

Measuring musicality

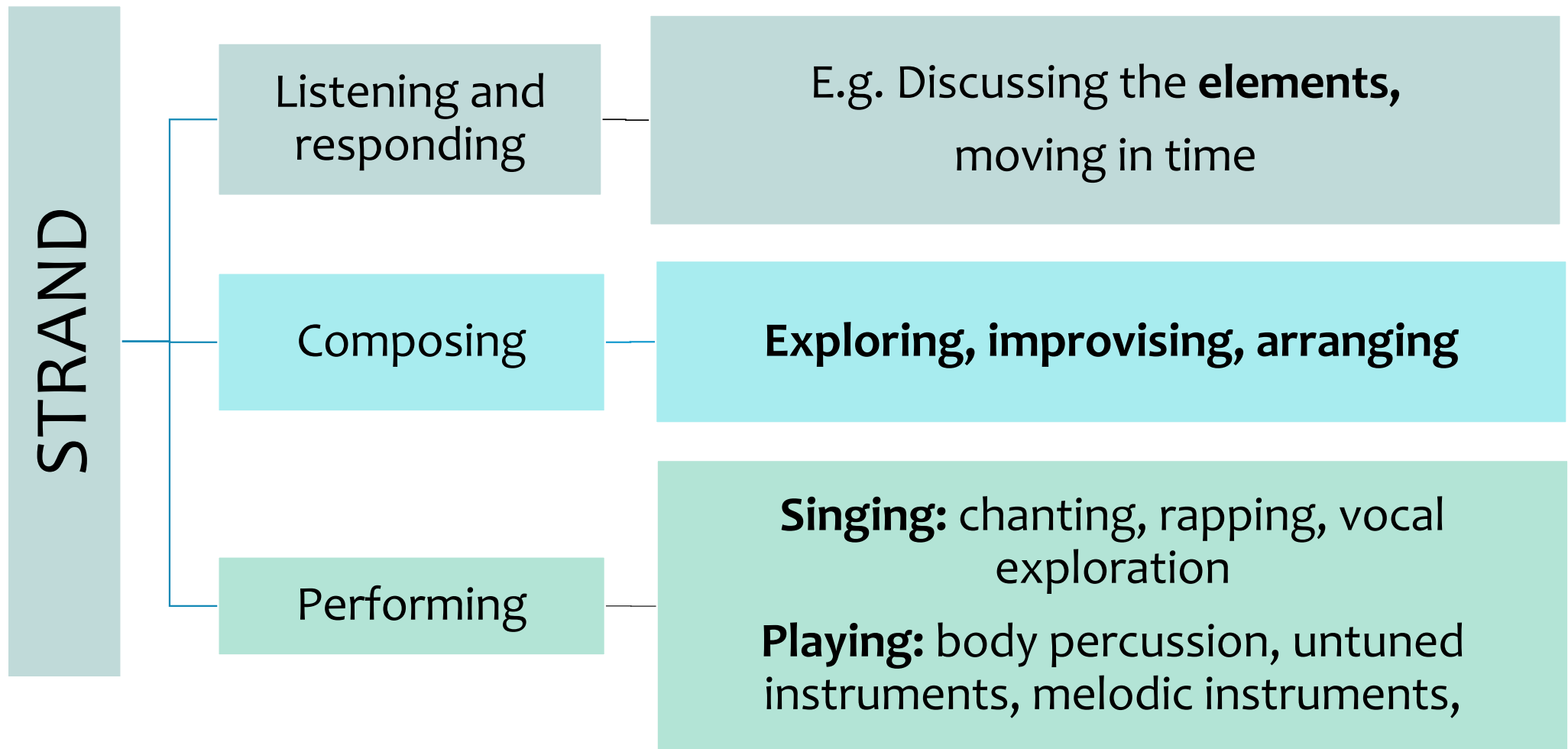
Assess and measure musical growth and creativity
in Primary Music

