

Year 4 Musicianship

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

Prior learning: The Year 4 Musicianship Framework builds on all previous years of the programme and enables all students to continue to develop as musicians. Skills in singing, playing classroom percussion instruments, improvising and composing continue to be developed, with links made to the instrumental programme to support those who are on that path.

	Autumn Term	Spring Term	Summer Term	KS2 National Curriculum
Singing	 <u>Sing songs with a wider range of dynamics, maintaining a good tone quality</u>  <u>Continue to sing with good posture that promotes breath control, developing stamina over longer pieces</u>  <u>Sing with expression, conveying the meaning of the words</u>	 <u>Sing songs in a variety of keys with a range of an octave or more, with accurate tuning and an even tone quality throughout an increasing range</u>  <u>Develop control of diction, paying particular attention to the endings of words</u>  <u>Sing with expression, conveying the meaning of the words</u>	 <u>Sing songs in unison and 2 or 3 parts, such as canons, partner songs and simple harmonies, demonstrating an awareness of balance</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>Play a variety of classroom percussion instruments, both tuned and untuned, further developing control and quality of sound</u>  <u>Play pieces in multiple parts, listening to and responding to others</u>  <u>Perform with a sense of occasion, developing confidence as a performer</u>	 <u>Play in a mixed ensemble of classroom percussion instruments and string instruments</u>  <u>Play melodic patterns on tuned percussion using a wider range of notes</u>	 <u>Copy back melodic patterns based on known scales performed by the teacher or another student</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>	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

Musical terminology and understanding	 <u>Develop fluency in reading rhythmic patterns from notation using crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets</u>	 <u>Perform melodies of up to a fifth from staff notation on tuned percussion</u>	 <u>Develop fluency in reading rhythmic patterns from notation using crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets</u>	Use and understand staff and other musical notations
Rhythm and pulse	 <u>Perform and layer rhythms on untuned percussion instruments or body percussion, keeping in time</u>	 <u>Perform and layer rhythms on untuned percussion instruments or body percussion, keeping in time</u>	 <u>Perform and layer rhythms on untuned percussion instruments or body percussion, keeping in time</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 different classroom instruments or classroom and string 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>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>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 singing 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:

- Handle instruments safely and respectfully
- Perform within the local community
- Work together as a team with their peers, showing support and consideration
- Continue to purposefully engage with music outside of school where possible, e.g. by singing, or listening to music
- Build confidence and responsibility through leading an activity or performance without the teacher playing
- Learn effectively with 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 Musicianship: Activities

Sing songs with a wider range of dynamics, maintaining a good tone quality

Suggested activities

- Play 'Volume Controller' as a warm up: while the class sing a simple song or warm-up, ask them to respond as you change the volume on an imaginary controller. This could be a sliding control like on a mixing desk, or a circular dial. Students must watch carefully and respond to your movements, matching their voices accordingly. Play with the extremes and see how quiet or loud they can sing without losing tone quality.
- Reinforce aspects of posture and breathing throughout.
- Sing songs that have a wide range of dynamics, including gradual changes and sudden contrasts. Encourage students to reflect on how this affects the mood.
- Where no dynamics are indicated, engage students in deciding what dynamics would work well in the song. Try out different options and discuss the effect.



Teachers/TAs can:

- Join in with singing



Extra support

Students may need lots of practise at changing dynamics smoothly and gradually.



Extra challenge

Students can lead the 'Volume controller' game.



Links with our wider curriculum

This links to work on playing at different dynamic levels throughout the KS2 Violin and Cello Frameworks.

 Continue to sing with good posture that promotes breath control, developing stamina over longer pieces

Suggested activities

- Remind students how to stand for singing, ensuring that they have straight backs, relaxed shoulders, and feet apart.
- Practise games to promote good posture, e.g.:
 - Ask children to stand up and imagine they are puppets, with you the teacher holding their strings. Start with the strings loose – students stay standing, but with the top half of their bodies flopping down towards the floor. As you count to ten, pull on the strings. By the time you reach ten, they should all be standing up straight. You can then periodically remind students to stand up straight during singing activities by pulling on the strings.
 - Ask students to stand with their feet apart, then raise their shoulders up next to their ears and then relax them again.
- If students are sitting to sing, ask them to bend forward and feel their spines with their fingers, noticing that they are curved. Then ask them to keep feeling their spines as they straighten them out and sit up tall.
- Draw students' attention to phrasing in songs they are learning, encouraging them to breathe together sing each phrase in one breath. Ask them to draw an arc in the air with their finger for each phrase to reinforce this.



