

Music Progression Document

Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listen carefully to			Un	derstanding Music		
rhymes and songs,	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion,
paying attention to	instruments and voices.	instruments and voices.	instruments and	instruments and voices.	instruments and voices.	instruments and voices.
how they sound.			voices.			
	In the key centres of: C	In the key centres of: C		In the key centres of: C	In the key centres of: C	In the key centres of: C major, G
Learn rhymes, poems	major, F major, G major and	major, G major and A	In the key centres of:	major, F major, G major	major, G major, D major, F	major, D major, A minor and D
and songs.	A minor.	minor.	C major, F major, G major and A minor.	and A minor.	major and A minor.	minor.
Explore, use and refine	Find and keep a steady beat	Find and keep a steady		In the time signatures of:	In the time signatures of: 2/4,	In the time signatures of: 2/4,
a variety of artistic effects to express	together.	beat. Copy back simple rhythmic patterns using	In the time signatures of: 2/4, 3/4 and 4/4.	2/4, 3/4 and 4/4.	3/4, 4/4, 5/4 and 6/8.	3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat.
their ideas and	Understand the difference	long and short.	, , ,	Find and keep a steady	Find and keep a steady beat.	, ,
feelings.	between creating a rhythm		Find and keep a	beat.		Listen and copy rhythmic
	pattern and a pitch pattern.	Copy back simple melodic	steady beat.		Listen and copy rhythmic	patterns made of minims, dotted
Return to and build on		patterns using high and		Listen and copy rhythmic	patterns made of dotted	crotchets, crotchets, dotted
their previous learning,	Copy back simple rhythmic	low.	Copy back and	patterns made of	minims, minims, dotted	quavers, triplet quavers, quavers,
refining ideas	patterns using long and		improvise simple	semibreves, minims, dotted	crotchets, crotchets, dotted	semiquavers and their rests, by
and developing their ability to represent	short.	Complete vocal warm-ups	rhythmic patterns	crotchets, crotchets,	quavers, triplet quavers,	ear or from notation.
them.	Copy back simple melodic	with a copy back option to use Solfa.	using minims, crotchets, quavers	quavers, semiquavers and their rests, by ear or from	quavers, semiquavers and their rests, by ear or from	Copy back melodic patterns using
them.	patterns using high and low.	to use sona.	and their rests.	notation.	notation.	the notes: D, E, F, G, A C, D, E, F,
Create collaboratively,		Sing short phrases				G, A, B G, A, B, C, D, E, F♯ D, E, F♯,
sharing ideas,	Complete vocal warm-ups	independently	Copy back and	Copy back melodic patterns	Copy back melodic patterns	G, A, B, C♯ A, B, C, D, E, F, G
resources and skills.	with a copy back option to		improvise simple	using the notes: C, D, E C,	using the notes: C, D, E C, D,	
Listen attentively,	use Solfa.		melodic patterns	D, E, G, A G, A, B G, A, B, D,	E, F, G, A, B D, E, F♯, G, A A, B,	
move to and talk about			using the notes: C, D, E G, A, B F, G, A A, B,	E F, G, A A, B, C, D, E, F, G	C, D, E, F♯, G F, G, A, B♭, C, D,	
music, expressing their			C C		E G, A, B, C, D, E, F♯	
feelings and responses.				Listening		
	Music for Life performance a					
Sing in a group or on	Move and dance with the	Mark the beat of a	Share your thoughts	Talk about the words of a	Talk about feelings created by	Talk about feelings created by
their own, increasingly	music.	listening piece (eg Boléro	and feelings about	song.	the music.	the music.
matching the pitch and		by Ravel) by tapping or	the music together.			
following themelody.	Find the steady beat.	clapping and recognising	e: 1.1 1 .	Think about why the song	Justify a personal opinion	Justify a personal opinion with
Explore and engage in	Talk about feelings created	tempo, as well as changes in tempo.	Find the beat or groove of the music.	or piece of music was written.	with reference to Musical Elements.	reference to Musical Elements.
music making and	by the music.					Identify 2/4, 4/4, 3/4, 6/8 and
dance, performing solo		Walk in time to the beat	Walk, move or clap a	Find and demonstrate the	Find and demonstrate the	5/4.
or ingroups.	Recognise some band and	of a piece of music.	steady beat with	steady beat.	steady beat. Identify 2/4, 3/4,	
	orchestral instruments.		others, changing the		6/8 and 5/4 metre.	Identify the musical style of a
			speed of the beat as			song using some musical

