

A Framework for Progression in Musical Learning



for
Classroom, Instrument/Vocal and Ensemble

Creating, Populating and Using a Framework for Progression in Musical Learning for Classroom, Instrumental / Vocal, Ensemble

includes a model framework for schools to:

- plan, track and report on progress in music
- use for communications with instrumental / vocal teachers and others who contribute to pupils' musical development beyond the classroom
- evidence music's contribution to pupils' spiritual, moral, social and cultural development (SMSC) and to promoting fundamental British values

This is a resource for schools and teachers. We welcome feedback on how you have used the framework and suggestions for any changes which will benefit others. Please send any feedback to john.kelleher@musicmark.org.uk

The model framework covers the requirements of the new National Curriculum and preparing pupils for the new GCSE specification

Acknowledgements

This document has been written using ideas that grew out of the Peer to Peer CPD programme.

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It covers the requirements of the National Curriculum in England (September 2013), the aspirations in the 2012 National Plan for Music Education, preparation for the GCSE subject content (January 2015), and is consistent with the approaches to assessment in the report of the NAHT Commission on Assessment (February 2014).

Creating the Framework

The framework analyses music into different strands to enable teachers, pupils and parents to understand different strengths and areas for development in musical learning. It is not a way to analyse music into different activities. Musical activity in education should reflect music in society, which is a synthesis of different aspects of music coming together to communicate through music.

Seven strands contributing to the emerging musicality of children and young people are proposed:

The musical skills developed through making music:

- Performing Skills
- Composing Skills

The conceptual learning which underpins and derives from music making:

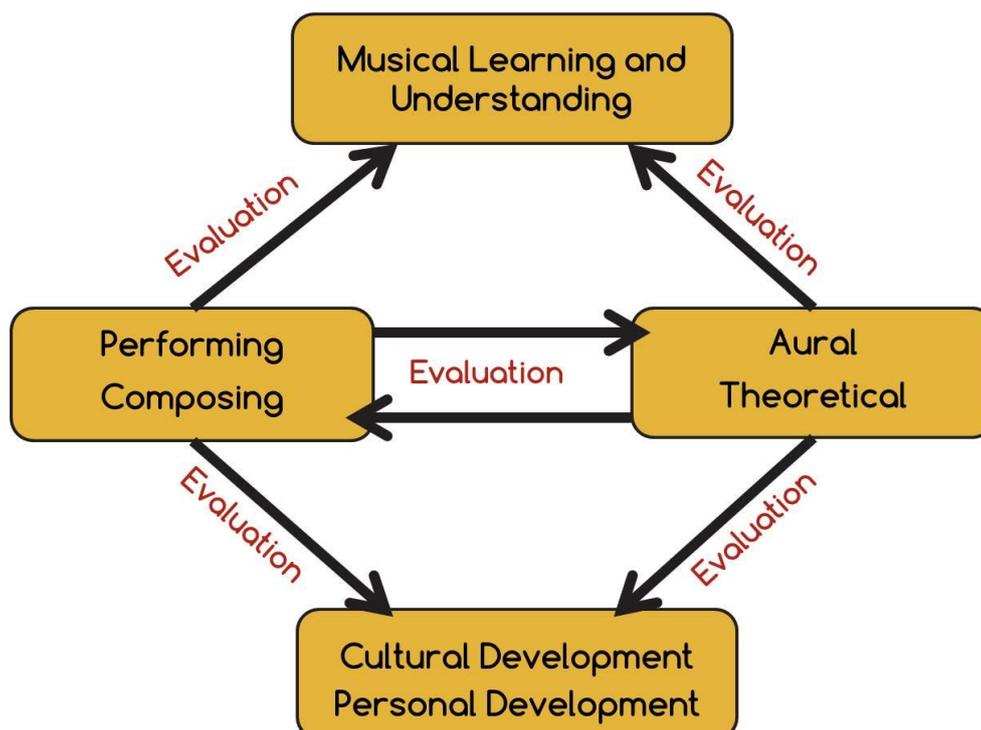
- Aural Knowledge
- Theoretical Knowledge

