

# Year 6 Musicianship

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

Prior learning: The Year 6 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                               | <ul style="list-style-type: none"> <li> <u>Sing with expression, contributing to collective decisions about how to shape a performance</u></li> <li> <u>Sing with confidence and control incorporating a variety of dynamics and dynamic changes</u></li> </ul> | <ul style="list-style-type: none"> <li> <u>Sing songs in unison and in multiple parts, such as canons, partner songs and harmonies, with greater independence</u></li> <li> <u>Sing with clear and confident diction</u></li> </ul> | <ul style="list-style-type: none"> <li> <u>Sing songs in a variety of keys with a range of an octave or more, maintaining accurate tuning and good tone quality throughout more challenging repertoire</u></li> </ul>                                                                                                                                                                                                                                                                                                                                                                               | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression |
| Playing                               | <ul style="list-style-type: none"> <li> <u>Continue to develop appropriate technique on a wide range of classroom percussion instruments</u></li> <li> <u>Perform melodies and accompaniments, increasing their fluency in notation reading</u></li> </ul>    | <ul style="list-style-type: none"> <li>  <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></li> </ul>                          | <ul style="list-style-type: none"> <li>  <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></li> <li>  <u>Evaluate and learn from their performances to an audience</u></li> </ul> | 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 | <ul style="list-style-type: none"> <li> <u>Develop fluency in reading rhythmic patterns from notation using more complicated time signatures such as 6/8 and 5/4</u></li> </ul>                                                                                                                                                                | <ul style="list-style-type: none"> <li> <u>Develop fluency in reading rhythmic patterns from notation using more complicated time signatures such as 6/8 and 5/4</u></li> </ul>                                                                                                                                    | <ul style="list-style-type: none"> <li> <u>Perform more complex melodies and accompaniments from staff notation</u></li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Use and understand staff and other musical notations                                                                                                         |

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| Rhythm and pulse          |  <u>Layer more complex rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments or body percussion while others perform a different part, including syncopation</u>                                                                                                                                                                                                                                                                                                                         |  <u>Layer more complex rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments or body percussion while others perform a different part, including syncopation</u>                                                                                                                                                                                                                                                                                                                         |  <u>Layer more complex rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments or body percussion 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>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>                                                                                                                                                                                                                                                                                                                            |  <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>                                                                                                                                                                                                                                                                                                                                                                                     | 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><br><br> <u>Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary</u><br><br> <u>Reflect on their playing and singing and identify how to improve specific aspects of their performance</u> |  <u>Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers</u><br><br> <u>Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary</u><br><br> <u>Reflect on their playing and singing and identify how to improve specific aspects of their performance</u> |  <u>Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers</u><br><br> <u>Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary</u><br><br> <u>Reflect on their playing and singing and identify how to improve specific aspects of their performance</u> | Listen with attention to detail and recall sounds with increasing aural memory<br><br>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians<br>Develop an understanding of the history of music. |

## **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 6 Musicianship: Activities**

## Sing with expression, contributing to collective decisions about how to shape a performance

### Suggested activities

- Continue to engage students in discussing the mood and intention of songs learnt.
- Give students increasing responsibility for making decisions regarding dynamics, tone, tempo etc. in order to shape the class's performance.
- Encourage students to experiment with the elements/interrelated dimensions of music and explore different ways of performing the same song. Make an audio recording of these different versions and discuss.



#### Teachers/TAs can:

- Join in with the singing and discussion



#### Extra support

Students may need teachers to suggest how to manipulate the elements/interrelated dimensions, giving them either/or options rather than free choice.



#### 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 confidence and control incorporating a variety of dynamics and dynamic changes

### 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.
- As described in the Year 5 Musicianship Framework, 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 unison and in multiple parts, such as canons, partner songs and harmonies, with greater independence

## 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.
- Provide opportunities for students to develop their independence in part singing by singing in smaller groups, having fewer students on each part, arranging students so that they are not standing by someone singing the same as them, and not leading/conducting yourself so that the performance becomes completely student-led.



