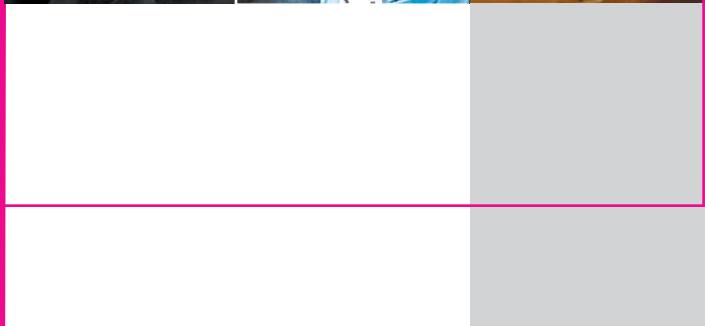
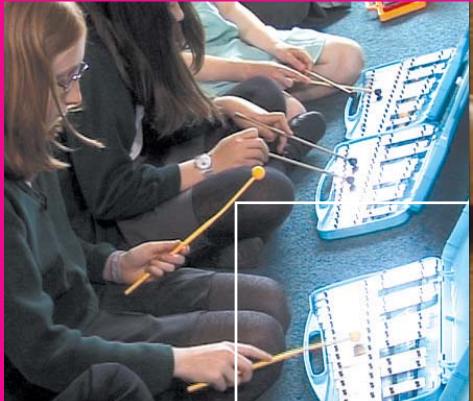


Music

Guidance for Key Stages 2 and 3



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Music

Guidance for Key Stages 2 and 3

Audience	Teachers at Key Stages 2 and 3; local authorities; regional consortia; tutors in initial teacher training; and others with an interest in continuing professional development.
Overview	These materials provide key messages for planning learning and teaching in music. They include profiles of learners' work to exemplify the standards set out in the level descriptions and illustrate how to use level descriptions to make best-fit judgements at the end of Key Stage 3.
Action required	To review learning plans and activities at Key Stages 2 and 3, and to prepare to make judgements at the end of Key Stage 3.
Further information	Enquiries about this document should be directed to: Curriculum Division The Education Directorate Welsh Assembly Government Cathays Park Cardiff CF10 3NQ e-mail: curriculumdivision@wales.gsi.gov.uk
Additional copies	This document can be accessed from the Learning Wales website at gov.wales/learning
Related documents	<i>Music in the National Curriculum for Wales; Skills framework for 3 to 19-year-olds in Wales; Making the most of learning: Implementing the revised curriculum; Ensuring consistency in teacher assessment: Guidance for Key Stages 2 and 3</i> (Welsh Assembly Government, 2008)
	This guidance is also available in Welsh.

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Introduction

The programmes of study set out the opportunities that learners should be given at each key stage and provide the basis from which you, as a teacher, can plan learning and teaching. They are divided into two sections, Skills and Range. The Skills section lists the skills to be developed in a subject and the Range section comprises the opportunities and contexts through which these skills should be developed and consolidated.

Ongoing formative assessment – assessment **for** learning – lies at the heart of good teaching. Through the assessments that you make in the course of your teaching, you will build up an extensive knowledge of your learners' strengths, as well as the areas that need further development, and you will use this knowledge to help you plan for the next steps in their learning. Learners will also gain understanding of specific learning goals and the associated success criteria so that, supported by you, they can develop their capacity for self-assessment and peer assessment. In this way, they can establish their current position, set and move towards next steps, and discover if and when the next steps have been reached. Next steps for individuals are linked to improving the quality of a learner's work, as highlighted through formative feedback, and are therefore linked to success criteria for specific tasks. Level descriptions do not make effective next steps as these describe attainment across the breadth of the programme of study at the end of a key stage.

Level descriptions can help to inform your planning, teaching and assessment at Key Stages 2 and 3 by indicating expectations at particular levels and progression in the subject. Evidence from assessment for learning will indicate where more time is needed to consolidate learning and when learners are ready to move on. You may wish to keep some evidence so that you can discuss a learner's work and progress with them and/or with colleagues or parents/guardians. However, there is no statutory requirement to keep unnecessarily complex records or detailed evidence on every learner.

The essential function of level descriptions is to help you make rounded summative judgements at the end of Key Stage 3 about a learner's overall performance. Level descriptions are designed neither to be used to 'level' individual pieces of work nor for the production of half-termly or termly data. It is only by the end of the key stage that you will have built up sufficient knowledge about a learner's performance across a range of work, and in a variety of contexts, to enable you to make a judgement in relation to the level descriptions.

It may be that some learners will be more advanced in some aspects of the work than in others, and that no one level description provides an exact fit. That is to be expected, and the range of individual learners' work included in these materials illustrates the making of best-fit judgements under those circumstances. Many schools/departments have found it helpful to develop their own learner profiles to support moderation of end of key stage judgements. These profiles also help to maintain a common understanding of standards when they are reviewed annually and refreshed when necessary.

When making judgements at the end of Key Stage 3, you should decide which level description **best fits** a learner's performance. The aim is for a rounded judgement that:

- is based on your knowledge of how the learner performs across a range of contexts
- takes into account different strengths and areas for development in that learner's performance
- is checked against adjacent level descriptions to ensure that the level judged to be the most appropriate is the closest overall match to the learner's performance in the attainment target.

National curriculum outcomes have been written for learners working below Level 1. These are non-statutory and guidance on their use is planned.

Using these materials

This booklet is divided into four sections.

- Section 1 highlights key messages for learning and teaching in music.
- Section 2 highlights expectations and progression in music.
- Section 3 contains a series of Key Stage 2 learner profiles. These are designed to show the characteristics of the level descriptions. You will need to refer to the DVD as well as the booklet.
- Section 4 contains a series of Key Stage 3 learner profiles. These are designed to show the use of the level descriptions in coming to judgements about a learner's overall performance at the end of the key stage. You will need to refer to the DVD as well as the booklet.

This booklet and DVD are for reference when you wish to:

- review your learning plans and activities
- consider the standards set out in the revised music Order
- work with other teachers to reach a shared understanding of the level descriptions
- prepare to make judgements at the end of the key stage
- develop your own learner profiles
- support transition from Key Stage 2 to Key Stage 3.

For ease of reference, the level descriptions are included in a leaflet with this booklet.

A DVD containing film of the learner profiles and a CD-ROM are also included with this booklet. Additional learner profiles are available in the Welsh-medium version of this booklet. The CD-ROM contains PDF versions of *Music in the National Curriculum for Wales, Skills framework for 3 to 19-year-olds in Wales* and this guidance.

This guidance is part of a series of materials that will help teachers at Key Stages 2 and 3 to implement the revised curriculum and its associated assessment arrangements. The series includes:

- *Making the most of learning: Implementing the revised curriculum* – overview guidance on implementing the new curriculum
- *Skills framework for 3 to 19-year-olds in Wales* – which includes guidance about progression in skills
- *Ensuring consistency in teacher assessment: Guidance for Key Stages 2 and 3*
- *A curriculum for all learners: Guidance to support teachers of learners with additional learning needs*
- specific guidance for all national curriculum subjects, personal and social education, careers and the world of work, and religious education.

Section

1

Key messages for learning and teaching
in music

Music in the national curriculum for Wales is learner-centred, skills-focused and inclusive. The curriculum has been revised in terms of content and presentation to assist you in planning relevant and motivating experiences for learners.

Skills

The programmes of study present three musical skills – Performing, Composing and Appraising. Interweaving these three equally weighted skills is key to successful learning in music. Often, just one stimulus can engage learners in all three musical skills.



For example, after appraising extracts from *Pictures at an Exhibition* by Mussorgsky, learners compose and perform short pieces based on pictures of their own school (Amy and Tommy 4 and 5). *Y Twrch Trwyth (The Wild Boar)* (Morgan 3) also demonstrates the integration of the three musical skills, as learners compose, perform and appraise their own musical ideas to tell the story of a Welsh legend.

Range

Musical skills should be developed and consolidated through a broad range of activities. Choosing relevant repertoire, stimuli and contexts is key to engaging learners in music.



Samba (Rhys 3) provides an excellent example of using a visiting tutor to enrich the range of experiences for learners. The tutor works collaboratively with the teacher and her class, thus enabling the teacher to build on this work in future lessons.

In all musical activities, learners should focus their listening on the musical elements – pitch, duration, pace, timbre, texture, dynamics, structure and silence. Please see pages 23 and 24 for definitions of these terms and examples of progression in relation to the elements.

National curriculum music is for all learners and all abilities. The learners profiled in the DVD are seen working in mixed-ability classes, with their teachers differentiating sometimes by task and sometimes by outcome.



For example, in 'Kerncraft 400' (Abby 2), learners play a differentiated classroom arrangement. The parts range from long, single-note lines to syncopated two-hand piano parts. In collaboration with the teacher, learners choose appropriate parts, sometimes practising and reinforcing the familiar, and sometimes challenging themselves with the unfamiliar.



In Rugby anthem (Rhys 6), learners work on a common task, and combine individual ideas to produce a group piece. Music lends itself to inclusion and, in this example, learners with different learning styles and abilities work together with ease.