The outcomes through children and young people applying their musical learning to express themselves in music and contribute to the cultural life of their schools and communities:

- Cultural Development
- Personal Development

The vital process which connects, embeds and deepens musical learning and musical understanding within and across the other strands, and promotes musical engagement, curiosity and creativity:

- Evaluation



Strand Descriptions

Performing Skills	<ul style="list-style-type: none"> Developing technical control in playing an instrument and/or singing <i>to be able to perform musically with authenticity</i>
Composing Skills	<ul style="list-style-type: none"> Improvising, creating, organising, and refining rhythmic and melodic patterns and harmonies, using textures and structures as appropriate <i>to be able to create own original music</i>
Aural Knowledge	<ul style="list-style-type: none"> Aural development by responding to music and by recognising features in music <i>to be able to use and exploit appropriate musical features when performing and composing</i>
Theoretical Knowledge	<ul style="list-style-type: none"> Understanding the vocabularies and grammars of a range of different types of music, their notations and theoretical ideas, <i>to be able to realise musical intentions from a range of notations and to be able to notate musical intentions in a variety of ways</i>
Evaluation	<ul style="list-style-type: none"> Understanding the nature, context and purpose of the creation and performance of music, <i>to be able to evaluate a variety of musical ideas, pieces and traditions and develop own artistic voice</i>
Cultural Development	<ul style="list-style-type: none"> Through gaining a knowledge of styles and genres from local, national and world traditions and contemporary practice, <i>to develop cultural identity and understanding</i>
Personal Development	<ul style="list-style-type: none"> Making, presenting and evaluating music, <i>to make a contribution to cultural life; to develop self-esteem and self-confidence; independent learning, problem solving and the ability to use self-evaluation; team work and leadership; and to promote emotional development</i>

Through the development of musical skills and knowledge and the interplay between them children and young people can become musicians, be fluent in the language of music and develop musical understanding.

Within each strand, learning sequences can be defined to provide the pupil, teacher and parent with a profile of progress and achievement and the next learning steps.

Learning Sequences

Performing Skills (singing <i>and / or</i> playing on instrument)	• Technique: posture, tone production and control of expressive qualities
	• Range: notes and rhythms used when performing (or chord range for harmonic instruments such as ukulele)
	• Ensemble: performing with others
Composing Skills (including improvising)	• Melody: improvising and refining rhythmic and melodic patterns and extended structures
	• Harmony: harmonising and adding additional part(s)
	• Expression: using musical expression when improvising and composing
Aural <i>and</i> Theoretical Knowledge	• Rhythm: including pulse and tempo
	• Melody
	• Harmony and texture
	• Form and structure
	• Expression (dynamics, articulation and tone)
Evaluation	• Concepts: identify how musical concepts (rhythm, melody, harmony, form and expression) contribute to musical intentions
	• Context: identify and compare features of music from different periods and traditions and for different purposes
	• Improvement: evaluate pieces of music, identify features which are strengths and suggest improvements
Cultural Development	• Music from own, English and other local, national and world heritages
	• Western classical music, its periods and influences
	• Popular music and cross cultural fusions
Personal Development	• Making a contribution to cultural life (creating or performing music for an event)
	• Self-esteem (through performance and achievement)
	• Independence (through working on own)
	• Team work and leadership (through working with others)
	• Emotional development (through expressing and communicating feelings and emotions through music)