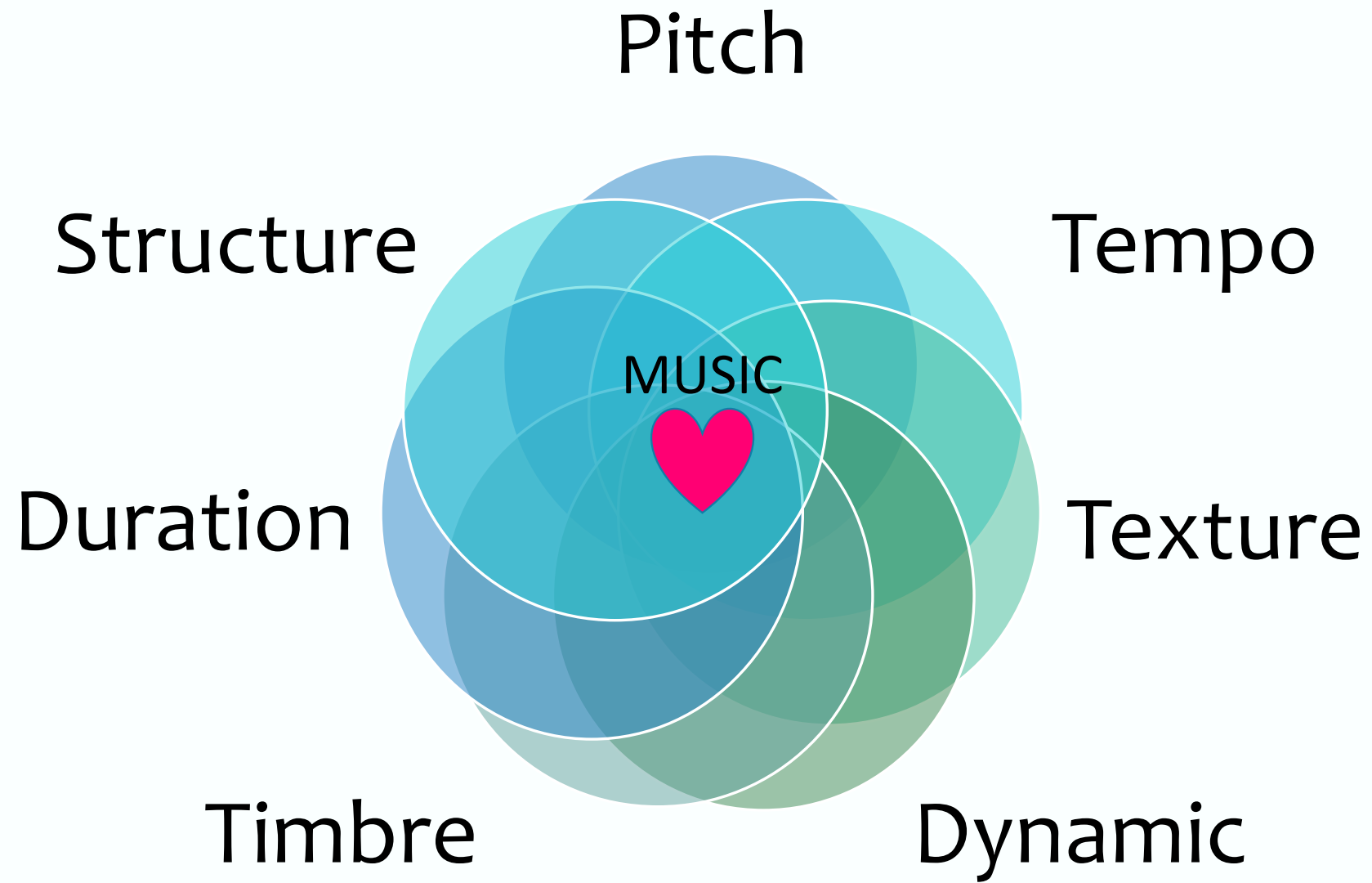


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Music Curriculum Strands – A variety of opportunities in which to succeed





Summary – assessment

Research and review series - Music Ofsted 2021

One purpose of marking is to enable teachers and school leaders to judge whole-curriculum effectiveness.