In addition to musical skills, the programmes of study for music present opportunities for learners to develop wider skills and learning.

Music and skills across the curriculum

A non-statutory *Skills framework for 3 to 19-year-olds in Wales* has been developed in order to provide guidance about continuity and progression in developing thinking, communication, ICT and number for learners from 3 to 19.

At Key Stages 2 and 3, learners should be given opportunities to build on skills they have started to acquire and develop during the Foundation Phase. Learners should continue to acquire, develop, practise, apply and refine these skills through group and individual tasks in a variety of contexts across the curriculum. Progress can be seen in terms of the refinement of these skills and by their application to tasks that move from: concrete to abstract; simple to complex; personal to the ‘big picture’; familiar to unfamiliar; and supported to independent and interdependent.

Icons have been used in the music Order to signal explicit requirements for the development of skills and learning across the curriculum.

Learners should improve their Performing, Composing and Appraising skills by developing and applying skills of thinking, communication and ICT. The skills framework provides guidance about continuity and progression in developing these wider skills.

Developing thinking



Learners develop their thinking across the curriculum through the processes of **planning**, **developing** and **reflecting**.

In music, learners plan, develop and reflect, both over time and during live music making. For example, learners choose suitable resources for performing and composing, and then create and develop musical ideas, evaluate their own and others’ music and reflect on their methods of working.



Composing using pictures (Amy and Tommy 5) provides a good example of learners planning, developing and reflecting in music. We see learners activating prior skills, knowledge and understanding, generating and developing musical ideas, then reviewing outcomes. In this instance, planning, developing and reflecting take place over a period of time.





In All that jazz (Rhys 7) we see learners planning and developing during live music making. Learners improvise question-and-answer phrases over a backing track, and need to make quick musical decisions. In this instance, evaluation of learning and thinking happens both in real time (i.e. while learners are improvising) and at the end of the activity in response to teacher questions.

The DVD shows several developing thinking and assessment for learning strategies. Further information on these is included in the following table.

Strategy	What do learners do?	Why do it?	Where on the DVD?
Caterpillar tool	Learners articulate the thinking and learning processes they have used in a task.	Helps learners think about their thinking and reflect on the processes used.	<ul style="list-style-type: none"> • Caterpillar tool (Morgan 4)
Diamond ranking	Learners consider the relative importance of different factors.	Helps planning and promotes discussion.	<ul style="list-style-type: none"> • Rugby anthem (Rhys 6)
Green and red boards	Learners use the green side of the card if confident about their answers, and the red side if not so sure.	Allows all learners to make a contribution.	<ul style="list-style-type: none"> • All that jazz (Rhys 7)
Mindmapping	Learners record information and ideas in a non-linear way, using words, pictures, colours and lines to make links.	Promotes creative thinking and is compatible with the way the brain works.	<ul style="list-style-type: none"> • Composing using pictures (Amy and Tommy 5)
Mini-whiteboards	Learners use mini write-on/wipe-off whiteboards, individually or in groups.	Allows learners to display their answers and encourages all learners to make a contribution.	<ul style="list-style-type: none"> • Pachelbel v. Coolio (Rees 6)
Odd one out	Learners identify similarities and differences to distinguish two items from a third.	Promotes lateral thinking.	<ul style="list-style-type: none"> • All that jazz (Rhys 7)
Peer assessment	Learners comment on each other's work.	Focuses learners on the learning intentions.	<ul style="list-style-type: none"> • Rhythmic rondo (Abby 3)

Strategy	What do learners do?	Why do it?	Where on the DVD?
PMI diagram	Learners categorise their learning or ideas into 'plus', 'minus' and 'interesting'.	Promotes reflection and discussion.	• Film music (Rhys 5)
Self-assessment	Learners comment on their own work.	Encourages learners to reflect on their learning.	• 'Drop in the Ocean' (Abby 1)
Sequencing	Learners prioritise factors according to learner-led criteria.	Encourages learners to justify their reasons.	• 'Give It All You've Got' (Morgan 6)
Success criteria	Learners determine and prioritise success criteria and give reasons for their choice.	Encourages learners to plan and reflect on their learning.	• 'Give It All You've Got' (Morgan 6)
Think–pair–share	Learners think individually, then discuss with a partner, before sharing their ideas with the class.	Encourages learners to contribute and reduces fear of failure.	• <i>Carmina Burana</i> (Morgan 5)
Venn diagrams	Learners categorise factors into overlapping circles, and justify their thinking.	Helps learners to classify factors and see relationships.	• <i>Pictures at an Exhibition</i> (Amy and Tommy 4)

Developing communication



Learners develop their communication skills across the curriculum through the skills of **oracy, reading, writing** and **wider communication**.

In music, learners communicate through performing and composing, and develop and apply the skills of speaking and listening through appraising their own and others' work.

Music is a form of wider communication and the DVD contains numerous examples of learners communicating through singing, playing, composing and listening to music. Music is essentially non-verbal so, in most cases, practical work will be the principal source of evidence of musical understanding.

Learners can develop and apply the skills of speaking and listening through appraising their own and others' music. Talking about work helps learners to think about the processes involved in musical activities and is extremely helpful in revealing learners' musical understanding. Learners who find words difficult should be supported in developing the vocabulary to talk about their work, but should not be penalised when assessing their musical understanding. The following description is of a 34-month-old girl, but may apply to any learner: 'Amy might find it difficult, just yet, to explain in words what she is doing and why, but this does not diminish the fact that she knows what she is doing because she does it' (Mills, 2005).

Developing ICT



Learners develop their ICT skills across the curriculum by **finding, developing, creating and presenting information and ideas** and by using a wide range of equipment and software.

In music, learners develop and apply their ICT skills by using music technology to explore, create, develop and realise musical ideas.

The skills framework identifies two strands in developing ICT – Finding and developing information and ideas, and Creating and presenting information and ideas. The second of these strands encompasses the use of music technology to explore, create, develop and realise musical ideas. ICT is empowering and can facilitate learners

to develop their composing skills and realise musical ideas that go beyond their own performing skills. The programmes of study represent the irreducible core and, for this reason, do not make explicit references to ICT at Key Stage 2. The DVD, however, illustrates supportive use of music technology at both key stages.



For example, Exploring sounds (Morgan 2) shows Key Stage 2 learners using a digital voice recorder and sampling software.



Wallace and Gromit (Abby 4) shows Key Stage 3 learners using keyboards and Sibelius 3.

In both examples, ICT forms part of a balanced music curriculum, and supports learners in making music.

Music and learning across the curriculum

At Key Stages 2 and 3, learners should be given opportunities to build on the experiences gained during the Foundation Phase, and to promote their knowledge and understanding of Wales, their personal and social development and well-being, and their awareness of the world of work.

Curriculum Cymreig



Learners should be given opportunities to develop and apply knowledge and understanding of the cultural, economic, environmental, historical and linguistic characteristics of Wales.

In music, learners perform and listen to the music of Wales, from the past and present. This includes music from the classical tradition, folk and popular music, and other traditions and cultures, which represent the communities of Wales. Composing activities may be based on extra-musical stimuli such as the literature, visual art, or physical landscape of Wales.



The DVD shows learners singing a traditional Welsh hymn ('Bread of Heaven', Rhys 2) and listening to music from the classical tradition (*Processional* by William Mathias, Abby 5; and *Dance Fantasy* by Daniel Jones, Rees 5).



Y Twrch Trwyth (Morgan 3) shows Key Stage 2 learners using a Welsh legend as a stimulus for creating music for their class assembly.



In Rugby anthem (Rhys 6), Key Stage 3 learners – motivated by the forthcoming Rugby World Cup – compose a song to support the Welsh team.

The Useful references section lists resources, some of which have been commissioned by the Welsh Assembly Government and ACCAC (now part of the Department for Children, Education, Lifelong Learning and Skills), to support the Curriculum Cymreig in music at Key Stages 2 and 3. The materials in this section are not available from the Welsh Assembly Government (apart from the first which was published by ACCAC). They are available directly from the publisher or from www.gwales.com

Personal and social education



Learners should be given opportunities to promote their health and emotional well-being and moral and spiritual development; to become active citizens and promote sustainable development and global citizenship; and to prepare for lifelong learning.

Music brings many benefits to learners' health and well-being, some of which come directly from the intrinsic pleasure of making music. Music develops learners' self-esteem and confidence, resilience and perseverance, and self-discipline and commitment. Music also contributes to learners' spiritual and emotional development, and promotes awareness and valuing of their own and other cultures.

Making music brings huge benefits to learners' physical and emotional health and well-being. Singing and playing instruments with others is fun and enjoyable. In short, it makes us feel good.



Recent research – for example *The power of music* by S Hallam (Performing Right Society, 2001) – highlights the strength of music's influence on our lives, and its contribution to our spiritual and emotional development.



In *Carmina Burana* (Morgan 5), learners discuss the links between music and mood. They talk about how the music makes them feel and how the music achieves this – rich questions akin to the Philosophy for Children programme, described in *Philosophy in the classroom* by M Lipman, A M Sharp and F S Oscanyon (Temple University Press, 1996).

