

Year 5 Musicianship

This gives an overview of what students will learn in Year 5 musicianship lessons together with how this covers the National Curriculum subject content for music at KS2.

Prior learning: The Year 5 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 in unison and in multiple parts, such as canons, partner songs and harmonies, listening and responding to others</u>	 <u>Further develop control of diction, focusing on clear beginnings and endings of words</u>  <u>Sing with expression, creating different moods within a song</u>	 <u>Sing with greater control of changing dynamics</u>  <u>Sing songs in a variety of keys with a range of an octave or more, maintaining accurate tuning and good tone quality over longer phrases</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 melodies and chords on tuned percussion</u>  <u>Copy back melodic patterns in a variety of keys and time signatures performed by the teacher or another student</u>	 <u>Play classroom percussion instruments in a mixed ensemble with string players</u>	 <u>Play a variety of classroom percussion instruments, both tuned and untuned, further developing control and quality of sound</u>  <u>Perform with a sense of occasion with increasing confidence</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>Perform melodies of up to an octave 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>	 <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>Layer rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments while others perform a different part</u>	 <u>Layer rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments while others perform a different part</u>	 <u>Layer rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments 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 in the style of a piece they are learning, using appropriate scales/modes/rhythms from that genre</u>	 <u>Compose pieces within the style of a piece of music that they have learnt or listened to, developing their understanding of how the elements/interrelated dimensions of music are used in that style</u>  <u>Notate their compositions and invite other students to learn to play them</u>  <u>Use music technology for composition as appropriate, e.g. making audio recordings of their work or using score writing software to notate their compositions</u>	 <u>Improvise in the style of a piece they are learning, using appropriate scales/modes/rhythms from that genre</u>  <u>Compose pieces within the style of a piece of music that they have learnt or listened to, developing their understanding of how the elements/interrelated dimensions of music are used in that style</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, listening to music, or making music with others
- 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
- Value music as an important part of their life in and out of school, both now and in the future

Year 5 Musicianship: Activities

 Sing songs in unison and in multiple parts, such as canons, partner songs and harmonies, listening and responding to others

Suggested activities

- Continue to teach songs in multiple parts, teaching all parts to the whole class first and then trying them simultaneously. Identify confident singers who can support individual parts.
- Encourage students to listen to each other throughout. Can you hear all the parts? Are we keeping in time as a group? Are the words clear? Do the parts match in terms of their dynamics and phrasing?
- When students are confident with a song in multiple parts, play 'Take a Walk': ask students to carefully walk around the room while they sing it. This way, they will not always have the security of someone standing next to them singing the same part. They will weave in and out of others, hearing different parts, and have to concentrate on keeping their own part going. Encourage them to plan their movement so that they return to their spaces by the time they finish singing.



Teachers/TAs can:

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



Extra support

Students may need the support of a partner who is singing the same as them in the 'Take a Walk' activity.



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 three parts in the Year 4 Musicianship Framework.

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Further develop control of diction, focusing on clear beginnings and endings of words

Suggested activities

- Continue to 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 builds on initial work on diction in Year 4.

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Sing with expression, creating different moods within a song

Suggested activities

- When singing new songs, involve students in discussing the mood. Is the mood the same throughout, or does it change? Are we telling the story with our singing? How can we make our voices sound excited/energetic/powerful, or highlight the contrast in mood between one section and another?
- Link discussions around mood to the elements/interrelated dimensions of music and how we can adjust our tone and dynamics to reflect the meaning of the song.



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



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

Continue to challenge students to link the mood they want to convey to musical elements/interrelated dimensions.



Links with our wider curriculum

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

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Sing with greater control of changing dynamics

Suggested activities

- Continue to explore dynamics in vocal warm-ups with games such as 'Volume Controller': 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 and explore the role that breath control plays in dynamics.
- Encourage more subtlety of dynamics by asking students to think of numbers, rather than just words like 'loud' and 'quiet'. For example, on a scale of 1 to 10, can they sing at 5? 7? 2? Can we start this phrase at a 3 and get to a 6 by the end of it?



Teachers/TAs can:

- Join in with singing



Extra support

Students may need lots of practise at changing dynamics smoothly and gradually. Thinking in numbers can help, but some students may respond better to imagery or pictorial cues.



Extra challenge

Students can select which 'number' dynamic to sing.



Links with our wider curriculum

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

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 Sing songs in a variety of keys with a range of an octave or more, maintaining accurate tuning and good tone quality over longer phrases

Suggested activities

- Continue to introduce a range of repertoire that allows students to develop their vocal range and stamina.
- Help students to identify where phrases begin and end, using physical movements to map this out.
- Talk about where to breathe and how to sustain longer phrases.
- 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

The KS2 Musicianship Framework continues to develop vocal range and stamina from Year 3 to Year 6.

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Play melodies and chords on tuned percussion

Suggested activities

- Continue to 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).
- Introduce the concept of chords, explaining that a chord is three or more notes combined. Demonstrate how chords can be played on different instruments (live if possible). On a ukulele, chords are played by strumming all the strings at once. On the piano, chords are played by pressing down multiple keys at once.



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.



Copy back melodic patterns in a variety of keys and time signatures performed by the teacher or another student

Suggested activities

- Continue to 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, gradually increasing the range as their aural and playing skills develop. Explore a range of keys and tell students what the starting note will be before you begin playing. Include stepwise movement, and some leaps if students are ready.
- Incorporate a variety of time signatures into copycat games, taking pieces studied as a starting point.
- In pairs, ask students to create their own phrases for their partner to copy, using a given key and/or time signature.
- Those students who are learning string instruments can use their string instruments for these activities.
- 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 5 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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Play classroom percussion instruments in a mixed ensemble with string players

Suggested activities

- Continue to 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.