Populating the Framework

- The framework has been populated with key criteria to represent expectations at different stages up to the end of Key Stage 3 for a pupil who is on track to achieve a good GCSE in music and who has not had any additional specialist tuition.
- The model framework includes an overview from a teacher's perspective, and a pupil version from a key stage 3 pupil's perspective to relate to their music making. The pupil version includes space to add additional criteria where appropriate.
- Criteria are not included for every learning sequence at every level. The criteria represent key points where there is significant additional learning in addition to the continued refinement of the skills, knowledge and understanding represented by previous criteria.
- For *Performing Skills (Singing and Playing an Instrument)* the criteria show cumulatively the resources which the pupil would be using in their performing. For example, a pupil may be expected to perform using complex rhythm patterns by ear (refining a first level criterion) at the same time that they are only expected to perform using crotchets, quaver pairs and minims from notation.
- For *Composing Skills* the criteria also show cumulatively the resources which the pupil would be using in their composing. For example the texture choices through exploring combinations of sounds (refining a first level criterion) would continue to be a feature when exploring the layering of rhythmic or melodic phrases.
- *Aural* and *Theoretical Knowledge*, as aural and visual versions of the same learning, have the same learning sequences. The criterion for a concept is met when the pupil is able to recognise the concept when listening and know how it is notated, as well as using the concept when performing and composing.
- Following the 'sound before symbol' principle, concepts will normally have been used and absorbed before they appear in *Aural* and *Theoretical Knowledge* in the framework. 'Repeating rhythm patterns aurally' comes before knowledge of simple and compound time. Swung rhythms would be used aurally, for example in improvising a short answering melodic phrase over a blues accompaniment, before they are explained as a feature of certain types of music.
- The *Evaluation* strand is about making connections; connections between the musical concepts and how they relate to musical intentions, connections between music and its purpose and cultural context, and connections between making music and appraising music to be able to make improvements. The criteria in other strands are 'style agnostic'; appropriateness of style in performance or composition is part of the evaluation strand.
- Children will be introduced to a wide variety of styles, genres and traditions in their music making. The *Cultural Development* strand represents the stages in a child's journey of cultural understanding where they will recognise and use features related to specific styles from different places and different times. This will lead to developing their cultural identity and ultimately their own artistic voice.
- The *Personal Development* criteria are the musical behaviours which lead to the personal development outcomes for children and young people, including becoming an independent learner and being able to communicate and express themselves through music.

Model Framework: The table shows key criteria, arranged hierarchically, where significant new learning is introduced. The criteria are cumulative. Previous criteria will continue to be refined according to the context of the musical learning.



