

Year 4 Cello Framework

This gives an overview of what students will learn in Year 4 together with how this covers the National Curriculum subject content for music at KS2.

Prior learning: The Year 4 Cello Framework builds on all learning in the Cello Framework thus far. Skills continue to be developed in singing, playing, musical terminology and understanding, rhythm and pulse, improvising and composing, and listening and reflecting, complementing the KS2 Musicianship Curriculum.

	Throughout the year	KS2 National Curriculum
Singing	 <u>Continue to support their instrumental learning through singing</u>	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
Playing	 <u>Maintain good posture and hold of the instrument as technical demands increase</u>  <u>Continue to build bow control and fluency, focusing on the development of a quality tone and developing more flexibility in the bow hold</u>  <u>Play with a controlled sound when playing pizzicato</u>  <u>Play with a greater dynamic range</u>  <u>Continue to develop left-hand finger technique, maintaining an appropriate hand shape when playing over an increased range and at faster speeds, developing ability to adjust intonation, and exploring ornaments and harmonics as appropriate</u>   <u>Copy back melodic patterns based on known scales performed by the teacher or another student</u>  <u>Play more complex repertoire by ear</u>  <u>Play the C major scale and appropriate minor scales and arpeggios, performing scales with separate bows and slurs</u>   <u>Play pieces in multiple parts, listening to and responding to others</u>	

	 <u>Perform with expression, starting to develop their own interpretations of repertoire by following guidance from their teacher and making some decisions about tempo, dynamics, phrasing etc.</u>  <u>Perform with a sense of occasion, developing confidence as a performer</u>	
Musical terminology and understanding	 <u>Recognise the pitches they can play on the stave, understanding the fingers needed for each note and the note name</u>  <u>Continue to learn some pieces by ear and some pieces from staff notation, with fingerings written in where needed</u>  <u>Understand dynamic markings (e.g. p, f, mp, mf), changes of dynamics (crescendo, diminuendo/diminuendo) and directions about the structure/geography of a piece (e.g. DC, DC al fine)</u>	Use and understand staff and other musical notations
Rhythm and pulse	 <u>Clap/perform using body percussion the full range of rhythms used in their string repertoire in 2/4, 3/4 and 4/4</u>  <u>Layer rhythms in two parts in 2/4, 3/4 and 4/4 (i.e. perform a rhythm while others perform a different part)</u>	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
Improvising and composing	 <u>Improvise a series of rhythmic or melodic phrases for others to copy or improvise answers to</u>  <u>Compose longer melodies in simple structures such as binary (AB) or ternary (ABA)</u>  <u>Make decisions about dynamics and tempo when composing</u>  <u>Explore texture and timbre by combining different sounds when composing (e.g. combining their string instrument with an accompaniment from the teacher, or classroom instruments)</u>	Improvise and compose music for a range of purposes using the inter-related dimensions of music

Listening and reflecting	 <u>Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers</u>  <u>Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary</u>  <u>Reflect on their playing and identify how to improve aspects of their performance</u>	Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians Develop an understanding of the history of music
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Social, Moral, Spiritual and Cultural Development

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

- Take responsibility for the safety and care of their instrument
- Perform within the local community
- Work together with as a team with their peers, showing support and consideration
- Take more responsibility for their progress, understanding how with perseverance they can improve their skill, grow their confidence, and feel pride in their achievements
- Continue to develop a toolkit of practice strategies
- Continue to purposefully engage with music outside of school where possible, by practising their instrument with greater independence, singing, or listening to music
- Build confidence and responsibility through leading an activity or performance without the teacher playing
- Learn effectively with parents, teachers and peers in music lessons
- Maintain a respectful relationship with their music teachers
- Develop respect and understanding of other cultures and traditions through music
- Perceive music as an important part of their life in and out of school

Year 4 Cello: Activities



Continue to support their instrumental learning through singing

Suggested activities

Singing provides opportunities for students to develop in all areas of musical learning, especially their aural skills and understanding of melody, rhythm, phrasing and expression. Throughout KS2, continue to:

- Include singing as a natural part of lessons, modelling your own singing voice and engaging students in singing.
- Lead warm-ups that involve singing, such as copying simple melodic phrases before transferring them onto the instrument.
- Ask students to sing scales, phrases and pieces that they are learning to play.
- Teach students to sing new repertoire where it is comfortably within their vocal range, in order to help them internalise the pitch.
- Sing simple rounds that students can then learn to play on their instruments. Practising it as a sung round first can support their ensemble skills when they come to play it as a round on instruments.
- Reinforce the importance of good posture when singing, linking this to the posture required for instrumental playing.



