
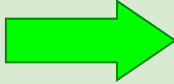



Differentiation Statements for each Music Progression Strand Reception Classes			Expectations	ALL	MOST	SOME	Expectations
				Working towards expectations	Meeting expectations	Working beyond expectations	
			Upper KS2				Lower KS3
A - Performing Skills	1 - Singing	Technique	Open mouth, relaxed jaw and 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

B - Composing Skills

	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)
	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

		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
D - Evaluation	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 emotions 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