

Reception Musicianship

This gives an overview of what students will learn in Reception musicianship lessons together with how this covers the EYFS Statutory Framework areas of learning and development.

Music is taught in the Early Years through song, rhythm, rhyme and movement. Weekly musicianship sessions prepare students for beginning to learn an instrument in Year 1.

The learning here is not set out term by term, giving the Music Masters teacher flexibility to progress at a rate appropriate to each cohort.

	Throughout the year	EYFS Statutory Framework						
		Communication and language	Physical Development	Personal, social and emotional development	Literacy	Mathematics	Understanding the world	Expressive arts and design
Singing	 <u>Join in with simple songs, chants and rhymes</u>	✓	✓	✓	✓		✓	✓
	 <u>Use different voice types including speaking, whispering, loud (but not shouting) and thinking voices</u>	✓	✓	✓				✓
	 <u>Find and develop their singing voice</u>	✓	✓	✓				✓
	 <u>Sing songs using the pentatonic scale built using the following progression: so-mi/la-so-mi/mi-re-do, only moving on to the next pattern when students can sing in tune with a good tone quality</u>	✓		✓	✓	✓		✓
	 <u>Sing simple echo songs led by the teacher</u>	✓		✓	✓		✓	✓
	 <u>Develop a bank of songs that they can sing from memory, often through understanding and recognising repeating patterns</u>	✓		✓	✓	✓	✓	✓
	 <u>Understand the importance of warming up their voice and being aware of their bodies when singing and making music</u>		✓	✓				✓
	 <u>Listen to and match (vocally) a pitch sung or played by somebody else</u>			✓				✓

Playing	 <u>Recognise and play a range of pitched and unpitched instruments from around the world (subject to resources in each school), encouraging fine motor skills and coordination and exploring sound</u>	✓	✓	✓			✓	✓
	 <u>Perform or play as a team or in small groups, using eye contact and aural cues to guide and being aware of their space, balance and coordination</u>	✓	✓	✓			✓	✓
	 <u>Become confident in volunteering for a solo, or suggesting a song, game or activity</u>	✓		✓				✓
Musical terminology and understanding	 <u>Recognise note values including ta (crotchet) and ti-ti (quavers) and sh (crotchet rest), and understand how they fit within a bar of music</u>	✓		✓	✓	✓		✓
	 <u>Use body sol-fa for so-mi, la-so-mi and mi-re-do patterns</u>	✓		✓				✓
	 <u>Influence the dynamic range of a song or piece to make it louder or softer, often using verbal and/or physical instructions to indicate dynamic change to another student/the group</u>	✓	✓	✓				✓
	 <u>Manipulate a song or played piece of music to make it faster or slower, often using verbal and/or physical instructions to indicate tempo change to another student/the group</u>	✓	✓	✓				✓
	 <u>Understand the concept of simple phrasing through walking and movement</u>		✓	✓				✓
Rhythm and pulse	 <u>Respond physically in time and with rhythm to played or recorded music</u>		✓	✓				✓
	 <u>Understand the concept of pulse and maintain a pulse during spoken, sung and played musical activities, using their whole body and instruments</u>		✓	✓		✓		✓
	 <u>Recognise and recreate the Suzuki Twinkle Rhythms (Everybody down up, run pony run pony, fatter than a caterpillar) when played on an instrument or clapped</u>	✓	✓	✓	✓			✓
Improvising and composing	 <u>Improvise sung responses to a sung question or compose new words within a song</u>	✓		✓	✓			✓
	 <u>Improvise simple rhythms with voice, on the body or on instruments</u>		✓	✓	✓			✓
	 <u>Understand, manipulate and create simple pictorial rhythmic scores</u>			✓		✓		✓

Listening and reflecting	🎵 <u>Respond to sung and spoken instructions vocally or physically</u>	✓	✓	✓				✓
	🎵 <u>Develop active listening skills and patience by listening to recorded and performed pieces of music, or listening to other students singing or playing</u>			✓			✓	✓
	🎵 <u>Respond to music freely through dance or movement or through song or play</u>		✓	✓			✓	✓
	🎵 <u>Recognise repeated sounds and sound patterns</u>			✓		✓		✓
	🎵 <u>Distinguish between high and low, loud and soft, and fast and slow</u>			✓				✓
	🎵 <u>Explore and share their ideas, thoughts, feelings and emotions on music.</u>	✓		✓	✓		✓	✓