Parents/carers can:

- Join in with singing in lessons
- Sing with their child at home



Extra support

Students who are less confident singers might be more comfortable singing in a larger group.



Extra challenge

Some students may be confident to lead singing with a group.



Links with our wider curriculum

Including singing in KS2 instrumental learning ensures that vocal skills developed in Reception and KS1 continue to progress alongside their instrumental skills. Singing is also a big focus in the KS2 Musicianship Framework.

Maintain good posture and hold of the instrument as technical demands increase

Suggested activities

- Continue to highlight aspects of posture and hold of the instrument in warm-ups. For example, students can face a partner and play a simple rhythmic or melodic phrase for the other to copy, matching each other's posture and talking about what their partner did well.
- Encourage students to check their posture and hold of the instrument whenever they are about to play, ensuring that their bodies and instruments are ready.
- As the demands and length of repertoire increase, encourage awareness of posture not only at the start of a piece, but also during the piece. Do they maintain a good posture throughout? Are they still standing and holding the instrument well as they approach the end of longer pieces?
- When using notation, make sure it is placed at a comfortable height that encourages good posture.
- Encourage students to take mini breaks whilst playing in group or practising at home, to stretch out wrists, back or shoulders.



Parents/carers can:

- Look out for any times when posture is compromised and help their child to recognise this



Extra support

The Support Teacher can help individual students to adjust their hold and posture during lessons, and look out for squashed tomatoes, particularly as left-hand technique develops.



Extra challenge

Students can be encouraged to demonstrate good posture to others.



Links with our wider curriculum

The KS2 Musicianship Framework has parallel objectives about posture when singing throughout Years 3 to 6.

[Back to Y4 Cello Framework](#)



Continue to build bow control and fluency, focusing on the development of a quality tone and developing more flexibility in the bow hold

Suggested activities

- Off the cello, ask students to ‘paint in the air’ to find flexibility in the fingers, then ask them to stroke/‘paint’ the wood of the bow to find this same feeling/resistance in the bowing.
- Ask students to do arm drops and swings to feel the weight of the arms and make sure that the shoulder isn’t holding.
- Ask students to ‘ring the doorbell’ (press and release the thumb) to check that the thumb isn’t locked.
- Increase right-hand strength and mobility by doing finger press-ups (holding the bow whilst pressing fingers up and down) and bow skates (holding the tip of the bow with the left hand, slide the right hand up and down the bow whilst keeping a good bow hold).
- Introduce bow division as fractions of a cake/baguette, e.g. using a $\frac{1}{4}$ of the bow is $\frac{1}{4}$ of the baguette. Encourage students to work out how much bow they need for different notes – if it’s a long note, use a whole bow; if it’s a short note, use a small amount of bow.
- Continue with the train game, using string crossings and adding left-hand fingers (e.g. playing the first 4 notes of a D major scale, which is 4 stops).
- Continue to explore a range of sounds through ‘bow potions’ and imaginative descriptions like ‘imagine you’re bowing through honey’ to feel resistance with the string and find a singing sound.
- Continue to do warm-ups with long and short bows on different strings, asking students to be aware of where their right elbow feels best and creates the best sound.



Parents/carers can:

- Do the physical exercises away from the cello with their child



Extra support

The Support Teacher can remind students of aspects of bow hold during lessons, taking them through some of these exercises to support.



Extra challenge

Confident students can explore a wider range of bow characters and use more than one character in the same piece.



Links with our wider curriculum

This builds on all work on bow control in Years 1, 2 and 3.

