create music for a dance/drama performance or exhibition)	Support other artists (e.g. create music for a dance/drama performance or exhibition)

E - Personal Development	2 - Self-esteem	Appropriate pride in performance and achievement	Perform in a group to the teacher Perform a solo to the teacher	All will be able to perform confidently to a larger audience	Most will be able to perform a solo to the teacher	Some will be able to perform a solo to the class or perform in a small ensemble to a school assembly	Perform a solo to the class Perform in a small ensemble to a school assembly
	3 - Independence	Working alone	Following the teacher's guidance Practising at home to improve an aspect of playing/performance	All will be able to	Most will be able to practise effectively at home (with adult support) to improve an aspect of their playing	Some will be able to identify something to improve in own work to improve at home	Identifying something to improve in own work to improve at home
	4 - Teamwork	Working with others, including leadership	With guidance, work in a group to improve performance or composition	All will be able to remember to stop when it is someone else's turn	Most will be able to take on or suggest ideas for improvement in group work	Some will be able, without teacher's guidance, to work in a group to improve performance or composition	Without teacher's guidance, work in a group to improve performance or composition
	5 - Emotional Literacy	Awareness and communication of emotions and feelings through music	Demonstrate awareness that music is intended to make the listener feel an emotion	All will identify music lessons as one of their weekly highlights	Most will be able to demonstrate awareness that the music is intended to make them feel an emotion	Some will be able to demonstrate awareness that music can communicate different and conflicting moods	Demonstrate awareness that music can communicate different and conflicting moods
F - Cultural Development	1 - World Traditions	Appreciation of music from local, national and international heritages	Music from UK and other heritages - especially those represented in the school	All will be able to make links between songs in a similar genre from different traditions, e.g. counting songs	Most will be able to make links between music from different traditions	Some will demonstrate appreciate traditional music from around the world	Traditional music from around the world
	2 - Western Classical	Appreciation of music from the Western Classical tradition	Popular Western Classical pieces and composers	All will be able to identify famous and significant pieces from the Western Classical tradition, such as the opening of Beethoven's 5th	Most will be able to name important composers identify them with popular pieces from the Western Classical tradition	Some will demonstrate awareness of a timeline within the western-classical tradition and where famous composers sit on it	Popular Western Classical pieces and composers

	3 - Popular Music	A variety of popular genres including cross-cultural fusions	Identifying genres such as Rock and pop	All will be able to name currently famous artists and songs	Most will be able to identify a small range of genres such as rock and pop	Some will be able to identify a broader range of genres and sub-genres	Identifying a braoder range of genres and sub-genres
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Differentiation Statements for each Music Progression Strand Reception Classes			Expectations	ALL	MOST	SOME	Expectations
				Working towards expectations	Meeting expectations	Working beyond expectations	
			Upper KS2				Lower KS3
A - Performing Skills	1 - Singing	Technique	Open mouth, relaxed jaw and clear pronunciation Dynamic range	All will be able to improve pronunciation and dynamic control	Most will be able to sing with an open mouth, relaxed jaw, good pronunciation and dynamic control	Some will be able to effectively employ facial expressions, even tone across the dynamic range, clear, open vowels	Facial expressions Even tone across the dynamic range Clear, open vowels
		Range	An octave with leaps	All will be able to sing in tune to the range of an octave or more	Most will be able to sing in tune with a range of more than an octave	Some will be able to sing in tune with a range of more than an octave with larger leaps and semitone steps	Beyond an octave
	2 - Instrument	Technique	Dynamic contrasts Articulation contrasts Phrasing	All will be able a good basic posture and clear tone within their comfortable range	Most will be able to perform dynamic and articulation contrasts, with phrasing	Some will be able to demonstrate freedom of movement facilitating technical development, controlling crescendo and diminuendo	Freedom of movement facilitating technical development Crescendo and diminuendo
		Range	About an octave (or 6 chords) Rhythms with at least three note lengths	All will be able to play four or five notes and rhythms with two different note lengths	Most will be able to play comfortably with an octave range (or 6 chords) and rhythms with three different note lengths	Some will be able to play beyond an octave in more than one key (or limited melodic range and more than 6 chords) Rhythmic playing with changes in tempo	Beyond an octave in more than one key (or limited melodic range and more than 6 chords) Rhythmic playing with changes in tempo