All the profiles on the DVD show learners developing self-esteem and confidence, though inevitably there are moments of self-consciousness in some of the adolescent profiles. All the learners involved, regardless of ability, grow in resilience and perseverance, self-discipline and commitment. The personal and social benefits of music are for all.

Careers and the world of work



Learners aged 11–19 should be given opportunities to develop their awareness of careers and the world of work and how their studies contribute to their readiness for a working life.

In music, learners develop transferable skills and attributes through making music individually and in groups. These skills and attributes help to prepare for lifelong learning, work and leisure, and can offer a route into the ever-expanding creative and cultural industries.

Curriculum planning



Schools are free to organise and deliver the music curriculum in the way that best suits their particular circumstances. While there are no constraints relating to time allocation, sufficient time is needed to deliver the opportunities set out in the programmes of study and to achieve the standards set out in the level descriptions. Learning plans should build in regular opportunities for learners to practise and revisit the Skills and Range within the programmes of study. Think carefully about the balance between breadth and depth. Some of the teachers working on these guidance materials found it helpful to cover less material, but allow learners more time to consolidate their learning. Where there is flexibility, tailor the organisation of the lesson to the task, and remember that while some activities need extended periods of time, others benefit from a ‘little-and-often’ approach.

Transition

The programmes of study for music are deliberately flexible to allow schools to play to their strengths and meet the needs of learners. While helpful to planning, this can result in learners with different experiences coming together at key transition points. Cross-phase planning is crucial to achieve continuity and progression, and to help you build on the learning and teaching that has gone before. With joint planning, music in Year 3, for example, might reflect the approach taken to Creative Development in partner Foundation Phase settings. Music in Year 7 might reflect the timetabling and content of music in partner primary schools.

The following five examples provide further information about the transition strategies used by the teachers involved in these guidance materials.

Example 1 (Primary)

The music coordinator in this primary school uses several of ACCAC's optional assessment materials throughout Key Stage 2. Learners' work is assessed using the criteria in the materials, and examples of learners' outcomes are forwarded to partner secondary schools. Using these materials has helped both primary and secondary colleagues to improve their understanding of level characteristics, and in turn has assisted transition between phases.

Example 2 (Primary)

Teachers in partner primary and secondary schools choose two songs as a focus for their transition work. Year 6 learners practise the songs in their primary schools before visiting the partner secondary school. The songs are developed and refined at the secondary school during the day's visit. Teachers from the secondary school music department also visit the partner primaries and, with support from primary colleagues, deliver music workshops for Year 6 learners. These visits provide an opportunity for primary colleagues to share field notes and other evidence with secondary colleagues.

Example 3 (Secondary)

Music teachers at this secondary school visit partner primaries to deliver a six-week unit of work during the summer term. The unit of work is based on *Sound to Game*, composing software developed by Manchester University. Learners use keyboards and sounds in the environment to compose music for an animated game. Learners' sounds and patterns are recorded, then taken to the secondary music department to be uploaded on its computers. At the end of the unit, Year 6 learners visit the secondary school. Through playing the computer game, learners create an aleatoric composition. Their actions in the game determine how the sounds and patterns are put together and how the piece works out.

Example 4 (Secondary)

The head of music in this secondary school has ongoing dialogue with partner primaries, and loans resources to the primaries for use in the classroom and concerts. Secondary colleagues visit partner primaries to observe music lessons, and are keen to learn from primary colleagues' methods of teaching and styles of delivery. The head of music aims to review her Key Stage 3 learning plans in light of these visits to enhance opportunities for learners to build on the skills gained in Key Stage 2 and to develop them further.

Example 5 (Secondary)

The head of music in this secondary school visits Year 6 learners in all partner primaries, then invites Year 6 learners to make a reciprocal visit to the secondary department. To promote continuity in vocal work, the head of music is currently preparing a booklet of songs for Year 6 and Year 7 learners. This will enable learners to share common repertoire across primary and secondary phases.

Section

2

Expectations and progression in music

The level descriptions for music are set out in one attainment target. They show broad lines of progression in the three musical skills – Performing, Composing and Appraising – and in the range of contexts.

Across all musical activities, learners will show progress in their control, use and understanding of the musical elements – pitch, duration, pace, timbre, texture, dynamics, structure and silence. The table on the following pages defines each element, and gives some examples of progression in levels of understanding.

The level descriptions and the table are set out in a linear manner for the purposes of clarity. In music, learners seldom make progress so neatly nor move completely from one level to the next in one stride. Learners may make faster progress in one musical skill than in another, and demonstrate characteristics from more than one level description. It takes time for learners to develop and progress in music, and frequent revisiting of musical experiences is essential for learners to consolidate their understanding. In practice, progress in music tends to be spiral in nature rather than linear.

Musical elements – broad progression from Foundation Phase to Key Stage 3

Musical element	Definition	At Foundation Phase, learners control, use and show understanding of:	At Key Stage 2, learners control, use and show understanding of:	At Key Stage 3, learners control, use and show understanding of:
pitch	the highness and lowness of sounds in relation to each other	<ul style="list-style-type: none"> • high sounds • low sounds • moving upwards/ downwards • short melodic patterns 	<ul style="list-style-type: none"> • melodic patterns • simple triads and chord sequences • modes • movement by step and leap 	<ul style="list-style-type: none"> • melodic shape • chords and harmony • modes and scales • intervals • concords/discords • inversion/retrograde
duration	timing in music and the length of sounds in relation to each other	<ul style="list-style-type: none"> • pulse • long sounds • short sounds • rhythmic patterns 	<ul style="list-style-type: none"> • pulse • simple metre • rhythm • combinations of rhythms 	<ul style="list-style-type: none"> • pulse • metre (including more complex metres) • rhythm • complex/irregular patterns • polyrhythms
pace	the speed of the pulse and the rate of harmonic change	<ul style="list-style-type: none"> • fast pulse • slow pulse 	<ul style="list-style-type: none"> • moderately/very fast • moderately/very slow • changes of pace within a piece 	<ul style="list-style-type: none"> • gradations of tempo • rate of harmonic change
timbre	quality of sound or tone quality	<ul style="list-style-type: none"> • metal/wooden/other sounds • striking/shaking/scraping sounds • sounds in the environment 	<ul style="list-style-type: none"> • tuned and untuned instruments • voices • electronically produced sounds 	<ul style="list-style-type: none"> • instrumental/vocal sounds • distinctive ways of playing instruments/vocalising • combinations of instruments/voices/other sources • synthesised sounds

Musical element	Definition	At Foundation Phase learners control, use and show understanding of:	At Key Stage 2, learners control, use and show understanding of:	At Key Stage 3, learners control, use and show understanding of:
texture	the result of combining timbres, melodies, rhythms, chords, etc.	<ul style="list-style-type: none"> • thin • thick • one sound/line or more 	<ul style="list-style-type: none"> • melody and accompaniment • two or more lines performed together 	<ul style="list-style-type: none"> • solo melody • rhythmic and chordal accompaniments • polyphony • distribution of sounds including balance and density
dynamics	the loudness and quietness of sounds in relation to each other	<ul style="list-style-type: none"> • loud • quiet • getting louder/quieter 	<ul style="list-style-type: none"> • moderately/very loud • moderately/very quiet • accents 	<ul style="list-style-type: none"> • gradations of loudness • gradations of quietness • accents • balance of dynamics within the texture
structure	the arrangement and interrelation of parts in a piece	<ul style="list-style-type: none"> • pattern • same (repetition) • different (contrast) 	<ul style="list-style-type: none"> • repetition and contrast • simple forms • phrasing • devices such as drone and ostinato 	<ul style="list-style-type: none"> • repetition and contrast • forms • phrasing • variation and development • imitation and sequence • devices such as inversion/retrograde
silence	absence of sound	<ul style="list-style-type: none"> • sound • silence 	• use of silence for effect	• use of silence for effect

Level characteristics

The tables on the following pages show the level characteristics for Performing, Composing and Appraising. Each level description builds upon the previous one, so not all aspects of progress are repeated in each level.

Recognising level characteristics from the level descriptions will help you with both formative and summative assessment. Several of the teachers involved in producing this guidance used field notes to help them keep track of learners' progress in music. Rather than trying to assess all learners at a set time, the teachers noted key learner achievements as and when they happened. Keep your eyes and ears open for unexpected outcomes, as, in music, these are often more revealing than your best-planned objectives.

The first learner profile at Key Stage 2 – Morgan – makes passing reference to other learners in the class. Showing different responses to the same task helps to illustrate progression.

The DVD indicates the level characteristics for most, but not all, of learners' work. In some examples, e.g. Exploring sounds (Morgan 2) and Singing the register (Amy and Tommy 1), learners' responses are too short to illustrate the level characteristics in a reliable or meaningful way. Such examples have been retained where they illustrate aspects of the programmes of study or the skills framework. There is no need for you to look for level characteristics in every single piece of work.

Level characteristics for Performing

The level characteristics for Performing show three broad lines of progression:

- the standard or quality of the performing
- the complexity of the music performed
- the range or breadth of the music performed.

