

Progression Strategy 2023-24

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**ARTS COUNCIL
ENGLAND**

Preamble

What is progression?

Learning new skills, developing and motivating talent and experiencing new musical ideas; progression is the golden thread that ties the Music Education Hub together. Progression needs vary, depending on the individual or the school.

In Swindon we work closely with Swindon Young Musicians and make recommendations within a school setting to harness enthusiasm developed from Whole Class Instrumental Tuition (WCIT) – e.g. after school clubs, small group and individual tuition.

We work with our Hub partners to refine and extend their local offers, developing progression routes so that any young person who wants to can take the next musical step, in any musical direction.

What is progress?

We believe that progress can be summarised as: Displaying a degree of positive change and/or moving in a direction from where you were!

Progress can be considered as: Simple, instantaneous, independent, lateral and/or linear.

Simple Progress	A pupil offers a broad smile at the end of a lesson – very little perhaps having been learnt but departs liking music just a little bit more
Instantaneous Progress	Those wonderful eureka moments that occur when two things collide and understanding (at any level) suddenly happens
Independent Progress	I can do it when someone is with me. Now I can do it on my own.
Lateral Progress	Stage one this week, more work considering and applying the same ingredients in different contexts next week
Linear Progress	This week we've achieved all the work in Stage One, next week, Stage Two; this would be progress as acquisition of skill, cumulative movement along a scale towards an idea stage, e.g. tone quality, tonguing, singing or playing in tune and so on

Progression Strategy



Make Music Swindon Hub's progression strategy sits at the centre of a number of strategies and policies.

It integrates with the annual Needs Analysis, which identifies gaps in the Hub's offer and informs the search for new partnerships and opportunities.

It further connects with schools' own progression strategies as part of their School Music Development Plans, which will have a greater focus on progression through their own Music curricula.

Objective

The overarching objective is to instil in students a lasting drive to advance as musicians, so that they can make independent and informed choices about the music they listen to, take part in and create throughout their lives.

We envisage a framework that supports and promotes progression, regardless of the genre(s) and tradition(s) that any individual student is working in. We recognise that we are developing this within the limits of our own collective musical education, experience and understanding and therefore the framework must be able to adapt over time to take account of new influences.

In working towards this overarching objective Make Music Swindon Hub has set the following SMART objective(s) for 2023/24:

Performance Framework area(s) (a)	SMART Objective (b)	Delivery Partner(s) (c)	Date of completion (d)
Quality	Coninue to offer Tutor Quality Assurance observations	Swindon Music Service	31st August 2024
Programme of Activity; Schools; inclusion	Offer and monitor WCIT provision at KS 1&2 schools.	Swindon Music Service	31st August 2024
Programme Of Activity; Progression and Musical Development; Inclusion	Offer and monitor large, small and individual instrumental and vocal tuition. In addition, offer a REMISSIONS policy to facilitate those C&YP from less well-off families, LAC, SGO, Forces Families, SEND etc...	Swindon Music Service; Ultimate Tuition; JTP Trust	31st August 2024
Schools	Offer an online bitesize CPD programme and face-to-face CPD sessions for school workforce (identified through the schools' needs analysis).	Swindon Music Service	31st August 2024
Partnerships; schools	Offer online bitesize CPD programme for the tutor workforce.	Swindon Music Service	31st August 2024
Schools	Support schools in developing their Music Development plans offering the new developed hub template.	Swindon Music Service	31st August 2024

Performance Framework area(s) (a)	SMART Objective (b)	Delivery Partner(s) (c)	Date of completion (d)
Inclusion; Partnerships	Continue to meet the aims of the Inclusion Action Plan.	All Hub Partners	31st August 2024
Programme of Activity; Progression and Musical Development; Inclusion	Continue to offer music therapy individual sessions for C&YP referrals. Pupils identified with behavioral issues and children with SEMHD.	Ipsium	31st August 2024
Programme of Activity; Progression and Musical Development	Continue to develop and facilitate a broad offer of pathways of different styles and genres through progression routes at out-of-school music venues.	Swindon Music Service; Ultimate Tuition; JTP Trust; Jon Sterckx	31st August 2024
Programme of Activity; Progression and Musical Development	Showcase music celebration events for C&YP throughout the year.	Swindon Music Service; Ultimate Tuition; JTP Trust; Jon Sterckx	31st August 2024
Sustainability; Partnerships	Continue to hold quarterly Trustee board meetings & Hub Advisory Panel meetings throughout the year	Swindon Music Service	31st August 2024
Sustainability; Inclusion	Recruit a diverse trustee board that reflects Swindon's ethnic grouping with a broad skillset	Swindon Music Service	December 2023

What musical progression means to Make Music Swindon



We take a broad view of musical progression. While the typical pyramid model remains as a centrepiece of much provision, we recognise that it does not work for some learners and, indeed, it is only part of the picture for most (see [Ben Sandbrook's](#) work and diagram).

We agree with the principles identified by the Musical Progression Roundtables run by Awards for Young Musicians:

- Young people must be given the agency to lead their own, individual, musical journeys.
- A holistic music education environment is crucial to support these journeys, with many organisations and individuals together providing the key ingredients for children to progress: no one can do this on their own.
- There are many 'excellences' and 'progressions' in music: we must not get stuck on singular or narrow definitions of either.
- Inspiring and enriching the journeys of today's young musicians should be our focus: we should not determine their destinations for them.
- Musical adults take many forms: not just performers.

While we acknowledge its close links with children's progression in education and in their personal and social development, we also advocate for musical progression's own intrinsic value.

It is important to acknowledge that technical mastery and all the recognised skills inherent in musicianship are assumed to be integral to teaching programmes. Where teaching of these aspects is weaker, this should be addressed through line management processes (or self-diagnosis by the tutor), mentoring and CPD (see Workforce Plan).

Data and information

Make Music Swindon collects and uses a wide range of data to inform and monitor this Progression Strategy. We aim to achieve a balance of hard/soft and qualitative/quantitative data. Sources include:

- Pupil-level teaching and assessment data
- Ensemble and choir memberships
- Grade exam data
- School ensemble provision
- Whole Class Ensemble Tuition provision (hub-led, school-led and other)
- Whole Class Ensemble Tuition continuation rates
- Provision via SLAs with schools
- Financial records
- Student longevity
- Student destination data (e.g. into further musical study)
- Ad hoc intelligence
- Formal customer feedback (complaints and compliments)
- Partners' project data
- Case studies

We undertake annual satisfaction surveys with students, parents and schools. In 2021/23, we consulted with the following results:

Schools tell us:

- **85%** of primary schools stated that WCIT is considered the most important service offered through the Hub.
- 80% stated that some of their music delivery is currently provided by Swindon Music Service.
- **80%** use packages such as Charanga, Music Express etc. as part of their music curriculum delivery.
- **90%** of all schools currently have some instrumental whole class or large group music activity within school.
- **71%** of schools currently have some 1:1 music lesson activity within school.
- **70%** of primary schools say they have a choir or vocal group where 30% say they do not.
- **75%** of primary schools currently have at least one instrumental group / band / ensemble where 25% do not.
- All secondary schools say they have at least one choir / vocal ensemble and all have at least one group / band / ensemble.
- **100%** of schools stated they would like help from Swindon Music Service to support their musical needs.