[Back to Y4 Cello Framework](#)



Play with a controlled sound when playing pizzicato

Suggested activities

- Run through pieces in lessons playing pizzicato, then arco.
- Ask students to experiment with how heavy/light the left hand needs to be when playing pizzicato, and how the sound changes if you pluck in different places on the string.
- Encourage students to pull the string to the side rather than straight up to create a better sound.
- Practise switching between playing bow hold and pizzicato bow hold.



Parents/carers can:

- Encourage their child to practise familiar pieces both arco and pizzicato



Extra support

Students may find pizzicato bow hold tricky and may need lots of practise at plucking whilst holding the bow.



Extra challenge

Challenge students to play pizzicato passages faster.



Links with our wider curriculum

This builds on all initial work on pizzicato from Year 1 upwards.

[Back to Y4 Cello Framework](#)



Play with a greater dynamic range

Suggested activities

- Explore playing with a heavy arm and playing with different points of contact (taking care never to press with the hand). Explore the idea of stroking different sized animals, and notice the different arm movement between stroking and ironing.
- Continue working on keeping the bow close to the bridge for forte, and over the fingerboard for piano.
- Play along with students, asking them to see if they can match your dynamic.
- Ask students to play with an extreme version of a dynamic marked, e.g. play ff if marked f, and pp if marked p; did they manage to achieve the dynamics they set out to?
- Begin looking at how they can control their bow to create crescendos and decrescendos, thinking about slow or fast they need to move their bow, and how much arm weight to use.



Parents/carers can:

- Suggest different dynamics for their child to create



Extra support

Students may need lots of practice to be able to control changes of dynamics.



Extra challenge

Some students may be able to improvise some copycat phrases that explore changing dynamics.



Links with our wider curriculum

This builds on work on all work on bow control and dynamics thus far.

[Back to Y4 Cello Framework](#)



Continue to develop left-hand finger technique, maintaining an appropriate hand shape when playing over an increased range and at faster speeds, developing ability to adjust intonation, and exploring ornaments and harmonics as appropriate

Suggested activities

- Continue to check hand shape and ‘finger tunnels’, using repertoire such as Fiery Fiddler from *Vamoosh 1* to explore left-hand efficiency.
- Trills can be introduced to further explore left-hand finger technique, encouraging the fingers to stay over the strings like an umbrella.
- Encourage students to play with their eyes shut to listen to intonation. Reinforce the understanding of how to make a note sound higher/lower through ‘dodo checks’, as introduced in Year 3. As intonation becomes more solid, consider removing some of the fingerboard stickers and encouraging students to use their ears more to tune notes.
- If students are ready, start learning simple passages in 4th position, looking at the slightly different left-hand technique used for this – fingers closer together, high left elbow.
- Work on pieces with continuous fast passages, e.g. Etude from *Suzuki Book 1*, to improve finger dexterity. Encourage students to keep their left hand very close to the fingerboard to make faster passages easier.
- Show students how to do a ‘rainbow arm’ (creating a rainbow with their left elbow) to help with shifting to harmonics and fourth position.



Parents/carers can:

- Help their child to spot when a note is out of tune and encourage them to adjust their intonation



Extra support

Choose an appropriate tempo for all exercises so as to provide the right level of challenge without stretching the student too far.



Extra challenge

Students can be challenged to rely less on stickers and more on their ears.



Links with our wider curriculum

This builds on left-hand technique work in Year 3, with students developing more independence and flexibility.

 Copy back melodic patterns based on known scales performed by the teacher or another student

Suggested activities

- Continue to engage students in copycat games during warm-ups, specifying a scale and gradually increasing the range of notes used.
- Use a mixture of stepwise movement and leaps, according to the development of students' finger technique.
- In pairs, ask students to create their own phrases for their partner to copy.
- Continue to include vocal copycat games as well as played copycat.



Parents/carers can:

- Clap or sing patterns for their child to copy



Extra support

The level of challenge can be tailored to individual students, with single notes/more limited ranges used where necessary.



Extra challenge

Students can lead copycat exercises with the whole group, or be given more challenging phrases to copy themselves.



Links with our wider curriculum

Copycat games are used throughout the curriculum as a way of developing students' musical memory.