Learning Strand	Learning Sequence	Key Stage 1	Key Stage 2 (First Access)	Key Stage 2	Key Stage 2/Key Stage 3	Key Stage 3	Key Stage 3
Singing	Technique	Basic posture with relaxed shoulders Dynamic contrasts Breathing to show phrases		Open mouth, relaxed jaw and clear pronunciation Dynamic range	Even tone across the dynamic range with clear open vowels	Animated facial expression Changes in articulation including staccato and accents	Breathing without interrupting the musical line
	Range	Range of a sixth By ear	Range of an octave, mostly by step Using notation	Range of an octave with leaps	Range beyond an octave	Range appropriate to pupil's voice	
Playing an Instrument (to be specific for pupil's chosen instrument)	Technique	(For classroom percussion) Basic posture Dynamic contrast	(Not classroom percussion instrument) Basic posture Clear tone	Dynamic contrasts Articulation contrasts Phrasing	Freedom of movement which facilitates technical development Cresc and dim	Articulation changes	Tonal variation
	Range	Limited range Rhythmic patterns By ear	First four or five notes (or 3 chords) Rhythms (using notation) with two note lengths	Range about an octave (or 6 chords) Rhythmic playing with at least three note lengths	Range beyond an octave in more than one key (or limited melodic range and more than 6 chords) Rhythmic playing with changes in tempo	Increased range of notes (or more limited melodic range plus chords) in major and minor keys	Chromatic range (or chromatic range plus major, minor and seventh chords) in a range of keys
Performing with others	Ensemble	Unison	Simple additional part with others (e.g. round, ostinato accompaniment)		Simple additional part(s) on own (e.g. round, ostinato, bass or chord accompaniment)	Two parts	Three parts
Composing (including improvising)	Melody	Free exploration of pitch and rhythm	Improvise a 1 bar rhythm Improvise a 1 bar melodic phrase (3 pitches)	Improvise an ostinato/riff (e.g. for an accompaniment) Improvise a melodic phrase (up to 5 pitches) within a structure	Improvise and refine a melodic phrase (e.g. for intros, bridges and outros for songs)	Create and notate a melody / song	Create and notate an extended instrumental piece / song
	Harmony	Explore combinations of sounds		Explore layering of rhythmic and / or melodic phrases	Harmonise a melody using chords I, V	Harmonise using chords I, IV, V(7)	Create a two part melody / song Harmonise using chords I, IV, V(7), VI
	Expression	Explore dynamic choices Explore instrument choices		Indicate tempo	Use dynamic and articulation contrasts	Use tempo and dynamic variation Use tonal and texture choices	Use tonal variation
Aural and Theoretical Knowledge	Rhythm	Pulse (moving in in time to music) Simple rhythmic patterns aurally (identify / repeat)	Crotchets and rests (in four beat rhythms) Quaver pairs or minims and minim rests (in four beat rhythms)	4/4, bars and bar lines (strong and weak beats) Crotchets, quaver pairs, minims, semibreves and rests	3/4, 2/4 with semiquavers and rests, dotted rhythms Variation of tempo	Compound / swung time / rhythms	Irregular time (e.g. 3+3+2)
	Melody	High and low	Three note melody (e.g. hand signs or one line stave)	First five notes of a major scale on a clef	All notes on a clef, including accidentals More than one key signature	Key signatures up to two sharps and flats	Key signatures up to three sharps and flats
	Harmony	Single or multiple sounds (instruments / voices / parts)			Chords I and V in major key	Chords I, IV, V(7) and different tonality (e.g. major, minor, blues)	Chords I, IV, V(7), VI
	Form	Phrase (breathing points)		Simple structure (e.g. introduction, verse and chorus)		Simple melodic structure (e.g. AABA)	Extended musical structure (e.g. head and solos, popular song) and flow directions (DC, DS, Coda, Fine)
	Expression	Dynamics (loud and soft) Timbre of different instruments		Contrasting dynamics (forte / piano) and articulation (staccato / legato)	Variation of dynamics (cresc and dim) and articulation (slurs, accents)	Tonal contrasts (e.g. different instruments)	Tonal variation
Evaluation	Concepts	Use of musical choices to create an effect Use of graphic score	Use of staff notation	How musical concepts are used to reflect different intentions			
	Context	Respond to different moods in music	Features of music for different purposes	How music reflects different cultural contexts How venue and occasion influence performance and composition	How music changes over time How music demonstrates cross cultural influences	How different styles influence creation of music	
	Improvements	Identify good features	Improve own work	Suggest improvements for own and others work		Justify musical decisions and judgements	
Cultural Development (music studied including...)	Traditional	Children's songs and singing games from local, national and pupils' own heritages	Music from national and other heritages represented in the school	Traditional music from other parts of the world			(pupil's own developing preference)
	Classical		Music from western classical tradition		Music from baroque, classical, romantic and modern periods		(pupil's own developing preference)
	Popular		Popular music		Music from a fusion of styles		(pupil's own developing preference)
Personal Development (through behaving as a musician)	Making a contribution	Perform to an audience	Support other musicians (e.g. play / sing a part to accompany an instrumental piece or song)	Support other artists (e.g. play or create music for a dance or drama performance or an exhibition)	Play or create music for a specific purpose or occasion		
	Self-esteem	Perform with class in a school assembly	Perform a solo to teacher Perform in a group to teacher	Perform a solo to school class Perform in a group in a school assembly	Perform in an ensemble (with more than one part) in a school assembly or concert	Perform a solo in a school assembly or concert	
	Independence		Following teacher's guidance, practise at home to improve an aspect of playing	Identify an aspect of performing or composing to improve through working at home	Without teacher's guidance learn a piece of music or create own composition	With support from teacher set a term's targets for improvement Carry out own musical investigation	Propose term's targets for improvement to teacher
	Team work	Take turns	With teacher's guidance work in a group to improve a group performance or composition	Without teacher's help work in a group to improve a group performance or composition	Able to take the lead and to respond to the leadership of others	Work with others to prepare an ensemble piece or composition to perform	Working with others plan, present and perform a group of pieces in a concert
	Emotional	Show enjoyment of music		Express contrasting emotions through music (e.g. happy, sad)		Perform or create music to elicit emotions in others	Use music for personal expression