- Primary schools stated areas that are most important to their school:
 - WCIT **85%**
 - Schools Voice Festivals **70%**
 - Whole class singing **65%**
 - EYFS **60%**
 - Live Music performance (Roadshows) **50%**
 - School network meetings **50%**
 - Individual and small group tuition **45%**
 - SEND school nurture group **30%**
 - SEND Music Festival **20%**
- **84%** of primaries stated that it is a challenge to provide full coverage of the music national curriculum to all pupils.
- **60%** of primaries feel they do not have sufficient funds and resources to provide music activities to fully cover the music national curriculum.
- Are your staff aware of current advice and documents around music, including the Model Music Curriculum and the new National Plan for Music Education?

- Schools have asked for the following CPD support:
 - Composition in the classroom **68%**
 - Assessment and moderation **63%**
 - Deep Dive preparation **53%**
 - Understanding the new Model Music Curriculum **53%**
 - Understanding the 7 Dimensions of music **47%**
 - Support sessions for teaching assistants to delivery music in the classroom **42%**
 - SEND and music **42%**
 - Using untuned instruments in the classroom **42%**
 - Getting the most out of Charanga **42%**
 - How to teach whole class instrumental tuition on your own **37%**
 - Get them singing, keep them singing **32%**
 - Early Years music-making in the classroom/setting **32%**
 - Support sessions for newly appointed music coordinators **26%**
 - Getting the most out of Music Express **5%**
- Parent/carers and young people tell us:
 - **86%** stated that they felt Swindon Young Musicians is value for money.
 - **88%** felt that there was a broad mix of styles and genres offered to children and young people.
 - **72%** were aware of the remissions policy on offer.
 - **34%** stated that they would like more performance opportunities in the community.



The workforce tells us:

- **40%** said they are aware of the contents of the new National Plan for Music Education.
- 46% said they are aware of the contents of the new Model Music Curriculum.
- **69%** consider that the hourly pay is sufficient for what you are asked to do.
- **50%** Would like updates by way of an email on a monthly basis.
- The following CPD is requested:
 - How to report formative and summative assessments to schools **30%**
 - How to use SpeedAdmin **50%**
 - How to engage with pupil voice **40%**
 - How to use positive management tools in the classroom **50%**
 - How to adopt an inclusive practice **70%**

We plan to consult next year in June/July along the same lines.

Youth and learner voice are a central influence on our progression strategy. We consult children and young people constantly and systematically through the Swindon Young Musicians youth board, local youth council, evaluation and satisfaction surveys, informal feedback.

Existing approach to progression

This strategy builds on many decades of practice and development in the arena of progression. Since 2012, Make Music Swindon (Music Education Hub) has supported learners' progression in many different ways. In 2023 we published a curriculum map, which is available.

Through our music centre, we offer progressive opportunities across a range of genres:

	Beginner	Intermediate	Advanced
Orchetras	School orch SYM Music Centre	School orch SYM Music Centre	SYM Music Centre
Mixed wind and brass	School bands SYM Music Centre	School bands SYM Music Centre	SYM Music Centre
Woodwind	School bands SYM Music Centre	School bands SYM Music Centre	SYM Music Centre
Brass	School bands SYM Music Centre	School bands SYM Music Centre	SYM Music Centre
Percussion	School bands SYM Music Centre	SYM Music Centre	SYM Music Centre
Jazz	School bands SYM Music Centre	School bands SYM Music Centre	
Choirs	School bands SYM Music Centre JTP Trust	School bands SYM Music Centre JTP Trust	JTP Trust
Rock & Pop	School bands SYM Music Centre Ultimate Tuition	School bands SYM Music Centre Ultimate Tuition	SYM Music Centre Ultimate Tuition
Other cultures	SYM Music Centre & Jon Sterckx	SYM Music Centre & Jon Sterckx	Jon Sterckx
Musicianship	School bands SYM Music Centre	SYM Music Centre	SYM Music Centre

There is also a thriving Early Years programme for 3-5 ages at the Platform, and a free music resources available for child minders and sparent/carers to use at home . Music therapy is provided by IPSUM seeing 99 pupils receiving interventions during 2022-23.

The offer described above comprises the pyramid progression model. Outside of this, the Hub has offered:

- 2 Workshops at intermediate and advanced levels with professional orchestras and an army band;
- A programme of Indian music in partnership with Jon Streckx community group in the Swindon;
- Live musc raodshows to schools demonsatrtng instrumet famiies as well as playing music that can also including interaction with the pupils taking part
- 3 schools' Voice Festivals held over 5-days at a professional theatre with a pit band made up of professional musicians

Vision for progression in Swindon

To support learners' musical progression across Swindon, regardless of how they are learning, whose activity they are members of (if any) and what types of music they favour, we will work towards achieving the following outcomes:

Charging

Consistent charging within local areas, including eliminating differential charging between primary and secondary in Swindon and seeking to equalise ensemble membership fees.

Support for learners

Provision of serviceable instruments and equipment, matched to learners' needs (size, level of attainment, physical needs) and at reasonable cost; free of charge to Looked After Children.

Liaison with schools to provide practice facilities, particularly where the home environment makes practice difficult. This will include access to equipment such as pianos, drum kits, amps, double basses or music tech as required.

Managed transition processes for children completing Whole Class Ensemble Tuition programmes and for Y6/7 transfer which ensures learners and families are confident about their options and how continuation will work in practice.\ through a Golden Ticket offer.

Moderated social media groups for learners and tutors, along with sub-groups for members of particular ensembles and players of rare instruments.