	3 - Ensemble	Performing In a group	Simple additional parts (rounds, ostinati) within a group	All will be able to play additional parts with rounds, or ostinati within a group	Most will be able to play additional, more complex and independent parts within rounds or ostinati within a group	Some will be able to play independent simple additional parts (round, ostinati, bass or chord accompaniment)	Independent simple additional parts (round, ostinati, bass or chord accompaniment)
B - Composing Skills	1 - Melody	Improvising rhythmic patterns	Improvise an ostinato/riff (for an accompaniment)	All will be able to improvise a 1-bar rhythm	Most will be able to improvise a rhythmic ostinato or riff to play as an accompaniment	Some will be able to improvise percussion fills at the end of phrases/sections	Improvise percussion fills at the end of phrases/sections
		Improvising melodic patterns	Improvise a melodic phrase (up to 5 pitches) within a structure	All will be able to improve a 1-bar melodic phrase using three pitches	Most will be able to improvise a longer musical phrase with up to 5 pitches within a structure	Some will be able to improvise and refine a melodic phrase (e.g. for an intro, bridge and outro for songs)	Improvise and refine a melodic phrase (e.g. for an intro, bridge and outro for songs)
	2 - Harmony	Adding parts or layers	Explore layering of consonant pitches	All will be able to explore combinations of pitches	Most will be able to explore layering of consonant pitches	Some will be able to harmonise a melody using chords I and V	Harmonise a melody using chords I, V
		Harmonising melody	Explore layering of complementary timbres	All will be able to explore combinations of timbres	Most will be able to explore layering of complementary or contrasting timbres	Some will be able to improvise independent complementary rhythmic patterns	Improvise independent complementary rhythmic patterns
	3 - Expression	Employing musical expression	Indicate intended dynamic and timbre choices	All will be able to explore dynamic and timbre choices to represent	Most will be able to indicate intended dynamic and timbre choices	Some will be able to use dynamic and articulation contrasts	Use dynamic and articulation contrasts
	1 - Tempo	Pulse	Identifying tempo changes and simple triple time Italian terms: presto, adagio	All will be able to identify duple time and use andante, allegro, lento	Most will be able to identify tempo changes and triple time, and use presto and adagio	Some will be able to identify subtle tempo changes and compound duple time Italian terms: accelerando, ritardando, vivace	Identifying subtle tempo changes and compound duple time Italian terms: accelerando, ritardando, vivace

C - Aural and Theory

2 - Duration	Aural learning	Quaver triplets, syncopation	All will be able to identify crotchets, quaver pairs, crotchet rests, minims, minim rests and semiquavers	Most will be able to identify triplets and syncopated rhythms	Some will be able to identify triplet rhythms, dotted rhythms, different time signatures and tempo changes	Triplet rhythms, dotted rhythms Different time signatures Tempo changes
	Rhythmic notation	Time signature, bars and bar lines, strong and weak beats "Butterfly" and "grasshopper" rhythms	All will be able to read and interpret 4-beat rhythms using crotchets, quaver pairs, semiquavers and minims and crotchet rests	Most will be able to read and interpret time signature, bars and bar lines, strong and weak beats, butterfly and grasshopper rhythms	Some will be able to read and interpret dotted and syncopated rhythms	Dotted rhythms, syncopated rhythms
3 - Pitch	Aural learning	Identifying diatonic intervals of unison, major 3rd, perfect 5th, octave	All will be able to one note of a small interval (a major second) as higher or lower	Most will be able to identify diatonic intervals of unison, major 3rd, perfect fifth and octave	Some will be able to identify minor 3rds and perfect 4ths	Identifying perfect 4ths and minor 3rds
	Pitch notation	First 5 notes of a major scale in relevant clef	All will be able to read a three note melody (using hand or stave notation)	Most will be able to read the first 5 notes of a major scale in an relevant clef	Some will be able to read all the notes in a clef including at least 1 ledger line, more than one key signature	All the notes in a clef including at least 1 ledger line, more than one key signature
4 - Dynamics	Italian terms	Mezzoforte, mezzopiano, crescendo, diminuendo	All will be able to identify dynamics using Italian terms forte and piano	Most will be able to identify mezzoforte, mezzopiano, crescendo, diminuendo using Italian terms	Some will be able to identify, using Italian terms, fortissimo and pianissimo	Fortissimo, pianissimo
	Dynamic notation	<i>mf, mp, cresc, dim, < and ></i>	All will be able to read conventional dynamic notation f and p	Most will be able to read mf, mp, cresc, dim, < and >	Some will be able to read and perform ff and pp	ff and pp
5 - Timbre	Identifying Instruments	Orchestral instruments, electronic instruments Likely instruments within a given genre	All will be able to aurally identify instruments as belonging to orchestral families	Most will be able to identify orchestra instruments, Orchestral instruments, electronic instruments and likely instruments within a given genre	Some will be able to identify discrete sounds within an overall mix	Identifying discrete sounds within an overall mix

