

Year 6 Cello Framework

This gives an overview of what students will learn in Year 6 together with how this covers the National Curriculum subject content for music at KS2.

Prior learning: The Year 6 Cello Framework builds on all learning in the Cello Framework thus far. Skills continue to be developed in singing, playing, musical terminology and understanding, rhythm and pulse, improvising and composing, and listening and reflecting, complementing the KS2 Musicianship Curriculum and helping to prepare students for music at KS3.

	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, confidently presenting themselves when performing to others</u>  <u>Play using a wider dynamic range, understanding how to use the bow to create subtle changes of dynamic</u>  <u>Continue to develop different bow strokes such as spiccato and (if appropriate) sautille</u>  <u>Perform more complex string crossings and explore double stops if appropriate</u>  <u>Play with a good level of accuracy of intonation, quickly and easily recognising when intonation is incorrect and adjusting without disturbing the flow of the music</u>  <u>Learn to shift into different positions more fluently 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 a selection of scales and arpeggios from the syllabus for Grades 2-3, with a 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, matching dynamics and phrasing</u>	

	 <u>Demonstrate an awareness of others when playing in an ensemble, watching and following the leader or conductor and leading the group or a part within the ensemble themselves where appropriate</u>  <u>Interpret repertoire with expression and imagination, showing an awareness of style and genre</u>  <u>Evaluate and learn from their performances to an audience</u>	
Musical terminology and understanding	 <u>Read and play from staff notation with increasing accuracy and fluency</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 more challenging 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 a variety of styles taken from pieces they are learning, using appropriate scales/modes/rhythms/musical devices from that genre</u>  <u>Compose pieces for a specific purpose, e.g. for a celebration or ceremony, manipulating the elements/interrelated dimensions of music to create their intended effect</u>  <u>Use music technology for composition as appropriate, e.g. making audio recordings of their work, using score writing software to notate their compositions, or using a Digital Audio Workstation to create a backing track</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 confidently making links with repertoire they have studied as string players</u>  <u>Reflect on their playing and identify how to improve specific 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 and sharing this information with their secondary school at the point of transition</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
- Develop 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
- Develop stamina and resilience through preparing for a graded examination, secondary school audition, or junior conservatoire audition, where appropriate

Year 6 Cello: Activities



Continue to support their instrumental learning through singing

Suggested activities

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

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



Parents/carers can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

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



Maintain good posture and hold of the instrument as technical demands increase, confidently presenting themselves when performing to others

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.



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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Play using a wider 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 5.
- Include lots of discussion about how they want the listener to feel, and how they can put that in their sound.
- Encourage students to write in their own bowings, thinking about whether an up bow or down bow would be appropriate for the dynamic marked.
- Continue working on how to play loudly in higher left-hand positions. The bow must be closer to the bridge to allow more of the string to vibrate.



Parents/carers can:

- Talk to their child about the dynamics they play and the effect they are trying to create



Extra support

Students may need more practise at playing loudly in higher left-hand positions.



Extra challenge

Challenge students play with more 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 different bow strokes such as spiccato and (if appropriate) sautille

Suggested activities

- Practise new bowings using scales, asking students to make up their own rhythm on each note.
- Continue work on staccato and spiccato from Year 5, adding in more difficult repertoire using these techniques such as Gavotte from *Suzuki Book 2* and Gridlock from *Vamoosh Book 2*.
- Discuss the importance of left- and right-hand coordination, practising small sections of a piece and thinking about whether both hands are moving at the same time.
- If students are ready, introduce sautille bowing. Try out rapid spiccato bow bounces at the tip, heel and middle of the bow. Which is easiest to control?
- Other techniques such as bariolage (fast movement between strings with the left hand on one string) and marcato can be taught, if appropriate to the student's stage of development.



Parents/carers can:

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



Extra support

Some teachers may feel that students are not be ready to play sautille, or may not be able to achieve a proper sautille stroke with the bow that they have. Focus on consolidating other bowing techniques in this case.