Social, Moral, Spiritual and Cultural Development

As well as developing the musical skills outlined above, students will also:

- Be introduced to genres of music from around the world, learning about the music's context and the people who may have written, performed and used this music
- Increase their sense of leadership and responsibility and build confidence through taking the role of the leader in simple songs and games

Reception Musicianship: Activities



Join in with simple songs, chants and rhymes

Suggested activities

- Teach a variety of songs, chants and rhymes throughout Reception.
- Focus on making the activities fun and engaging to encourage students to join in.
- Props, puppets, actions, and backing tracks can all be useful for increasing engagement.
- A variety of songs, chants and rhymes are referred to throughout this framework, and others can be found in the Music Masters videos [here](#).



Teachers/TAs can:

- Join in with singing and revisit songs in class time



Extra support

Play to the students' strengths. If some are finding pitching difficult, stick to a smaller range, and include lots of chants and actions to increase their confidence.



Extra challenge

Some students may be confident singing on their own, leading a song, or suggesting an adaptation.



Links with our wider curriculum

The development of singing skills features strongly throughout all of the KS1 and KS2 Curriculum Frameworks.

[Back to Reception Musicianship Framework](#)

 Use different voice types including speaking, whispering, loud (but not shouting) and thinking voices

Suggested activities

- Teach the call-and-response activity, ‘Can you use your ‘ ’ voice’?

Teacher: Can you use your speaking voice?

Students: Yes I can, yes I can.

Repeat with different words to explore different voice types, e.g. whispering, thinking, loud, quiet.

- Build up over time to include more options as students’ musical understanding increases (e.g. introducing high and low voices when they are exploring pitch).
- Further explore the ‘thinking’ voice by asking students to perform a well-known song or chant but to perform certain words or phrases in their heads. Songs with actions work well for this, e.g. Chest, Knee, Toe (the [Warm up Chest Knee Toe](#) video can support teachers with this). Students can perform the actions throughout, but sing certain words in their heads rather than out loud.



Teachers/TAs can:

- Join in with singing and model different voices



Extra support

Students may find using the thinking voice difficult at first in terms of keeping a steady pulse. Actions can help with this.



Extra challenge

Confident students may be able to suggest different voices for the class to explore.



Links with our wider curriculum

These activities help students to find their singing voices and also reinforce learning about musical elements, such as pitch and dynamics, which will feature throughout the KS1 and KS2 Curriculum Frameworks.



Find and develop their singing voice

Suggested activities

- Using the call-and-response activity, 'Can you use your ' ' voice'?, (as described in the activities for exploring different voice types [here](#)), include the singing voice:

Teacher: Can you use your singing voice?

Students: Yes I can, yes I can.

(so so mi mi so so mi).

- Emphasise the difference between speaking and singing voices through exploring some rhymes both spoken and sung. For example, Cuckoo, Cherry Tree (as described in the activities for the progression of learning of the pentatonic scale):

Cuckoo, cherry tree,

Catch a ball and roll to me

(mi, so, mi mi so, mi mi so so mi mi so)

This can be developed into a game where you either sing or speak the words, and students have to copy and then identify whether it was singing or speaking. Students can then choose singing or speaking, and everyone performs the rhyme according to their instructions.



Teachers/TAs can:

- Join in with singing and model the difference between speaking and singing



Extra support

Be mindful of ensuring that sung phrases are at a suitable pitch for everyone.



Extra challenge

Some students may be confident to demonstrate singing and speaking voices by themselves.



Links with our wider curriculum

The development of singing skills features strongly throughout all of the KS1 and KS2 Curriculum Frameworks.

[Back to Reception Musicianship Framework](#)



Sing songs using the pentatonic scale built using the following progression: so-mi/la-so-mi/mi-re-do, only moving on to the next pattern when students can sing in tune with a good tone quality

Suggested activities

- Teach a variety of songs that gradually extend the range of pitches that students can sing.
- Ensure that songs are pitched comfortably. The range C-A is usually best for this age range.
- Songs with so-mi might include:
 - Can you use your ' ' voice? (as included in the objective about types of voices [here](#))
 - Cuckoo, Cherry Tree:
Cuckoo, cherry tree,
Catch a ball and roll to me
(mi, so, mi mi so, mi mi so so mi mi so)
- Songs with la-so-mi might include:
 - Cherry Pie
My, my, me oh my,
How I love my cherry pie
(mi, so, mi mi so, mi mi so la mi mi so)
- Songs with mi-re-do might include:
 - Rain is falling down:
Rain is falling down (splash) x 2
Pitter patter, pitter patter,
Rain is falling down (splash)
(mi mi re re do x2, mi mi re re mi mi re re, mi mi re re do)



Teachers/TAs can:

- Join in with singing and revisit some of the songs in class time



Extra support

Students who are struggling to pitch may need to stick with a smaller range, or have the song transposed into a more comfortable range for



Extra challenge

Some students may be confident singing on their own.