Sing a range of well-	Describe tempo as fast or	Identify the beat	the tempo of the	Identify 2/4, 3/4, and 4/4	Identify the musical style of a	vocabulary to discuss its Musical
known nursery rhymes	slow.	groupings in the music	music changes.	metre. Identify the tempo	song or piece of music.	Elements.
and songs.		you sing and listen, eg 2-		as fast, slow or steady.		
	Describe dynamics as loud	time, 3-time etc.	Invent different		Identify instruments by ear	Identify the following
Perform songs, rhymes,	and quiet. Join in sections of		actions to move in	Recognise the style of	and through a range of	instruments by ear and through a
poems and stories with	the song, eg chorus.	Move and dance with the	time with the music.	music you are listening to.	media.	range of media: bass guitar,
others, and (when		music confidently.				electric guitar, percussion,
appropriate) try to	Begin to understand where		Talk about what the	Discuss the structures of	Discuss the structure of the	sections of the orchestra such as
move in time with	the music fits in the world.	Talk about how the music	song or piece of	songs. Identify: • Call and	music with reference to	brass, woodwind and strings,
music.		makes you feel.	music means.	response • A solo vocal or	verse, chorus, bridge, repeat	electric organ, congas, pianos
	Begin to understand about			instrumental line and the	signs, chorus and final	and synthesizers, and vocal
	different styles of music.	Find different steady	Identify some	rest of the ensemble • A	chorus, improvisation, call	techniques such as scat singing.
		beats. Describe tempo as	instruments you can	change in texture •	and response, and AB form.	
		fast or slow.	hear playing. Identify	Articulation on certain		Discuss the structure of the music
			if it's a male or female	words • Programme music	Explain a bridge passage and	with reference to verse, chorus,
		Describe dynamics as	voice singing the		its position in a song.	bridge and an instrumental
		loud or quiet. Join in	song.	Explain what a main theme		break.
		sections of the song, eg		is and identify when it is	Recall by ear memorable	
		call and response. Start to	Talk about the style	repeated.	phrases heard in the music.	Explain a bridge passage and its
		talk about the style of a	of the music.			position in a song.
		piece of music.		Know and understand what	Identify major and minor	
				a musical introduction is	tonality.	Recall by ear memorable phrases
		Recognise some band and		and its purpose.		heard in the music. Identify major
		orchestral instruments.			Recognise the sound and	and minor tonality, chord triads I,
				Recall by ear memorable	notes of the pentatonic and	IV and V, and intervals within a
		Start to talk about where		phrases heard in the music.	Blues scales, by ear and from	major scale.
		music might fit into the			notation.	
		world.		Identify major and minor		Explain the role of a main theme
				tonality.	Explain the role of a main	in musical structure.
					theme in musical structure.	
				Recognise the sound and		Know and understand what a
				notes of the pentatonic	Know and understand what a	musical introduction and outro is,
				scale by ear and from	musical introduction is and its	and its purpose.
				notation.	purpose.	
						Identify the sound of a Gospel
				Describe legato and	Explain rapping.	choir and soloist, Rock band,
				staccato.	Recognise the following	symphony orchestra and A
					styles and any key musical	Cappella groups.
				Recognise the following	features that distinguish the	
				styles and any important	style: 20th and 21st Century	Recognise the following styles
				musical features that	Orchestral, Gospel, Pop,	and any key musical features that
				distinguish the style: 20th	Minimalism, Rock n' Roll,	distinguish the style: 20th and
				and 21st Century	South African, Contemporary	21st Century Orchestral, Soul,
				Orchestral, Reggae, Soul,	Jazz, Reggae, Film Music, Hip	Pop, Hip Hop, Jazz: Swing, Rock,
				R&B, Pop, Folk, Jazz, Disco,	Hop, Funk, Romantic and	Disco, Romantic, Zimbabwean
1				Musicals Classical Book	Musicals	Don D&R Folk Gornal Salca

Musicals, Classical, Rock,

Gospel, Romantic, Choral,

Musicals.

Pop, R&B, Folk, Gospel, Salsa,

Reggae, Musicals and Film Music.

