



MUSIC

P1 (i) Pupils encounter activities and experiences

- They may be passive or resistant
- They may show simple reflex responses [for example, startling at sudden noises or movements]
- Any participation is fully prompted.

P1 (ii) Pupils show emerging awareness of activities and experiences

- They may have periods when they appear alert and ready to focus their attention on certain people, events, objects or parts of objects [for example, becoming still in a concert hall]
- They may give intermittent reactions [for example, sometimes becoming excited at repeated patterns of sounds].

P2 (i) Pupils begin to respond consistently to familiar people, events and objects. They react to new activities and experiences [for example, turning towards unfamiliar sounds].

- They begin to show interest in people, events and objects, [for example, looking for the source of music]
- They accept and engage in coactive exploration [for example, being encouraged to stroke the strings of a guitar].

P2 (ii) Pupils begin to be proactive in their interactions

- They communicate consistent preferences and affective responses [for example, relaxing during certain pieces of music but not others]
- They recognise familiar people, events and objects [for example, a favourite song].





They perform actions, often by trial and improvement, and they remember learned responses over short periods of time [for example, repeatedly pressing the keys of

- They cooperate with shared exploration and supported participation [for example, holding an ocean drum].

P3 (i) Pupils begin to communicate intentionally

- They seek attention through eye contact, gesture or action.
- They request events or activities [for example, leading an adult to the CD player]
- They participate in shared activities with less support. They sustain concentration for short periods
- They explore materials in increasingly complex ways [for example, tapping piano keys gently and with more vigour]
- They observe the results of their own actions with interest [for example, listening intently when moving across and through a sound beam]
- They remember learned responses over more extended periods [for example, recalling movements associated with a particular song from week to week].

P3 (ii) Pupils use emerging conventional communication

- They greet known people and may initiate interactions and activities [for example, performing an action such as clapping hands to initiate a particular song]
- They can remember learned responses over increasing periods of time and may anticipate known events [for example, a loud sound at a particular point in a piece of music]
- They may respond to options and choices with actions or gestures [for example, choosing a shaker in a rhythm band activity]





- They actively explore objects and events for more extended periods [for example, tapping, stroking, rubbing or shaking an instrument to produce various effects]
- They apply potential solutions systematically to problems [for example, indicating by eye contact or gesture the pupil whose turn it is to play in a 'call and response' activity].

P4 Pupils use single words, gestures, signs, objects, pictures or symbols to communicate about familiar musical activities or name familiar instruments

- With some support, they listen and attend to familiar musical activities and follow and join in familiar routines
- They are aware of cause and effect in familiar events [for example, what happens when particular instruments are shaken, banged, scraped or blown, or that a sound can be started and stopped or linked to movement through a sound beam]
- They begin to look for an instrument or noisemaker played out of sight
- They repeat copy and imitate actions, sounds or words in songs and musical performances.

P5 Pupils take part in simple musical performances

- They respond to signs given by a musical conductor [for example, to start or stop playing]
- They pick out a specific musical instrument when asked [for example, a drum or a triangle]
- They play loudly, quietly, quickly and slowly in imitation. They play an instrument when prompted by a cue card
- They listen to, and imitate, distinctive sounds played on a particular instrument
- They listen to a familiar instrument played behind a screen and match the sound to the correct instrument on a table.





P6 Pupils respond to other pupils in music sessions

- They join in and take turns in songs and play instruments with others. They begin to play, sing and move expressively in response to the music or the meaning of words in a song
- They explore the range of effects that can be made by an instrument or sound maker
- They copy simple rhythms and musical patterns or phrases
- They can play groups of sounds indicated by a simple picture or symbol-based score
- They begin to categorise percussion instruments by how they can be played, [for example, striking or shaking].

P7 Pupils listen to music and can describe music in simple terms [for example, describing musical experiences using phrases or statements combining a small number of words, signs, symbols or gestures]

- They respond to prompts to play faster, slower, louder, softer
- They follow simple graphic scores with symbols or pictures and play simple patterns or sequences of music
- Pupils listen and contribute to sound stories, are involved in simple improvisation and make basic choices about the sound and instruments used
- They make simple compositions [for example, by choosing symbols or picture cue cards, ordering them from left to right, or making patterns of sounds using computer software].

P8 Pupils listen carefully to music

- They understand and respond to words, symbols and signs that relate to tempo, dynamics and pitch [for example, faster, slower, louder, higher, and lower].
- They create their own simple compositions, carefully selecting sounds
- They create simple graphic scores using pictures or symbols





- They use a growing musical vocabulary of words, signs or symbols to describe what they play and hear [for example, fast, slow, high, low]

- They make and communicate choices when performing, playing, composing, listening and appraising [for example, prompting members of the group to play alone, in partnerships, in groups or all together]