Links with our wider curriculum

These activities help students to find their singing voices and develop their understanding of pitch.



Sing simple echo songs led by the teacher

Suggested activities

- Use simple echo songs for warming up voices and bodies, e.g. Hey, hey from Sing Up:

Teacher: Hey, hey, look at me, I am smiling, can you see?

Students: Hey, hey, look at me, I am smiling, can you see?

(so, mi, so so mi, so so mi mi so so mi)

Students copy both the singing and the 'action', which changes each time – smiling, clapping, dancing, nodding, etc.

- Reinforce whose turn it is to sing by pointing at yourself when you sing and the students when they sing.



Teachers/TAs can:

- Join in with singing and revisit some of the songs in class time



Extra support

Students who are struggling to pitch may need to stick with a smaller range, or have the song transposed into a more comfortable range for them.



Extra challenge

Some students may be confident leading the echo song, singing the phrases by themselves for everyone else to copy.



Links with our wider curriculum

These activities help students to find their singing voices and develop their understanding of pitch.

[Back to Reception Musicianship Framework](#)

 Develop a bank of songs that they can sing from memory, often through understanding and recognising repeating patterns

Suggested activities

- Revisit songs often, helping students to commit them to memory and become more confident in their performance
- Draw students' attention to patterns that will help them to remember and navigate their way through songs, e.g.:
 - Repeated phrases
 - The sequence of the story, if applicable
 - The order of actions



Teachers/TAs can:

- Revisit songs as often as possible in class time



Extra support

Some students may need lots of repetition and consolidation to remember songs. Pictorial cues or props can help.



Extra challenge

Some students may be confident enough in their recall of songs to lead others in singing them or teach them to someone else.



Links with our wider curriculum

Students will continue to develop their musical memory throughout the KS1 Violin and Cello Frameworks, where they will learn to play pieces on their instruments from memory.

[Back to Reception Musicianship Framework](#)

 Understand the importance of warming up their voice and being aware of their bodies when singing and making music

Suggested activities

- Explain that when we are about to sing it is important to warm up, just like an athlete might warm up before they run.
- Use a range of physical warm-ups to help students get their bodies ready to sing, e.g.
 - Beanstalks: Students curl up on the ground like a little bean, and then on a musical cue from you (such as a slow glissando on a xylophone) they gradually rise and stand up and stretch their arms into the air.
 - Moving to the beat: Put on a rhythmic backing track and ask students to copy your movements in time to the beat. Include all parts of the body, e.g. waving arms, shrugging shoulders, circling ankles, moving the head from side to side, etc.
- Use a range of vocal sounds in copycat games, e.g. shh, buzz, ahh, ooh, humming etc. Encourage students to take their voices for a walk, matching the pitch to your movements as you move your index finger up and down in the air.



Teachers/TAs can:

- Join in with the physical and vocal warm-ups and revisit them in class time



Extra support

Adapt the physical activities as necessary if any of them are unsuitable for your students.



Extra challenge

Students may be able to suggest an action or vocal sound for everyone to copy.



Links with our wider curriculum

Students will continue to explore physical and vocal warm-ups when singing throughout KS1 and 2.

 Listen to and match (vocally) a pitch sung or played by somebody else

Suggested activities

- Encourage students to find the starting pitch before singing a song together by counting them in with ‘ready, steady, off we go...’ on the starting note.
- Provide opportunities for students to sing back pitches individually. For example, when welcoming students at the start of the lesson, you can sing ‘Hello [STUDENT’S NAME]’ on one note, and invite that student to sing back ‘Hello [TEACHER’S NAME]’ on the same note, then repeat with different students. This can be extended to a game where you go round the circle, with each student singing hello to the person next to them rather than passing it back to the teacher.
- The teacher can also play a pitch on an instrument and ask students to find the same pitch with their voices, either humming or singing to one syllable.