Teachers/TAs can:

- Model good posture and join in with games
- Praise students who are singing with good posture
- In follow-up teaching, reinforce good posture when revisiting these songs



Extra support

Students with physical disabilities may need exercises to be adapted and help to find a comfortable position that supports breathing freely.



Extra challenge

Confident students can lead the posture games.



Links with our wider curriculum

This continues work on singing posture from KS1 instrumental lessons and the Year 3 Musicianship Framework.

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Sing with expression, conveying the meaning of the words

Suggested activities

- Encourage students to explore different characters using their voices, e.g. through the warm-up 'Have you got your singing voice?', with students responding 'Yes we have, yes we have' (call: so so mi mi so so mi, response: so so mi, so so mi). Encourage them to explore a range of moods through this familiar warm-up – happy voice, spooky voice, boisterous voice, worried voice, etc.
- When singing new songs, involve students in discussing the mood. Are we telling the story? How can we make our voices sound excited/energetic/powerful?
- Try asking students to achieve the opposite effect – for example, in a joyful, exuberant song, ask students to sing it as though they were really bored. Discuss the effect.



Teachers/TAs can:

- Join in with the singing and discussion
- In follow-up teaching, remind students about the mood of songs and ask them to reflect on how they are conveying this



Extra support

Students may find it difficult to describe the mood of music in words and may rather express their feelings through movement, gestures or expressions.



Extra challenge

Challenge students to link the mood they want to convey to musical elements/interrelated dimensions – e.g. if we want this to sound enthusiastic, what dynamics could we use?



Links with our wider curriculum

The instrumental frameworks for KS2 have parallel objectives about playing with expression.

 Sing songs in a variety of keys with a range of an octave or more, with accurate tuning and an even tone quality throughout an increasing range

Suggested activities

- Continue to use scales in vocal warm-ups to increase students' confidence in singing across the range of an octave. For example:
 - Sing a major scale do-re-mi-fa-so-la-ti-do, recapping the sol-fa hand signs that students will be familiar with from KS1
 - Sing a major scale using numbers 1 to 8, then sing in a pattern where you climb one note higher each time, e.g. 1, 121, 12321, 1234321, 123454321, 12345654321, 1234567654321, 123456787654321.
- Vary the starting pitch so that students get to explore different overall ranges
- Try the numbered scale exercise with a natural minor scale as well
- Teach songs in a variety of keys that have a range of an octave or more
- Continue to remind students of aspects of posture and breathing to ensure that they can achieve a consistent tone quality



Teachers/TAs can:

- Join in with the singing and warm-up games



Extra support

If students are struggling with pitching, songs with a more limited range can be used.



Extra challenge

Some students may be able to sing songs with a greater pitch range.



Links with our wider curriculum

This builds on vocal work in the Year 3 Musicianship Framework and supports students to gradually increase their vocal range.

[Back to Y4 Musicianship Framework](#)

Develop control of diction, paying particular attention to the endings of words

Suggested activities

- Use tongue-twisters as warm-ups to encourage students to speak and sing with clear consonants. As confidence grows, increase the tempo to provide further challenge.
- Encourage students to match their diction to the rest of the group when singing as a class, so that the beginnings and ends of words are executed together.
- Remind students of the importance of singing clearly so that the audience can understand the lyrics.



Teachers/TAs can:

- Join in with the vocal warm-ups and revisit in class



Extra support

Students may need simpler warm-ups/a slower tempo.



Extra challenge

Students can invent their own tongue-twisters and challenge others to learn them.



Links with our wider curriculum

This links with the objective to sing with expression, conveying the meaning of the words elsewhere in this Year 4 Musicianship Framework.

Sing with expression, conveying the meaning of the words

Suggested activities

- Continue to encourage students to explore different characters using their voices, e.g. through the warm-up 'Have you got your singing voice?', with students responding 'Yes we have, yes we have' (call: so so mi mi so so mi, response: so so mi, so so mi). Encourage them to explore a range of moods through this familiar warm-up – happy voice, spooky voice, boisterous voice, worried voice, etc.
- When singing new songs, continue to involve students in discussing the mood. How can we make our voices sound excited/energetic/powerful?
- Focus particularly on the meaning of words. What is the message of this song? What story does it tell? Are there any particular words that need to be emphasised? Do we need to change our dynamics/phrasing/vocal quality at any point to reflect the meaning of the words?



