

Year 5 Violin Framework

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

Prior learning: The Year 5 Violin Framework builds on all learning in the Violin 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>Develop control of their sound, with emphasis on controlling bow speed and weight</u>	
	 <u>Perform more complex string crossings</u>	
	 <u>Begin to learn more bow strokes, e.g. spiccato and sautille, as appropriate</u>	
	 <u>Play using a wide dynamic range, understanding how to use the bow to create subtle changes of dynamic</u>	
	 <u>Continue to develop left-hand finger technique, maintaining an appropriate hand shape and good intonation when playing simple changes of position</u>	
	 <u>Begin to learn to shift into different positions (if ready) to access a wider note range and variety of sound, with a focus on good technique and control</u>	
	 <u>Begin to play with vibrato, if the student is technically ready</u>	
	 <u>Play pieces in a wider range of keys and modes and pieces with accidentals including finger patterns with low 1s and high 3s</u>	
	 <u>Play a selection of scales and arpeggios from the Grade 2-3 syllabus with range of bowing patterns (including slurred and separate)</u>	

	 <u>Copy back melodic patterns in a variety of keys and time signatures performed by the teacher or another student</u>  <u>Maintain individual parts in ensemble pieces and contribute to decisions regarding style, pulse, dynamics, phrasing etc.</u>  <u>Continue to develop their own interpretations of repertoire by following guidance from their teacher and making decisions about tempo, dynamics, phrasing, articulation etc.</u>  <u>Perform with a sense of occasion with increasing confidence</u>	
Musical terminology and understanding	 <u>Read and play from staff notation with increasing fluency, becoming less reliant on having fingerings written in</u>	Use and understand staff and other musical notations
Rhythm and pulse	 <u>Layer more complex rhythms in two parts (i.e. perform a rhythm while others perform a different part), including syncopation</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>	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 and beginning to make links with repertoire they have studied as string players</u>  <u>Reflect on their playing and identify how to improve aspects of their performance</u>  <u>Record and share their progress via the Music Masters CV, setting and reflecting on longer term goals for their musical journeys</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 purposefully engage with music outside of school where possible, by practising their instrument with greater independence, 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 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
- Value music as an important part of their life in and out of school, both now and in the future

Year 5 Violin: 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.



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.

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Develop control of their sound, with emphasis on controlling bow speed and weight

Suggested activities

- Introduce more difficult slurred patterns.
- Use scales, sections of pieces to explore different types of sound. Use lots of open 'how would it sound if...' questions and ask students to reflect on their own sound.



Parents/carers can:

- Encourage their child to experiment with bow speed and weight, using 'how would it sound if...' questions



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

Students can be challenged to consider how to use multiple dynamics and bow characters within the same piece to convey the mood of the music.



Links with our wider curriculum

This builds on all work on bow control thus far and supports students to further develop the expressiveness of their playing.

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Perform more complex string crossings

Suggested activities

- Revisit string crossing pieces already studied, but this time at a faster speed. Encourage students to think about small controlled movements during the string crossings.
- Introduce pieces with more complex string crossings.
- Ask students to make up their own string crossing games, e.g. choosing a word rhythm and deciding which words go on which string.



Parents/carers can:

- Help their child to invent their own string crossing games



Extra support

The Support Teacher can help individual students with string crossings as necessary in group lessons.



Extra challenge

Challenge students to play more complex repertoire with a greater range of string crossings.



Links with our wider curriculum

This builds on all work on bow control thus far.

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Begin to learn more bow strokes, e.g. spiccato and sautille, as appropriate

Suggested activities

- Ask students to play staccato – get them to bounce their bow on the string near the heel, near the tip, and near the middle. Which feels easier to control? How do we use our right-hand fingers to help control the bounce?
- Play the ‘crunchy sound’ game. Use your arm weight to move your bow a small amount on the string, creating a crunchy sound.
- Ask students to combine the bow bounce and crunch to create a spiccato.
- Introduce up bow staccato.



Parents/carers can:

- Encourage their child to experiment with different bow strokes in their favourite pieces



Extra support

Students may need to practise new bow strokes in very simple pieces to begin with. Find suitable repertoire for them to develop confidence.