Resources	<p>Training for the workforce in diversifying resource choices sensitively and appropriately, to appeal to and motivate a wider range of students.</p> <p>Training in adapting resources, e.g. that students suggest, to support learning objectives (see Workforce Plan).</p>
Teaching & Learning	<p>CPD to raise tutor and teacher expectations of progression.</p> <p>CPD and mentoring to foster more student involvement in planning their tuition and progression (co-directed learning).</p>
Music making	<p>Provision to high levels in all genres offered through the Hub, either in differentiated groups (beginner, intermediate and advanced) or in larger, mixed ability groups (e.g. djembe classes). Some levels are offered by Hub partners.</p>
Students	<p>A mentor or buddy system to provide peer advice and inspiration for younger learners and help them to build personal resilience. It will provide leadership experience for the older and in time, may be linked with Arts Award or accreditation outside music or the arts.</p> <p>A practice tracking app to help learners build good habits and self-discipline, to feature a gamified environment, with motivational rewards as users build up achievements.</p> <p>Medium-term partnerships with music tech companies for provision of software tools to support students exploring their creativity.</p>
Signposting	<p>Open sharing of opportunities locally, regionally and nationally, including community provision, partners' offers, National Youth Music Organisations, independent school bursaries and the Music and Dance Scheme.</p>
Furthering progression	<p>Forward-looking information about careers in music and the music industry.</p> <p>Information and advice about studying music after A level (further and higher education options). Audition support for students preparing for conservatoire applications.</p>

Tracking progression

Children and young people taught within the Hub are monitored by their instrumental/vocal tutor. Progression data is entered directly into the Hub's SpeedAdmn system in real time/reported to the Hub at the end of each school year.

Progression in ensembles is monitored by ensemble leaders and tutors and learners. Learners will be progressed (e.g. given solos, offered section lead chairs, recommended for the next level of ensemble) as they are ready. This is reflected in the records of the partner running the ensemble.

Progression to further study and into traineeships or employment are tracked in partnership with schools and college.

How we map progression and progress in schools through the Hub's work

Through well-developed music lesson plans, we map out what the learning objectives should be at each term. ***(An example for a Y5 whole class instrumental tuition can be seen at Appendix 1.)***

At various stages, individual progress is mapped by a simple system designed for each school to identify progress of each pupil in collaboration with the Hub tutor.

EYFS, KS1 and KS2 Progression Map for Music progression

The progression Map has been developed and designed to show the requirements and recommendations of the National Curriculum for schools and teachers and Hub tutors. It is a guide to learning outcomes relevant for each year group in 4 strands: Singing, Playing, Creating and Listening. The Progression Map is intended to guide and support – not dictate. ***(The Progression map is at Appendix 2.)***

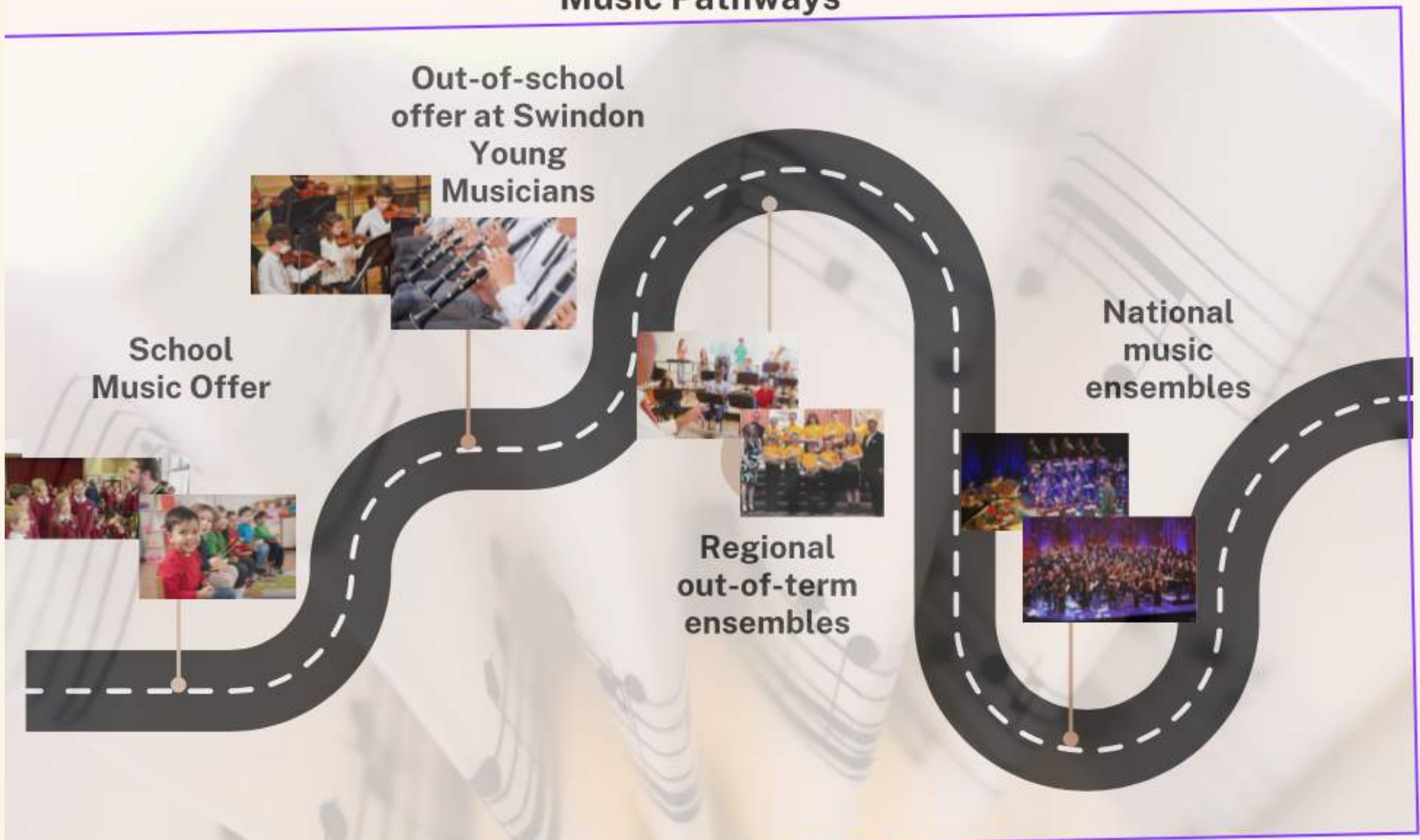
Make Music Swindon Hub is developing a process to understand how young people progress their musical learning and participation immediately following their involvement with the Hub in partnership.

Make Music Swindon Hub collects data from young people as they move on from Hub activity (e.g. at age 18) on an opt-in basis (for data privacy reasons). This is achieved through an alumni offered by Swindon Young Musicians.

Over time, data from this tracking will enable us to refine the Hub's offer, information and support to children and young people to enable and inspire more of them to follow these routes.