In simple terms, this means that learners working at the lower levels demonstrate limited fluency and expression in performing a range of less challenging music, while learners working at the higher levels display increasing fluency and sensitivity in performing more challenging music from a variety of styles.

In practice, of course, progression in performing will not always be this clear-cut. Thus learners who typically choose the 'difficult' part in a classroom orchestra arrangement but have to miss notes out in order to keep up may show characteristics of Level 5 alongside those learners who typically underestimate their ability and opt for less-challenging music, but then are able to perform their part very well.

To assist in recognising progression in Performing, Levels 1 to 6 refer explicitly to both singing and playing. From Level 7 onwards, the level characteristics for Performing are of a more holistic nature.

Level characteristics – singing		Examples on DVD		
Level 1	Pupils sing with clear diction, performing loudly or quietly as directed.	No example		
Level 2	Pupils sing songs comprising a limited range of notes, keeping broadly in tune.	No example		
Level 3	Pupils sing songs in tune and control their breathing in order to enhance their performance.	Morgan, <i>Y Twrch Trwyth</i> (Morgan 3)	Morgan, 'Give It All You've Got' (Morgan 6)	Tommy, 'Oo a lay lay' (Amy and Tommy 2) Tommy, 'Banua' (Amy and Tommy 3)
Level 4	Pupils sing, showing control of musical elements. They maintain a part as a member of a group in a simple part song.	Morgan, 'Give It All You've Got' (Morgan 6)	Rhys, 'Zum Gali Gali' (Rhys 1)	Rhys, 'Bread of Heaven' (Rhys 2)
Level 5	Pupils demonstrate fluency in singing a broad repertoire. They maintain a part as a member of a group in a part song.	No example		
Level 6	Pupils demonstrate fluency, attention to detail and, where appropriate, responsiveness to others in singing an expanding repertoire. They maintain a part as a member of a group in a part song and/or sing a short solo part.	Amy, 'Oo a lay lay' (Amy and Tommy 2)	Abby, 'Drop in the Ocean' (Abby 1)	

Level characteristics – playing		Examples on DVD	
Level 1	Pupils clap or tap a steady beat in time with others.	No example	
Level 2	Pupils play a simple pattern on a percussion instrument in time to a steady beat.	No example	
Level 3	Pupils play an instrumental part using a limited range of notes.	No example	
Level 4	Pupils play, showing control of musical elements. They maintain an instrumental part in a group piece.	Morgan, <i>Y Twrch Trwyth</i> (Morgan 3)	Amy and Tommy, 'Banua' (Amy and Tommy 3) Rhys, 'Zum Gali Gali' (Rhys 1)
Level 5	Pupils demonstrate fluency in playing a broad repertoire. They...maintain an individual instrumental part in a group piece.	Tommy, 'Banua' (Amy and Tommy 3)	Rhys, 'Samba' (Rhys 3) Rhys, Rugby anthem (Rhys 6)
Level 6	Pupils demonstrate fluency, attention to detail and, where appropriate, responsiveness to others in playing an expanding repertoire. They play individually, in a group piece or as a solo.	Abby, 'Kerncraft 400' (Abby 2)	

Level characteristics – singing/playing		Examples on DVD	
Level 7	Pupils perform with a degree of stylistic awareness and, where appropriate, a sense of ensemble.	Rees, 'The Lord is my Shepherd' (Rees 1)	Rees, <i>Lullaby</i> (Rees 2)
Level 8	Pupils perform a technically demanding repertoire, demonstrating stylistic awareness, sensitivity of interpretation and, where appropriate, a degree of empathy with other performers.	Rees, <i>Lullaby</i> (Rees 2)	
Exceptional Performance	Pupils demonstrate stylistic awareness and sensitivity of interpretation in performing a repertoire that makes challenging technical and musical demands. They give a convincing performance of a solo piece and demonstrate empathy with other performers in ensemble music.	No example	

Level characteristics for Composing

The level characteristics for Composing focus on progression in learners' completed compositions. The term 'compositions' refers to the product from any method of creating and developing musical ideas, i.e. it includes improvisations and arrangements. Quality of outcome can be observed in terms of learners':

- use of resources
- control of the medium
- organisation of musical material
- development and refinement of musical ideas
- coherency and consistency in completed compositions.

Observing the composing process will help you to recognise progress in the outcome. Given that much composing is done in groups, observing some of the process is also essential to enable you to determine the contribution of each learner. Teachers working on this guidance found it helpful to plan regular plenary pauses. These provide opportunities for learners to talk about their contribution within a group and for the teacher and other learners to feedback on progress.

Typically, learners work with others at Levels 1 to 5, though the examples cited on the next page as characteristic of Levels 3 to 5 include individual improvisations. To meet Level 6, learners are required to compose individually. This does not, of course, preclude group work, as seen in one of the examples characteristic of Level 7.

Level characteristics – Composing		Examples on DVD			
Level 1	Having explored a variety of sound sources, pupils choose suitable sounds in response to a given stimulus.	No example			
Level 2	Pupils choose and organise sounds in response to a given stimulus and create short melodic patterns, showing some control of musical elements.	No example			
Level 3	Pupils work with others to create compositions which have a simple musical shape, revising their ideas where necessary.	Kieran, 'Moody Mode' (Morgan 1)	Bethany, 'Moody Mode' (Morgan 1)	Morgan, <i>Y Twrch Trwyth</i> (Morgan 3)	
Level 4	Working with others, pupils devise and undertake simple development of musical ideas to produce compositions, demonstrating understanding and appropriate use of musical elements.	Morgan, 'Moody Mode' (Morgan 1)	Amy, Composing using Pictures (Amy and Tommy 5)		
Level 5	Working with others, pupils develop and organise material within appropriate musical structures and they evaluate and refine their compositions.	Naomi, 'Moody Mode' (Morgan 1)	Rhys, Pachelbel (Rhys 4) Tommy, Composing using Pictures (Amy and Tommy 5)	Rhys, Rugby anthem (Rhys 6) Rhys, All that jazz (Rhys 7)	Abby, Rhythmic rondo (Abby 3)
Level 6	Pupils produce a variety of compositions, including pieces composed individually, which sustain and develop musical ideas.	No example			

Level characteristics – Composing		Examples on DVD		
Level 7	Pupils produce coherent compositions, demonstrating a high level of understanding and control of musical elements.	Abby, Wallace and Gromit (Abby 4)	Rees, 'Frere Jacques' (Rees 3)	Rees, Mali music (Rees 4)
Level 8	Pupils produce convincing compositions which display general consistency of style.	No example		
Exceptional Performance	Pupils produce compositions which demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality.	No example		

Level characteristics for Appraising

The level characteristics for Appraising show two broad lines of progression:

- discriminating within the musical elements
- recognising characteristics and making judgements.

When appraising their own and others' music, look for learners' ability to make increasingly subtle distinctions within the musical elements, to focus their listening on the characteristics of music and to make critical judgements about music of a variety of styles.

Several of the teachers working on this guidance found it helpful to use mini-whiteboards for appraising. Learners make notes while listening, then use these to prompt pair, group or whole-class discussion. Remember also to look for evidence of learners' appraising skills in their performing and composing work.

Predictable self-assessment tasks at the end of every unit are generally counter-productive and often elicit bland responses. Skilful questioning is needed to draw out learners' understanding, particularly for learners working at lower levels.

Level characteristics – Appraising		Examples on DVD		
Level 1	Pupils recognise and respond to sounds and music, in terms of elements such as dynamics, pace, duration and timbre.	No example		
Level 2	Pupils make broad distinctions within musical elements and use simple terms to describe how they are used for expressive purposes.	No example		
Level 3	Pupils make distinctions within musical elements and discuss how effectively these elements are used.	Morgan, <i>Carmina Burana</i> (Morgan 5)	Tommy, <i>Pictures at an Exhibition</i> (Amy and Tommy 4)	
Level 4	Pupils make distinctions within musical elements in describing, comparing and making judgements about different kinds of music.	Amy, <i>Pictures at an Exhibition</i> (Amy and Tommy 4)	Amy, Composing using pictures (Amy and Tommy 5)	
Level 5	Pupils discriminate within musical elements and recognise the main characteristics of, and evaluate, a variety of music.	Naomi, <i>Carmina Burana</i> (Morgan 5)	Rhys, Film music (Rhys 5)	Rhys, All that jazz (Rhys 7)
Level 6	Pupils discriminate within musical elements and recognise the distinguishing characteristics of a variety of music.	Abby, Rhythmic rondo (Abby 3)	Abby, <i>Processional</i> (Abby 5)	
Level 7	Through aural analysis, pupils recognise the distinguishing characteristics of, and make critical judgements about, a variety of music.	Rees, <i>Dance Fantasy</i> (Rees 5)	Abby, 'Drop in the Ocean' (Abby 1)	Abby, Wallace and Gromit (Abby 4)
Level 8	Through aural analysis, pupils identify the distinguishing characteristics of, and make critical appraisals of, a variety of music.	Rees, <i>Pachelbel v. Coolio</i> (Rees 6)		
Exceptional Performance	Pupils make detailed aural analyses and subtle critical appraisals of a variety of music.	No example		

Progression in tasks

Progression in musical skills and range is linked to the complexity of the tasks involved. The skills framework provides helpful generic guidance on progression in tasks.