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 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.

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Perform with a sense of occasion with increasing confidence

Suggested activities

- Continue to encourage students to perform as a normal part of lessons. This can include solo, duet 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
- Engage students in discussing their performances, talking about what went well and what they might like to do differently next time.
- 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 5 Violin and Cello Frameworks.

Perform melodies of up to an octave 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, using a range of up to an octave.
- 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 throughout KS1 and KS2 so far. 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).

 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, and for phrases from songs they are learning.
- Create increasingly challenging patterns with flashcards for students to say and clap. The increasing challenge can be in terms of length of phrase, number of different note durations, dotted rhythms, or syncopation.
- Play 'which rhythm?'. Display multiple rhythms. Clap or play one of them and ask students to identify which one it was. Invite students to lead.
- Continue to 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 a smaller range of different note values.



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

A version of this objective appears throughout the KS2 musicianship framework, with the focus on increasing fluency from Year 3 to Year 6.

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🎵 Layer rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments 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.
- 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 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

Layering features in the Musicianship Framework from Year 4 onwards. The instrumental frameworks for KS2 include learning objectives about layering rhythms from Year 3 onwards, so those on the instrumental programme should be confident with this.

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Improvise in the style of a piece they are learning, using appropriate scales/modes/rhythms from that genre

Suggested activities

- Select suitable pieces that students are learning to sing or play that can be used for improvisation. Help them to explore the style of the piece, identifying:
 - The key/scale used
 - The mood of the piece
 - Rhythms
- Use the above 'ingredients' to create some simple phrases for students to copy, deepening their understanding of the style.
- Ask students to improvise phrases, either vocally or using classroom instruments, taking turns with you in a question-and-answer structure.



Teachers/TAs can:

- Discuss the style of the music with students and help them identify 'ingredients' to use



Extra support

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



Extra challenge

Students can suggest different styles to improvise in and identify the scales/modes/rhythms more independently.



Links with our wider curriculum

This objective also appears in the Year 5 Violin and Cello Frameworks.

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Compose pieces within the style of a piece of music that they have learnt or listened to, developing their understanding of how the elements/interrelated dimensions of music are used in that style

Suggested activities

- Help students to identify the main ‘ingredients’ of different styles of music that they encounter in your lessons, using the elements/interrelated dimensions of music. The National Curriculum for music identifies the interrelated dimensions as pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.
- Set composition tasks structured around these ingredients by giving set parameters. For example, if composing in a blues style, give students an appropriate blues scale to work with and ask them to create a melody and bass line. If composing in a Latin American samba drumming style, ask students to compose two or three different rhythms to layer.



Teachers/TAs can:

- Talk to students about their compositions and how they have used the elements/interrelated dimensions of music



Extra support

Students can be given more substantial stimuli; e.g. they could be provided with a bassline and the beginning of a melody to continue, or given two rhythms and asked to compose a third.



Extra challenge

Students can be challenged to take inspiration from more unfamiliar styles, identifying the elements and coming up with their own parameters.



Links with our wider curriculum

This learning objective also appears in the Year 5 Violin and Cello Frameworks.

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Notate their compositions and invite other students to learn to play them

Suggested activities

- Model different ways of notating music, including graphic scores, staff notation, sol-fa, chord symbols etc.
- Encourage students to notate their compositions in a way that makes sense to them.
- If using staff notation, provide scaffolding as appropriate. For example, you could notate the rhythm and ask the student to notate the pitch, or vice versa.
- Give students the chance to swap their notated compositions with other students, so that they can learn to play them. Give them time to explain the notation and work together to 'decode' it as necessary.



Teachers/TAs can:

- Support individuals to notate their compositions in different ways



Extra support

Some students will need lots of support in notating compositions. Start with small chunks and work with students to find the best way to notate their ideas.



Extra challenge

Students who are more confident with notation could be asked to write down their compositions to be shared with other classes/students on the instrumental programme.



Links with our wider curriculum

This learning objective also appears in the Year 5 Violin and Cello Frameworks.

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Use music technology for composition as appropriate, e.g. making audio recordings of their work or using score writing software to notate their compositions

Suggested activities

- Audio recording is a very accessible way of using technology to support composition. This does not require specialist equipment; an iPad or laptop can be used to record students' work in the classroom.
- Free platforms like [Chrome Music Lab](#) can be used to create simple digital compositions, or backing tracks for vocal or instrumental composition work (e.g. using the Song Maker function).
- If available, score writing software can be used to enable students to write out the compositions that they create.



Teachers/TAs can:

- Support the provision of school technology resources in Music Masters lessons



Extra support

Students may need extra support from an adult to navigate unfamiliar digital platforms.



Extra challenge

Students can be encouraged to use technology to refine and improve their work. For example, they can change the tempo or pitch of a melody they have created and discuss the effect.



Links with our wider curriculum

This learning objective also appears in the Year 5 Violin and Cello Frameworks.

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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 instruments can you hear? (support with video/images where possible)
 - What does the music sound like?
 - How does it make you feel?
- 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.



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



Extra support

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



Extra support

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



Links with our wider curriculum

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

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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.



Teachers/TAs can:

- Join in with discussion in listening activities
- Support students in the recall use of musical vocabulary



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

The Year 5 Violin and Cello Frameworks have a parallel learning objective, which also encourages students to make links with repertoire they have studied as string players.

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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.

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