			Funk and Electronic Dance		
			Music.		
			Singing		
Sing, rap, rhyme, chant and	Sing as part of a choir.	Sing as part of a choir.	Rehearse and learn songs	Rehearse and learn songs	Rehearse and learn songs fron
use spoken word.	and as bare or a sile	5g as part or a circii.	from memory and/or with	from memory and/or with	memory and/or with notation
ass sponen noral	Demonstrate good	Sing a widening range	notation.	notation.	memory ana, or memoration
Demonstrate good singing	singing posture.	of unison songs, of	notation.	notation.	Sing a broad range of songs a
posture.	Singing posture.	varying styles and	Sing in different time	Sing in 2/4, 3/4, 4/4 and 6/8	part of a choir, including thos
posture.	Sing songs from memory	structures.	signatures: 2/4, 3/4 and	time.	that involve syncopated rhyt
Sing songs from memory.	and/or from notation.	structures.	4/4.	time.	with a good sense of ensemb
Copy back intervals of an	and/or from flocation.	Domonstrato good	4/ 4.	Sing in unison and parts, and	and performance. This should
octave and fifth (high, low).	Sing to communicate the	Demonstrate good	Sing as part of a choir with	as part of a smaller group.	include observing rhythm,
octave and mith (mgn, low).	_	singing posture.	awareness of size: the	as part of a sinaller group.	
Sing in unicon	meaning of the words.	Perform actions		Sing (on nitch) and lin time!	phrasing, accurate pitching a
Sing in unison.	Cincia and and		larger, the thicker and	Sing 'on pitch' and 'in time'.	appropriate style.
	Sing in unison and	confidently and in	richer the musical texture.	Cine a second most in a second	Canting to the single part of
	sometimes in parts, and	time to a range of		Sing a second part in a song.	Continue to sing in parts who
	with more pitching	action songs.	Demonstrate good singing	Self-correct if lost or out of	appropriate.
	accuracy.		posture. Demonstrate	time.	
		Sing songs from	vowel sounds, blended		Sing in 2/4, 4/4, 3/4, 5/4 and
	Understand and follow	memory and/or from	sounds and consonants.	Sing expressively, with	
	the leader or conductor.	notation.		attention to breathing and	Sing with and without an
			Sing 'on pitch' and 'in time'.	phrasing.	accompaniment.
	Add actions to a song.	Sing with awareness			
		of following the beat.	Sing expressively, with	Sing expressively, with	Sing syncopated melodic
	Move confidently to a		attention to breathing and	attention to dynamics and	patterns.
	steady beat.	Sing with attention to	phrasing.	articulation.	
		clear diction.			Demonstrate and maintain g
	Talk about feelings		Sing expressively, with	Develop confidence as a	posture and breath control
	created by the	Sing expressively,	attention to staccato and	soloist.	singing.
	music/song.	with attention to the	legato.		
		meaning of the		Talk about the different styles	Sing expressively, with atter
	Recognise some band and	words.	Talk about the different	of singing used for different	to breathing and phrasing.
	orchestral instruments.		styles of singing used for	styles of song.	
		Sing in unison.	different styles of song.		Sing expressively, with atten
	Describe tempo as fast or			Talk confidently about how	to dynamics and articulation
	slow. Join in sections of	Understand and	Talk about how the songs	connected you feel to the	
	the song, eg chorus.	follow the leader or conductor.	and their styles connect to the world.	music and how it connects in the world.	Lead a singing rehearsal.
	Begin to understand				Talk about the different style
	where the music fits in	Copy back simple		Respond to a leader or	singing used for the differen
	the world.	melodic phrases using		conductor.	styles of songs sung in this y
		the voice.			and the second s
	Begin to talk about and				Discuss with others how
	understand the style of				connected you are to the m
	the music.				and songs, and how the son
					and styles are connected to
	Know the meaning of				world.
	dynamics (loud/quiet)				world.
	ayriairiics (iouu/quiet)				

 				,	
	and tempo (fast/slow), and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (eg crescendo, decrescendo, pause).		Notation		
Explore ways of	Explore ways of	Explore ways of	Explore ways of	Explore ways of representing	Explore ways of representing
Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G F, G, A G, B, D D, E, F\$, G, A D, A, C	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B G, A, B, C, D, E A, B, C, D, E Identify hand signals as notation, and recognise music notation on a stave of five lines.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E E, F\$, G\$, A, B Read and respond to semibreves, minims, crotchets and paired quavers. Identify: • Stave • Treble clef • Time signature • Lines and spaces on the stave Identify and understand the differences between crotchets and paired quavers. Apply spoken word to rhythms,	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E, F\$ D, E, F\$, G, A, B, C Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers. Identify: • Stave • Treble clef • Time signature Identify and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a range. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, Db ldentify: • Stave • Treble clef • Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign. Further understand the differences between semibreves, minims, crotchets and crotchet rests,	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E F, G, Ab, Bb, C, D, E, F\$ G, A, B, C, C\$ Eb, F, G, Ab, Bb, C, D Identify: • Stave • Treble clef • Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.
		understanding how to	a sense of ensemble.	paired quavers and semiquavers.	