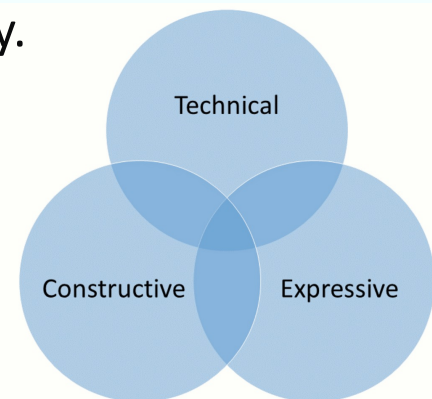
This summative assessment should be infrequent so as not to distort the delivery of the curriculum. Short-term performance does not always equal long-term learning.

A second purpose is to enable teachers to spot gaps and misconceptions in pupils' learning.

A third purpose, or effect, of testing pupils is as a learning activity in and of itself. Testing supports pupils in retaining knowledge in long-term memory.

For the latter 2 points, it is worth highlighting that marking does not **always** need to be recorded to have been useful.

**Traditional marking is not the whole picture for creativity*



What should we be measuring and why?

- Gathering information to tell us about the child
- Tracking information to measure children's progress in music
- Monitoring/Reflecting to inform teaching and learning in our school

Music, by its nature of musical strands, can give greater equity by allowing children to access **a variety of opportunities in which to succeed**.

Approach assessment and evaluation through a variety of means:
Informal and formal, formative and summative, feedback and evaluation.

Agree assessment points. Measure progress with greater accuracy by monitoring a strand across the school.

Ensure that colleagues know in advance the objective of any lessons they need to take information from

Music gives us more - Further knowledge and understanding

‘Tacit Knowledge’ goes beyond ‘Knowing that’ or ‘Knowing how’.

It is gained through experience that is often difficult to put into words.

Look for responses, expressions, the desire to do more of the same.

How did an activity or experience allow the children to feel?

Social aspects and wider learning... does the child succeed more in music in areas such as answering questions, sharing and collaborating?

Evaluate the child’s ability to generate unique ideas and communicate or demonstrate their creativity

Do consider a quick audit of the knowledge and understanding of your colleagues.

Where are we heading and how do we get there?

What do we need?

End points and a well-matched progression of skills and knowledge

"Endpoints" refer to the knowledge, skills, and understanding that students are expected to demonstrate at the end of a unit or a specific stage of learning.

Use a trusted resource with clear mapping or contact your hub for progression documents



Listening task

Response	Example	Feedback/Assessment
Words	Element focus	Accept all reasonable responses, remodel gently, inserting vocab. Make notes on list of names/plan
Sing	Call and response	Accuracy of pitch, sense of style
Movement	Natural/ choreographed	Expression/ synchronicity
Artform	Poetry, drawing media, paint	Self evaluation, peer evaluation, photograph student work, upload and combine with music
Pulse and Rhythm	Demonstrate, tap, play	Watch and listen, encourage synchronicity
Graphics	interpret, arrange symbols	Self evaluation, peer evaluation, peer interpretation (share scores) photograph upload and combine with created music

**Recording initial responses offers a number of benefits for feedback and comparison*

Listening to sing and assess awareness of pitch

Vary the style and time period of song choices.

Style, time period, range, length of phrase, part-singing according to key stage

Success is in the accuracy, control and communication of mood, meaning or style.

Communication is key. Where singing is not an option for a child praise their interpretation and communication.

This maybe through signing key words or actions performed in time or expressively

Pitch marking indicates aural awareness. Model to support.

