



**Example statements stage A**

1. Enjoy singing, playing, trying out and changing sounds; explore sounds and music through play.
2. Recognise and broadly control changes in timbre, tempo, pitch and dynamics when playing instruments and vocally.
3. Sing broadly in tune within a limited pitch range.
4. Follow and offer simple musical instructions and actions.
5. Keep a steady pulse with some accuracy, e.g. through tapping, clapping, marching, playing (develop 'internalising' skills).
6. Listen to ideas from others, taking turns as appropriate to the context, e.g. passing around instruments, sharing, listening to others playing/singing/sharing ideas.
7. Show awareness of the audience when performing.
8. Create music, and suggest symbols to represent sounds (e.g. a large foot for the Daddy bear, small foot for baby bear).
9. Make physical movements that represent sounds (e.g. move like a snake, an elephant, grow like a tree in response to music).
10. Comment on and respond to recordings of own voice, other classroom sounds, musical instruments etc.

**Example statements stage B**

1. Enjoy making, playing, changing and combining sounds; experiment with different ways of producing sounds with voice, musical instruments, simple music technology, 'body sounds' (tapping, clicking, marching, stamping etc.).
2. Sing in tune within a limited pitch range, and perform with a good sense of pulse and rhythm.
3. Join in and stop as appropriate.
4. Follow and lead simple performance directions, demonstrating understanding of these through movement, singing and playing (including, but not limited to, dynamics and tempo, starting and stopping, adhering to 'starts and stops' -i.e. sound and silence). Pupils could suggest and try out their own ideas.
5. Listen with increased concentration, responding appropriately to a variety of live and recorded music, making statements and observations about the music and through movement, sound-based and other creative responses.
6. Respond to musical cues.
7. Musically demonstrate increased understanding and use of basic musical features as appropriate related to a specific music context (e.g. graduation of sound – getting louder, softer, higher, lower, faster, slower, describe the quality of sounds and how they are made, combined etc. and names of common classroom instruments), supported by verbal explanation, pictures, movements etc. as appropriate.
8. Begin to recognise and musically demonstrate awareness of a link between shape and pitch using graphic notations.
9. Begin to recognise rhythmic patterns found in speech, e.g. saying / chanting names, counting syllables in names etc.
10. Demonstrate understanding of the differences between pulse and rhythm through physical movement, playing, singing.

**Example statements stage C**

1. Use voice, sounds, technology and instruments in creative ways.
2. Sing and play confidently and fluently, maintaining an appropriate pulse.
3. Suggest, follow and lead simple performance directions.
4. Sing within an appropriate vocal range with clear diction, mostly accurate tuning, control of breathing and appropriate tone.
5. Demonstrate musical quality – e.g. clear starts, ends of pieces / phrases, technical accuracy etc.
6. Maintain an independent part in a small group when playing or singing (e.g. rhythm, ostinato, drone, simple part singing etc.).
7. Create simple rhythmic patterns, melodies and accompaniments.
8. Communicate ideas, thoughts and feelings through simple musical demonstration, language, movement and other art forms, giving simple justifications of reasons for responses.
9. Offer comments about own and others' work and ways to improve; accept feedback and suggestions from others.
10. Aurally identify, recognise, respond to and use musically (as appropriate) basic symbols (standard and invented), including rhythms from standard Western notation (e.g. crotchets, quavers) and basic changes in pitch within a limited range.

**Example statements stage D**

1. Experiment with voice, sounds, technology and instruments in creative ways and to explore new techniques.
2. Maintain a strong sense of pulse and recognise and self correct when going out of time.
3. Demonstrate increasing confidence, expression, skill and level of musicality through taking different roles in performance and rehearsal.
4. Lead an independent part in a group when singing or playing. (e.g. rhythm, ostinato, drone, simple part singing, etc.)
5. Use a variety of musical devices, timbres, textures, techniques etc. when creating and making music.
6. Create music which demonstrates understanding of structure and discuss the choices made.
7. Listen and evaluate a range of live and recorded music from different traditions, genres, styles and times, responding appropriately to the context. Share opinions about own and others' music and be willing to justify these.
8. Be perceptive to music and communicate personal thoughts and feelings, through discussion, movement, sound-based and other creative responses such as visual arts.
9. Critique own and others' work, offering specific comments and justifying these.
10. As appropriate, follow basic shapes of music, and simple staff notation, through singing and playing short passages of music when working as a musician.

**What is it for?**

This assessment and progression framework is designed to help you plan and assess musical learning in your classroom. It can be used in a number of ways: For individual lessons, for medium-term planning, and for long-term planning.

**How do you use it?**

The boxes on the left-hand side of the framework, singing, playing (etc.), are curricular components of musical learning. They are presented individually here in order to help you ensure that they are both included in your planning, and assessed. However, it is vital to note that musical learning happens in a holistic fashion, and that units of work and their assessment should not be atomistically separated. Teachers should be mindful of this through all planning, delivery, and assessment. However, by showing them in this fashion, teachers can use the framework to check and assess over time, as some units of work will focus on different aspects of musical learning, but they should all be present (albeit to a greater or lesser extent) throughout the music curriculum.

The framework also artificially separates skills, knowledge, and understanding. Again, this is intended to be of use to you during the thinking processes which occur throughout planning for learning, teaching, and assessment. At all stages during the planning and teaching processes, you need to be aware of the differentiated skills, knowledge, and understanding you are seeking to develop, so the framework asks you to delineate these separately. What this means is that planning for learning must precede deciding upon which curricula material (e.g. activities or repertoire) will be used.

The assessment criteria boxes must link back to the skills, knowledge, and understanding you have defined in the earlier stages of the framework. In the Overview to this document it was suggested that a three-point scale be used to grade outcomes. What this means is that the assessment criteria statements need to be measurable. This means that the most straightforward way of writing each assessment criterion is to produce one statement in which the outcomes are clearly differentiated by attainment level, not by writing three separate outcome statements. For example, in the Example criterion statements section C3 would be written as:

- Suggest, follow and lead simple performance directions:
- Is not yet able to... [working towards]
  - Is able to... [working at]
  - Is confidently able to... [working beyond]

All the teacher then needs to do is mark when they notice this taking place. What this also means is that teachers do not necessarily need to await a specific assessment lesson to do this, but they can assess 'on the hoof' as learning progresses. This may also be captured by a variety of means including informal audio or video recordings. It also means that formative and summative purposes of assessment can be contained within the framework.