		<u> </u>	link and a still-till-t-	<u> </u>	I	
			link each syllable to one musical note.		Understand the differences between 2/4, 3/4 and 4/4 time signatures.	
					Read and perform pitch notation within an octave (eg C–C'/do–do).	
			P	laying Instruments		
Know that we can	Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, Eb major, C minor and D minor. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the middle C-C'/do-do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.	Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor. Play a melody following staff notation written on one stave and using notes within an octave range (do—do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).
the music.				Composing	, ·	
	Explore and create graphic	Explore and create	Create music and/or	Combine known rhythmic	Create music in response to	Plan and compose an 8 or 16-
	scores.	graphic scores.	sound effects in response to music	notation with letter names, to create short, pentatonic	music and video stimulus.	beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A),
	Create musical sound effects and short sequences	Create musical sound effects and short	and video stimulus.	phrases using a limited range of five pitches,	Use music technology, if available, to capture, change	and incorporate rhythmic variety and interest.
	of sounds in response to music and video stimulus.	sequences of sounds in response to music and	Use music technology, if	suitable for the instruments being learnt.	and combine sounds.	Play this melody on available
	Create a story, choosing and playing classroom	video stimulus. Use graphic symbols, dot	available, to capture, change and combine sounds.	Compose over a simple chord progression.	Start to use structures within compositions, eg introduction, multiple verse	tuned percussion and/or orchestral instruments.
	instruments and/or soundmakers.	notation and stick notation, as appropriate, to keep a record of	Compose over a simple chord	Compose over a groove.	and chorus sections, AB form or ABA form (ternary form).	Notate this melody. Either of these melodies can be enhanced with rhythmic or simple chordal
	Recognise how graphic notation can represent	composed pieces.	progression.	Create music in response to music and video stimulus.	Use chords to compose music to evoke a specific	accompaniment.
	created sounds. Explore and invent your	Create a story, choosing and playing classroom instruments.	Compose over a simple groove.	Use music technology, if available, to capture,	atmosphere, mood or environment.	Create a simple chord progression.
	own symbols. Use music	motiuments.		available, to captule,	Use simple dynamics.	

		T		T	
technology, if available, to	Create and perform your	Compose over a	change and combine		Compose a ternary (ABA form)
capture, change and	own rhythm patterns	drone.	sounds.	Use rhythmic variety.	piece; use available music
combine sounds.	with stick notation,				software/apps to create and
	including crotchets,	Start to use simple	Start to use simple	Compose song	record it, discussing how musical
Use simple notation if	quavers and minims.	structures within	structures within	accompaniments, perhaps	contrasts are achieved.
appropriate.		compositions, eg	compositions, eg	using basic chords.	
	Use music technology, if	introduction, verse,	introduction, verse, chorus		Create music in response to
Create a simple melody	available, to capture,	chorus or AB form.	or AB form.	Use a wider range of	music and video stimulus.
using crotchets and minims	change and combine			dynamics, including	
	sounds.	Use simple dynamics.	Use simple dynamics.	fortissimo (very loud),	Use music technology, if
				pianissimo (very quiet),	available, to capture, change and
	Use notation if	Compose song	Compose song	mezzo forte (moderately	combine sounds.
	appropriate:	accompaniments on	accompaniments on tuned	loud) and mezzo piano	
		tuned and untuned	and untuned percussion,	(moderately quiet).	Start to use structures within
	Create a simple melody	percussion, using	using known rhythms and		compositions, eg introduction,
	using crotchets and	known rhythms and	note values.	Use full scales in different	multiple verse and chorus
	minims:	note values.		keys.	sections, AB form or ABA form
	-		Create a melody using	,-	(ternary form).
		Create a simple	crotchets, minims, quavers	Understand how chord triads	` ' ' ' '
		melody using	and their rests.	are formed and play them on	Use simple dynamics.
		crotchets, minims and	and then rests.	tuned percussion, melodic	ose simple dynamics.
		perhaps paired	Use a pentatonic scale.	instruments or keyboards.	Use rhythmic variety.
		quavers:	ose a peritatorne scale.	mistraments of Reyboards.	Ose myanine variety.
		quavers.		Perform simple, chordal	Compose song accompaniments,
				accompaniments.	perhaps using basic chords.
				accompaniments.	pernaps using basic chorus.
				Create a melody using	Use a wider range of dynamics,
				crotchets, quavers and	including fortissimo (very loud),
				minims, and perhaps	pianissimo (very quiet), mezzo
				semibreves and semiquavers,	forte (moderately loud) and
				plus all equivalent rests.	mezzo piano (moderately quiet).
				Use a pentatonic and a full	Use full scales in different keys.
				scale. Use major and minor	<u>- </u>
				tonality:	Create a melody using crotchets,
					quavers and minims, and perhaps
					semibreves and semiquavers, and
					all equivalent rests.
					Use a pentatonic and a full scale.
					Use major and minor tonality:
			Performing		
Enjoy and have fun	Practise, rehearse and	Practise, rehearse and	Rehearse and enjoy the	Create, rehearse and present	Create, rehearse and present a
performing.	share a song that has	share a song that has	opportunity to share what	a holistic performance for a	holistic performance for a specific
	been learned in the	been learned in the	has been learned in the	specific purpose, for a	event, for an unknown audience.
	lesson, from memory or	lesson, from memory	lessons.	friendly but unknown	
	lessely from memory of			audience.	
		l		addiction.	