Extra challenge

Students can be challenged to improvise phrases that explore these new bow strokes.



Links with our wider curriculum

This builds on all work on bow control thus far, as well as work on bow characters.

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 Play using a wide dynamic range, understanding how to use the bow to create subtle changes of dynamic

Suggested activities

- Continue work on bow distribution, bow placement and arm weight from Year 4.
- Regularly ask students to experiment with dynamics in scales, warm-ups and pieces.
- Encourage students to write in their own bowings, thinking about whether an up bow or down bow would be appropriate for the dynamic marked.



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. Using simple repertoire and scales/exercises will allow them to focus more on the bow control.



Extra challenge

Challenge students play with consistent dynamics when changing left hand positions.



Links with our wider curriculum

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

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Continue to develop left-hand finger technique, maintaining an appropriate hand shape and good intonation when playing simple changes of position

Suggested activities

- Practise shifting technique with simple copycat exercises and suitable repertoire.
- Introduce the idea of 'old finger' (the starting finger before a shift) and 'new finger' (finger you land on after shift).
- Continue to encourage good listening for intonation. Ask students to close their eyes and play a familiar piece, listening out for the tuning.
- Encourage students to make quick and small adjustments for tuning, working out whether the note is a little sharp or flat.



Parents/carers can:

- Help their child to practise shifting exercises



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 initial work on shifting in Year 4.

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Begin to learn to shift into different positions (if ready) to access a wider note range and variety of sound, with a focus on good technique and control

Suggested activities

- Practise shifting to different parts of the fingerboard (just left hand, no bow).
- Have a go at shifting from different old and new fingers on an open string, e.g. starting from 1st finger in 1st position and shifting to 3rd finger in 4th position.



Parents/carers can:

- Help their child to practise shifting exercises



Extra support

When learning new positions, pieces that are all in that position can support students to become familiar with the new position without having to shift to other positions in the same piece.



Extra challenge

Students can be challenged to play pieces that involve more position shifts.



Links with our wider curriculum

This builds on initial work on shifting in Year 4, developing technique and fluency.

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Begin to play with vibrato, if the student is technically ready

Suggested activities

- Ask students to make a fire engine siren sound by moving the 1st finger a tone up and down the D string, using the forearm to move the hand and playing with the bow. Reduce this movement to a semitone, then ask students to keep the finger stuck on the string but continue to move the forearm up and down, with the hand automatically moving as a result. Try doing a slow and fast fire engine siren.
- Ask students to practise the vibrato movement on one string while the bow is on a different string.



Parents/carers can:

- Remind their child of the various ways to practise vibrato



Extra support

Some students may not yet be ready to start vibrato and may be better consolidating their intonation before embarking upon this.



Extra challenge

Some students may be able to start putting vibrato into pieces once they have tried these initial exercises.



Links with our wider curriculum

This builds on all left-hand technique work thus far.

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Play pieces in a wider range of keys and modes and pieces with accidentals including finger patterns with low 1s and high 3s

Suggested activities

- Show students how to play finger exercises that practise low 1s and high 3s.
- Select appropriate repertoire that uses a range of key signatures appropriate to Grade 2-3.



Parents/carers can:

- Encourage their child to learn a variety of new repertoire



Extra support

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



Extra challenge

Students can be challenged to play pieces that use a greater variety of accidentals.



Links with our wider curriculum

This builds on all work on left-hand finger technique thus far.

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Play a selection of scales and arpeggios from the Grade 2-3 syllabus with range of bowing patterns (including slurred and separate)

Suggested activities

- Introduce the Grade 2-3 scales one by one, explaining the key signature and linking these to repertoire studied.
- Ask students to play the scales in a range of bowing patterns. In pairs, students can take it in turns to play a scale, with the second student matching their bowing patterns to those of the first.
- 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.
- Continue to use scales to practise other techniques, e.g. different dynamics and rhythms.
- 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 1-4 and leads to more complex scales and arpeggios in Year 6, encompassing more challenging key signatures.

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Copy back melodic patterns in a variety of keys and time signatures 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.
- Incorporate a variety of time signatures into copycat games, taking pieces studied as a starting point.
- 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 a more limited range 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.