Assessment tips:

Who is following the pitch shape, watching, looking, listening, moving in time?

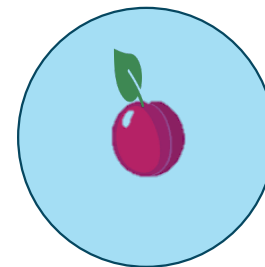
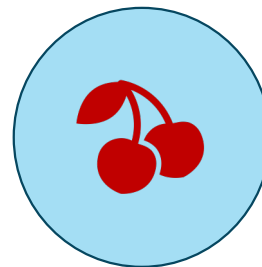
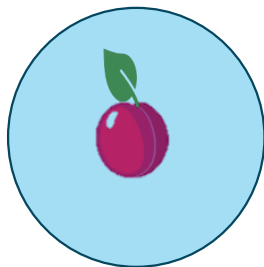
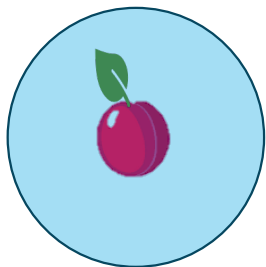
Who isn't?

**choose a simpler melody with clear high, middle and low*

Year 1 Endpoint: Invent, retain and recall rhythm and pitch patterns

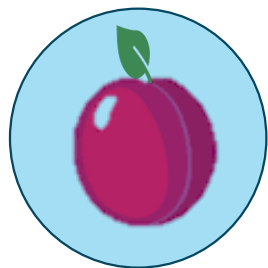
Vocabulary: **Pulse, rhythm**

Playing with rhythms (Looking for and listening for synchronicity)

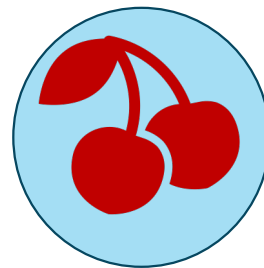
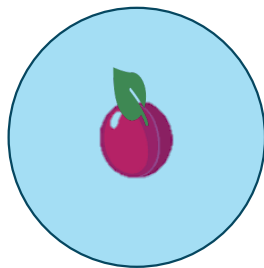


Moving on...

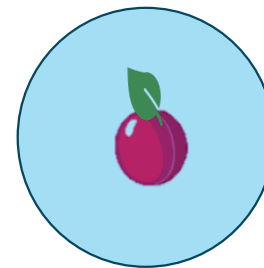
Explore volume and tempo (Looking for synchronicity, listening for change)



Louder



Louder



We have rhythm

Elizabeth Rozier

N 
We have rhy - thm! That's why our hearts beat.

E 
Rhy - thm in our hands (clap - clap) rhy - thm in our feet (tap)

S 
Tap clap, tap clap - clap. Tap clap, tap clap - clap

W 
Knees Shoul - ders Jump and clap - clap - clap

REPEAT

**Teach one line at a time repeating each one then perform the whole chant with repeat as needed
Use compass points to arrange groups allowing closer assessment of smaller groups*

More about rhythm tasks

Rhythm tasks sharpen musicality in playing, singing, composing and performance.

They can be introduced at any time of the day.

They can be done in a short amount of time.

Once rhythms are learnt, they can be manipulated, arranged, layered, refined, turned into melodies.


Repeat for confidence and arrange... solo 1/solo2 /solo3/together/ etc...

1	2	3	4	5	6	7	8
Solo N	Solo E	Solo S	Solo W	E	N	N	N
				S	W	E	E
						S	S
						W	W

Also allow free rhythmic improvisation which will be more complex than they can write.

Assess the sense of pulse. Refine dynamic control. Who is too loud? Tweak the technique!