Teachers/TAs can:

- Try singing the register, or some instructions, in class time



Extra support

You may need some trial and error to find a suitable pitch for some students.



Extra challenge

Some students may be able to copy more than one pitch by themselves.



Links with our wider curriculum

These activities help students to develop their listening and vocal pitching skills.

[Back to Reception Musicianship Framework](#)

 Recognise and play a range of pitched and unpitched instruments from around the world (subject to resources in each school), encouraging fine motor skills and coordination and exploring sound

Suggested activities

- Include lots of opportunities for students to play classroom instruments during lessons, e.g.:
 - Accompanying a song with handheld untuned percussion
 - Selecting different sounds to play along with a story
 - Playing along with a pulse
 - Playing some of the rhythms they are learning
- Use the correct names for the instruments and demonstrate how to play them.
- Encourage good care of the instruments and set up consistent routines for getting them out, keeping them silent on the floor when they are not playing (“It should sound like an empty room!”), and putting them away safely.
- Practise following signals for stopping and starting – pointing at the class to play and holding your hand up to stop, or using red and green flashcards for example. Turn this into a game. Can we get really good at stopping together?



Teachers/TAs can:

- Repeat the names of the instruments and encourage students to recall them
- Reinforce correct playing techniques and routines for taking care of the instruments



Extra support

Students may find some instruments easier to play than others, depending on their gross and fine motor skills. Ensure that all students have an appropriate instrument that they can handle comfortably.



Extra challenge

Students could lead the stopping and starting game.



Links with our wider curriculum

This supports subsequent instrumental learning on string instruments by developing fine motor skills, and also teaching students about playing together and handling instruments carefully.

[Back to Reception Musicianship Framework](#)

 Perform or play as a team or in small groups, using eye contact and aural cues to guide and being aware of their space, balance and coordination

Suggested activities

- Include circle games that encourage these skills, e.g.:
 - Pass the beat: The teacher claps once, then the next person in the circle claps once, then the next, and so on – passing the clap all round the circle until it gets back to the teacher. Each student must only clap once, and must wait for their turn. This is great for developing eye contact, listening, and coordination.
 - Silent tambourine: Pass a tambourine round the circle with the aim of going all the way round without making a sound! Encourage students to pass it carefully and gently. This is great for developing eye contact, spatial awareness, balance and coordination.
- When students are familiar with the song Music Land (described in the objective about note values [here](#)), this can be developed into a game of musical statues, as in the [Music Land \(musical statues\)](#) video. This is great for developing spatial awareness, balance and coordination.



Teachers/TAs can:

- Join in with the games and repeat them in class time where possible



Extra support

Some students may need individual adult support in games that involve taking turns around the circle.



Extra challenge

Students can be challenged to improve their performance. Can we pass the beat quicker next time? Can we make fewer sounds on the tambourine?



Links with our wider curriculum

These skills are all crucial for successful singing and playing with others, which is a thread that runs throughout all KS1 and 2 frameworks.

[Back to Reception Musicianship Framework](#)



Become confident in volunteering for a solo, or suggesting a song, game or activity

Suggested activities

- Provide opportunities for students to suggest songs, games and activities that they would like to revisit
- Provide regular opportunities for students to volunteer for ‘solos’ in various forms:
 - Singing a phrase on their own
 - Making up a rhythm
 - Conducting the class (see activities around [tempo](#) and [dynamics](#))
 - Making a choice about how something is performed, e.g. in the song Hey, hey (as described in the objective about echo songs [here](#)), choosing an action for the next verse, or in ‘have you got your ‘ ’ voice?’ (as described in the objective about exploring types of voice [here](#)), choosing a voice for the next verse.



Teachers/TAs can:

- Encourage students to make individual contributions, guiding those who are less confident to appropriate opportunities



Extra support

Students can be encouraged to put themselves forward for things that they feel confident with, e.g. not all students will want to sing on their own, but they may want to clap a rhythm.



Extra challenge

Some students may be confident enough to lead a game or activity.



Links with our wider curriculum

Building students’ confidence is a continual theme throughout the Social, Moral, Spiritual and Cultural thread of the Curriculum Framework.

