

Year 3 Musicianship

This gives an overview of what students will learn in Year 3 musicianship lessons together with how this covers the National Curriculum subject content for music at KS2.

Prior learning: The Year 3 Musicianship Framework builds on the instrumental programme at KS1. It provides opportunity for all Year 3 students to develop their musical skills, regardless of whether they continue to play a string instrument. Familiar teaching strategies such as sol-fa and rhythmic notation are continued as students further develop their skills in singing, playing classroom percussion instruments, improvising and composing, with links made to the instrumental programme to support those who are continuing on that path.

	Autumn Term	Spring Term	Summer Term	KS2 National Curriculum
Singing	 <u>Sing songs in unison and 2 or 3 parts, such as canons, partner songs and countermelodies, developing an awareness of how different parts fit together</u>	 <u>Continue to sing with good posture that promotes breath control, developing stamina over longer phrases</u>  <u>Sing with expression, conveying the overall mood of the song</u>	 <u>Sing songs in major and minor keys with a range of up to an octave, with accurate tuning and an even tone quality throughout an increasing range</u>  <u>Sing songs with gradual changes of dynamics, maintaining a good tone quality</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>Use instruments to accompany their singing</u>  <u>Copy back longer rhythmic and melodic patterns (with a wider range of notes) performed by the teacher or another student</u>	 <u>Copy back longer rhythmic and melodic patterns (with a wider range of notes) performed by the teacher or another student</u>  <u>Play simple melodic patterns on tuned percussion using a limited range of notes</u>  <u>Use instruments to accompany their singing</u>	 <u>Play a variety of classroom percussion instruments, both tuned and untuned, developing control and quality of sound</u>  <u>Play with others in unison and in simple parts, keeping in time</u>  <u>Perform with expression, beginning to identify the mood of pieces and convey this in their playing</u>  <u>Perform with a sense of occasion, developing confidence as a performer</u>	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

			 <u>Develop confidence in performing in school assemblies or concerts</u>	
Musical terminology and understanding	 <u>Perform rhythmic patterns from notation (including crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets)</u>	 <u>Perform rhythmic patterns from notation (including crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets)</u>  <u>Perform simple melodies from staff notation on tuned percussion</u>	 <u>Perform simple melodies from staff notation on tuned percussion</u>	Use and understand staff and other musical notations
Rhythm and pulse	 <u>Perform rhythms on untuned percussion instruments or body percussion, keeping in time with a pulse</u>	 <u>Perform rhythms on untuned percussion instruments or body percussion, keeping in time with a pulse</u>	 <u>Perform rhythms on untuned percussion instruments or body percussion, keeping in time with a pulse</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 within a given structure (e.g. a section within one of their pieces/songs) using a given scale/set of notes/rhythmic device</u>  <u>Compose longer melodies using familiar rhythms and notes</u>	 <u>Improvise within a given structure (e.g. a section within one of their pieces/songs) using a given scale/set of notes/rhythmic device</u>	 <u>Compose longer melodies using familiar rhythms and notes</u>  <u>Explore structure in their compositions through repetition and contrast</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>Identify and answer questions about the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary</u>  <u>Reflect on their playing and singing and begin to identify how to improve 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>  <u>Identify the structure of music they hear (e.g. repeated sections)</u>	 <u>Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers</u>  <u>Recognise the tonality of a piece as either major or minor</u>  <u>Reflect on their playing and singing and begin to identify how to improve aspects of their performance</u>	Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians Develop an understanding of the history of music.
---------------------------------	--	---	--	---

Social, Moral, Spiritual and Cultural Development

As well as developing the musical skills outlined above, students will also:

- Handle instruments safely and respectfully
- Perform within the local community
- Work together as a team with their peers, showing support and consideration
- Continue to purposefully engage with music outside of school where possible, e.g. by singing, or listening to music
- Build confidence and responsibility through leading an activity or performance without the teacher playing
- Learn effectively with teachers and peers in music lessons
- Maintain a respectful relationship with their music teachers
- Develop respect and understanding of other cultures and traditions through music
- Perceive music as an important part of their life in and out of school

Year 3 Musicianship: Activities

 Sing songs in unison and 2 or 3 parts, such as canons, partner songs and countermelodies, developing an awareness of how different parts fit together

Suggested activities

- Revisit any simple canons that students have learnt in KS1, for example, Frere Jacques, London's Burning, Senwa Dedende.
- Use these songs to recap the skills needed for singing in parts, including the importance of keeping in time and making sure that both parts can be heard.
- Teach songs that can be sung together as partner songs – e.g. Oh When the Saints and Swing Low Sweet Chariot. Teach the songs individually to begin with, and then once students can sing them confidently, demonstrate how they can be combined as partner songs. Split the class into two groups and perform the two parts together. Use another adult to support one part while you sing the other. Alternatively, one of the parts can be supported by a recording.
- Where two parts do not enter at the same time, draw attention to this and ensure that students become confident with anticipating their entry.
- When singing in parts, teach both parts to all students so that they understand what the other group is singing and begin to develop their understanding of how the parts fit together.