Model Framework: Meeting (Exceeding) Criteria from Pupil Perspective



Performing Skills

Through developing technical control in singing and playing an instrument pupils can perform musically with:

- notes mostly (highly) accurate;
- rhythms mostly (highly) accurate and a suitable and stable (or effective and fluent) tempo;
- controlled and consistent (well projected and sensitive) tone;
- clear (expressive) musical shaping;
- responsive to (sensitive interaction with) others; and
- communicating the character and style through appropriate (assured) use of the following technical and musical skills

Singing	Playing an instrument	Performing with others
<ul style="list-style-type: none"> • Basic posture with relaxed shoulders • Open mouth, relaxed jaw and clear pronunciation • Breathing to show phrases • Gradual changes in dynamics • Range of an octave 	<ul style="list-style-type: none"> • Basic posture • Clear tone • Dynamic contrasts • Articulation contrasts • Phrasing • Range about an octave (<i>or</i> 6 chords) • Rhythms played by ear • Rhythms from notation with at least three note lengths 	<ul style="list-style-type: none"> • Unison • Simple additional part with others
<ul style="list-style-type: none"> • Even tone across the dynamic range with clear open vowels • Range beyond an octave 	<ul style="list-style-type: none"> • Freedom of movement which facilitates technical development • Gradual changes in dynamics • Range beyond an octave in more than one key (or limited melodic range and more than 6 chords) • Rhythmic playing with changes in tempo 	<ul style="list-style-type: none"> • Simple additional part on own
<ul style="list-style-type: none"> • Animated facial expression • Changes in articulation including staccato and accents 	<ul style="list-style-type: none"> • Articulation changes • Increased range of notes (or more limited melodic range plus chords) in major and minor keys 	<ul style="list-style-type: none"> • Two parts
<ul style="list-style-type: none"> • Breathing without interrupting the musical line 	<ul style="list-style-type: none"> • Tonal variation • Chromatic range (or chromatic range plus major, minor and seventh chords) in a range of keys 	<ul style="list-style-type: none"> • Three parts
Also:		

Composing Skills

Through improvising, creating, organising and refining musical patterns pupils can create music with:

- some (a good) sense of musical shape and structure
- sustained (or fluent) tempo if improvised; and
- style and character related to (appropriate for) the stimulus or purpose through appropriate (assured) use of the following skills

<ul style="list-style-type: none"> • Improvise an ostinato/riff (e.g. for an accompaniment) • Improvise a melodic phrase (up to 5 pitches) within a structure • Explore combinations of sounds • Explore dynamic choices • Explore instrument choices • Explore layering of rhythmic and / or melodic phrases • Indicate tempo
<ul style="list-style-type: none"> • Improvise and refine a melodic phrase (e.g. for intros, bridges and outros for songs) • Harmonise a melody using chords I, V • Use dynamic and articulation contrasts
<ul style="list-style-type: none"> • Create and notate a melody / song • Harmonise using chords I, IV, V(7) • Use tempo and dynamic variation • Use tonal and texture choices
<ul style="list-style-type: none"> • Create and notate an extended instrumental piece / song • Create a two part melody / song • Harmonise using chords I, IV, V(7), VI • Use tonal variation
Also:

Aural and Theoretical Knowledge

Pupils can understand the following musical concepts, how they sound and how they are notated, and can use them when performing and composing:



<ul style="list-style-type: none"> • Pulse, 4/4, bars and bar lines (strong and weak beats) • Crochets, quaver pairs, minims, semibreves and rests • Graphic score • First five notes of a major scale on a clef • Single or multiple sounds (instruments / voices / parts) • Phrase (breathing points) • Simple structure (e.g. introduction, verse and chorus) • Timbre of different instruments • Contrasting dynamics (forte / piano) & articulation (staccato /legato)
<ul style="list-style-type: none"> • 3/4, 2/4 with semiquavers and rests, dotted rhythms • Variation of tempo • All notes on a clef, including accidentals • More than one key signature • Chords I and V in major key • Variation of dynamics (cresc and dim) and articulation (slurs, accents)
<ul style="list-style-type: none"> • Compound / swung time / rhythms • Key signatures up to two sharps and flats • Chords I, IV, V(7) and different tonality (e.g. major, minor, blues) • Simple melodic structure (e.g. AABA) • Tonal contrasts (e.g. different instruments)
<ul style="list-style-type: none"> • Irregular time (e.g. 3+3+2) • Key signatures up to three sharps and flats • Chords I, IV, V(7), VI • Extended musical structure (e.g. head and solos, popular song) and flow directions (DC, DS, Coda, Fine) • Tonal variation
Also:

Using the Framework

Planning

- The class teacher's Scheme of Work should be devised to allow pupils the opportunity to meet the criteria across all the areas of musical learning.
- Specialist instrumental / vocal lessons, ensembles and any other activity outside the classroom may develop some areas of learning in more depth than others. It is the role of the classroom teacher to create a coherent, rounded music education for all which draws on children's musical activity and developing interests outside the classroom.
- Although each unit of work will not necessarily cover all areas, consideration should be given to including activity which can develop a number of learning sequences. For example a unit including African drumming can include African singing to develop the singing strand.
- Similarly, activity needs to offer pupils the opportunity for *Personal Development* through music, for example by sometimes working in a team and sometimes working as individuals.
- Sharing the Scheme of Work overview with instrumental / vocal teachers will allow them to make connections to classroom music to enhance and deepen both.

Assessment of Attainment

- Assessment is the process which determines how well the learning criteria are met.
- Examples of assessment criteria for periodic summative assessments indicating meeting (or exceeding) the relevant criteria in performing and composing are:

Assessment of Performing: meeting (exceeding)

Through developing technical control in singing and playing an instrument pupils can perform musically with:

- notes mostly (highly) accurate;
- rhythms mostly (highly) accurate and a suitable and stable (or effective and fluent) tempo;
- controlled and consistent (well projected and sensitive) tone;
- clear (expressive) musical shaping;
- responsive to (sensitive interaction with) others; and
- communicating the character and style through appropriate (assured) use of the relevant performing criteria.

Assessment of Composing: meeting (exceeding)

Through improvising, creating, organising and refining musical patterns pupils can create music with:

- some (a good) sense of musical shape and structure
- sustained (or fluent) tempo if improvised; and
- style and character related to (appropriate for) the stimulus or purpose through appropriate (assured) use of the relevant composing criteria.