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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Perform more complex string crossings and explore double stops if appropriate

Suggested activities

- Continue with the 'Rocking Boat' game for string crossings, asking students to imagine their bow is on the sea, and rocking over the G, D and A strings. Ask them to think about moving their right elbow up and down across the strings, starting with separate bows, and when ready trying a slur across the strings. Add in the C string and more complex slurring patterns.
- Double stops on open strings may have already been introduced. Ask students to practise open string double stops, playing the D and G string at the same time, seeing if they can get the same volume on both strings. Try this out on the A & D and G & C strings. Add some rhythmic patterns, challenging students to keep the sound even. Vamoose from *Vamoosh 2* is a great piece for learning simple double stops.
- If appropriate, introduce fingered double stops.
- Rick Mooney's *Double Stops* book provides lots of opportunity to explore double stopping through well-known tunes, nursery rhymes, and early Suzuki pieces.



Parents/carers can:

- Play the 'Rocking Boat' game with their child



Extra support

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



Extra challenge

Challenge students to play more complex repertoire with a greater range of string crossings and/or double stops.



Links with our wider curriculum

This builds on all work on bow control thus far.



Play with a good level of accuracy of intonation, quickly and easily recognising when intonation is incorrect and adjusting without disturbing the flow of the music

Suggested activities

- Ask students to play with their eyes shut, focusing on intonation. Continue to encourage them to make small and speedy adjustments to tuning.
- Ask students to reflect on their intonation after playing a passage/piece, checking their understanding of the terms 'in tune' and 'out of tune'.
- Encourage students to listen for sympathetic vibrations and 'ringing notes'.
- Play a passage to students with a note out of tune. Ask them to spot it and correct it.
- If appropriate, remove all finger stickers from the fingerboard to encourage using their ear for finger placement and intonation.
- Encourage students to tune their own cellos with the fine-tuning adjusters (if appropriate), as this will help them listen out for small differences in pitch and give them autonomy over the tuning of their own cello.



Parents/carers can:

- Learn how to tune the cello to support their child



Extra support

Some students may need to retain their fingerboard stickers to support intonation.



Extra challenge

Confident students can play a passage with a note out of tune for others to identify and correct.



Links with our wider curriculum

This builds on all work on intonation thus far.

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Learn to shift into different positions fluently to access a wider note range and variety of sound, with a focus on good technique and control

Suggested activities

- Continue to work on 'rainbow arm' and forearm movement from Year 5.
- Start to focus on shifting between notes rather than between finger numbers or positions, e.g. shifting from a C to an F on the G string, rather than 1st finger 3rd position to 4th finger 4th position. This will encourage students to have a better understanding of the geography of their cello, and support them 'feeling' the interval of a shift rather than analysing which position to move from and to.
- Introduce different left thumb placements in more awkward positions such as 5th and 6th position.
- Ricky Mooney's *Position Pieces Book 1* provides helpful repertoire for practising a variety of shifts.



Parents/carers can:

- Help their child to practise exercises such as 'rainbow arm'



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 play pieces that involve more complex position shifts.



Links with our wider curriculum

This builds on initial work on shifting in Years 4 and 5, developing technique and fluency.

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

Suggested activities

- Ask students to ‘swing and flop’ their arm to find the most natural arm height. Use a mixture of arm rotation (never from the wrist!) activities, like tapping the side of the hand on the shoulder of the cello, and ‘fire engine’ shifting movements that eventually get ‘stuck’.
- 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. Develop this by doing vibrato on the fingerboard between the strings (which will sound as a harmonic).



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

Suggested activities

- Continue to introduce new scales and arpeggios, linking these to repertoire studied.
- Demonstrate different bowing patterns for these scales and ask students to copy. Invite students to invent their own bowing patterns and discuss the effect.
- Play through scales using a rhythmic pattern from a piece students are working on.
- Continue to use scales to practise other techniques, e.g. different dynamics and rhythms.
- Encourage students to improvise phrases on these scales over a suitable backing track or played accompaniment.
- 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 continues to develop fluency and accuracy playing across a range of 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, matching dynamics and phrasing

Suggested activities

- Continue to engage students in copycat games during warm-ups, specifying a key signature and time signature gradually increasing the range of notes used.
- Use a mixture of stepwise movement and leaps, according to the development of students' finger technique.
- Encourage students to match your dynamics and phrasing when copying your phrase. To begin with, this can be done by playing an agreed or familiar phrase, with the only variable each time being the dynamics or phrasing.
- In pairs, ask students to create their own phrases for their partner to copy, using a variety of dynamics and phrasing.