Y3 End points Term 2/3

<p>SECURE (Working above expectation)</p> <p>Pupils can:</p> <ul style="list-style-type: none"> perform action songs and perform demonstrating an awareness of the character or style, contributing creative ideas for actions play instruments using symbols including graphic and simple staff and dot notation, combining rhythm notation labelled with a small range of note names e.g.  <ul style="list-style-type: none"> compose music that has a recognisable structure; repetition/ echo/ beginning, middle and end/question and answer phrases/verse and chorus and play this to their peers 	<p>PUPILS' NAMES</p>
<p>EXPECTED (Working at expectation)</p> <p>Pupils can:</p> <ul style="list-style-type: none"> perform action songs and perform demonstrating an awareness of the character or style play instruments using symbols including graphic and simple staff notation compose music that has a recognisable structure <u>e.g.</u> repetition/ echo/ question and answer phrases, verse and chorus recognise aurally wooden, metal, skin percussion instruments and begin to know their names 	<p>PUPILS' NAMES</p>
<p>WORKING TOWARDS</p> <p>Pupils can: (sometimes requiring support from teacher, TA, or peer)</p> <ul style="list-style-type: none"> perform action songs with enjoyment play instruments using graphic symbols and dot notation compose music based on repetition, echo or question and answer recognise aurally some wooden, metal, skin percussion instruments, supported by images of the instruments, and begin to know their names 	<p>PUPILS' NAMES</p>


- play instruments using symbols including graphic and simple staff notation

Consider level of independence/ 'with support from a adult'

Size of group, length of task, a limited pallet

Type of instrument

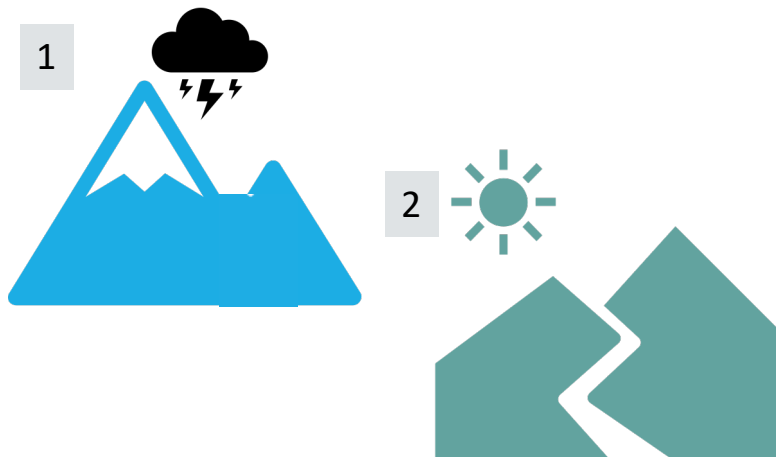
A more directed choice/a more open choice

<p>End point Term 2 Year 3 *Example SECURE (Working above expectation)</p> <p>Pupils can: play instruments using symbols including graphic and simple staff and dot notation, combining rhythm notation labelled with a small range of note names e.g.</p> 	PUPIL NAME
<p>EXPECTED (Working at expectation)</p> <p>Pupils can: play instruments using symbols including graphic and simple staff notation</p>	PUPIL NAME
<p>WORKING TOWARDS</p> <p>Pupils can: (sometimes requiring support from teacher, TA, or peer)</p> <p>perform action songs with enjoyment play instruments using graphic symbols and dot notation</p>	PUPIL NAME
<p>Special consideration/Typical musical behaviours</p>	PUPIL NAME

Pitch and structure – Use a pentatonic scale to create *Question and answer* phrases

By the end of Year 3 pupils will compose

- Using symbols to represent sound graphic scores / known rhythms and durations of traditional notation
- Combining rhythmic notation labelled with small range of note names



More complex pitch shape/greater range with local land marks



More complexity with texture and timbre...
A skyline



Task: Create a stormy composition using a graphic score

Prerequisites: The children have explored appropriate sounds and instruments for a storm. They have created melodies with rising and falling pitch patterns matching mountain shapes. They have explored symbols that best communicate their ideas for pitch, dynamics and timbre. *If different access is needed, the activity works well using maths shapes or even pasta shapes and also works well on a tablet with shape or drawing apps.*

Use the suggested graphic symbols or create your own.