[Back to Y4 Cello Framework](#)



Play more complex repertoire by ear

Suggested activities

Suggested repertoire:

- Moonshine from Vamoosh 1.5
- Big Dipper from Vamoosh 2
- Long Long Ago from Suzuki 2
- Minuet 1 from Suzuki 2
- Minuet from ABRSM Grade 2 book
- The Flintstones from ABRSM Grade 2 book
- From the New World from Vamoosh 1.5
- Holiday in Havana from Cello Time Sprinters

- Encourage students to listen to and repeat small passages of a piece. You could break more complex pieces down into stages, e.g. in Fiery Fiddler, students can learn just the changing notes 'level 1', then the 'secret code' (the most complex bar), and then add the complex bar to level 1 to achieve level 2. This helps students to understand the structure of the piece.
- Once a passage is learnt, play it back to students with 'wrong' notes to see if they can spot where they are.



Parents/carers can:

- Help their child to identify and recall the structure of pieces learnt



Extra support

Ensure that repertoire is carefully chosen to match each student's stage of development.



Extra challenge

Students can be challenged to lead the 'wrong notes' game.



Links with our wider curriculum

Students' aural skills are developed continually from Reception onwards through a range of game and activities, helping them to be confident learning new pieces aurally.

[Back to Y4 Cello Framework](#)



Play the C major scale and appropriate minor scales and arpeggios, performing scales with separate bows and slurs

Suggested activities

- Introduce the C major scale and arpeggio, explaining the key signature and supporting students with fingerings and string crossing as necessary.
- Recap work done in Year 3 on recognising the difference between major and minor, and introduce a suitable natural minor scale and arpeggio. A natural minor is the first minor scale in Grade 1, but teachers may prefer to introduce D minor, G minor or C minor, where students can already play the major scale starting on that note. For example, on D, play through the major scale, the Dorian scale (using 2 instead of 3), and the major scale (adding the B flat), explaining this as 'D is do', 'D is re', and 'D is la' and singing the scales each time.
- Introduce harmonic minor scales if ready.
- Demonstrate how to perform the scales with separate bows and slurs.
- Scales can be practised in unison as a group, or in canon, with the group split into two and the second group starting two notes after the first.
- Use scales to practise other techniques, e.g. different bow characters, dynamics etc.
- Encourage students to focus on good finger placement and controlled bowing when performing these scales.



Parents/carers can:

- Help their child to learn the key signatures of the various scales



Extra support

Give students the opportunity to practise scales slowly, and divide the scales into smaller segments to begin with.



Extra challenge

Students can be challenged to play scales at a faster tempo or in different articulations, focusing on maintaining good technique throughout.



Links with our wider curriculum

This builds on initial scale work in Years 1-3 and leads to more complex scales and arpeggios in Year 5 and above, encompassing more challenging key signatures.

[Back to Y4 Cello Framework](#)



Play pieces in multiple parts, listening to and responding to others

Suggested activities

- Continue to provide a variety of opportunities for students to play with accompaniments, using recordings or performing accompaniments live on the cello or piano.
- When playing in unison in lessons, encourage students to think about the skills needed, including:
 - Listening to each other
 - Watching each other/the leader
 - Keeping in time with the pulse
 - Not stopping if they make a mistake
 - Being aware of the balance – are they playing at an appropriate dynamic?
- Use duets and trios in lessons to provide opportunity for playing in parts. Encourage students to maintain an individual part when they are ready.
- Play a known duet with students, with you on one part and all students on the other. As you play, make subtle changes to the tempo and ask students to follow you.
- Repeat with changes to dynamics instead. Can they match your dynamics and ensure the parts remain balanced?



Parents/carers can:

- Support their child to join an ensemble



Extra support

Playing in parts can be differentiated so that all students have a part that is at a suitable level of challenge for them.



Extra challenge

Students can lead the last activity, getting others to follow their changes in tempo and dynamics.



Links with our wider curriculum

The KS2 Musicianship Framework progressively develops students' singing in 2 and 3 parts from Years 3 to 6.



Perform with expression, starting to develop their own interpretations of repertoire by following guidance from their teacher and making some decisions about tempo, dynamics, phrasing etc.