Teachers/TAs can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

Students will have sung simple canons in Year 1 and 2 instrumental lessons.

[Back to Y3 Musicianship Framework](#)

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

Suggested activities

Teach students how to stand for singing, ensuring that they have straight backs, relaxed shoulders, and feet apart.

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



Teachers/TAs can:

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



Extra support

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



Extra challenge

Confident students can lead the posture games.



Links with our wider curriculum

Students will have learnt about posture for singing in their Year 1 and 2 violin or cello lessons, as well as posture for playing their instrument.

Sing with expression, conveying the overall mood of the song

Suggested activities

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



Teachers/TAs can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

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

 Sing songs in major and minor keys with a range of up to an octave, with accurate tuning and an even tone quality throughout an increasing range

Suggested activities

- Use scales in vocal warm-ups to increase students' confidence in singing across the range of an octave. For example:
 - sing a major scale do-re-mi-fa-so-la-ti-do, recapping the sol-fa hand signs that students will be familiar with from KS1
 - sing a major scale using numbers 1 to 8, then sing in a pattern where you climb one note higher each time, e.g. 1, 121, 12321, 1234321, 123454321, 12345654321, 1234567654321, 123456787654321.
- Teach songs using major and minor scales, e.g. these two songs from How Can I Keep from Singing:
 - Si Si Si, a Congolese folk song
 - Heidi, a Danish song (minor key)
- Remind students of aspects of posture and breathing to ensure that they can achieve a consistent tone quality.



Teachers/TAs can:

- Join in with the singing and warm-up games



Extra support

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



Extra challenge

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



Links with our wider curriculum

Students will be familiar with the concept of scales from their KS1 instrumental learning.

[Back to Y3 Musicianship Framework](#)

Sing songs with gradual changes of dynamics, maintaining a good tone quality

Suggested activities

- Play 'Volume controller' as a warm up: while the class sing a simple song or warm-up, ask them to respond as you change the volume on an imaginary controller. This could be a sliding control like on a mixing desk, or a circular dial. Students must watch carefully and respond to your movements, matching their voices accordingly. Play with the extremes and see how quiet or loud they can sing without losing tone quality.
- Reinforce aspects of posture and breathing throughout.
- Put dynamic changes into songs sung in class, encouraging students to reflect on how this affects the mood.



Teachers/TAs can:

- Join in with singing



Extra support

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



Extra challenge

Students can lead the 'Volume controller' game.



Links with our wider curriculum

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

Use instruments to accompany their singing

Suggested activities

- Create simple rhythmic accompaniments for students to play on untuned percussion (e.g. maracas, drums, claves, depending on what is available in the school) for songs they are learning or music they are listening to.
- As playing and singing at the same time is challenging, split the class so that half the students play the accompaniment while the other half sing, and then swap.
- Involve students in deciding how to put elements of the performance together – e.g. if you have a pulse, a rhythmic part, and the singing, how should they be organised and combined? Can we create an introduction?



Teachers/TAs can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

Students will be familiar with games exploring pulse and rhythm from Reception musicianship and KS1 instrumental lessons.



Copy back longer rhythmic and melodic patterns (with a wider range of notes) performed by the teacher or another student

Suggested activities

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



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 3 Violin and Cello Frameworks, so students who are continuing with a string instrument will be developing the same skills on violin or cello.