Challenge: Aim for quiet-louder-quiet as the storm passes through



Mountain - pitch pattern/melody



Weather - percussion



Wind - percussion/
mouth sounds

- Allocate a line for each person/instrument
- Illustrate **pitch** using up and down/rising and falling
- Illustrate **dynamic** using size
- Self assess
- Peer assess
- Try it out and evaluate

Children appraising themselves: **What did you want your music to tell us?**
Why did you make those choices? Would you like to make a change?

Children appraising peers using:
What Worked Well and **Even Better If**



WWW

EBI



Positivity breeds creativity

Staying positive. This subject requires children to share their souls, some will feel vulnerable.

Useful words and phrases: Thank you for/ I noticed that you were...

Singing and playing:

With accurate pitch

With control

Overcoming challenge

Good breathing / phrasing

In time with others

Exploring and composing:

Selecting / considering /
combining sounds...

Effectively

Matching purpose

Thoughtfully

Imaginatively

Performing:

Leading/following with
focus

Communicating with:

Serious/entertaining mood
spirit/ expression/
confidence

Quick quiz – instruments (*according to what YOU have recently studied*)

Knowledge is necessary for musical thinking. Fun activities that demonstrate gains in knowledge can also highlight short falls that may hold back desired outcomes.



90 % Question: Which family of instruments do banjo, ukulele, violin and guitar belong to?



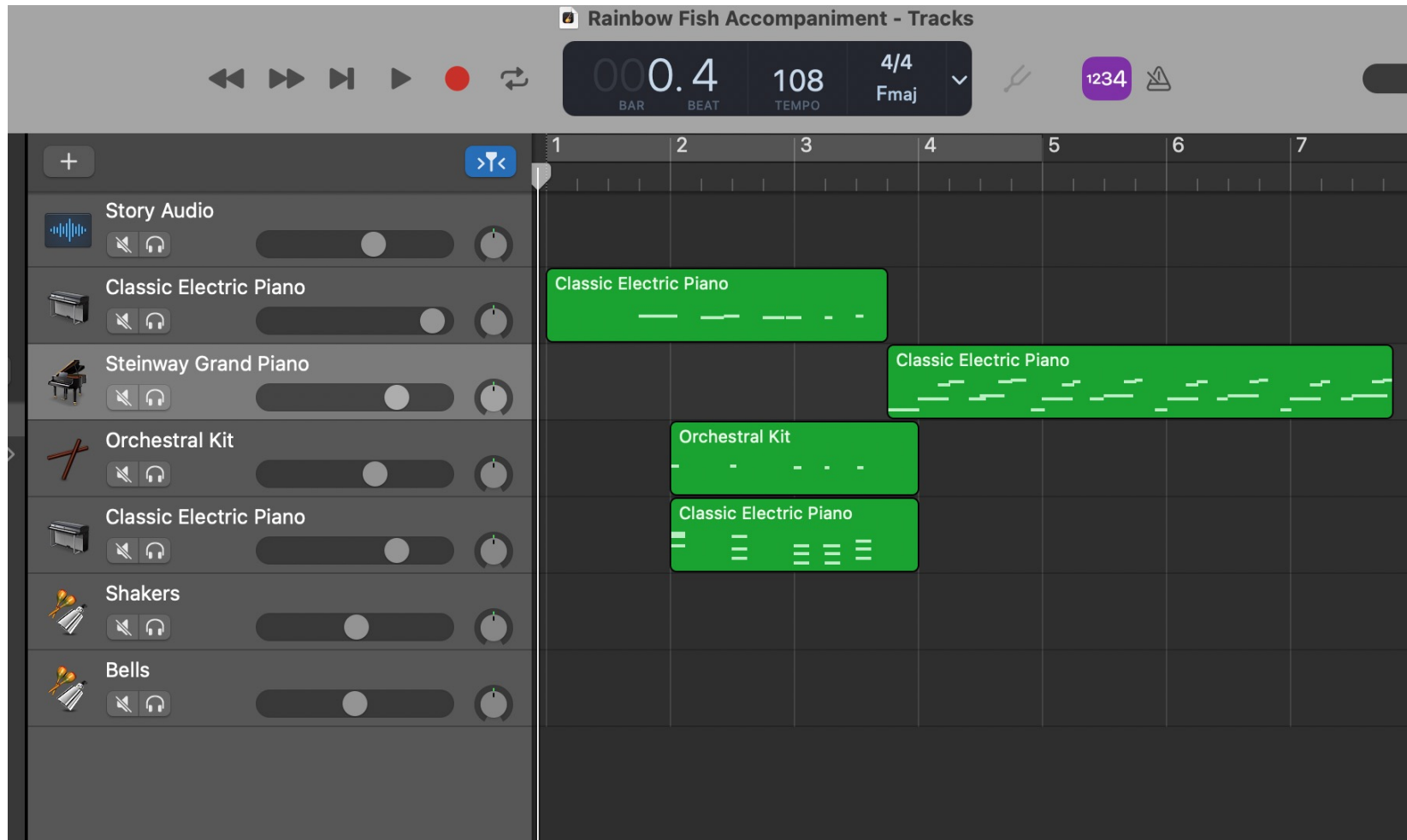
50% Question: Is a violin larger or smaller than a cello?