Teachers/TAs can:

- Join in with the singing and discussion
- In follow-up teaching, remind students about the mood of songs and ask them to reflect on how they are conveying this



Extra support

Students may find it difficult to describe the mood of music in words and may rather express their feelings through movement, gestures or expressions.



Extra challenge

Challenge students to link the mood they want to convey to musical elements/interrelated dimensions – e.g. if we want this to sound enthusiastic, what dynamics could we use?



Links with our wider curriculum

The instrumental frameworks for KS2 have parallel objectives about playing with expression.

 Sing songs in unison and 2 or 3 parts, such as canons, partner songs and simple harmonies, demonstrating an awareness of balance

Suggested activities

- Revisit known canons and teach students to sing them in 3 parts rather than just 2.
- Likewise, revisit known partner songs and add in another part where possible – e.g. Oh When the Saints, Swing Low Sweet Chariot, and I'm Gonna Sing.
- Split the class into two/three groups and perform the parts together. Use other adults or confident student to support individual parts.
- Where two parts do not enter at the same time, draw attention to this and ensure that students become confident with anticipating their entry.
- When singing in parts, teach both parts to all students so that they understand what the other group is singing and begin to develop their understanding of how the parts fit together.



Teachers/TAs can:

- Join in with singing
- Revisit the songs during class time



Extra support

Students may need the support of a backing track or steady rhythmic accompaniment to help them to keep in time when singing in parts.



Extra challenge

Students can be encouraged to lead one part of the canon/part song if they are confident to do so.



Links with our wider curriculum

This builds on work singing in two parts in the Year 3 Musicianship Framework.

[Back to Y4 Musicianship Framework](#)

 Play a variety of classroom percussion instruments, both tuned and untuned, further developing control and quality of sound

Suggested activities

- Continue to include frequent opportunities to explore classroom percussion instruments during lessons, expanding the range of instruments as much as possible (depending on the school's resources). Include a mixture of tuned percussion and untuned percussion.
- Include demonstration and reminders about good technique, including:
 - Using two beaters on xylophones/glockenspiels, having closed hands and wrapping fingers around the beaters, and bouncing the beaters off the instrument to let the sound resonate
 - Playing in the middle of the bar on the xylophone/glockenspiel, rather than at the top or bottom
 - Cradling wood blocks and claves in one hand whilst tapping the beater/other clave in the other hand
 - Ensuring triangles are suspended freely
 - Adjusting hand technique to make open or closed sounds on hand drums. For an open sound, tap the skin briefly and remove the hand quickly; for a closed sound, don't remove the hand straight away.



Teachers/TAs can:

- Join in with playing
- Remind students of aspects of technique to get the best sound



Extra support

Students may need adaptations to instruments, e.g. removing bars that are not needed on xylophones/glockenspiels if the student struggles with fine motor skills, using stands for instruments like djembes if the student cannot support it with their legs, etc.



Extra challenge

Confident students can demonstrate good technique and support their classmates to develop theirs.



Links with our wider curriculum

Playing classroom instruments enables all students to continue developing instrumental skills, not only those who continue with their string instrument.

[Back to Y4 Musicianship 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 recorded accompaniments, and live accompaniments played by the teacher where possible.
- 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?
- Engage students in playing simple duets on tuned percussion, with one half of the class playing one part and the other half playing the other. This could grow from work on layering rhythms as described [here](#), with pitches given to each rhythm.
- Teach students both parts for duets where possible, so that they have a thorough understanding of what others are playing. Encourage them to listen to the other part whilst performing together and making sure that they keep in time as a group.



Teachers/TAs can:

- Join in with playing
- Lead a group when playing in parts



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

Some students may be able to maintain a separate part on their own when playing a duet.



Links with our wider curriculum

Students will have sung in parts (simple canon) at KS1, and the KS2 Musicianship Framework progressively develops their singing in 2 and 3 parts from Years 3 to 6.



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

Suggested activities

- Continue to encourage students to perform as a normal part of 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 and assemblies, ensuring that they are well prepared and fostering a positive attitude towards performing.



Teachers/TAs can:

- Help to organise performance opportunities in school



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. a different Music Masters teacher, headteacher, classmates, or another class.



Links with our wider curriculum

This learning objective also appears in the Year 4 Violin and Cello Frameworks.