D - Evaluation		Descriptive vocabulary	Employing metaphors external to music, such as "bright", "sharp", "piercing", "dark"	All will be able to suggest onomatopoeic words to describe sounds	Most will be able to employ metaphors external to music, such as "bright", "sharp", "piercing", "dark"	Some will be able to extend metaphorical language using combinations of descriptive words	Extending metaphorical language using combinations of descriptive words
	6 - Texture	Aural learning of harmony	Singing accompanying ostinati	All will be able to sing their own part in a round with confidence	Most will be able to sing accompanying ostinati	Some will be able to sing counterpoint, 3rds and 6ths Playing chords I, V	Singing counterpoint, 3rds and 6ths Playing chords I, V
		Identifying harmony	Identifying bass line and chords	All will be able to identify a melody within a polyphonic texture	Most will be able to identify a bass line and where changes of chord occur	Some will be able to identify major and minor tonality	Major/minor tonality
		Identifying layers	Identifying significant changes in texture: thinner or thicker	All will be able to identify significant changes in texture (thicker or thinner)	Most will be able to identify which instruments contribute to texture changes	Some will be able to correctly use the terms monophonic and polyphonic	Monophonic, polyphonic
	7 - Structure	Form	Simple structure (e.g., intro, verse, chorus)	All will be able to identify verse and chorus within a song	Most will be able to identify a simple structure, such as intro, verse and chorus	Some will be able to identify a simple structure in AB, ABA, AABA or ABACA forms	AABA
	1 - Intention	Identifying how the inter-related dimensions of music contribute to musical intentions	Explaining how one or two dimensions, for example, rhythm and dynamics, help to create the mood of the music	All will be able to identify the mood of the music	Most will be able to explain how one or two dimensions, for example, rhythm and dynamics, help to create the mood of the music	Some will be able to explain how at least 3 of the dimensions work together to create the intended mood of the music	Explaining how at least 3 of the dimensions work together to create the intended mood of the music
	2 - Context	Comparing musical features across genres and traditions	Identify distinctive features in a range of genres and cultural traditions Consider how venue and occasion affect performance and composition	All will be able to identify common features in different genres of music	Most will be able to identify distinctive features in a range of genres and cultural traditions Consider how venue and occasion affect performance and composition	Some will demonstrate understanding of how music changes over time and how music reflects cultural and cross-cultural influences	How music changes over time How music reflects cultural and cross-cultural influences

	3 - Improvement	Critical listening leading to identification of strengths and suggesting refinements	Suggest improvements for own and others' work	All will be able to improve their own work, or appropriately suggest how it may be improved	Most will be able to suggest improvements for others' work	Some will be able to experiment and reject constructive suggestions with artistic justification	Experiment and reject constructive suggestions with artistic justification
E - Personal Development	1 - Contribution	Adding value to the cultural life of the community through performance and/or composition	Support other artists (e.g. create music for a dance/drama performance or exhibition)	All will be able to support other musicians by playing an accompanying part	Most will be able to support other artists (e.g. create music for a dance/drama performance or exhibition)	Some will be able to play or create music for a specific purpose or occasion	Play or create music for a specific purpose or occasion
	2 - Self-esteem	Appropriate pride in performance and achievement	Perform a solo to the class Perform in a small ensemble to a school assembly	All will be able to perform a solo to the teacher	Most will be able to perform a solo to the class or perform in a small ensemble to a school assembly	Some will be able to perform in an ensemble (with more than one part) in a school assembly or public concert	Perform in an ensemble (with more than one part) in a school assembly or public concert
	3 - Independence	Working alone	Identifying something to improve in own work to improve at home	All will be able to practise effectively at home (with adult support) to improve an aspect of their playing	Most will be able to identify something to improve in own work to improve at home	Some will be able, without teacher's guidance, to learn a piece or create own composition	Without teacher's guidance, to learn a piece or create own composition
	4 - Teamwork	Working with others, including leadership	Without teacher's guidance, work in a group to improve performance or composition	All will be able to take on or suggest ideas for improvement in group work	Most will be able, without teacher's guidance, to work in a group to improve performance or composition	Some will be able to take the lead in a group or respond appropriately to the leadership of others	To be able to take the lead in a group or respond appropriately to the leadership of others

	5 - Emotional Literacy	Awareness and communication of emotionals and feelings through music	Demonstrate awareness that music can communicate different and conflicting moods	All will be able to demonstrate awareness that the music is intended to make them feel an emotion	Most will be able to demonstrate awareness that music can communicate different and conflicting moods	Some will be able to develop empathic response to music, noticing the physiological and emotional effect it has when they listen	Develop empathic response to music, noticing the physiological and emotional effect it has when they listen
F - Cultural Development	1 - World Traditions	Appreciation of music from local, national and international heritages	Traditional music from around the world	All will be able to make links between music from different traditions	Most will demonstrate appreciation of traditional music from around the world	Some will demonstrate appreciation of cross-cultural music, with awareness of how each culture influences the sound	Cross-cultural music
	2 - Western Classical	Appreciation of music from the Western Classical tradition	Popular Western Classical pieces and composers	All will be able to name important composers identify them with popular pieces from the Western Classical tradition	Most will demonstrate awareness of a timeline within the western-classical tradition and where famous composers sit on it	Some will be able to identify music from distinct periods of western classical tradition	Identifying music from Baroque, Classical, Romantic and Modern periods
	3 - Popular Music	A variety of popular genres including cross-cultural fusions	Identifying a broader range of genres and sub-genres	All will be able to identify a small range of genres such as rock and pop	Most will be able to identify a broader range of genres and sub-genres	Some will be able to demonstrate awareness and understanding of timeline and technological influences on popular music	Appreciation of timeline and technological influences on popular music