[Back to Reception Musicianship Framework](#)

 Recognise note values including ta (crotchet) and ti-ti (quavers) and sh (crotchet rest), and understand how they fit within a bar of music

Suggested activities

- Use the song 'Music Land' to teach the sounds of ta and ti-ti (watch the [Music Land](#) video for support):

Here we are in music land, music land, music land,

Here we are in music land, let's find mummy bear

Mummy bear walks like this

Ta ta ta ta

Baby bear walks like this

Ti-ti ti-ti ti-ti ti-ti

- Introduce symbols for these note values, first using bear footprints and later moving to crotchet and quavers.
- As students become more familiar with these note values, practise them in a range of 4-beat patterns, increasing familiarity and fluency and introducing the crotchet rest 'sh'.



Teachers/TAs can:

- Join in with the singing and movement



Extra support

These concepts can be reinforced through storytelling involving the bears, or asking students to act out the different footsteps with teddies.



Extra challenge

Students may be able to make their own rhythms using a combination of ta and ti-ti.



Links with our wider curriculum

Students will revisit these note values in Year 1 before being introduced to a wider range of note values to support their instrumental learning.

[Back to Reception Musicianship Framework](#)

Use body sol-fa for so-mi, la-so-mi and mi-re-do patterns

Suggested activities

- Use body sol-fa to reinforce the concept of pitch when teaching songs, touching different parts of the body as follows:
 - Do (tummy)
 - Mi (shoulders)
 - So (head)
 - La (hands in the air)
- Ask students to join in with these actions when singing.
- The names of the sol-fa notes can be introduced when students are ready.



Teachers/TAs can:

- Join in with the sol-fa actions and reinforce these when singing with the class



Extra support

Students may need to separate the singing and the actions if doing both at once is too difficult.



Extra challenge

Confident students may be able to suggest an order of pitches for others to sing by performing the actions in their own order.



Links with our wider curriculum

Activities like this reinforce students' understanding of pitch, and build foundations for learning to read staff notation in KS1 and 2.

[Back to Reception Musicianship Framework](#)

 Influence the dynamic range of a song or piece to make it louder or softer, often using verbal and/or physical instructions to indicate dynamic change to another student/the group

Suggested activities

- Give students the opportunity to ‘conduct’ the rest of the class in a well-known song or instrumental activity. Agree a system for them to indicate whether they want their classmates to perform loud or quiet, e.g.:
 - Saying the words ‘loud’ or ‘quiet’
 - Using their bodies, stretching out in a star shape for loud and curling up small for quiet
 - Using pictorial flashcards (e.g. a lion for loud, a mouse for quiet)
 - Moving their hand up and down like a large volume controller



Teachers/TAs can:

- Join in the game
- Model ways of indicating dynamic changes



Extra support

Students can be encouraged to find their own method of conveying the dynamics that they feel comfortable with.



Extra challenge

Some students may want to extend their conducting to include other instructions, e.g. start and stop, singing and thinking voices.



Links with our wider curriculum

Students will develop their ability to sing and play at a range of dynamic levels throughout KS1 and 2.

 Manipulate a song or played piece of music to make it faster or slower, often using verbal and/or physical instructions to indicate tempo change to another student/the group

Suggested activities

- Use the chant 'Feet, feet' to explore tempo:

*Feet, feet, feet, feet,
Hear them marching down the street,
Big feet, little feet,
March and stop. Hey!*

Ask students to march around the room whilst performing the chant, then stop at the end. Set a different tempo for the next verse, either with a 'ready, steady, off we go' or by marching '1, 2, 3, go!' - students must keep in time with the new tempo. Once this game is secure, invite students to lead the new tempo each time.

- Give students the opportunity to 'conduct' the rest of the class in a well-known song or instrumental activity. Agree a system for them to indicate whether they want their classmates to perform fast or slow, e.g.:
 - Saying the words 'fast' or 'slow'
 - Walking or running on the spot to show slower and faster tempos
 - Using pictorial flashcards (e.g. a hare for fast, a tortoise for quiet)



Teachers/TAs can:

- Join in the game
- Model ways of indicating tempo changes



Extra support

Students can be encouraged to find their own method of conveying the tempo that they feel comfortable with.



Extra challenge

Some students may want to extend their conducting to include other instructions, e.g. start and stop, singing and thinking voices.



Links with our wider curriculum

Tempo is one of the interrelated dimensions of music that features in the National Curriculum for Music at KS1 and 2. Developing an understanding of tempo changes in Reception will prepare them for exploring tempo further through listening and performing.