Suggested activities

- Continue to encourage students to identify the mood of pieces they are playing.
- Discuss how they can reflect the mood through their playing by manipulating tempo, dynamics, phrasing etc. For example:
 - Playing this piece loudly will help it to sound triumphant
 - Playing this piece with long legato phrases will help it to sound calm
- Ask students to play a familiar piece in different ways, e.g. fast and loud, then slow and quiet. Discuss the effect.
- Encourage students to make their own decisions about tempo, dynamics and phrasing in order to create their own interpretation of a piece.



Parents/carers can:

- Talk about the mood of music with their child and encourage them to match their playing to the mood they want to get across



Extra support

Focus on exploring aspects of expression that students are technically comfortable with. E.g. if they struggle with increasing tempo, focus on creating excitement through dynamics.



Extra challenge

Challenge students to play the same piece twice but make their own changes so that a different mood is conveyed each time. Discuss the effect.



Links with our wider curriculum

Singing with expression is a thread throughout the KS2 Musicianship Framework.



Perform with a sense of occasion, developing confidence as a performer

Suggested activities

- Continue to encourage students to perform as a normal part of group lessons. This can include both solo and group performances, with those who are not performing acting as the audience.
- Encourage students to treat these as real performances, considering:
 - How to walk on and off
 - How to introduce their piece
 - How to acknowledge applause
 - What to do if anything goes wrong during the performance
 - How to behave as an audience member
- Support students to take part in school concerts, ensuring that they are well prepared and fostering a positive attitude towards performing.



Parents/carers can:

- Be encouraging and supportive, helping their child to develop a positive attitude towards sharing their music with others.



Extra support

Performances can be tailored to everyone's different needs; less confident performers may prefer to perform with others rather than solo.



Extra challenge

Students can be challenged to play for other, less familiar audiences, e.g. their class teacher, headteacher, classmates, or another cello group.



Links with our wider curriculum

Students can enjoy a range of performance opportunities throughout the Music Masters Schools Programme in KS1 and 2.



Recognise the pitches they can play on the stave, understanding the fingers needed for each note and the note name

Suggested activities

- Using a stave on the whiteboard, or a floor stave marked with masking tape, map out the notes that students are familiar with and ask them to sing the name of each note as you point to them on the stave.
- Repeat with cellos – ask students to both play and sing the note name. Begin with stepwise movement, and then gradually increase the level of challenge by moving between notes in a random order.



Parents/carers can:

- Become familiar with these concepts of notation in order to support their child



Extra support

Students may need additional support in remembering features of the stave, e.g. the lines, the spaces, the way that high and low on the stave relate to high and low pitch.



Extra challenge

Students can be challenged to write notes on the stave as well as read from it.



Links with our wider curriculum

This supports the objective in the Year 4 Musicianship Framework of performing melodies of up to a fifth from staff notation on tuned percussion.

[Back to Y4 Cello Framework](#)



Continue to learn some pieces by ear and some pieces from staff notation, with fingerings written in where needed

Suggested activities

- While students will continue to learn more challenging repertoire by ear, some pieces can be introduced via notation in order to continue to develop their fluency in reading.
- Help students to 'decode' the notation on first sight by encouraging them to clap the rhythm and sing the note names.
- Involve students in working out fingerings and write these in where needed.
- Further support their notation reading by playing a 'spot the difference' game. Play a simple piece from notation with a 'mistake'. This could be a different rhythm or a different pitch. Ask students to identify the mistake by pointing to the notation and explaining what you played.



Parents/carers can:

- Become familiar with notation in order to support their child



Extra support

Some students may need more detailed fingering written in. Ensure that they have plenty of opportunity to link finger numbers to note names away from notation to support them with making links between the two.



Extra challenge

Students can be challenged to lead the 'spot the difference' game.



Links with our wider curriculum

This builds on initial work on playing from notation in Year 3.