Play in a mixed ensemble of classroom percussion instruments and string instruments

Suggested activities

- Liaise with instrumental teachers to identify pieces of repertoire from instrumental lessons that might be appropriate to bring into the musicianship classroom. These should be pieces that the string players are confident with, that lend themselves to being accompanied by classroom percussion.
- Create parts of an appropriate level that students can play along with these pieces; for example, a bassline, ostinato, or rhythmic accompaniment.
- Songs that are being studied in musicianship lessons can also provide a starting point. Identify songs that string players could learn a melody or accompaniment for, liaising with the instrumental teachers about range and technical appropriateness as necessary. Devise suitable parts for the rest of the class to play on tuned/untuned percussion.
- Involve students in deciding how the ensemble performance will work. Will the strings and percussion both play throughout? Can a smaller group provide an introduction? Who will lead the performance?



Teachers/TAs can:

- Join in with playing the percussion parts
- Help to lead the ensemble while the Music Masters teacher supports the string players



Extra support

Both those playing string instruments and those playing percussion instruments may need parts to be differentiated so that they are able to play them successfully.



Extra challenge

Students can be challenged to create their own versions of the performance by 'directing' the various instruments in terms of when to play, dynamics, tempo etc.



Links with our wider curriculum

This strengthens links between the instrumental and musicianship programmes by bringing string instruments into the musicianship classroom.

Play melodic patterns on tuned percussion using a wider range of notes

Suggested activities

- Teach students to play simple melodic patterns related to the songs they are learning or music they are listening to on tuned percussion (e.g. glockenspiels, xylophones, Boomwhackers, chime bars, depending on what is available in the school).
- Demonstrate how to play the instruments, modelling good technique when using beaters (using two beaters, closed hands, with fingers wrapped around the beaters, and bouncing the beaters off the instrument to let the sound resonate).
- Give students plenty of time to practise individually or in pairs before playing together as a class.



Teachers/TAs can:

- Join in with instrumental playing
- In follow-up teaching, give students time to further practise their instrumental parts



Extra support

Parts can be differentiated with simpler parts created where necessary (e.g. fewer notes, or simpler rhythms).



Extra challenge

More challenging parts can be created where necessary, using a wider range of notes or more complex rhythms. Confident students can lead group playing.



Links with our wider curriculum

Instrumental students can be encouraged to join in with their violins or cellos where possible, depending on the notes needed.

[Back to Y4 Musicianship Framework](#)



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

Suggested activities

- Regularly use copycat games in warm-ups, using voices, body percussion and instruments.
- On tuned percussion, play melodic patterns for students to copy that use a given set of notes. Begin with a limited range and gradually increase the range as their aural and playing skills develop. Tell students what the starting note will be before you begin playing and stick to stepwise movement to begin with.
- Link these copycat exercises to music you are exploring in class – e.g. by borrowing rhythms from a piece they have listened to, or using the same scale as a song they are singing.
- 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.



Teachers/TAs can:

- Join in with or lead copycat games
- In follow-up teaching, lead copycat games or identify students who can lead



Extra support

Students may need to develop their musical memory skills through simpler phrases, or multiple repetitions



Extra challenge

Confident students can lead copycat games, or be given more complex phrases to copy (e.g. longer phrases, more challenging rhythms, more notes).



Links with our wider curriculum

This objective also appears in the Year 4 Violin and Cello Frameworks, so students who are continuing with a string instrument will be developing the same skills on violin or cello.

[Back to Y4 Musicianship Framework](#)

 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.



Teachers/TAs 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.

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 Develop fluency in reading rhythmic patterns from notation using crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets

Suggested activities

- Regularly use rhythmic flashcards to reinforce the rhythmic notation that students have learnt in both musicianship and instrumental lessons so far.
- Show students the rhythmic notation for instrumental parts that they are learning to play to accompany songs.
- Create increasingly challenging patterns with flashcards for students to say and clap. Create longer rhythms, e.g. 8 beats instead of 4.
- Play ‘which rhythm?’. Display two rhythms. Clap or play one of them and ask students to identify which one it was. Invite students to lead.
- Encourage students to create their own rhythms by rearranging familiar patterns.



Teachers/TAs can:

- Join in with saying/clapping rhythms
- In follow-up lessons, use the same notation to increase students’ familiarity with reading rhythms



Extra support

Rhythms can be simplified to make them more accessible, e.g. using rhythmic patterns with only two different note values rather than several.



Extra challenge

Confident students can read and clap/play rhythms as a solo, or write rhythmic notation for others to read.



Links with our wider curriculum

This objective also appears in the Year 4 Violin and Cello Frameworks, so students who are continuing with a string instrument will be developing the same skills on violin or cello.