Progression routes through to national opportunities

Music Pathways

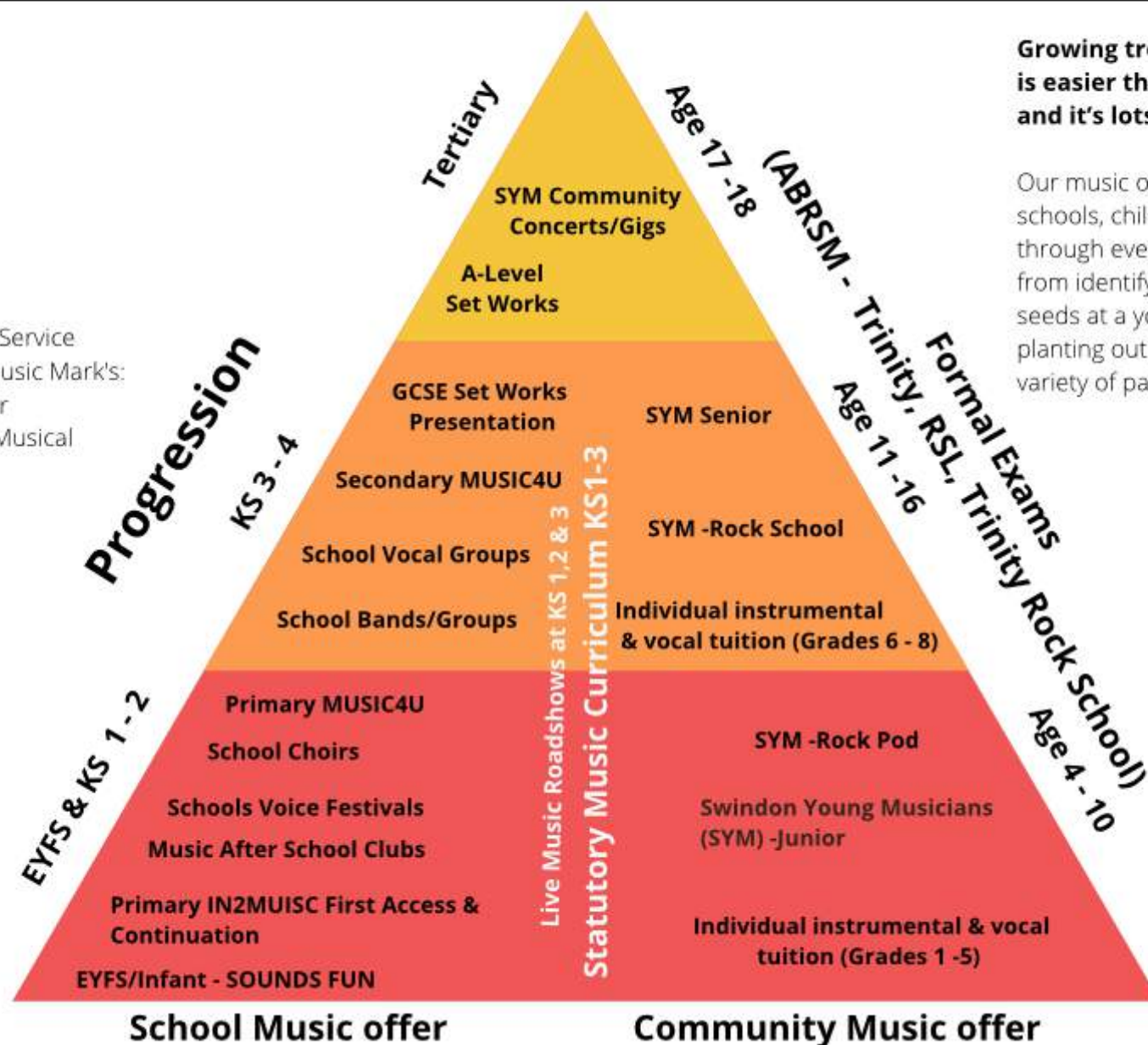


Progression routes available in Swindon

Music Progression Tree - Swindon



Swindon Music Service recommends Music Mark's: A Framework for Progression In Musical Learning



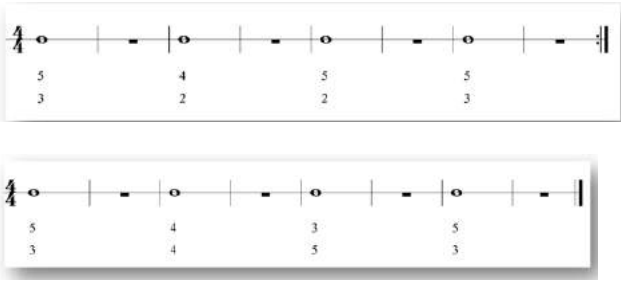
Growing trees from sowing a seed is easier than you might think - and it's lots of fun!

Our music offer guides and helps schools, children & young people through every step of the process, from identifying and collecting your seeds at a young age through to planting out your new trees through a variety of pathways.

Planning Grid	Clarinets 1st Year	Year 5 objectives in green				Yr 5 objectives
Lesson Numbers	Learning Objectives	Pupil Activities	Learning Outcomes	Resources	National Curriculum	New Model Curriculum
1+2	By the end of the lesson pupils should understand how to safely place a reed on the mouthpiece. Blow the mouthpiece to create the first sound. Teach how to create an embouchure.	Pupils will be issued with their new instruments. Pupils will demonstrate that they are able to look after and respect the equipment. Name labels will be created and added to the instruments under belly or carry case.	Pupils will slowly develop the confidence in assembling the instrument.	Clarinets.	play tuned and untuned instruments musically	<p>Play short repeated patterns on tuned instrument to maintain a steady beat</p> <p>Read rhythm notation semi breve += 4 beats, semi breve rest = 4 beats not playing</p> <p>Vocabulary Embouchure</p>
3+4	Continue to develop the embouchure demonstrating the position of the mouth several times. Add the barrel to the mouthpiece. Talk about the other parts of the instrument. Build the instrument and show correct carriage.	Discuss in more detail good sound production. Pupils will continue to try and play the mouthpiece. Adding the barrel changes the pitch, why?	Pupils will have a greater understanding of sound production. And how good embouchure technique is so important in producing a quality sound.	Clarinets	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy,</p>	<p>Play short repeated patterns on tuned instrument to maintain a steady beat</p> <p>Read rhythm notation semi breve += 4 beats, semi breve rest = 4 beats not playing</p> <p>Vocabulary Embouchure Music staff Measure Beat Bar Bar lines</p>

					<p>fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory. 	
5+6	<p>Carriage and embouchure is again demonstrated. The notes G, F have now been taught. Crotchets and the staff have been introduced. Exercises 2,4 from Essential Elements have been played.</p>	<p>Pupils will play through exercises 2 &4 from EE. Many pupils still need to adjust their embouchure in order too play a good sound. Check hand and finger placement on the instrument. The use of the tongue is explained to the class.</p>	<p>More pupils are now producing better sounds by producing better embouchure.</p>	<p>Instruments, Tutor book Essential Elements 2000 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Play short pitched repeated patterns on tuned instrument to maintain a steady beat Using notes G & F Yamaha band using number notation 5,4 Also using the staff pitch notation.</p> <p>Read rhythm notation crotchets. Crotchet = 1 beat</p> <p>Improvise short 'on-the-spot' responses using 2 notes learnt Over a drone where possible</p> <p>Vocabulary Bar lines Double bar Repeat signs Clef Sharp Flat Note names Time signatures</p>