[Back to Y4 Cello Framework](#)



Understand dynamic markings (e.g. p, f, mp, mf), changes of dynamics (crescendo, diminuendo/diminuendo) and directions about the structure/geography of a piece (e.g. DC, DC al fine)

Suggested activities

- Continue to reinforce the meaning of relevant musical terminology in warm-ups; for example, copycat games where the leader specifies the dynamic/change of dynamic that the student(s) copying should play.
- Ask students to play known pieces and follow your instructions (either verbal, or using flashcards) regarding dynamics and changes of dynamics. Invite students to lead the game.
- Encourage students to consider the geography of a piece when they start to learn it. If you are introducing the piece by playing it to them, ask them to identify the structure and any repeated bits as they listen, then show them the notation so that they can see how that is written down (e.g. DC/DC al fine). If you are introducing the piece with notation from the beginning, encourage students to look ahead at such any directions and then follow the score as you play it to them.



Parents/carers can:

- Learn the musical terminology alongside their child and encourage them to use it when discussing their playing or music they



Extra support

Students might benefit from having some pictorial cues alongside the words, e.g. a lion for forte and a mouse for piano.



Extra challenge

Confident students can lead the copycat games.



Links with our wider curriculum

This links to 'Listening and reflecting' objectives throughout all KS2 frameworks that encourage the use of musical vocabulary when discussing music they listen to.



Clap/perform using body percussion the full range of rhythms used in their string repertoire in 2/4, 3/4 and 4/4

Suggested activities

- Engage students in copycat rhythmic exercises to support familiarity and confidence with the rhythms they have learnt in their cello playing so far, ensuring that over time the rhythms used explore time signatures in 2, 3 and 4.
- Play copycat games with any new rhythms that are introduced through their string repertoire this year.
- Help students to internalise rhythms by clapping them on a loop. At your signal, they must stop clapping, but continue to think the rhythm in their heads. On your signal again, they go back to clapping.
- Support students' understanding of how rhythms fit with the beat by accompanying their clapping with a beat on a drum/different body percussion sound.



Parents/carers can:

- Join in with clapping/body percussion during lessons and clap the rhythms with their child at home



Extra support

Students may find it hard to keep the pulse when internalising rhythms. Using a metronome or having a teacher play the beat on a drum can help.



Extra challenge

Confident students can lead rhythmic copycat exercises.



Links with our wider curriculum

This builds on rhythm and pulse work throughout the programme so far.

[Back to Y4 Cello Framework](#)

 Layer rhythms in two parts in 2/4, 3/4 and 4/4 (i.e. perform a rhythm while others perform a different part)

Suggested activities

- Develop students' skills in performing in multiple parts by regularly practising rhythms in layers, with one half of the class performing the pulse while the other half performs a looped rhythm.
- Extend this to two different rhythms, ensuring that over time the rhythms used explore time signatures in 2, 3 and 4.
- For further challenge, play 'Change'. Give one half of the class one rhythm and the other half another (i.e. Group 1 performs Rhythm A and Group 2 performs Rhythm B). Once they are confidently layering these rhythms, call '1, 2, 3, change!'. On this instruction students must change to performing the other rhythm (i.e. Group 1 now performs Rhythm B and Group 2 now performs Rhythm A). As they become more confident at this you can introduce more frequent changes.
- Remind students that these activities require some of the same skills as singing in two parts – listening to each other, watching each other, and keeping in time.
- These activities can all be done with body percussion or untuned percussion instruments.



Parents/carers can:

- Join in with rhythm games in lessons and play them at home with their child



Extra support

Some students may need the support of an individual adult or nominated 'leader' of their group.



Extra challenge

Confident students can 'lead' a rhythm for their group.



Links with our wider curriculum

This builds on work layering rhythms in Year 3.

[Back to Y4 Cello Framework](#)



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Improvise a series of rhythmic or melodic phrases for others to copy or improvise answers

Suggested activities

- As a natural extension to copycat games used in warm-ups, invite students to lead the exercise by creating phrases for others to copy. This can be done by having one student create phrases for everyone else, or putting students in pairs and asking one to create phrases for the other to copy.
- Once students are confident doing this with individual phrases, extend it to improvising a series of phrases, developing the musical conversation between the improviser and the player(s) copying.
- Develop the above by changing the rules from copycat to question and answer. This time, students need to respond to the initial phrase by improvising their own 'answer'. Encourage students to use ideas from the 'question' to create their 'answer', e.g. a similar rhythm or similar notes.