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Perform melodies of up to a fifth from staff notation on tuned percussion

Suggested activities

- Show students the staff notation for melodies they are learning to play on tuned percussion, e.g. melodies of songs that they are singing or melodic accompaniment parts, using a range of up to a fifth.
- Demonstrate the rhythmic notation first, and then recap the position of notes on the stave and introduce the pitch.
- Encourage students to follow the notation and sing the parts, to help with linking the sound to the symbol.
- Give students time to practise playing the parts on tuned percussion (e.g. glockenspiels, xylophones, Boomwhackers, chime bars, depending on what is available in the school), supporting them to develop good technique (using two beaters, closed hands, with fingers wrapped around the beater, and bouncing the beater off the instrument to let the sound resonate).
- Further practise their notation reading skills by playing one bar from the melody they are learning and asking them to identify on the notation which bar you played.



Teachers/TAs can:

- Give individual support where necessary
- In follow-up lessons, use the same notation to increase students' familiarity with reading rhythms



Extra support

Parts can be simplified to increase accessibility, e.g. fewer note values, smaller range of notes.



Extra challenge

Confident students can be given new melodies to sight read.



Links with our wider curriculum

This builds on students' learning of staff notation in KS1 instrumental lessons and Year 3 Musicianship. Students can use their string instruments in these activities, with notation being adapted as necessary (e.g. melody in the bass clef for cello, parts changed to fit the range they can play).

[Back to Y4 Musicianship Framework](#)

 Perform and layer rhythms on untuned percussion instruments or body percussion, keeping in time

Suggested activities

- Teach a variety of rhythms that students can perform first with body percussion and then with untuned percussion instruments (e.g. maracas, drums, claves, depending on what is available in the school).
- Practise some of these 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, rather than just one rhythm and a pulse.
- 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.
- 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.
- These activities can all be done with body percussion or untuned percussion instruments.



Teachers/TAs can:

- Join in with clapping/playing
- Revisit the 'change' game in class time



Extra support

Some students may need the visual support of an adult playing their part to copy.



Extra challenge

Confident students can lead one group.



Links with our wider curriculum

The instrumental frameworks for KS2 include learning objectives about layering rhythms from Year 3 onwards, so those on the instrumental programme should have already begun to develop these skills.

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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 vocal or tuned percussion copycat games, 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'.



Teachers/TAs can:

- Join in with copycat games and take a turn at creating a phrase for others to respond to



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

This objective also appears in the Year 4 Violin and Cello Frameworks.

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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 song they have sung
 - 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.



Teachers/TAs can:

- Talk to students about their composing and guide them through the process of practising and refining their work



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

This objective also appears in the Year 4 Violin and Cello Frameworks, with students developing their composition skills alongside their instrumental skills throughout KS2.

[Back to Y4 Musicianship 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.



Teachers/TAs can:

- Talk to students about their composing and guide them through the process of practising and refining their work



Extra support

Students may not have the playing skills to make the desired contrasts in terms of dynamics or tempo. The teacher can play their melodies for them where necessary, following their instructions.



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 Violin and Cello Frameworks.



Explore texture and timbre by combining different sounds when composing (e.g. combining different classroom instruments or classroom and string instruments)

Suggested activities

- Create opportunities for students to compose in groups, where each student has a different instrument. This can include a range of classroom percussion and also string instruments for those who have continued to play them.
- Allow them choice in selecting instruments where possible, so that they can consider the timbres that they want to use.
- Encourage them to explore different ways of playing their chosen instruments to extend the range of timbres available, e.g. experimenting with different beaters on tuned percussion, or different hand positions on a drum.
- When students 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.



Teachers/TAs can:

- Talk to students about their composing and encourage them to explore different ways of combining sounds



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 Year 4 Violin and Cello Frameworks.

[Back to Y4 Musicianship Framework](#)



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. Encourage them to reflect on the music through questioning, e.g.:
 - What does the music sound like?
 - How does it make you feel?
 - 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.



Teachers/TAs can:

- Create a classroom culture where all music is valued by discussing music you like and music that your students like
- Make links between familiar music and the music they are learning about, e.g. the use of the same instruments, rhythms or structure.



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 Musicianship 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.



Teachers/TAs can:

- Reinforce students learning of musical vocabulary by revisiting the words in class



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.

[Back to Y4 Musicianship Framework](#)



Reflect on their playing and singing 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.



Teachers/TAs can:

- Talk to students about their singing/playing and help them to discuss successes/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.

[Back to Y4 Musicianship Framework](#)