

## So what are the fundamental markers of progression?

<b>Stage of progression</b>	<i>Through creatively engaging with the practical processes of 'music making and thinking in context', <b>pupils understand:</b></i>
Lower KS1	how <b>sounds</b> can be made and changed
Upper KS1	how sounds can be <b>sequenced</b> (usually with one sound after another)
Lower KS2	how sounds can be combined in <b>layers</b> (as well as sequenced one after the other)
Upper KS2	how musical ideas relate to each other through <b>patterning</b> - across time to create musical structures (ABA, verse and chorus, etc); and at the same time so that independent parts fit together (tune, accompaniment, bass line).
Lower KS3	how and why sets of musical <b>devices</b> are used in different types of music
Upper KS3	how the different <b>processes</b> of making music lead to it being created or realised in different ways across time and place

**Lower KS1** describes understanding at a stage when pupils are beginning to explore and control sounds and their effect. Circle games with instruments enable them to hear and see different ways of creating sounds; simple vocal games enable them to explore voices; listening games enable them to 'guess how the sound was made', and so on. They also start to explore the simple mechanics of music (such as high and low, loud and quiet, etc), and how music uses these basic changes to suggest simple ideas (high, fast sounds for a bird; low, slow sounds for a bear, etc). At this stage, recognition and the ability to re-create and categorise sounds is essential – it provides the bed rock of 'sound worlds' that they will manipulate and develop as they get older.

**Upper KS1** describes understanding at a stage when pupils realise that by placing sounds in a particular sequence, they can convey a meaning which is not possible if the sounds are played on their own. A classic example is when pupils add sound effects and simple rhythmic or melodic ideas to a story as it is being told. The sounds will be explored in detail to ensure that they accurately reflect the specific part of the story; and played one after each other as an accompaniment to the reading of the story. Then, the sequence is repeated without the story being read – and pupils understand that they know where they are in the story because they know and recognise the specific sequence of sounds

**Lower KS2** describes understanding at a stage when pupils realise that combined layers of sounds can more effectively capture a mood, characterisation or complex musical statement. These layers may have only tentative relationships to each other: there may be a swishing from a rain maker being turned over and over, with a maraca being shaken randomly over this; a repeated rhythm on a clave happening after the third turn of the rain maker. Once this section is complete, there may be a series of rising and falling vocal 'ooh's with a melodic call and response on recorder over the top – but with no clear reference. All of these layers are carefully constructed (and sequenced for a purpose, following Lower KS2 work) but the exact timings are free and will vary in each performance.

**Upper KS2** describes understanding at a stage when pupils start to recognise and use patterns of sound, both vertically (texture) and horizontally (structure). They tend to focus on rhythmic and melodic ostinati and can combine these effectively, and they start to recognise how phrases work (call and response) and develop into longer sections (binary, ternary, introductions, codas etc). They may also begin to develop an understanding of chord structures and how basic melodic patterns 'fit' with simple chord sequences. However, this is nearly always 'generic' music, without a clear reference to a specific style: it will have a decisive character, but may not be immediately identifiable as a specific type of music.

**Lower KS3** describes understanding at a stage when pupils start to recognise and use ‘ingredients’ that are specific to a particular musical style, genre or tradition. They might now recognise that a 12-bar blues chord sequence is different from the sort of chord sequence used in a reggae song, or a folk dance. However, while they recognise why certain styles reflect a specific context, they tend still to focus on the ‘what’ of the music rather than the ‘how’: so their practical work often seems to have all the right things in it, but does not somehow gel into something stylistically secure. It is like a cook who has used all the right ingredients, but has not used the method carefully enough to make a great plate of food!

**Upper KS3** by contrast describes understanding at a stage when pupils start not only to use the most appropriate ingredients, but also to understand the methods by which the ingredients can be brought together to make an effective, high quality outcome. To take the cooking analogy further, these pupils understand the ‘method’ – the different ways of putting the ingredients together. In musical terms, therefore, the pupils know how and why music is created and realised in different ways. They also know how to do this in a range of styles, genres and traditions, and recognise, for instance, that a shared, aurally developed arrangement of a folk song will be probably end up being more ‘authentic’ than if it were written out and performed with a computer-based score-writing package.

**Extended KS3** goes a stage further and describes understanding at a stage when pupils start to refine types of pieces within a given style. They know and are starting to understand how a range of artists use the basic ingredients and methods of blues in different ways, and how their music sounds different as a consequence. They don’t just understand ‘blues’ music, therefore, but understand and can begin to replicate the blues music of different eras or artists. They can also begin to experiment, recognising that they can ‘flavour’ the music of one style by incorporating the ‘ingredients’ and ‘processes’ of another. They are not always capable of doing this successfully (which is more typical of a pupil working well beyond KS3 expectations), but the process is starting out, and they understand connections and influences of one style upon another.