Parents/carers can:

- Emphasise that there is no right or wrong when improvising!



Extra support

Students can be given tighter parameters while they build confidence – e.g. just using one note, or one rhythm.



Extra challenge

Students can improvise with freer parameters, such as encouraging them to select the notes that they think sound best rather than giving them a set scale to use.



Links with our wider curriculum

The Year 4 Musicianship Framework includes a parallel learning objective about improvising on classroom instruments.

[Back to Y4 Cello Framework](#)



Compose longer melodies in simple structures such as binary (AB) or ternary (ABA)

Suggested activities

- Ask students to compose melodies using a range of starting points, e.g.:
 - A scale/set of notes
 - A particular rhythm
 - Features of a piece they are playing on their instrument
 - A picture, story, or theme
- Model how to create a melody in binary or ternary structure, creating a melody for section A and a contrasting melody for section B.
- Encourage students to practise and refine two melodies until they are happy with how they sound, then link them in an AB or ABA structure.
- Encourage them to play their entire composition multiple times and refine it as they see fit.
- Encourage students to write down their melodies in whatever way makes sense to them.



Parents/carers can:

- Help their child to remember their compositions by taking notes



Extra support

Students may need an adult to help with specific parts of the process, e.g. suggesting a rhythm, putting notes to a rhythm the student has created, or supporting them to write it down.



Extra challenge

Students can create compositions with more sections, e.g. rondo ABACA



Links with our wider curriculum

Carefully structuring activities in terms of the notes and rhythms used and the cello techniques practised can help students to gain confidence as composers while ensuring that instrumental technique is not compromised.

[Back to Y4 Cello Framework](#)



Make decisions about dynamics and tempo when composing

Suggested activities

- When students have created a melody, ask them to consider how they would like it to be played in terms of dynamics.
 - Play the melody back to them two or three times using different dynamics and discuss the effect.
 - Ask students to try playing different dynamics in their melodies for themselves.
 - Encourage students to decide what dynamics work best.
- Repeat the above process, this time experimenting with different tempi.
- Encourage students to think about the mood they are trying to create when they make decisions regarding these elements.



Parents/carers can:

- Talk to their child about their composing and encourage them to experiment with tempo and dynamics



Extra support

Students' creative decisions may require a more advanced level of playing technique than they are currently capable of. The teacher can perform the student's melody instead where appropriate.



Extra challenge

Students can be challenged to consider tempo and dynamics right from the start of the creative process.



Links with our wider curriculum

This objective also appears in the Year 4 Musicianship Curriculum.

 Explore texture and timbre by combining different sounds when composing (e.g. combining their string instrument with an accompaniment from the teacher, or classroom instruments)

Suggested activities

As students develop their composing skills on the cello, provide opportunities for them to consider how they could combine different sounds in their compositions. For example:

- A first step can be the teacher making up a simple cello/piano accompaniment to play along with a student's melody. The student can be involved in this process by giving some basic parameters – e.g. I want the accompaniment to use notes that are high/low or long/short – or by choosing between different options that the teacher presents.
- Students can be encouraged to create a simple ostinato for other students to play along with their melody. This could involve creating a repeated rhythm that is then played on one note on the cello, or on untuned percussion.
- When they have selected the instruments/timbres they want, encourage them to consider the texture. Do they want all instruments to play throughout, or will some parts of the piece have just one instrument?
- Encourage students to make choices based on their intentions for their piece.



Parents/carers can:

- Join in with simple rhythmic accompaniments that their child creates on body percussion/untuned percussion



Extra support

Some students may need to focus more on choosing between various options that the teacher presents than starting from scratch themselves.



Extra challenge

Students can be challenged to create a second pitched part to their compositions, e.g. a bass line.



Links with our wider curriculum

This objective also appears in the Y4 Musicianship Curriculum.

 Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers

Suggested activities

- Play a variety of examples of music from different genres and traditions for students to listen to, both live on your instrument and in recordings. Encourage them to reflect on the music through questioning, e.g.:
 - What does the music sound like?
 - How does it make you feel?
 - *For music using their instrument:* What techniques can you hear?
 - *For recorded music:* What instruments can you hear? (support with video/images where possible)
- Ensure that the music you present in lessons demonstrates a diverse range of performers and composers, including different genders, ages, ethnicities etc.
- Talk about the origin and context of music listened to.
- Encourage students to share examples of music that they listen to out of school.
- Create a classroom culture where all music is valued by discussing music you like and music that your students like.



Parents/carers can:

- Encourage their child to listen to a wide range of music and discuss the music they like to listen to themselves



Extra support

Students may need to hear new styles of music several times before they can begin to respond to them.



Extra challenge

Students can be encouraged to make comparisons between different styles of music they listen to.



Links with our wider curriculum

This learning objective appears in every framework throughout KS1 and 2.

[Back to Y4 Cello Framework](#)

 Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary

Suggested activities

- Regularly refer to the elements/interrelated dimensions of music during the course of singing, playing, improvising, composing and listening activities. The National Curriculum for music identifies the interrelated dimensions as pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.
- Help students to become increasingly confident using musical vocabulary associated with these elements.
- Focus students' attention on different elements/interrelated dimensions of music in listening activities by asking them to listen out for specific things. This can be done with both live and recorded music.



Parents/carers can:

- Talk to their child about music they listen to outside of school



Extra support

Students may need to focus on one element/interrelated dimension at a time when listening to music.



Extra challenge

Challenge students to analyse how the elements/interrelated dimensions are used in different ways in contrasting pieces.



Links with our wider curriculum

This objective also appears in the Year 4 Musicianship Framework.



Reflect on their playing and identify how to improve aspects of their performance

Suggested activities

- Regularly include opportunities in lessons for students to talk about their playing or singing. Encourage them to identify:
 - things that they are doing well
 - things they have improved on
 - things they might want to improve on even more

All of these points can also be considered in terms of students discussing each other's playing/singing, or their collective playing/singing as a group.

Care should be taken to create a positive culture where suggestions for improvement are phrased sensitively, especially when talking about the playing/singing of others.

- Make audio recordings of students' playing and singing and play it back to them so that they can reflect on their performance after the event. This will often lead students to notice things about their playing/singing that they do not notice whilst actually performing.
- Gradually develop students' skills in identifying *how* to improve, rather than just what, by discussing practice strategies, exercises to support technique, etc.
- Encourage students to revisit their suggestions for improvement in subsequent lessons, developing a continuous cycle of reflection and improvement.



Parents/carers can:

- Talk to their child about their playing/singing and help them to discuss successes and challenges



Extra support

Some students will find reflecting on their playing difficult and may need specific prompts, e.g. what do you think about your dynamics/bowing/tone?



Extra challenge

Students can be challenged to reflect on their playing/singing across the term as a whole, developing their skills in longer-term reflection.



Links with our wider curriculum

Skills in self-reflection will be gradually developed over the years, with instrumental students in KS2 creating Music CVs to celebrate their achievements.



Begin to set and reflect on longer term goals for their musical journeys

Suggested activities

- Musical Me – Split a piece of paper into 4 squares, and ask students to draw or write – with coloured pencils at the ready – the following in each square: my first memory of music; my lightbulb moment in music; my right now in music; my future in music. By exploring their own musical past, present and future, students can develop a better understanding of why music is important to them. This is a great backdrop to start a student's initial reflection of who they are as a musician.
- Miracle Question – If you wake up tomorrow and you've achieved your goal, what would that look like? How do you feel? Who has helped you? What have you done to make that happen? This will help paint a picture of what needs to happen to get to the goal.



Parents/carers can:

- Understand their child's goals and help their child to develop their identity as a musician



Extra support

Students may need lots of scaffolding and adult support to identify suitable goals.



Extra challenge

Challenge students to work independently at home or perhaps work on a more creative version of their Music CV using art, video editing, photo collage etc.



Links with our wider curriculum

Students' skills in reflecting on their playing and singing are developed throughout the KS2 musicianship and instrumental frameworks, forming a basis for broader reflection and longer-term goal setting.

[Back to Y4 Cello Framework](#)