Broadly, progression in tasks moves from the concrete to the more abstract, from simple to complex, from personal to the bigger picture, from the familiar to the unfamiliar. Learners progress from needing support to more independent working. They move from listening and interacting with others in a general way to a situation where they choose to work with others as a deliberate strategy for reaching understanding. In these ways they become both independent and interdependent learners.

You may find it helpful to consider this when planning learning and teaching for the revised curriculum.

Progression in wider skills

The wider skills of developing thinking and communication are integral to the level descriptions for music. Much of the language within the music level descriptions relates directly to the skills framework, and most implies the application of thinking skills. While developing ICT is included in the programme of study for Key Stage 3, there is no reference to developing ICT in the music attainment target. This is because while ICT can support learning in music, progression in music is not dependent on progression in ICT.

Section

3

Using the level descriptions in Key Stage 2

There is no requirement to make end of key stage judgements in music at Key Stage 2. However, knowledge of the characteristics of the level descriptions will help you to recognise learners' strengths, as well as areas for improvement, and to plan for progression.

You may find the following points useful when considering the profiles in this section.

- The learner profiles are not presented as a model for how you should collect evidence about your learners. Decisions about collecting evidence, and about its purpose and use, are matters for teachers working within an agreed school policy.
- The commentaries on the pieces of work have been written to indicate particular qualities of the work and make links to characteristics of the level descriptions. They are not intended as an example of a report to parents/guardians.
- The materials in each learner profile can only represent a small part of the information and experiences that make up a teacher's knowledge of each learner. They do not reflect the extent of the knowledge of each learner that you will have built up over time across a range of different contexts. You will use this knowledge to recognise learners' strengths and areas for development, and to plan for progression.
- Some of your learners may need to use a range of alternative forms of communication to show what they know, what they understand and what they can do.

Morgan | Characteristics of Levels 3 and 4



Morgan is an 11-year-old learner in Key Stage 2.

His teacher knows much more about Morgan's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Morgan's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Morgan's work shows characteristics of Levels 3 and 4, but mainly characteristics of Level 3.

Morgan enjoys music in school, but does not choose to listen to music outside school. His favourite song is the Welsh National Anthem, as this makes him feel happy and helps him imagine he's playing on the big pitch.

Other learners

As noted in Section 2, this learner profile makes passing reference to other learners in the class. Showing different responses to the same task helps to illustrate progression.

'Moody Mode' (Morgan 1)



This task is based on 'Moody Mode', Unit 5, Optional Assessment Materials for Music at Key Stage 2. The class is improvising on the Aeolian mode starting on D (D E F G A B \flat C D \sharp). After approximately ten minutes working individually, the teacher has used traffic lights as a tool for learners to assess their confidence with the task, then repositioned learners accordingly.

Morgan has prepared an interesting five-bar phrase, which shows *simple development* (characteristic of Level 4). His improvisation is organised into a question-and-answer structure, and shows shape, balance, and use of repetition.

Next steps:

Morgan should aim to vary his rhythms when improvising.

Kieran's improvisation shows *simple musical shape* (characteristic of Level 3). He has chosen to use a limited range of notes.

Next steps:

Kieran shouldn't be afraid to repeat some of his ideas as this will help him to structure his work.

Naomi *develops and organises material* (characteristic of Level 5). She has refined her ideas to produce well-balanced phrases.

Next steps:

Naomi should experiment with starting some phrases differently to add contrast.

Bethany's improvisation shows *simple musical shape* (characteristic of Level 3) and makes good use of rhythm.

Next steps:

Bethany should try exploring five notes next time.

Exploring sounds (Morgan 2)



Morgan, Bethan and Jack have used a digital voice recorder to record their voices and other sound sources in the school, including tapping sounds on a fire extinguisher. They use Sonarlite LE sampling software to change these sounds.

Learners *explore, use, create, select and organise sounds for a musical purpose* (Key Stage 2 Programme of Study, Composing 2). They use the sounds to create a class composition for a forthcoming class presentation.

Y Twrch Trwyth (Morgan 3)

This class assembly is based on 'Moody Mode', Unit 5, Optional Assessment Materials for Music at Key Stage 2. Working in groups, learners have composed three pieces in response to different moods and emotions, and use these pieces to tell the story of *Y Twrch Trwyth* (*The Wild Boar*). We see learners performing these pieces to an audience of Year 6.

In the first piece, 'Mantell Nos', Morgan plays a short repeated phrase on a glockenspiel. He *maintains an instrumental part in a group piece* (characteristic of Level 4). He loses the timing on occasions, but always regains it. He *sings in tune* (characteristic of Level 3), but has poor diction.

Next steps:

Morgan should try to sing out the words more clearly.



Morgan has worked *with others to create compositions which have a simple musical shape, revising his ideas where necessary* (characteristic of Level 3). For the second piece, 'Battleground', Morgan has suggested a one-bar rhythm for tambour. He repeats this throughout and *communicates with others when performing* (Key Stage 2 Programme of Study, Performing 7). For the third piece, 'Scary Sounds', Morgan has composed a short repeated phrase for glockenspiel. He plays this throughout the piece.

Next steps:

Morgan should try to develop two contrasting ideas in each piece and use two beaters when playing the glockenspiel.

Caterpillar tool (Morgan 4)

Learners use the caterpillar tool to help them reflect on the process of composition. They describe the different stages they went through when composing, and order these stages on the circles that make up the caterpillar's body. Through questioning, the teacher encourages learners to make distinctions within the musical elements and think about the mood and timbre of their piece.

Morgan evaluates his own *learning and thinking* (skills framework, Developing thinking), and identifies the need to practise and refine.

Next steps:

Morgan should be asked why he approached the task in this way, and to try to explain and justify his answer.

Carmina Burana (Morgan 5)



Learners listen to Orff's *Carmina Burana* and think independently about how the music creates its mood. They share their ideas in pairs, then as a class.

Morgan notices the gaps in the music and comments on the quiet dynamic. He *makes distinctions within musical elements and discusses how effectively these elements are used* (characteristic of Level 3).

Next steps:

Morgan should always refer to the musical elements when appraising.

Naomi comments on the dynamics and staccato notes. She *discriminates within musical elements and recognises the main characteristics* (characteristic of Level 5).

Next steps:

Naomi should be asked what she notices about the texture in this music.

Chloe states that the texture goes from loud to quiet. She is muddling up texture (thick/thin) and dynamics (loud/quiet).

Next steps:

Chloe should be asked what she understands by texture and what she understands by dynamics.

Morgan *forms opinions* (skills framework, Developing thinking). In response to a question, he states that the music doesn't make him feel scared, but it describes a scary feeling.

Will considers Morgan's view to *inform his opinion* (skills framework, Developing thinking). He disagrees with Morgan and comments that music can make you scared when it is performed in front of you. Will *makes distinctions within musical elements in making judgements about music* (characteristic of Level 4).

Next steps:

Will should be asked whether or not quiet instruments can make him feel scared, and if yes, how? If not, why not?

'Give It All You've Got' (Morgan 6)



Before singing, learners brainstorm success criteria, then work in groups to sequence these according to importance (skills framework, Developing thinking). The class sings 'Give It All You've Got' by Mark and Helen Johnson.

Lydia justifies her choice of success criteria.

Morgan understands the importance of singing clearly, but lacks *control of diction* (Key Stage 2 Programme of Study, Performing 1). He *sings in tune* (characteristic of Level 3) and *maintains a part as a member of a group in a simple part song* (characteristic of Level 4).

Next steps:

Morgan should listen to a recording of this work and be asked whether or not he can hear every word clearly.

Chloe and Emily practise signing (skills framework, Developing communication).

Summary

Morgan's profile shows some characteristics of Levels 3 and 4 but mainly characteristics of Level 3.

Amy | Characteristics of Levels 4 and 6



Amy is an 11-year-old learner in Key Stage 2.

Her teacher knows much more about Amy's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Amy's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Amy's work shows some characteristics of Levels 4 and 6, but mainly characteristics of Level 4.

Amy is a confident singer and likes listening to music both in and outside school. She responds well to direct questions, though can be quite reserved when working within a group.

Tommy | Characteristics of Levels 3, 4 and 5



Tommy is an 11-year-old learner in Key Stage 2.

His teacher knows much more about Tommy's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Tommy's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Tommy's work shows some characteristics of Levels 3, 4 and 5, but mainly characteristics of Level 4.

Tommy enjoys music and has a good sense of rhythm. He hopes to start learning the drums when he transfers to secondary school.

Singing the register (Amy and Tommy 1)

Learners sing the register regularly. This provides an opportunity for all learners to gain confidence singing short phrases individually, and helps the teacher to observe learners' strengths and areas for development.

Amy *imitates . . . musical patterns* (Key Stage 2 Programme of Study, Performing 6) and *sings with increasing control of . . . phrasing and pitch* (Key Stage 2 Programme of Study, Performing 1).