10 % Question: Which instrument do these pictures come from??



Task: Select appropriate sounds, improvise starting and stopping on cue



**Example of framing a response to clarify expectations*

Exploring low, middle and high pitches, creating texture with ostinato using CDEGA pentatonic scale.



**Visual and aural prompts for assessment*

The screenshot displays a digital music creation interface with three tracks: Xylo, Theme, and Bass. Each track contains a blue waveform representing an ostinato pattern. The interface includes a timeline with measures 2 through 8, a play button, a red record button, and various control icons. The status bar at the top right shows 28% battery and signal strength.

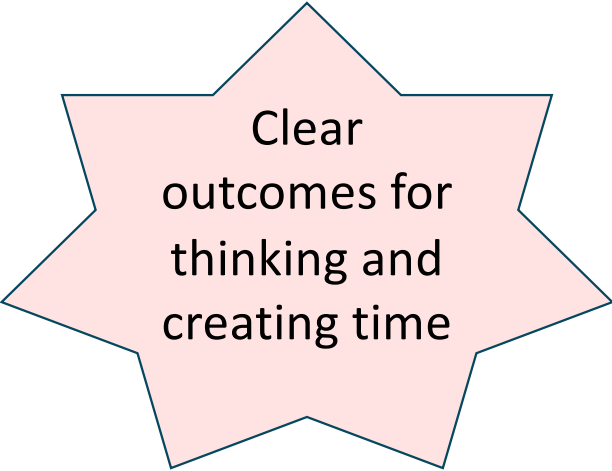
M/C Strand	EYFS	Key Stage 1 (Years 1 & 2)	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Perform	<p>Be confident to try new activities and show independence, resilience and perseverance in the face of challenge.</p> <p>Sing a range of well-known nursery rhymes and songs.</p> <p>Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</p>	<ul style="list-style-type: none"> Take part in singing, playing and music-making voluntarily and when prompted Follow the melody with increasing accuracy Follow instructions on how and when to sing or play an instrument. Make and control long and short sounds, using voice and instruments. Imitate changes in pitch. 	<ul style="list-style-type: none"> Sing from memory with accurate pitch. Maintain a simple part within a group. Perform songs and chants as a round Pronounce words within a song clearly. Demonstrate dynamic control. Play notes on an instrument developing control Sustain a drone or a melodic ostinato to accompany singing. Perform with control and awareness of others. 	<ul style="list-style-type: none"> Lead and follow within an ensemble Sing or play from memory with confidence. Perform solos or as part of a smaller group Sing or play expressively and in tune communicating meaning Sing three and four-part rounds. Maintain a harmony part confidently and accurately. Sustain a chord pattern melodic ostinato to accompany singing. Perform with supported breathing and controlled
<i>*Illustration of changing language, not just what but how children are performing</i>				