Understand the concept of simple phrasing through walking and movement

Suggested activities

- Ask students to walk on the spot in time to the pulse while singing a familiar song
- Once this is secure, incorporate movement. If standing in a circle, ask them to walk forwards into the middle for the length of the phrase (e.g. 4 or 8 steps) and then backwards to their places for the length of the next phrase. Remind them to keep walking to the pulse and not to rush.
- Other ways of feeling the phrase length through movement can include:
 - Drawing an arc in the air from left to right for one phrase, then right to left for the next.
 - Performing a different action with each phrase, e.g. tap knees for the first phrase, tap shoulders for the next, etc.



Teachers/TAs can:

- Join in with the singing and actions



Extra support

Students may need support to find actions that they are comfortable with.



Extra challenge

Some students may be able to lead the activity where the action changes with every phrase.



Links with our wider curriculum

The concept of phrasing will be linked more closely to vocal technique in the KS2 Musicianship Framework.

[Back to Reception Musicianship Framework](#)

Respond physically in time and with rhythm to played or recorded music

Suggested activities

- Listen to a wide range of music in lessons, both live and recorded, and encourage students to move along to the pulse.
- Lead students in copying your actions to mark the pulse, e.g. tapping the pulse on your knees, shoulders, head; clapping the pulse, or marching feet in time.
- Invite students to make suggestions for new actions.



Teachers/TAs can:

- Join in with clapping/tapping and movement
- Encourage students to perform actions in time with music in class time



Extra support

Some students may need the visual support of an adult to copy when marking the pulse.



Extra challenge

Students can be challenged to lead the activity, choosing actions for others to copy on the spot.



Links with our wider curriculum

The concept of pulse is reinforced throughout the Curriculum Frameworks for Reception, KS1 and KS2, helping to give a secure grounding for all rhythm work.

[Back to Reception Musicianship Framework](#)

 Understand the concept of pulse and maintain a pulse during spoken, sung and played musical activities, using their whole body and instruments

Suggested activities

- Encourage students to mark the pulse of some recorded music, tapping or clapping or moving to the beat.
- Introduce the term 'pulse'. A pulse is a regular beat, like a ticking clock or a person's pulse/heartbeat.
- Lead students in clapping the pulse whilst singing some of their familiar songs. Experiment with different actions, e.g. marching, tapping shoulders, tapping knees.
- Extend this to leading students in playing the pulse on classroom instruments - one half of the class can play the pulse while the other half sing, and then they can swap.



Teachers/TAs can:

- Join in with the pulse and revisit some of the pulse activities in class time



Extra support

Some students may need the visual support of an adult to copy when marking the pulse.



Extra challenge

Some students may be able to play the pulse on classroom instruments and sing at the same time.



Links with our wider curriculum

The concept of pulse is reinforced throughout the Curriculum Frameworks for Reception, KS1 and KS2, helping to give a secure grounding for all rhythm work.

[Back to Reception Musicianship Framework](#)

 Recognise and recreate the Suzuki Twinkle Rhythms (Everybody down up, run pony run pony, fatter than a caterpillar) when played on an instrument or clapped

Suggested activities

- Teach these rhythms one at a time, only introducing another once the previous one is secure.
- Teach the rhythms aurally, saying the words and clapping the rhythm and asking students to copy.
- The [Clapping The 5 Basic Rhythms video](#) can be used to support teachers with this (though some of these rhythms will be introduced in Year 1).
- Provide lots of opportunities to revisit these rhythms in different ways, e.g.:
 - In copycat games where the teacher says/claps the rhythm or it on an instrument
 - As a vocal warm-up, exploring different voice types
 - Using different types of body percussion
 - Playing the rhythms on classroom instruments



Teachers/TAs can:

- Join in with rhythm games
- Clap/play/say a rhythm for students to copy
- Ask students to recall the rhythms in class time



Extra support

Some students may need lots of opportunity for repetition to help them to remember the rhythms.



Extra challenge

Confident students can clap one of the rhythms for others to copy.



Links with our wider curriculum

Students will use and build on these rhythms throughout their violin or cello learning in KS1.