7+8	By the end of the lesson pupils would have been showed pupils how to clean their instruments. Improvements to embouchure are still required as are correct hand positions.	Pupils will play up to the end of exercise 8 from EE. The will have learned the repeat sign.	Pupil's general musical knowledge should expand. Tonal production should be improving, less squeaks are evident because of this. The notes G, F, E, D can now be played using crotchet rhythms.	Instruments, Tutor book Essential Elements 2000 Clarinet ipad and leads MP3 device Spare reeds	reproducing sounds from aural memory. Pupils should be taught to: playing musical instruments with increasing accuracy, fluency, control and expression □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory	Play short pitched repeated patterns on tuned instrument to maintain a steady beat Using notes G & F Read rhythm notation crotchets. Crotchet = 1 beat Improvise short 'on-the-spot' responses using 4 notes learnt Vocabulary Bar lines Double bar Repeat signs Clef Sharp Flat Note names Time signatures Staff notation Composition Improvisation Drone
9+10	By the end of the lesson pupils would have expanded their repertoire of melodies. We have now learned up to No 10 from EE. Week 10 will have a simple fun quiz to evaluate the pupil's level	No 10 from EE is taught. Pupils have learned about middle "C" and Ledger lines explained.	Repertoire continues to expand. The notes C, D, E, F & G are now playable by most of the class.	Instruments, Tutor book Essential Elements 2000 Clarinet ipad and leads MP3 device Spare reeds	reproducing sounds from aural memory. Pupils should be taught to: playing musical instruments with increasing accuracy,	Play short pitched repeated patterns on tuned instrument to maintain a steady beat Using notes C, D, E, F, G Read rhythm notation crotchets. Crotchet = 1 beat Improvise short 'on-the-spot' responses using 4 notes learnt Begin to understand how triads are formed, Yamaha band using :

	<p>of ability and knowledge.</p>				<p>fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>5=G, 4=F, 3=E, 2=D, 1=C</p>  <p>Vocabulary</p> <ul style="list-style-type: none"> Bar lines Double bar Repeat signs Clef Sharp Flat Note names Time signatures Breath marks Ledger lines Repeat sign
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Milestones

All Pupils' now have a basic Knowledge of simple notation. Crotchets and their rests have been learned. The Stave, Treble Clef and some basic symbols. Have been learned.
Pupils are able to play C, D, E, F & G and recognise them on the stave.

Most Pupils' Can hold their instruments correctly and can produce a good sound when playing, understanding good embouchure and not to overblow and produce a squeak. Pupils are able to copy finger positions easily and play at the correct tempo.

Some Pupil's (the most able) Can read basic notation from the Smartboard unaided, or have memorized some melodies. Some pupils are confident enough to perform to the whole class solo.

Below are examples of the range of notes, (rhythmic and stave) expected by week 10 for most pupils.

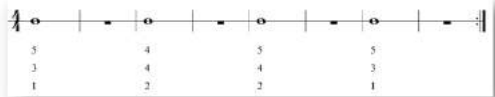

Clarinet in B \flat 

Clarinet in B \flat 

	<p>Indicative musical feature: Rhythm, metre and tempo, getting faster, getting slower Pitch and melody: range of notes played, home note – tonic diatonic scale in different keys Structure and form: rounds and songs ternary form, verse chorus form, music with multiple sections Harmony: playing different lines together. Triads, chord progression Texture: playing in 1,2,3 and 4 parts Dynamics and articulations: Getting louder, getting quieter, smooth or detached, wider range, ff, mf, f, mp, p, pp Instrumental technique, putting the instrument together, care of the reed and instrument, breath control and tonguing, Playing with good tone, tonguing to produce staccato and legato.</p>
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Planning Grid	Clarinets 1st Year					Yr 5
Lesson Numbers	Learning Objectives	Pupil Activities	Learning Outcomes	Resources	National Curriculum	New Model Curriculum
11	Students will re-cap over last terms work. Play all exercises 2-10 from EE.	Students will be issued new reeds if required and answer several questions relating to last terms work to refresh their memories. Pupils will	Pupils will slowly develop the confidence in producing good tone. Musical knowledge starts to improve.	Instruments, Tutor book Essential Elements 2000 Clarinet ipad and leads MP3 device Spare reeds	Pupils should be taught to sing and play musically with increasing confidence and control. reproducing sounds from aural memory.	Play short pitched repeated patterns on tuned instrument to maintain a steady beat Using known notes Read rhythm notation crotchets. Crotchet = 1 beat Minums = 2 beats and rests Quavers = ½ beat, 2 quavers = 1 beat Paired quavers = 1 beat

		<p>play through exercises 2-10 from EE</p>			<p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <p>□ improvise () music for a range of purposes</p> <p>□ listen with attention to detail and recall sounds with increasing aural memory</p>	<p>and quaver rests Crotchet rests</p> <p>Improvise short 'on-the-spot' responses using 4 notes learnt Pupils to write down improvisation, refine and edit to compose using the improvisations.</p> <p>Vocabulary Bar lines Double bar Repeat signs Clef Sharp Flat Note names Time signatures Breath marks Ledger lines Repeat sign</p>
<p>12+13</p>	<p>Continue to develop the embouchure demonstrating the position of the mouth several times. Start to learn We will Rock you and the theme from Batman. Minims, Semibreves, quavers and their rests Introduced.</p>	<p>Discuss in more detail good sound production. Pupils will start to learn Rock you and Batman.</p>	<p>Pupils will have a greater understanding of sound production. And how good embouchure technique is so important in producing a quality sound. Familiarity and repetition will improve performance.</p>	<p>Instruments, Tutor book Essential Elements 2000 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with</p>	<p>Reading rhythm notation in rhythmic scores Composing rhythms and recording compositions using rhythm notation.</p> <p>Perform rhythmic notation to a steady beat Perform over a groove/ backing track Beginning to achieve a sense of ensemble and performance</p> <p>Vocabulary</p>