Monitoring, Feedback and Reporting

- Pupil progress can be mapped by keeping a record of when a pupil meets each of the criteria. Pupils can be recorded as working towards / meeting / exceeding each of the criteria at the appropriate assessment opportunity for each one.
- Teachers will use a range of ways to determine when criteria are met. Some can be assessed whilst the learning process is taking place through formative assessment, some can be assessed through a performance or presentation of a composition.
- The scheme of work will determine at which points in the year it is most appropriate to assess each of the criteria. For example assessing 4 or 5 criteria for a half term unit of work can give more than one opportunity to meet each of the criteria at one level.
- Where pupils have additional instrumental / vocal lessons, the instrumental / vocal teacher can develop and assess the singing / playing an instrument strand.
- Where pupils do not have additional instrumental lessons, the playing an instrument strand can be developed and assessed during performing activity. Pupils may develop a preference for developing a specific instrument, (e.g. guitar, ukulele, keyboard, drums) and can use informal learning resources to progress their skills. Generic criteria will not suit all instruments equally, for example additional rhythmic complexity would be expected for drum kit to replace the note range criteria and fills would be used for phrasing. Criteria will also need to be adapted where a pupil uses technology for performing.
- By planning with different contingencies based on potential pupil performance, where a pupil exceeds any of the criteria they can be challenged to meet, and then be assessed against, the next criterion in the sequence.
- Evidence of performing and composing is best collected through recordings. By making and retaining recordings or videos of pupils work, feedback can be given and evidence of progress over time preserved.
- Pupils can also give feedback through peer and self assessment to develop and provide evidence for their ability to evaluate music.
- Each pupil's profile of achievement can be used to inform their next stage of development and to provide a rich descriptive profile when reporting to parents.
- The profile can also be used to pass on information from one teacher to another, for example from an instrumental teacher to a classroom teacher and from one classroom teacher to another when a pupil changes teacher, including at transition points.
- The interaction of evaluation with the cultural and personal development criteria form the attributes which are the mediating factors for music education's contribution to general academic achievement. These can provide evidence for closing the gap for tuition supported by *Pupil Premium*.
- They also provide evidence of pupils' spiritual, moral, social and cultural development (SMSC) and for promoting fundamental British values. For example, music plays a big part in young people's developing identity. Migration has played a big part in the development of music, musicians being naturally curious about new music they hear and keen to absorb those influences. Music education can use those features of music to develop cultural identity and cultural understanding, help build communities and promote British values in a modern Britain which has been shaped so much by migration.

Expected Levels of Achievement

- Pupils and parents (and the school's Senior Leadership Team!) will want to know how well pupils are progressing and the answer to questions such as "Have they made enough progress by the end of year 9 to be on track for a good GCSE?" The teacher will need to have a clear idea of what pupils should be able to do at different stages, such as the end of each year.
- By adapting the framework to meet local circumstances, for example if preparing for a different Key Stage 4 option, the teacher can create their own 'expected' standards.
- If the school requires the teacher to provide a measure of pupil progress in numerical format as part of their monitoring of pupil progress, then a simple way to do that is to count the proportion of the key criteria which have been met at that time. For example:
 - A pupil who meets all the criteria for Year 7, two thirds of the criteria for Year 8 and one third of the criteria for Year 9 can be assessed as working at the end of year 8
 - A pupil who meets three quarters of the criteria for Year 7 and half the criteria for Year 8 can be assessed as working a quarter of the way through Year 8.

(NB the NAHT commission on Assessment, February 2014, states that this should be for internal purposes only, not for reporting to pupils or parents!)

Teachers: Peer Learning, Moderation and Validation

- The framework focusses on outcomes, it is up to each individual teacher to decide how best to achieve those outcomes based on their individual context.
- As with any other resource, teachers can understand the principles involved and make the most of this framework by discussing and comparing approaches with other teachers.
- The NAHT Commission on Assessment advocates teachers working together to have consistent criteria for assessment across schools and external moderation of assessment. By working with experienced music teachers from other schools, music teachers can have their judgements of high expectations and pupils achievements against those expectations moderated and validated.
- This can provide evidence for Ofsted inspections where there is no specialist music subject knowledge within the inspection team.
- Teachers can also use external moderation to demonstrate meeting the Teachers Standards where there is no specialist music subject knowledge within the school's Senior Leadership Team.

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