Improvise sung responses to a sung question or compose new words within a song

Suggested activities

- Encourage students to sing responses to sung questions using a limited range of pitches, e.g. so and mi:
'What's your favourite colour?' 'Yellow' (so so mi mi so mi, so mi)
'What's your favourite food?' 'Chocolate cake' (so so mi mi so mi, so so mi)
- Involve students in composing new words within a song. For example, the song 'Rain is falling down' (featured in the learning objective about sol-fa songs [here](#)) could be used to explore other types of weather – e.g. sun is shining down (sizzle), snow is falling down (brrr!).



Teachers/TAs can:

- Join in with the singing
- Support students to come up with ideas for new song lyrics



Extra support

Students who don't want to sing on their own can tell the teacher their response and have the whole class sing it together.



Extra challenge

Some students may want to improvise a question.



Links with our wider curriculum

Skills in improvising are developed gradually throughout the KS1 and 2 musicianship and instrumental frameworks.

Improvise simple rhythms with voice, on the body or on instruments

Suggested activities

- Put on some music with a steady beat. Engage students in performing an action to the pulse, e.g. tapping their knees. On a signal from the teacher (e.g. ready, steady, choose your own), they must invent their own action and repeat that in time with the pulse. The teacher looks around the circle and chooses someone's action to lead for everyone (ready, steady, copy me).
- As students get more familiar with the note values they are learning (ta and ti-ti), extend this game into performing rhythms, not just the pulse. Again, on the teachers signal, everyone must work out their own rhythm to perform. The teacher then chooses one person's idea for everyone to copy.
- This game can be repeated with vocal sounds or classroom instruments.



Teachers/TAs can:

- Join in with the rhythms/pulse



Extra support

Students may need an adult to suggest a basic rhythm they can use/adapt.



Extra challenge

Confident students can improvise patterns for others to echo back.



Links with our wider curriculum

Skills in improvising are developed gradually throughout the KS1 and 2 musicianship and instrumental frameworks.

Understand, manipulate and create simple pictorial rhythmic scores

Suggested activities

- Having learnt the ta and ti-ti rhythms through the Music Land song (as described in the objective about note values [here](#)), ask students to perform some rhythms using the flashcards of the bear footprints.
- Invite students to rearrange the footprints to create their own rhythms for everyone to join in with.
- Once students have been introduced to the crotchet and quaver symbols, this activity can be repeated using flashcards of those note values.



Teachers/TAs can:

- Join in with the flashcard activity and performing the rhythms



Extra support

This activity can be simplified by limiting the number of different symbols used.



Extra challenge

Some students may be able to create their own rhythms using the flashcards and perform them independently.



Links with our wider curriculum

Students will continue to use known note values as a starting point for composition throughout the KS1 Violin and Cello Frameworks.

[Back to Reception Musicianship Framework](#)

Respond to sung and spoken instructions vocally or physically

Suggested activities

- Singing instructions is a good way to develop students' listening skills and understanding of pitch, e.g. 'Please stand up' and 'Please sit down' can be sung to ascending and descending phrases respectively (such as 'mi mi so' and 'so so mi'). They can respond by singing 'Yes we can' to the same pitches, or just by standing/sitting.
- Many of the songs referred to in these activities provide opportunities for students to respond vocally to the teacher's singing, e.g. 'Can you use your ' ' voice?', as described in the objective about voice types [here](#).



Teachers/TAs can:

- Join in with singing
- Use sung instructions in class time where appropriate



Extra support

Some students may respond better to sung instructions when accompanied by an action, e.g. a visual cue that they are expected to stand/sit.



Extra challenge

Confident students may like to sing vocal instructions for the rest of the class.



Links with our wider curriculum

The KS1 instrumental framework encourages the integration of sung instructions and simple songs about routines into lessons.

[Back to Reception Musicianship Framework](#)

 Develop active listening skills and patience by listening to recorded and performed pieces of music, or listening to other students singing or playing

Suggested activities

- Play a variety of examples of music from different genres and traditions for students to listen to.
- Ensure that the music you present in lessons demonstrates a diverse range of performers and composers, including different genders, ages, ethnicities etc.
- Ask students to listen quietly. They may have things they want to say about the music, but encourage them to save this for the end so that everyone can listen and enjoy the music first.
- When others are singing or playing during the lesson, talk about how we should behave as an audience. Encourage students to listen carefully and show respect.



Teachers/TAs can:

- Build opportunities for listening to music into daily classroom life.



Extra support

Students may need reminders about how to behave as an audience.