 			, ,		,
Choose a song/songs to	with notation, and with	or with notation, and	Perform, with confidence, a		Perform a range of songs as a
perform to a well-known	confidence.	with confidence.	song from memory or using	Perhaps perform in smaller	choir in school assemblies, school
audience.			notation.	groups, as well as the whole	performance opportunities and
	Decide on any actions,	Play and perform		class.	to a wider audience.
Prepare a song to perform.	instrumental	melodies following	Play and perform melodies		
	parts/improvisatory	staff notation, using a	following staff notation,	Perform a range of repertoire	Create, rehearse and present a
Communicate the meaning	ideas/composed passages	small range, as a	using a small range, as a	pieces and arrangements	holistic performance, with a
of the song.	to be practised and	whole class or in	whole class or in small	combining acoustic	detailed understanding of the
	included in the	small groups.	groups.	instruments, to form mixed	musical, cultural and historical
Add actions to the song.	performance.			ensembles, including a school	contexts.
_		Include any actions,	Include instrumental	orchestra.	
Play some simple	Talk about what the song	instrumental	parts/improvisatory		Perform from memory or with
instrumental parts.	means and why it was	parts/improvisatory	sections/composed	Perform from memory or	notation.
·	chosen to share.	ideas/composed	passages within the	with notation, with	
		passages within the	rehearsal and performance.	confidence and accuracy.	Understand the value of
	Talk about the difference	rehearsal and in the	·	•	choreographing any aspect of a
	between rehearsing a	performance.	Explain why the song was	Include instrumental	performance.
	song and performing it	•	chosen, including its	parts/improvisatory	'
	0 1	Talk about what the	composer and the historical	sections/composed passages	A student or a group of students
		song means and why	and cultural context of the	within the rehearsal and	rehearse and lead parts of the
		it was chosen to	song.	performance.	performance.
		share.	3.5		
			Communicate the meaning	Explain why the song was	Understand the importance of
		Reflect on feelings	of the words and articulate	chosen, including its	the performing space and how to
		about sharing and	them clearly.	composer and the historical	use it.
		performing, eg	•	and cultural context of the	
		excitement, nerves,	Use the structure of the	song.	Record the performance and
		enjoyment.	song to communicate its	<u> </u>	compare it to a previous
			mood and meaning in the	A student leads part of the	performance.
			performance.	rehearsal and part of the	,
				performance.	Collect feedback from the
			Talk about what the		audience and reflect how the
			rehearsal and performance	Record the performance and	audience believed in the
			has taught the student.	compare it to a previous	performance.
				performance; explain how	,
			Understand how the	well the performance	Discuss how the performance
			individual fits within the	communicated the mood of	might change if it was repeated
			larger group ensemble.	each piece.	in a larger/smaller performance
			anger group enterment		space.
			Reflect on the performance	Discuss and talk musically	' -
			and how well it suited the	about the strengths and	
			occasion.	weaknesses of a	
				performance.	
			Discuss and respond to any	1	
			feedback; consider how	Collect feedback from the	
			12230000, 0000000000000000000000000000000	audience and reflect how	
				future performances might	
				be different.	
				De differenti	