Next steps:

Amy should be asked how she would feel about volunteering to take the register next time.

Tommy *imitates . . . musical patterns* (Key Stage 2 Programme of Study, Performing 6) and responds to the increasing pace of each question.

Next steps:

Tommy should try to be more accurate with pitch at the start of phrases.

'Oo a lay lay' (Amy and Tommy 2)

This is an African call-and-response song.

Amy volunteers to lead and shows confidence in singing a *short solo part* (characteristic of Level 6). She *demonstrates fluency and attention to detail* (characteristic of Level 6), *communicates with others when performing* (Key Stage 2 Programme of Study, Performing 7) and *makes decisions about . . . how to perform* the song (Key Stage 2 Programme of Study, Performing 8). For example, she decides to move up a tone in the second verse, and sing shorter notes in the third verse.

Next steps:

Amy should try to hit the first note within the phrase more accurately.

Tommy *imitates . . . musical patterns* (Key Stage 2 Programme of Study, Performing 6). He *sings in tune* (characteristic of Level 3) and shows control of rhythm and phrasing.

Next steps:

Tommy should listen very carefully when singing and try to control his pitching more accurately.

'Banua' (Amy and Tommy 3)

This song is part of Optional Assessment Material Unit 4. After learning to sing the song in unison and as a round, learners add instrumental ostinati to enrich the texture. All learners practise the ostinati using body percussion, then take turns to try out the patterns on tuned percussion. After performing, learners evaluate their work.

Amy plays a syncopated two-note descant ostinato on chime bars. She *maintains an instrumental part in a group piece* (characteristic of Level 4) and *evaluates her performing* (Key Stage 2 Programme of Study, Performing 3). She *evaluates her own learning and thinking* (skills framework, Developing thinking) and describes the strategy she uses to maintain her rhythm.

Next steps:

Amy should have a go at playing the melody next time.

Tommy recognises the need to listen and focus on pitching when singing, but struggles to achieve this in practice. He *sings in tune* (characteristic of Level 3). Tommy plays a four-note bass ostinato on a metallophone. He *maintains an instrumental part in a group piece* (characteristic of Level 4), keeps going when he makes a mistake, and demonstrates *increasing dexterity* (Key Stage 2 Programme of Study, Performing 2) in using two beaters. He *evaluates his performing* (Key Stage 2 Programme of Study, Performing 3) and *reviews the process/method* (skills framework, Developing thinking). He shows *fluency* (characteristic of Level 5) when demonstrating the technique used for the repeated notes.

Next steps:

Tommy needs to be positioned amidst strong singers. Songs with a fairly limited range of notes should be included, and Tommy should be encouraged to keep singing.

Pictures at an Exhibition (Amy and Tommy 4)

Learners listen to 'The Ox Cart' from *Pictures at an Exhibition* by Mussorgsky. They use mini-whiteboards to make individual notes while listening, and focus on how the musical elements contribute to the mood and story of the music. The teacher has constructed a Venn diagram on the floor using two hoops – one for mood and one for story – and learners discuss how silence and dynamics contribute to these aspects of the music.

While listening, Amy and Tommy make accurate observations about the tonality and pace of the music, and comment also on note duration and pitch.

Amy makes distinctions within musical elements and makes judgements about the music (characteristic of Level 4), and describes how silence and dynamics contribute to mood and story. She demonstrates skills in *Developing and Presenting information and ideas* (skills framework, Developing communication), building on the contribution of others and communicating coherently.

Next steps:

Amy should be asked if she can be specific about the dynamic contrasts in this piece.

Tommy makes distinctions within musical elements (characteristic of Level 3) and discusses the effectiveness of dynamics and its contribution to mood and story. He listens well to the contributions of others and is beginning to increase in confidence in presenting his ideas (skills framework, Developing communication).

Next steps:

Tommy should always focus his comments on the musical elements. For example, where does the music get loud and quiet?

Composing using pictures (Amy and Tommy 5)

Learners have taken photographs of the school and discuss which photograph might provide the best stimulus for a group composition. They mindmap ideas, then take time to *explore, use, create, select and organise sounds for a musical purpose* (Key Stage 2 Programme of Study, Composing 2). Learners listen to and appraise each other's compositions, then record a question-and-answer session about their work. Tommy and Ben interview Amy and another member of her group, then upload this and the completed compositions to www.radiowaves.co.uk

Amy's group chooses a photograph of the kitchen and mindmaps ideas for a composition. Working with others, she *devises and undertakes simple development of musical ideas to produce compositions, demonstrating understanding and appropriate use of musical elements* (characteristic of Level 4). The ideas she plays are her own. After listening to a recording of Tommy's composition, Amy makes distinctions within musical elements in describing, comparing

and making judgements about different kinds of music (characteristic of Level 4). She makes connections between Tommy's piece and 'The Ox Cart', and discusses the effectiveness of her peers' music. In response to questions from Tommy, she *evaluates her work in order to improve it* (Key Stage 2 Programme of Study, Composing 3). She notes that next time she would use a wider range of instruments, and incorporate some with lower pitches.

Next steps:

Amy should try to develop the ostinato into a simple pattern, which could work as a round. This would help create a busier texture, suitable for a school kitchen.

Tommy chooses a photograph of the library and takes the lead in *developing and organising material within appropriate musical structures* (characteristic of Level 5). He works first as a pair, then adds a third layer to the piece (thirds on a glockenspiel). He asks a friend to play the cabasa halfway through the piece to sound like someone flicking a page in a book. This leads to the second section, in which he decides to invert some of his musical ideas. For the Radiowaves interview, Tommy asks Amy and her friend to consider which aspects of their piece worked well. He comments on the timbres used, and queries which aspects they would change next time.

Next steps:

Tommy should add a contrasting section to extend the melody of his piece.

Summary

Amy

Amy's profile shows characteristics of Levels 4 and 6 but mainly characteristics of Level 4.

Tommy

Tommy's profile shows characteristics of Levels 3, 4 and 5 but mainly characteristics of Level 4.

Section

4

Making judgements at the end of Key Stage 3

This section describes how level descriptions can be used when making judgements about which level best describes a learner's overall performance at the end of the key stage.

You may find the following points useful when considering the profiles in this section.

- The learner profiles are not presented as a model for how you should collect evidence about your learners. Although you will want to be able to explain why you have awarded a particular level to a learner at the end of the key stage, there is no requirement for judgements to be explained in this way or supported by detailed collections of evidence on each learner. Decisions about collecting evidence, and about its purpose and use, are matters for teachers working within an agreed school policy.
- The commentaries on the pieces of work have been written to explain the judgement made about a learner's performance. They are not intended as an example of a report to parents/guardians.
- The materials in each learner profile can only represent a small part of the information and experiences that make up a teacher's knowledge of each learner. They do not reflect the extent of the knowledge of each learner that you will have built up over time across a range of different contexts. You will use this knowledge to make a rounded judgement about the level that best fits each learner's performance.
- You will arrive at judgements by taking into account strengths and weaknesses in performance across a range of contexts and over a period of time. Opportunities will need to be provided for learners to demonstrate attainment in all aspects of the level descriptions.
- Some of your learners may need to use a range of alternative forms of communication to show what they know, what they understand and what they can do.

Rhys | Level 5



Rhys is a 14-year-old learner in Key Stage 3.

His teacher knows much more about Rhys' work than can be included here. However, this profile has been selected to illustrate characteristic features of Rhys' work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Rhys' teacher judges that his performance in music is best described as Level 5.

Rhys likes music and listens to mainstream pop outside school. He has not opted for Music GCSE, but is hoping to start learning the electric guitar in Year 10.

'Zum Gali Gali' (Rhys 1)

Learners perform an arrangement of 'Zum Gali Gali', an Israeli work song. They have learned this by rote.

Rhys plays an ostinato on the glockenspiel and sings a vocal ostinato. He *maintains a part as a member of a group in a simple part song and maintains an instrumental part in a group piece* (characteristic of Level 4). He shows *control of musical elements* (characteristic of Level 4) and *demonstrates fluency* (characteristic of Level 5), by singing and playing at the same time. Rhys shows *ensemble skills* and *communicates with other performers* (Key Stage 3 Programme of Study, Performing 7).

Next steps:

Rhys should choose a longer and more challenging part in the next piece.

'Bread of Heaven' (Rhys 2)

After warming up their voices, learners sing 'Bread of Heaven'. This song, strongly associated with rugby, links with a later composing task.

Rhys sings with *control of musical elements* (characteristic of Level 4). His voice is currently changing, and he tries out different octaves within the song. He is also a little embarrassed about singing, which impairs his fluency and diction.

Next steps:

Rhys should hold on to his notes at the end of phrases.

Samba (Rhys 3)



Working with a visiting tutor, learners perform a Samba piece consisting of five different percussion parts and several sections. Learners focus on dynamics and call-and-response patterns.

Rhys plays the surdo drum. He plays with correct technique, shows *ensemble skills* (Key Stage 3 Programme of Study, Performing 7) and *responds to a conductor* (Key Stage 3 Programme of Study, Performing 8). He knows the symbol for call-and-response and shows this understanding when playing. He *demonstrates fluency in playing a broad repertoire* (characteristic of Level 5).