					<p>increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Dynamics: Loud f, quiet p, getting louder crescendo, getting quieter decrescendo,</p> <p>Pp, ff, mp, mp</p>
<p>14 +15</p>	<p>Continue with Rock you and Batman. Use some rhythm raps to encourage the ease of understanding rhythm. Watch video clip on Rhythm, Pulse and Dynamics.</p>	<p>Pupils will play through Batman and Rock you. Rhythm raps introduced and Dynamics and Pulse explained in detail. Watch DVD's.</p>	<p>More pupils are now producing better sounds by producing better embouchure. Clapping together improves rhythm recognition.</p>	<p>Instruments, Tutor book Essential Elements 2000 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds 	<p>Reading rhythm notation in rhythmic scores</p> <p>Perform rhythmic notation to a steady beat</p> <p>Beginning to achieve a sense of ensemble and performance</p> <p>Vocabulary</p> <p>Dynamics: Loud f, quiet p, getting louder crescendo, getting quieter</p>   <p>decrescendo, Playing and understanding triads</p> <p>Yamaha band and notation</p>

					with increasing aural memory	
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<p>16 + 17</p>	<p>By the end of the lesson pupils would have increased the number of pieces in their repertoire. Start to look at Rock Pool Bay from Cool Clarinets. Introduce the sign and DS.</p>	<p>Pupils will learn to play Rock Pool Bay; They will have learned the sign and DS symbols. Dynamics have extended to mp, mf and crescendo.</p>	<p>Pupil's general musical knowledge should expand. Tonal production should be improving, less squeaks are evident because of this. The notes G, F, E, D can now be played using multiple rhythms.</p>	<p>Instruments, Tutor book Essential Elements 2000 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> □ playing musical instruments with increasing accuracy, fluency, control and expression □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Perform in 2 or more parts from simple notation. G, F, E, D Playing rounds Follow and perform simple rhythmic scores to a regular beat, Maintain individual parts and achieve a sense of ensemble.</p> <p>Copy short melodic and rhythmic phrases on notes learnt</p> <p>Discuss structure of the rounds, all parts fit together to create harmony.</p>
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					<p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Copy short melodic and rhythmic phrases on notes learnt</p> <p>Discuss structure of the rounds, all parts fit together to create harmony</p>
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Milestones

All Pupils' now have a basic Knowledge of simple notation. Quavers, Crotchets, Minims, Semibreves and their rests have been learned. The Stave, Treble Clef and some basic symbols. Have been learned. Pupils are able to play C, D, E, F & G and recognise them on the stave.

Most Pupils' Can hold their instruments correctly and can produce a good sound when playing, understanding good embouchure and not to overblow and produce a squeak. Pupils are able to copy finger positions easily and play at the correct tempo. Several symbols and geographical points have been understood.

Some Pupil's (the most able) Can read basic notation from the Smartboard unaided, or have memorised some melodies. Some pupils are confident enough to perform to the whole class solo. Some pupils are able to add some emotion to their sounds.

Below are examples of the range of notes, (rhythmic and stave) expected by week 20 for most pupils.

Clarinet in B \flat

The musical notation consists of three staves in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It features a triplet of four eighth notes (C4, D4, E4, F4) marked with a '3' above the notes. This is followed by a repeat sign. The second staff continues with a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a dynamic marking of *f*. The third staff starts at measure 8 and features a melody of eighth notes (F4, E4, D4, C4, B3, A3, G3) with a dynamic marking of *mf*. The piece ends with a double bar line and the word *Fine*. The fourth staff starts at measure 13 and features a melody of eighth notes (G3, F3, E3, D3, C3, B2, A2) with dynamic markings of *mp* and *f*. It ends with a double bar line and the instruction *D.S al Fine*.

Planning Grid	Clarinets 1st Year					
Lesson Numbers	Learning Objectives	Pupil Activities	Learning Outcomes	Resources	National Curriculum	New Model Curriculum

<p>21</p>	<p>Students will re-cap over last terms work. Play all exercises 2-10 from EE. Start to learn Frisbees from Cool Clarinet Book 1. Teach the slur and Tie.</p>	<p>Students will be issued new reeds if required and answer several questions relating to last terms work to refresh their memories. Pupils will play through several previously learnt melodies.</p>	<p>Pupils will slowly develop the confidence in producing good tone. Musical knowledge starts to improve. The Tie and Slur have been introduced.</p>	<p>Instruments, Tutor book Essential Elements 2000 Cool Clarinet Book 1 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control. reproducing sounds from aural memory. Pupils should be taught to: playing musical instruments with increasing accuracy, fluency, control and expression □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory</p>	<p>Arrange individual notation cards of rhythmic values to create sequence of 2, 3, 4 beat phrases, arranged into bars. perform in 2 or more parts from simple notation. C, D, E, F and G Playing rounds Copy short melodic and rhythmic phrases on notes learnt Discuss structure of the rounds, all parts fit together to create harmony</p>
<p>22+23</p>	<p>Continue to develop good tone. Talk about the benefits of good practice. Continue with Frisbees. Look at the ice cream quiz from CC.</p>	<p>Discuss in more detail good sound production. Continue with Frisbees. Play the ice cream quiz from CC.</p>	<p>Pupils will have a better understanding of effective practice methods. Pupils will be able to select rhythms to fit words or phrases.</p>	<p>Instruments, Tutor book Essential Elements 2000 Cool Clarinet Book 1 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control. reproducing sounds from aural memory. Pupils should be taught to: playing musical instruments with increasing accuracy,</p>	<p>Copy short melodic phrases including those on the pentatonic scale, C, D, E, G, A. Follow and perform pitch and rhythm notation to a steady beat whilst maintaining individual parts accurately within</p>



					<p>fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>the rhythmic texture.</p> <p>Achieve a sense of ensemble playing</p>
24 +25	<p>Look and start to learn Monday Morning Waltz from CC. Dotted notes introduced.</p>	<p>Play several melodies and start to learn Monday Morning Waltz.</p>	<p>Confidence in reading the notes improves. Pupils will develop co-operation speaking and listening skills from working with others. Dotted notes introduced.</p>	<p>Instruments, Tutor book Essential Elements 2000 Cool Clarinet Book 1 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Achieve a sense of ensemble playing.</p> <p>Use indicative musical features of dynamics, articulation and phrasing learnt so far</p>