Extra challenge

Students can be encouraged to reflect on the music they hear.



Links with our wider curriculum

There is a learning objective about active listening in every framework throughout KS1 and 2.



Respond to music freely through dance or movement or through song or play

Suggested activities

- Provide opportunities for imaginative exploration around the songs and activities explored in these lessons. Due to time restrictions, it may be a case of discussing with the class teacher how they might set up such activities outside of the musicianship sessions. For example:
 - Having a mummy bear, a baby bear, and some footprint cards for students to explore freely
 - Having some of the percussion instruments available in the classroom
 - Having recordings of the songs available for students to listen to on the whiteboard/a tablet



Teachers/TAs can:

- Incorporate these suggestions into their classroom setup
- Report back to the musicianship teacher about notable interactions in class time



Extra support

The nature of this activity is that students explore and take the lead; however, they may want to involve adults or ask them to remind them of song lyrics etc.



Extra challenge

Some students may use the resources to engage other classmates in musical games.



Links with our wider curriculum

These activities develop creativity and curiosity, which are essential skills for musical development.

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Recognise repeated sounds and sound patterns

Suggested activities

- In songs with repeated phrases, encourage students to identify the repeated bits by performing a particular action on them. E.g., in ‘Teddy Bear, Teddy Bear’, ask students to clap on the words ‘teddy bear’ every time they appear:

*Teddy bear, teddy bear, touch the ground,
Teddy bear, teddy bear, turn around,
Teddy bear, teddy bear, stamp your feet,
Teddy bear, teddy bear, clap on the beat,
Teddy bear, teddy bear, turn off the light,
Teddy bear, teddy bear, say goodnight.*

- When students are familiar with a pitched song, e.g. Rain is Falling Down (as featured in the objective about sol-fa songs [here](#)), play it to them on an instrument (i.e. without any words). Can they identify the song?



Teachers/TAs can:

- Join in with singing



Extra support

Students may need support to remember patterns. Actions and pictorial cues can help.



Extra challenge

Students may be able to recognise repeated patterns in music they are listening to, as well as music they are singing.



Links with our wider curriculum

Students will continue to develop their musical memory and aural skills throughout the KS1 Violin and Cello Frameworks.

[Back to Reception Musicianship Framework](#)

Distinguish between high and low, loud and soft, and fast and slow

Suggested activities

- Select music for students to listen to that includes contrasts of pitch, dynamics or tempo. This can be recorded music or music that you perform for them live.
- Ask students to respond physically to the music, e.g.:
 - For contrasts in pitch, can they draw the pitch in the air? Can they show on their bodies whether the notes are high or low?
 - For contrasts in dynamics, can they show the contrasts with their bodies? Can they make themselves big like a lion for the loud bits, and small like a mouse for the quiet bits?
 - For contrasts in tempo, can they move around the room, matching the speed of their movements to the pulse.



Teachers/TAs can:

- Join in with actions
- Revisit the music listened to in class time



Extra support

Students may need to hear a piece of music multiple times before they can begin to respond to it.



Extra challenge

Confident students can lead their classmates in the actions.



Links with our wider curriculum

Pitch, dynamics and tempo are three of the interrelated dimensions of music that feature in the National Curriculum for Music at KS1 and 2.

[Back to Reception Musicianship Framework](#)

Explore and share their ideas, thoughts, feelings and emotions on music

Suggested activities

- Encourage students to share their thoughts and feelings in the first instance by asking them to discuss what they have enjoyed. For example:
 - What did you enjoy in the music lesson today?
 - Which of the songs we've sung today is your favourite?
 - Did you like the piece of music we just listened to?
- Extend this by encouraging them to think about the reasons behind their answers:
 - Why do you like that song/piece?
 - Do you think that music was happy/sad?
 - How do you feel when you sing that/listen to that?
- Make it clear that there are no right or wrong answers, and it's okay to feel differently than others. Music can create lots of different feelings.



Teachers/TAs can:

- Model talking about how music makes them feel, e.g. 'I like that piece because it makes me feel calm.'



Extra support

Students may need lots of support and scaffolding to be able to put their feelings about music into words. Some students may prefer to respond through movement rather than verbally.



Extra challenge

Some students may be able to talk about musical features, e.g. 'I liked it because it was loud'.



Links with our wider curriculum

Students will build on this in KS1 where they discuss the mood of music further.

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