Next steps:

Rhys should volunteer for a solo role next time.

Pachelbel (Rhys 4)

After listening to songs that use the chord sequence from Pachelbel's *Canon in D*, pairs of learners use Band In A Box to create a backing track based on these chords. This forms Section A of their composition. Learners then compose their own chord sequence and add an accompaniment – Section B. Learners export the complete backing track into Cubasis and compose melody lines to create a piece in ternary form.

Working with Tomas, Rhys *develops and organises materials within appropriate musical structures* (characteristic of Level 5). Rhys composes the first melodic phrases in Sections A and B, while Tomas composes the answering phrases. Rhys' melodic work shows character and evidence of refinement.

Next steps:

Rhys should create his own backing track to a given bass line.

Film music (Rhys 5)

After exploring how composers create atmosphere and emotion in film music, learners use Cubasis to compose their own piece of music for moving image. The stimulus is a short Flash animation featuring a couple of monsters in a spooky castle. After sharing their compositions with the class, learners use Edward De Bono's Plus, Minus, Interesting tool to appraise their own and others' work.

Working with Tomas, Rhys *develops and organises material within appropriate musical structures* (characteristic of Level 5). Rhys composes the opening section and the question phrases (a repeated quaver pattern). (Tomas composes the answering phrases.) The music is appropriate to the mood of the visuals and is well timed. Rhys *evaluates his composition and discriminates within musical elements* (characteristic of Level 5), focusing on rhythm, call-and-response and pitch.

Next steps:

Rhys should try adding another layer to this piece.

Rugby anthem (Rhys 6)

Learners explore song hooks, then work in groups to compose their own anthem for the Rugby World Cup. Learners begin the compositional process by using a diamond ranking tool to plan the important features of their song, then explore ideas together using voices and instruments.

Rhys chooses from a selection of given chord sequences and composes a melody for the song. Working with others, he *develops and organises material within appropriate musical structures* (characteristic of Level 5). Rhys responds to direction from Jess and Chloe, who sing and take the lead in refining the song. Rhys *maintains an individual instrumental part* on the keyboard (characteristic of Level 5), albeit with rather unusual technique.

Next steps:

Rhys should compose his own chord sequence.

All that jazz (Rhys 7)

Learners listen to 10 short jazz extracts and complete an appraising worksheet. Using green and red boards, they suggest which of the extracts they think is the odd one out and give reasons for their choice. They learn how to play a jazz head, then improvise four-bar questions and answers with a partner.

Rhys *discriminates within musical elements* (characteristic of Level 5), correctly identifying instrumentation and ensemble size, and justifying his musical preferences. He *demonstrates fluency* on the metallophone (characteristic of Level 5) and *communicates with other performers* (Key Stage 3 Programme of Study, Performing 7). In his improvisation, he *develops and organises* musical ideas (characteristic of Level 5), using repetition and sequence. Rhys evaluates his improvisation and *recognises the main characteristics* (characteristic of Level 5) – call-and-response and stepwise movement.

Next steps:

Rhys should try to give more extended answers when appraising.

Summary and overall judgement

Levels 4 and 5 were considered and Level 5 was judged to be the best fit.

Rhys has played a range of percussion instruments throughout the key stage, including glockenspiel, surdo and metallophone. He *demonstrates fluency* (characteristic of Level 5) and appropriate technique on these instruments, and *maintains an individual instrumental part* on the keyboard (characteristic of Level 5). He sings with *control of musical elements* and *maintains a part as a member of a group in a simple part song* (characteristic of Level 4).

When composing, Rhys chooses to work with others. He *develops and organises material within appropriate musical structures* and *evaluates and refines* his compositions (characteristic of Level 5).

Rhys listens to a wide range of music in school. He *discriminates within musical elements* and *recognises the main characteristics* of music (characteristic of Level 5).

Abby | Level 6



Abby is a 14-year-old learner in Key Stage 3.

Her teacher knows much more about Abby's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Abby's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Abby's teacher judges that her performance in music is best described as Level 6.

Abby enjoys music, particularly singing. She takes part in musicals, both in school and in the local community, and has opted for GCSE music.

'Drop in the Ocean' (Abby 1)



The class sings 'Drop in the Ocean' by Tolga Kashif and Richard Stilgoe. This song of celebration is part of a unit on special occasions. The song is accompanied by a backing track. After singing, learners evaluate their performance. To facilitate discussion, a ball is thrown back and forth within the circle, and learners are required to make one suggestion on catching the ball.

Abby *demonstrates fluency and attention to detail* (characteristic of Level 6), though has some difficulties with intonation. She *sings a short solo part* (characteristic of Level 6). She *makes critical judgements* (characteristic of Level 7) when appraising the performance, highlighting detail within the melody line.

Next steps:

Abby should listen carefully to the pitch of her notes.

'Kerncraft 400' (Abby 2)

The class plays an arrangement of 'Kernkraft 400', a popular ringtone by Zombie Nation.

Abby *demonstrates fluency* (characteristic of Level 6) in this challenging piano part. She copes well with the syncopated melody in her right hand, but has some difficulty keeping the left-hand pattern on the beat.

Next steps:

Abby should practise the left-hand part separately, and emphasise the strong beats.



Rhythmic rondo (Abby 3)

This composition work stems from a unit on *Stomp*. Working in groups, learners are set the task of creating a rhythmic rondo, using classroom and household percussion. They perform and appraise one another's work.

Working with others, Abby develops and organises material within appropriate musical structures (characteristic of Level 5). Abby contributes complicated rhythms to this group piece, which succeeds in achieving contrasting sections. Some of her rhythms are quite improvisatory and show her *ensemble* and communication skills (Key Stage 3 Programme of Study, Performing 7).

Abby discriminates within musical elements and recognises the distinguishing characteristics of Alex's piece (characteristic of Level 6). She comments on texture, highlighting the contrast between the tutti and question-and-answer sections.

Next steps:

Abby should explore some of her rhythms on a melody instrument.

Wallace and Gromit (Abby 4)

Working individually with keyboards and Sibelius 3, learners compose music to accompany an animation. The stimulus is a 58-second clip from the Wallace and Gromit animation *The Wrong Trousers*.

Abby produces a coherent composition, demonstrating a high level of understanding and control of musical elements (characteristic of Level 7). *She makes critical judgements* (characteristic of Level 7) when talking about her piece and explaining the compositional process.

Next steps:

For her next composing task, Abby should choose a stimulus that requires a different mood, tempo and feel.

Processional (Abby 5)

Learners listen to *Processional* by William Mathias and then, working in teams, discuss features within the music. Learners gain points for their team by explaining to the class how the terms on the whiteboard feature in the music.

Abby recognises rondo form – a *distinguishing characteristic* (characteristic of Level 6). She offers a clear and accurate explanation of this structure, making links with her own composition work.

Next steps:

Abby should be asked whether or not she thinks the rondo form is suitable for a processional, and to give reasons for her answer.

Summary and overall judgement

Levels 5, 6 and 7 were considered and Level 6 was judged to be the best fit.

Abby is a confident and versatile performer. She *demonstrates fluency and attention to detail* (characteristic of Level 6) when singing and playing, and *responsiveness to others* (characteristic of Level 6) in ensemble work. She sings and plays individual parts and has built up *an expanding repertoire* (characteristic of Level 6) throughout the key stage.

Abby is keen to explore different sounds and textures, and creates imaginative pieces. When working with others, she *develops and organises material within appropriate musical structures* (characteristic of Level 5). Working individually, she has produced a *coherent composition* (characteristic of Level 7).

When appraising the work of others, Abby *discriminates within musical elements and recognises distinguishing characteristics* (characteristic of Level 6). She *makes critical judgements* (characteristic of Level 7) of her own work in performing and composing.

Rees | Level 7



Rees is a 14-year-old learner in Key Stage 3.

His teacher knows much more about Rees' performance than can be included here. However, this profile has been selected to illustrate characteristic features of Rees' work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Rees' teacher judges that his performance in music is best described as Level 7.

This profile includes six pieces of work – two examples of performing, two examples of composing and two examples of appraising. These examples could form part of a department's standardisation portfolio, though there is no expectation for you to present evidence in this form.

Rees enjoys listening to orchestral music and has recently passed his Grade 3 violin. He has opted for GCSE Music.

'The Lord is my Shepherd' (Rees 1)

This part song, from *Holy Boy* by David Palmer, has been learned as an extended curriculum activity. Learners sing in three parts – soprano, alto and baritone.

Rees sings the alto part and takes a solo in the first three verses. He performs with a *degree of stylistic awareness* (characteristic of Level 7), though he is beginning to lose the top end of his range and his intonation is sometimes a little insecure. He maintains his part with ease and shows a *sense of ensemble* (characteristic of Level 7).

Next steps:

Rees should make sure the ends of words are clear.

Lullaby (Rees 2)

This instrumental performance stems from a unit of work on music and family. Learners were asked to select a piece that tells a story about some aspect of family life.