### 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 multiple parts in the Year 5 Musicianship Framework.

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## Sing with clear and confident diction

### 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, focusing on:
  - making the beginnings and ends of words clear and together
  - making vowel sounds consistent
- Remind students of the importance of singing clearly so that the audience can understand the lyrics.
- Make audio recordings of the class's singing and ask them to listen back and evaluate the diction. Can they hear the words clearly? Are there any improvements they could make?



#### 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 Years 4 and 5.

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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 throughout more challenging repertoire

### Suggested activities

- Continue to focus on tuning and tone quality in warm-ups, building confidence and consistency.
- Continue to introduce a range of repertoire that allows students to develop their vocal range and stamina.
- To focus on accurate tuning, isolate any particularly challenging phrases from chosen repertoire and help students to practise the pitch in different ways, e.g. echoing you singing it, singing it in a different rhythm, singing to one syllable, etc.
- Ask students to echo your phrases, encouraging them to match your 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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## Continue to develop appropriate technique on a wide range of classroom percussion instruments

### 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 melodies and accompaniments, increasing their fluency in notation reading

### Suggested activities

- Show students the staff notation for melodies and accompaniments they are learning to play on tuned percussion, e.g. melodies of songs that they are singing or melodic accompaniment parts, using a range of up to 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, or playing a phrase with a 'mistake' and asking them to follow the notation and describe the mistake.



#### 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).

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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 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.
- As well as copying notes and rhythm, ask students to copy the dynamics and phrasing that you perform. In the first instance, use the same phrase to copy in different ways, e.g. the first time it is loud, the second time it is quiet.
- In pairs, ask students to create their own phrases for their partner to copy, encouraging them to consider dynamics and phrasing.
- 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 6 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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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, with the class divided into groups for the requisite number of parts. Encourage them to learn the other groups' 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 ensemble pieces, e.g. by counting in/leading the first note and bringing everyone off at the end.
- Support students to work together 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.



#### Teachers/TAs can:

- Join in with playing and support by leading a part where necessary



#### 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

This objective also appears in the Year 6 Violin and Cello Frameworks.

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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.



#### Teachers/TAs can:

- Help to facilitate the recording of performances
- Join in discussion and help students reflect



#### 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.

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 Develop fluency in reading rhythmic patterns from notation using more complicated time signatures such as 6/8 and 5/4

## Suggested activities

- Regularly use rhythmic flashcards to reinforce the rhythmic notation that students have learnt in both musicianship and instrumental lessons so far. Over time, increase the difficulty of the rhythms created, and incorporate more complicated time signatures such as 6/8 and 5/4.
- 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, in a variety of time signatures.
- Create increasingly challenging patterns with flashcards for students to say and clap. The increasing challenge can be in terms of length of phrase, time signature, 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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## Perform more complex melodies and accompaniments from staff notation

### Suggested activities

- Provide increasingly more complex melodies and accompaniments for students to play from staff notation.
- Encourage them to clap the rhythm first, and then identify pitch, singing where appropriate.
- Encourage students to follow the notation while you demonstrate playing the part.
- 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), reminding them of the importance of 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 or two bars from the melody they are learning and asking them to identify on the notation which bar(s) 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).

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 Layer more complex rhythms in two parts in 2/4, 3/4 and 4/4 by clapping/performing with body percussion/playing untuned percussion instruments or body percussion while others perform a different part, including syncopation

## 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 and that syncopated rhythms are included.
- 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 Y4 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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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

- 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 6 Violin and Cello Frameworks.

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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 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.
- Repeat this activity at various points in the year when exploring different styles and genres, to increase students' understanding of and confidence to explore different types of music.



### 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 6 Violin and Cello Frameworks.

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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.



### Teachers/TAs can:

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



### Extra support

Students may need an adult to help with specific parts of the process, especially in terms of capturing the essence of the occasion they are composing for.



### Extra challenge

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



### Links with our wider curriculum

This learning objective also appears in the Year 6 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 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 sung/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.



### 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 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

## 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 6 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 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.



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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