How and where to evidence progress

Some will - Use purpose-made resource such as Showbie, Pupil progress tracker, Insight etc...

Most will - Gather appropriate information (some written but mainly recordings) through a variety of approaches


- store within the child i.e. what they can talk about and demonstrate
- store within teacher notes i.e. what you can talk about and demonstrate
- store centrally to evidence the above i.e. scores, recordings etc...



Clear
outcomes for
thinking and
creating time

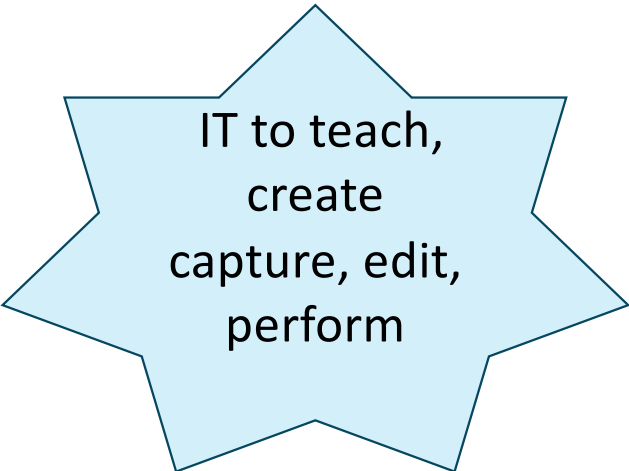


Repetition
for accuracy
and
confidence

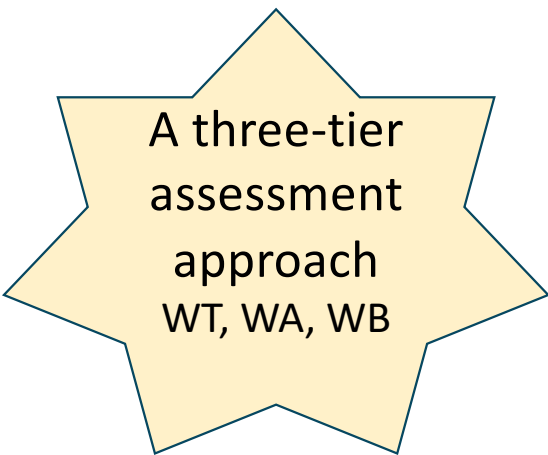


Be positive
avoid
negative
WWW EBI


Build confidence to achieve more creatively



IT to teach,
create
capture, edit,
perform



A three-tier
assessment
approach
WT, WA, WB



A register to
record use
of musical
vocabulary

Assessment Summary

Be clear of progression and endpoints
Recap and recall
What skills have the children developed?
What do the children remember?

- Informs us about the teaching and learning
 - Informs us about the child:
 - Their learning, progression, successes, strengths, challenges and if they plateau.*
 - Also builds a picture of the whole child e.g. hearing, sight, confidence*
 - Live assessment is more effective in a creative subject.
 - Immediate feedback is an important part of this and evidence through live audio or video*
 - Consider how and where you evidence progress
 - Consider a three-tier approach
 - **Know what success looks like and sounds like**
 - Statements should be related to a progressive and incremental scheme to help you track. Identify misconceptions
- (SEND target is likely to be additional and specific to a child)*

-Thank you- liz.roziermusic@icloud.com