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.



Demonstrate an awareness of others when playing in an ensemble, watching and following the leader or conductor and leading the group or a part within the ensemble themselves where appropriate

Suggested activities

- Continue to 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.
- Conduct some of the ensemble pieces explored in lessons. Encourage students to watch carefully. Explore making changes to tempo, dynamics etc. through your conducting, and challenge students to follow.
- Encourage students to take the lead in their ensemble pieces, e.g. by counting in/leading the first note and bringing everyone off at the end.
- 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

Confident students can try conducting.



Links with our wider curriculum

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



Interpret repertoire with expression and imagination, showing an awareness of style and genre

Suggested activities

- Continue to engage students in discussing how they can express the mood or purpose of a piece of music through a variety of playing techniques and musical decisions.
- In longer pieces, help them to identify where contrasts in mood occur, and experiment with different ways to achieve the intended effect.
- Help students to reflect on the style and genre of pieces studied, and to unpick how this will influence their interpretative decisions



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 create the same mood in two pieces from contrasting genres, and discuss the effect.



Links with our wider curriculum

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

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Evaluate and learn from their performances to an audience

Suggested activities

- Continue to engage students in a range of performance opportunities, ensuring that they are well prepared and fostering a positive attitude towards performing.
- Encourage them to reflect on their performances. What went well? What would you like to do differently next time?
- Making audio recordings (or video recordings, if the school's policy allows) of performances both in and out of lessons can be a valuable tool for encouraging self-reflection.
- Talk to students sensitively and positively about managing nerves and performance anxiety, stressing that is a normal and positive thing (it shows they care about their playing).



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 given more autonomy over planning performances, e.g. selecting an appropriate balanced programme.



Links with our wider curriculum

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



Read and play from staff notation with increasing accuracy and fluency

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.
- Ask students to sight read phrases at an appropriate level together, playing in unison, in order to encourage fluency and keeping a steady pulse.
- 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 6 objective about playing melodies or accompaniments 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 more challenging 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.
- Building on work of this kind using syncopated rhythms in Year 5, increase the level of difficulty to include more challenging syncopation.
- 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 6 Musicianship Framework contains a parallel objective about layering rhythms in two parts with body percussion/untuned instruments.

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Improvise in a variety of styles taken from pieces they are learning, using appropriate scales/modes/rhythms/musical devices 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
 - Rhythms
 - Melodic devices such as repetition, sequence, variation
- Use the above 'ingredients' to create some 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.
- Develop these activities into longer improvisations over a backing track.



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. using a very limited range of notes.



Extra challenge

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



Links with our wider curriculum

The Year 6 Musicianship Framework includes a parallel learning objective about improvising on classroom instruments.

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Compose pieces for a specific purpose, e.g. for a celebration or ceremony, manipulating the elements/interrelated dimensions of music to create their intended effect

Suggested activities

- Identify opportunities for students to compose for specific occasions, e.g. a school event or celebration.
- Help students to brainstorm ideas about what kind of mood they want to create with their music, and then determine how they could achieve this through the elements/interrelated dimensions of music.
- Help students to decide on some specific musical starting points, e.g. the key or time signature, and encourage them to explore ideas through improvisation.
- Encourage students to write down their compositions in an appropriate way.
- 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 cello techniques practised can help students to gain confidence as composers while ensuring that instrumental technique is not compromised.



Use music technology for composition as appropriate, e.g. making audio recordings of their work, using score writing software to notate their compositions, or using a Digital Audio Workstation to create a backing track

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 6 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.



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.



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



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 6 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 specific 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.



Record and share their progress via the Music Masters CV, setting and reflecting on longer term goals for their musical journeys and sharing this information with their secondary school at the point of transition

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 and sharing this information with their secondary school at the point of transition (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.



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.



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[Back to Y6 Cello Framework](#)