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Maintain individual parts in ensemble pieces and contribute to decisions regarding style, pulse, dynamics, phrasing etc.

Suggested activities

- Provide opportunities for students to play pieces in multiple parts where each student has an individual part. Encourage them to learn each other's parts as well, so that they have a full understanding of the piece.
- Encourage students to listen to which part has the melody, which part has a harmony and which part has a bassline, and whether this changes throughout the piece.
- Support students to work together as a group to shape their ensemble performances. Encourage them to discuss and make collective decisions about style, pulse, dynamics and phrasing.
- Help students to evaluate and reflect on their ensemble playing by making a recording during the lesson and listening back. Encourage students to reflect on the balance, whether they kept in time with each other, and how effective their musical decisions were.



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 be encouraged to lead the ensemble.



Links with our wider curriculum

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

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Continue to develop their own interpretations of repertoire by following guidance from their teacher and making decisions about tempo, dynamics, phrasing, articulation 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, articulation etc. For example:
 - Playing this piece staccato will help it to sound more energetic
 - Playing this piece slowly will help it to feel more relaxed
- Ask students to play a familiar piece in different ways, e.g. fast and staccato, then slow and legato. Discuss the effect.
- Encourage students to make their own decisions about tempo, dynamics, phrasing and articulation 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

Some students may need more support from the teacher to determine how best to manipulate the musical elements to convey their intended mood.



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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Perform with a sense of occasion with increasing confidence

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.
- Seek other 'informal' performance opportunities within school, e.g. getting one group to perform to another at lesson changeover time, or inviting a member of school staff to come in and hear students perform during the lesson.
- 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; some will prefer to perform in a group and others will prefer to perform to just one person rather than a larger audience.



Extra challenge

Students can be encouraged to seek their own performance opportunities, e.g. asking their class teacher if they can play for the class.



Links with our wider curriculum

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

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Read and play from staff notation with increasing fluency, becoming less reliant on having fingerings written in

Suggested activities

- Provide more opportunities for students to play from notation as their confidence increases.
- Use flashcards to help students become faster at recognising different pitches on the stave.
- Ask students to clap/sing/play phrases at an appropriate level at sight.
- If writing in fingerings on repertoire they are learning from notation, encourage students to rub these out once they can manage without them.



Parents/carers can:

- Learn the basics of staff notation to support their child



Extra support

Students can be given differentiated pieces to read, ensuring that they are given music that is challenging but achievable.



Extra challenge

Confident readers can be given an independent part to sight read as a duet with others.



Links with our wider curriculum

Staff notation reading is also developed through the KS2 Musicianship Framework, with a Year 5 objective about playing melodies up to an octave from staff notation on tuned percussion.

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 Layer more complex rhythms in two parts (i.e. perform a rhythm while others perform a different part), including syncopation

Suggested activities

- Develop students' skills in performing in multiple parts by regularly practising rhythms in layers, ensuring that over time the rhythms used explore time signatures in 2, 3 and 4.
- Introduce syncopated rhythms, linking to rhythms studied in their string repertoire.
- 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, or perform a third rhythm.



Links with our wider curriculum

The Year 5 Musicianship Framework contains a parallel objective about layering rhythms in two parts with body percussion/untuned instruments.

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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 from students' repertoire 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, taking turns with you in a question-and-answer structure.



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 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

The Year 5 Musicianship Framework includes a parallel learning objective about improvising on classroom instruments.

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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

- Select, in conjunction with students, a piece that can be used as a starting point for composition. This could be a piece they have played or a piece they have listened to.
- Revisit the piece and lead students in a discussion around the style of the piece and the way that the elements/interrelated dimensions of music are used in it.
- Help students to plan how they could recreate that style in their own composition. Think about:
 - The scale/mode
 - The structure
 - The time signature and rhythmic features
 - Dynamics
 - Articulation
- Encourage students to write down their melodies in whatever way makes sense to them.
- Support them to develop and refine their composition, perhaps over a number of weeks.



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, especially in terms of capturing the essence of the style they are trying to achieve.



Extra challenge

Students can develop their compositions to include an accompanying part for another student to play.