Rees plays a violin solo – *Lullaby* Op. 49 No. 4 by Brahms, arranged by Peter Kolman. (Apparently, his baby sister listens to a recording of this every night as part of her bedtime routine.) Rees demonstrates a degree of stylistic awareness (characteristic of Level 7) and sensitivity of interpretation (characteristic of Level 8). He uses vibrato, makes small crescendos within notes and phrases, and places notes musically at cadences.

Next steps:

Rees should try a piece that challenges him technically and includes rhythmic and dynamic contrasts.

'Frere Jacques' (Rees 3)

After appraising the third movement of Mahler's Symphony No. 1, learners work in groups to compose their own variations on 'Frere Jacques'.



Rees works in a group of four, and uses keyboard and violin. The composition is produced collaboratively, though Rees takes the lead in the minor key variations and contributes much to the final variation. The musical ideas build up to form a *coherent composition, demonstrating a high level of understanding and control of musical elements* (characteristic of Level 7).

Next steps:

Rees should attempt the next task individually or take a lead in directing others.

Mali music (Rees 4)

As part of a unit of work on Malian music, learners listen to 'Bamako City' by Damon Albarn then produce individual compositions using Cubase.

Rees takes a three-note riff from 'Bamako City' and adds several layers of tuned and untuned percussion to produce a complex interweaving texture. He composes a violin melody to enrich the final section. This is a *coherent composition, demonstrating a high level of understanding and control of musical elements* (characteristic of Level 7).

Next steps:

Rees should try to achieve greater consistency of style between sections.



Dance Fantasy (Rees 5)

Learners appraise the opening section of *Dance Fantasy* by Daniel Jones. They note observations about the musical elements while listening, then discuss the music in pairs.

Rees makes detailed and accurate notes on timbre and structure. He recognises *distinguishing characteristics* and, in discussion with his partner, makes some *critical judgements* about the effectiveness of the music (characteristic of Level 7).

Next steps:

Rees should be asked what he thinks the composer set out to achieve in this music, and how he thinks the composer achieves this.

Pachelbel v. Coolio (Rees 6)

Learners listen to an extract of Pachelbel's *Canon in D*, then compare this with a contemporary song that uses the same chord progression ('C U When U Get There' by Coolio). They use mini-whiteboards to note their ideas while listening.

Rees *identifies the distinguishing characteristics and makes critical appraisals* (characteristic of Level 8) when discussing the music with his teacher.

Next steps:

Rees should be asked how he might elaborate on the link between the tonality and mood.

Summary and overall judgement

Levels 7 and 8 were considered and Level 7 was judged to be the best fit.

Rees performs with a *degree of stylistic awareness* (characteristic of Level 7) and shows *sensitivity of interpretation* (characteristic of Level 8) when playing the violin. When performing with others, he demonstrates a *sense of ensemble* (characteristic of Level 7).

Rees works individually and with others to produce *coherent compositions, demonstrating a high level of understanding and control of musical elements* (characteristic of Level 7).

Rees is an extremely attentive listener, who *recognises and identifies distinguishing characteristics* (characteristic of Levels 7 and 8). He *makes critical appraisals* (characteristic of Level 8) in response to questioning.

Useful references

This section lists resources, some of which have been commissioned by the Welsh Assembly Government and ACCAC (now part of the Department for Children, Education, Lifelong Learning and Skills), to support the Curriculum Cymreig in music at Key Stages 2 and 3.

The materials in this section are not available from the Welsh Assembly Government (apart from the first which was published by ACCAC). They are available directly from the publisher or from www.gwales.com

Sources referenced in text

Optional Assessment Materials for Music at Key Stage 2 (ACCAC, 2002)

The power of music: its impact on the intellectual, social and personal development of children and young people by S Hallam (Performing Right Society, 2001)

Philosophy in the Classroom Second edition by M Lipman, A M Sharp and F Oscanyon (Temple University Press, 1980)

Music in the School by J Mills (Oxford University Press, 2006)

Key Stages 2 and 3 commissioned resources

8 @ 20 (Curiad, 2000)

ISBN: 9781897664520

Eight units of work based on music by twentieth century Welsh composers. Ring binder, CD and MIDI disc. For Key Stage 3.

Cantabile (Curiad, 1997)

ISBN: 9780000777577

Sixteen contemporary bilingual songs by living Welsh composers. For Key Stages 2 and 3.

Cerddtastic (Y Lolfa, 2005)

ISBN: 9780862437633

Twenty music projects featuring varied Welsh repertoire and cross-curricular links. Book, two CDs and CD-ROM. For Foundation Phase and Key Stage 2.

Folk Songs of Wales (Curiad, 1996)

ISBN: 9781897664858

Fifty Welsh folk songs, with piano accompaniment, guitar chords and bilingual lyrics. Book and CD (includes karaoke-style accompaniment). For Foundation Phase and Key Stages 2 and 3.

Joseff a'r Gôt Amryliw (Curiad, 1998)

ISBN: 9781897664919

Welsh translation of *Joseph and the Amazing Technicolor Dreamcoat*. Vocal and piano score. For Key Stages 2 and 3.

Let's Play! (UWIC Press, 2005)

ISBN: 9781902724805

Six bilingual units of work on Welsh traditional instrumental music. Ringbinder, CD, CD-ROM and MIDI disc. For Key Stage 3.

Listen Up! (Tinopolis)

Online resource of fifty varied musical extracts from different times and places. Can be accessed at www.ngfl-cymru.org.uk

Music of Wales (UWIC Press, 2007)

ISBN: 9781905617340

Eight bilingual posters showing music-making in Wales. Posters and background notes. For Key Stages 2 and 3.

NOW let's make music! (UWIC Press, 2002)

ISBN: 9781902724362

Bilingual vocal and instrumental arrangements of 10 popular songs for the classroom. Ring binder, CD and MIDI disc. For Key Stage 3.

Rownd a Rownd (Curiad, 2003)

ISBN: 9781897664599

Eighty-eight musical rounds adapted from *Flying a Round*. Book and CD. For Key Stages 2 and 3.

Singing Welsh (Curiad, 1999)

ISBN: 9781897664421

Twelve songs by popular Welsh composers. Book and CD. For Key Stage 2 Welsh learners.

Sounds Creative (Curiad, 1998)

ISBN: 9781897664612

Fifteen creative music projects. Book and CD. For Foundation Phase and Key Stage 2.

The Music of Wales (Curiad, 1996)

ISBN: 9781897664902

Bilingual notes on 15 varied pieces of Welsh music. Book and CD. For Key Stage 3.

Moving On (UWIC Press, 2010)

ISBN: 9781905617975

Bridging units for music in Years 6 and 7.

Music-Wales (Tinopolis, 2010)

ISBN: 9781847130358

A bilingual, interactive CD-ROM featuring a range of performers from Wales. For Key Stages 2 and 3.

Myth and Melody (The Centre for Educational Studies)

To be published.

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Chelsea Music for 'Kernkraft 400' by Florian Senfter/Emanuel Guenther

David Palmer for 'The Lord is My Shepherd' from *Holy Boy* composed by David Palmer

Huw Evans Picture Agency Ltd for the image of James Hook

MCPS Ltd for *Lullaby* Op. 49 No. 4 by Brahms, arranged by Peter Kolman; *Canon in D* by Pachelbel, performed by Baroque Chamber Orchestra; *Dance Fantasy* composed by Daniel Jones, performed by National Orchestra of Wales; 'Give It All You've Got' from *Songs for Every Assembly* by Mark and Helen Johnson, published by Out of the Ark Music; 'Drop in the Ocean' by Tolga Kashif and Richard Stilgoe, Eaton Music Limited; *Processional* by William Mathias, performed by John Scott, © OUP Ltd, sound recording copyright Nimbus Records Ltd, 1993

Music Distribution Services Ltd for 'O Fortuna' from *Carmina Burana* by Carl Orff

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Peters Edition Limited for *Dance Fantasy* by Daniel Jones, performed by BBC National Orchestra

Radiowaves for the use of a still in the DVD (www.radiowaves.co.uk)

Select Music and Video Distribution Limited for 'O Fortuna' from *Carmina Burana* by Carl Orff. Licensed courtesy of Naxos Rights International

Sony Music for *Canon in D* by Pachelbel, performed by Baroque Chamber Orchestra; 'Tragedy' by the Bee Gees, performed by Steps

Universal Music Operations Limited for Mussorgsky: *Pictures at an Exhibition* performed by Herbert Von Karajan courtesy of Deutsche Grammophon under licence from Universal Music Operations Limited

Universal Music Publishing Ltd and Warner Chappell Music Ltd for 'Tragedy' by the Bee Gees, performed by Steps

Warner/Chappell Music Limited & Warner Music UK Limited for 'C U When U Get There' composed by Artis Ivey & Dominique Aldridge performed by Coolio

Wyn Lodwick for 'Croen y Ddafad Felen' from *Wyn a'i Fyd* © Wyn Lodwick (WL002); photograph of Wyn Lodwick

Youth Music for 'Drop in the Ocean' taken from Youth Music's Song for Youth initiative with music by Tolga Kashif and lyrics by Richard Stilgoe.