<p>26 + 27</p>	<p>By the end of the lesson pupils would have increased the number of pieces in their repertoire. Continue with Monday Morning waltz. Explain the Time signature.</p>	<p>Pupils will continue to learn MMW; They will have learned about the time signature and what the fraction means top and bottom numbers, several examples to be offered.</p>	<p>Pupil's general musical knowledge should expand. Tonal production should be improving.</p>	<p>Instruments, Tutor book Essential Elements 2000 Cool Clarinet Book 1 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Understanding the difference between 4 /4 and ¾ time signature</p> <p>Playing with a sense of ensemble.</p> <p>Use indicative musical features of dynamics, articulation and phrasing learnt so far</p>
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<p>28+29</p>	<p>By the end of the lesson pupils would have expanded their repertoire of melodies. Start to learn Heading South from CC.</p>	<p>After warm-ups start to learn Heading South from CC.</p>	<p>Repertoire continues to expand. The notes C, D, E, F & G are now playable by most of the class. Many symbols have now been taught and understood.</p>	<p>Instruments, Tutor book Essential Elements 2000 Cool Clarinet Book 1 Clarinet ipad and leads MP3 device Spare reeds</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Use indicative musical features of dynamics, articulation and phrasing learnt so far.</p> <p>Perform a range of songs to an audience where possible</p>
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<p>30</p>	<p>A simple end of term quiz and some fun using Charanga Millionaire will take place to assess the pupil's development.</p>	<p>End of term fun quizzes</p>	<p>Pupils will be able to show off the amount of knowledge they have learned over this term</p>	<p>Memory stick containing quizzes and tests.</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control.</p> <p>reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>playing musical instruments with increasing accuracy, fluency, control and expression</p> <ul style="list-style-type: none"> □ improvise () music for a range of purposes □ listen with attention to detail and recall sounds with increasing aural memory 	<p>Read and play rhythm notation, understanding the difference between semibreve, minums, crotchets,paired quavers, semi quavers and Crotchet rests.</p> <p>Read and play pitch notation within an octave.</p> <p>Understand the differences in time signatures: 2 / 4, 3 / 4, 4 / 4</p> <p>Improvise freely over a drone.</p> <p>Improvise over a simple groove, responding to the beat by creating a melodic shape.</p> <p>Compose melodies made from pairs of phrases in G or e minor.</p>
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						<p>Capture and record ideas using any of the following: Graphic symbols Rhythm notation and time signatures Staff notation Technology</p>
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<p>Milestones</p>	<p>All Pupils' now have a basic Knowledge of simple notation. Quavers, Crotchets, Minims, Semibreves and their rests have been learned. The Stave, Treble Clef and some basic symbols. Have been learned. Pupils are able to play C, D, E, F & G and recognise them on the stave. Can hold their instruments correctly and can produce a good sound when playing, understanding good embouchure and not to overblow and produce a squeak.</p> <p>Most Pupils' Pupils are able to copy finger positions easily and play at the correct tempo. Several symbols and geographical points have been understood.</p> <p>Some Pupil's (the most able) Can read basic notation from the Smartboard unaided, or have memorized some melodies. Some pupils are confident enough to perform to the whole class solo. Some pupils are able to add some emotion to their sounds. Some pupils are able to play solo and even lead the class for a performance.</p> <p>Below are examples of the range of notes, (rhythmic and stave) expected by week 30 for most pupils.</p> <p style="text-align: center;">Moderato</p> <p>Clarinet in B\flat </p> <p>Cl. </p>
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EYFS, KS1 and KS2 Progression Map for Music Progression

The Progression Map has been developed and designed to show the requirements and recommendations of the National Curriculum in a simple format for schools and teachers. It is a guide to learning outcomes relevant for each year group in 4 strands: **Singing, Playing, Creating and Listening**.

Although the 4 strands that form the basis of musical activity are separated in the Musical Progression Map, it must be understood that musical development and progression will not occur with them in isolation.

The Progression Map is intended to guide and support – not dictate.

EYFS Statutory Framework for Music

Creating with materials

1. Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture form and function
2. Share their creations, explaining the process they have used
3. Make use of props and materials when role playing characters in narratives and stories.

Being imaginative and Expressive

1. Invent, adapt and recount narratives and stories with peers and teacher
2. Sing a range of well-known nursery rhymes and songs
3. Perform songs, rhymes, poems and stories with others, and when appropriate try to move in time with music.

Musically these statements translate as instruments, voices, body sounds, movement, musical form/shape and all the expressive characteristics of music such as volume, pitch texture etc.

Strand	Progression Map Statements
Singing (S)	<ol style="list-style-type: none"> 1. Enjoy singing 2. To join in with singing known nursery rhymes, new songs and rhymes using simple actions
Playing (P)	<ol style="list-style-type: none"> 1. Play simple untuned and tuned percussion instruments, knowing when to start and stop 2. Handle and play untuned percussion instruments effectively to the pulse and repeat a simple rhythm pattern with confidence 3. Play softly or loudly by following hand instructions 4. To have respect for musical instruments
Creating (C) Improvising and composing	<ol style="list-style-type: none"> 1. Add appropriate sounds to a story
Listening and Understanding (L)	<ol style="list-style-type: none"> 1. Respond to music through movement 2. To communicate the emotional effect of music (e.g. through words 'This is happy/sad/funny music' or facial expressions)

National Curriculum Subject Content for Music – KS1Year 1 & 2 (5-7 year old)

1. Use voices expressively and creatively, singing songs and speaking chants and rhymes
2. Play tuned and untuned instruments musically
3. Listen with concentration and understanding to a range of high-quality live and recorded music
4. Experiment with, create and combe sounds

Strand	Year 1 Progression Map Statements	Year 2 Progression Map Statements
Singing (S)	<ol style="list-style-type: none"> 1. Enjoy singing with others 2. Sing in unison with a small range of notes 3. Show good posture 4. Develop good breath control 5. Sing with a steady pulse 	<ol style="list-style-type: none"> 1. Sing loudly and softly with control 2. Sing back simple melodic ideas 3. Sing broadly in tune 4. Sing with expression and communicate context of song 5. Join in with actions and story-telling and invent relevant actions
Playing (P)	<ol style="list-style-type: none"> 1. Keep a steady pulse with some accuracy, (e.g. through tapping, clapping, marching, playing) 2. Follow simple instructions of how and when to play 3. Play and control long and short, loud and soft and high and low sounds 4. Clap/play syllables of words 5. Copy back simple rhythms 6. Play and explore a variety of classroom instruments 	<ol style="list-style-type: none"> 1. Join in and stop as indicated 2. Respond to musical cues (e.g. loud, soft, fast, slow) 3. Repeat longer rhythmic patterns 4. Clap back a different simple rhythm 5. Respond to and understand a basic form of pitch and rhythm notation (e.g. simple traditional notation, graphic notation) 6. Play on pitched and unpitched instruments with appropriate technique

Creating (C) Improvising and composing	<ol style="list-style-type: none"> 1. Make simple musical choices in response to a story or topic e.g. type of sound, how loud, fast, and when to play 	<ol style="list-style-type: none"> 1. Create a simple short repeating musical idea 2. Choose suitable instruments to represent objects / moods / feelings 3. Create a simple rhythmic part with others playing (e.g. ostinato, drone)
Listening and Understanding (L)	<ol style="list-style-type: none"> 1. Respond to changes in tempo and dynamics (loud / soft) through movement e.g. marching, big/small gestures 2. Make physical movements that represent sounds (e.g. move like a snake, an elephant, grow like a tree in response to music) 3. Describe music using adjectives, spiky, spooky, sad, happy etc) 4. Identify at least 3 instruments by name and sound 	<ol style="list-style-type: none"> 1. Show (through movement) and describe how elements change (e.g. music gets faster or louder) 2. Begin to show awareness of different genres (e.g. where might we hear this music? Lullaby, party, festival) 3. Identify where elements change (e.g. music gets faster or louder)