Links with our wider curriculum

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

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

Suggested activities

- Continue to encourage students to write down their compositions in whatever way makes sense to them, so that they can remember what they have created and share their creations with others. This could be a graphic score, rhythmic notation and letter names/finger numbers, or any other form of recording their ideas.
- As students' understanding of staff notation increases, encourage them to notate their own melodies in this way. This may involve setting some narrow parameters around pitches and rhythms used in their compositions in the first instance. Support students to notate the rhythms first, and then transfer onto the stave.
- Provide opportunities for students to play each other's compositions in lessons and, if appropriate, performances.



Parents/carers can:

- Help their child to remember their compositions by taking notes



Extra support

Give students the freedom to use different means of notation so that they can develop confidence in the method that they find most comfortable.



Extra challenge

Challenge students to add more detail to their notated compositions regarding dynamics, bowing and tempo.



Links with our wider curriculum

This learning objective also appears in the Y5 Musicianship Framework.

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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

- Making audio recordings of students' compositions is a great way to help them remember what they have created, and particularly useful for capturing work in progress if they are working on something over a series of lessons.
- If students have access to score writing software, this can be used to notate their compositions and share them with others. Some software, such as MuseScore, can be accessed for free.
- The Melody Maker on Chrome Music Lab is a child-friendly free tool for creating melodic and rhythmic backing tracks. Digital Audio Workstations such as GarageBand, BandLab and Soundtrap can also be used to create a backing tracks by selecting and manipulating loops.



Parents/carers can:

- Support their child to use music technology safely and appropriately at home



Extra support

Students might need an adult to support with navigating some of the technology, depending on how familiar they are with it.



Extra challenge

Students can be encouraged to explore some of these resources at home with their parent/carer.



Links with our wider curriculum

This objective also features in the Year 5 Musicianship Framework.

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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, both live on your instrument and in recordings. Encourage them to reflect on the music through questioning about the elements/interrelated dimensions of music.
- 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 (and played).
- 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.
- Listen to different versions of the same piece/song, and ask students about which they preferred and what musical elements in it they particularly liked.



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.

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Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary and beginning to make links with repertoire they have studied as string players

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.
- Help students to make links between music listened to and music they are playing on their instruments. For example, different pieces that have changes in tempo, different pieces that involve big contrasts of dynamics, different pieces in similar structures.
- Introduce a 'pop quiz' once a term with flashcards of different musical terminology.



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

The Year 5 Musicianship Framework has a parallel learning objective about discussing elements/interrelated dimensions in music they listen to.

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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.

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Record and share their progress via the Music Masters CV, setting and reflecting on longer term goals for their musical journeys

Suggested activities

- Use short bursts of time in individual and/or group lessons (with school tablets/laptops) to add to Music CVs.
- For setting goals, ask questions that make the goals SMART:
Specific (*What do I want to do? Who can help me with this goal? Where will I work on this goal?*)
Measurable (*How will I know when I've done it? How can I check my progress? Can I count or measure my success?*)
Achievable (*Do I have what I need to reach my goal? What might make it tricky to do this? Can I really do this with the time and help I have?*)
Relevant (*Why does this goal matter to me? How does this help me with other things I want to do? What good things will happen when I reach my goal?*)
Time-specific (*When do I want to finish this goal? What's a fair amount of time to get it done? Are there small steps I can do along the way?*)

(continued on the next page)



Parents/carers can:

- Check in on the Music CV at home
- 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.



Record and share their progress via the Music Masters CV, setting and reflecting on longer term goals for their musical journeys (continued)

- Use a range of goal-setting activities, e.g.:

Scaling – Asking students to quantify how they feel about something or how far into a process they are is a great way of working out where to go next. A completed goal is 10 and nothing done is 1, but perhaps you feel you've got to about 3 because you have decided where and when you want to start. What does 4 look like? That might help figure out your next step...

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.

Musical Me – Split a piece of paper into 4 squares, and ask them 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.

Storyboarding – It might be easier for students to think about the planning of a step-by-step way to achieve their goal as a sequence of moments formed like a narrative and possibly drawn/written, with a comic book effect. This can help students visualise the end result and break steps down into chronological steps.



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[Back to Y5 Violin Framework](#)