National Curriculum Subject Content for Music – Lower KS2 Year 3 & 4 (7-9 year old)

1. Play and perform in a) solo and b) ensemble contexts, using voices and instruments
2. Improvise and compose
3. Use and understand a) staff and b) other notations
4. Listen to and appreciate a wide range of music from a) different traditions and from b) great composers and c) musicians
5. Have an understanding of the history of music

Strand	Year 3 Progression Map Statements	Year 4 Progression Map Statements
Singing (S)	<ol style="list-style-type: none"> 1. Sing with appropriate phrasing/breathing 2. Sing with a larger range of notes 3. Sing in two parts (e.g. a round in a large group) 4. Sing with clear diction 5. Sing songs from different musical/genres/cultures (e.g. rock, folk, traditional, Historical, lullaby, African, chant, Gospel, Raga, Hymns) 	<ol style="list-style-type: none"> 1. Sing with even tone across the dynamic range with clear open vowels 2. Sing with facial expression and good posture 3. Sing a short simple solo 4. Use different voices e.g. talking, whisper, squeaky and monster voice confidently 5. Show awareness and blend with others when singing 6. Demonstrate good performance technique (entry, posture, acknowledgement of audience etc.)
Playing (P)	<ol style="list-style-type: none"> 1. Keep a steady pulse 2. 3. Play simple rhythms from traditional notation/graphic notation 4. Demonstrate the difference between pulse and rhythm 5. Play a simple melody solo or in a group 6. Play an accompaniment part (e.g. drone, repeating rhythmic part) 	<ol style="list-style-type: none"> 1. Self-correct when going out of time 2. Play longer and more complex rhythms 3. Play a simple melody in 2 parts with 'step by step' movement 4. Play a selection of simple chords

	<ol style="list-style-type: none"> 7. Interpret simple graphic score 8. Show awareness and blend with others when performing 	<ol style="list-style-type: none"> 5. Play showing 2 techniques on an instrument (e.g. Glockenspiel – letting the beater bounce back, vibrato)
Creating (C) Improvising and composing	<ol style="list-style-type: none"> 1. Improvise freely using 3 given notes 2. Clap back a different simple rhythm 3. Create and play a simple rhythmic passage 4. Create and play a simple graphic score on a theme 5. Create a soundscape or story – include, pitch, tempo and start/ending 	<ol style="list-style-type: none"> 1. Improvise in time using given notes 2. Create a longer rhythm 3. Create a simple rhythmic accompaniment to a melody 4. Layer different rhythms against each other to create a piece of music 5. Collaborate and create a short group piece with a clear structure including introduction, repetition, and ending
Listening and Understanding (L)	<ol style="list-style-type: none"> 1. Describe a single piece in terms of tempo, dynamics and mood 2. Identify simple structures (repeating melody, introduction, verse/chorus) 3. Identify simple genres e.g. pop, folk, classical, rap, timbre 4. Identify the difference between pitched and non-pitched instruments 	<ol style="list-style-type: none"> 1. Identify and describe different textures e.g. solo, duet 2. Observe and discuss the music of at least 3 different culturally diverse musicians 3. Describe and compare different pieces of music in terms of history, culture and purpose 4. Demonstrate the understanding of pitch through simple notation 5. Listen to music with simple chords 6. Identify common orchestral instruments by sign and sound

National Curriculum Subject Content for Music – Upper KS2 Year 5 & 6 (9-11 year old)

6. Play and perform in a) solo and b) ensemble contexts, using voices and instruments
7. Improvise and compose
8. Use and understand a) staff and b) other notations
9. Listen to and appreciate a wide range of music from a) different traditions and from b) great composers and c) musicians
10. Have an understanding of the history of music

Strand	Year 5 Progression Map Statements	Year 6 Progression Map Statements
Singing (S)	<ol style="list-style-type: none"> 1. Sing with range of an octave or more 2. Make adjustments to intonation 3. Breathe without interrupting the musical line 4. Sing songs in two parts that have contrasting melodies and counter melodies 	<ol style="list-style-type: none"> 1. Maintain good intonation through whole song 2. Have access to follow music using simple traditional notation 3. Sing with confidence and good communication as a soloist or in a small group 4. Convey the meaning and the context of the song with dynamic interpretation 5. Show and understanding of the etiquette of performance and communicate with confidence to an audience
Playing (P)	<ol style="list-style-type: none"> 1. Play longer more complex rhythms in different metres 2. Play a melody with 'step by step' movement, small leaps and repetition 3. Play a piece using 2 chords or more 4. Discuss and refine performances, deciding on appropriate tempo and dynamic 	<ol style="list-style-type: none"> 1. Play from more complex notations including pitch, dynamic, rhythm and expressive contexts 2. Play more complex rhythms 3. Play a melody with 'step by step' movement, larger leaps, repetition and appropriate phrasing/articulation 4. Play a chord sequence

	<ol style="list-style-type: none"> 5. Experiment with taking control of tempo and dynamics in group playing 	<ol style="list-style-type: none"> 5. Make choices about appropriate blending in an ensemble 6. Show and understand the etiquette of performance and communicate with confidence to an audience
<p>Creating (C) Improvising and composing</p>	<ol style="list-style-type: none"> 1. Improvise with call and response ideas 2. Improvise and compose using pentatonic notes over a drone of chord pattern 3. Compose a simple chord sequence 4. Compose a rap with an accompanying rhythm 5. Compose and notate a piece with more than one section. Include musical variations such as texture, dynamics, tempo,. This could be in response to story, poem, picture etc 	<ol style="list-style-type: none"> 1. Improvise freely using given notes within a structure e.g. drone, 12 bar blues, beatbox 2. Compose a simple chord sequence and suitable melody 3. Compose an ostinato/riff for an accompaniment 4. Collate, compose and notate a song with more than one section
<p>Listening and Understanding (L)</p>	<ol style="list-style-type: none"> 1. Identify a wider range of orchestra and non-orchestral instruments by name sight and sound 2. Listen to and discuss a range of non-western styles (e.g. Chinese, Indian, African) 3. Compare 2 versions of the same song/music and discuss instruments, tempo 4. Show awareness of simple chord changes and harmony 	<ol style="list-style-type: none"> 1. Identify structures within music (e.g. verse, chorus, intro, bridge, repeat etc) 2. Discuss the differences in texture and music group (e.g. string quartet, orchestra, duet) 3. Use appropriate musical vocabulary to describe particular characteristics (e.g. chords, staccato, riff, baseline) 4. Demonstrate an awareness of the historical development of music 5. Critique own and others' work, offering specific comments and justifying these