[Back to Y3 Musicianship Framework](#)

Play simple melodic patterns on tuned percussion using a limited range of notes

Suggested activities

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



Teachers/TAs can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

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

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

Suggested activities

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



Teachers/TAs can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

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

[Back to Y3 Musicianship Framework](#)



Play with others in unison and in simple parts, keeping in time

Suggested activities

- Continue to provide a variety of opportunities for students to play with recorded accompaniments, and live accompaniments played by the teacher where possible.
- When playing in unison in lessons, encourage students to think about the skills needed, including:
 - Listening to each other
 - Watching each other/the leader
 - Keeping in time with the pulse
 - Not stopping if they make a mistake
 - Being aware of the balance – are they playing at an appropriate dynamic?
- To introduce simple part playing, devise a simple one-note ostinato to accompany a melody or phrase that students have learnt to play on classroom instruments. Ask some students to play the melody while others play the ostinato.
- This can lead to playing simple duets on tuned percussion where both parts have the same rhythm, with one half of the class playing one part and the other half playing the other.



Teachers/TAs can:

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



Extra support

Playing in parts can be differentiated so that all students have a part that is at a suitable level of challenge for them.



Extra challenge

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



Links with our wider curriculum

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

[Back to Y3 Musicianship Framework](#)



Perform with expression, beginning to identify the mood of pieces and convey this in their playing

Suggested activities

- Following on from work around identifying the mood of music they have listened to in Years 1 and 2, encourage students to identify the mood of the music they are playing. Discussion could be generated by:
 - The teacher playing the piece
 - Students playing the piece
 - Thinking about the title
 - Thinking about the style
- Discuss how the mood is created, e.g.
 - This piece sounds exciting because it is fast
 - This piece sounds mysterious because it is quiet
- Encourage students to convey the identified mood through the use of dynamics, tempo, timbre etc.



Teachers/TAs can:

- Join in with discussion around the mood of the music
- Encourage students to play with appropriate dynamics, tempo etc.



Extra support

Focus on exploring aspects of expression that students are technically comfortable with. E.g. if they struggle with increasing tempo, focus on creating excitement through dynamics or timbre.



Extra challenge

Students can be challenged to suggest their own ways of creating the intended mood in their playing.



Links with our wider curriculum

Students will have talked about the mood of music they listened to in Years 1 and 2.

[Back to Y3 Musicianship Framework](#)



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

Suggested activities

- Encourage students to perform as a normal part of lessons. This could involve half the group playing to the other half of the group, or a small group performing to the rest of the class.
- Talk about the importance of keeping going if any slips occur.
- Indicate an area of the room that will be the 'stage'. Ask students to practise walking on and off stage and bowing.
- As well as giving students a chance to practise performing, this also gives them a chance to practise being part of an audience, learning how to listen and show their appreciation with applause.
- Support students to take part in school concerts, ensuring that they are well prepared and fostering a positive attitude towards performing.



Teachers/TAs can:

- Create opportunities for performance, e.g. inviting another member of staff to come into a lesson and be an audience.



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 challenged to play for other, less familiar audiences, e.g. a different Music Masters teacher, headteacher, classmates, or another class.



Links with our wider curriculum

This learning objective also appears in the Year 3 Violin and Cello Frameworks.

[Back to Y3 Musicianship Framework](#)



Develop confidence in performing in school assemblies or concerts

Suggested activities

- Support students to take part in school concerts and assemblies.
- Involve students in planning performances, allowing them to have an input in terms of repertoire, programme order, etc.
- Ensure that students are well prepared for every performance.
- Provide plenty of opportunities for 'trial runs' before the actual performance.



Teachers/TAs can:

- Foster a positive attitude towards performing by talking positively about upcoming performances



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 challenged to play for other, less familiar audiences, e.g. their class teacher, headteacher, classmates, or another violin group.



Links with our wider curriculum

This learning objectives also appears in the Year 3 Violin and Cello Frameworks.

[Back to Y3 Musicianship Framework](#)



Perform rhythmic patterns from notation (including crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets)

Suggested activities

- Regularly use rhythmic flashcards to reinforce the rhythmic notation that students have learnt during Year R musicianship and KS1 instrumental lessons, including crotchets, quavers, semiquavers, crotchet rests and minims.
- Show students the rhythmic notation for instrumental parts that they are learning to play to accompany songs.
- Building on work reading rhythms in KS1, create increasingly challenging patterns with flashcards for students to say and clap. Create longer rhythms, e.g. 8 beats instead of 4.
- Crotchets, quavers, semiquavers, crotchet rests and minims will be familiar to them from Year 2. The dotted crotchet can be introduced when students are ready.
- Play 'which rhythm?'. Display two rhythms. Clap or play one of them and ask students to identify which one it was. Invite students to lead.
- Encourage students to create their own rhythms by rearranging familiar patterns.



Teachers/TAs can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

This objective also appears in the Year 3 Violin and Cello Frameworks, so students who are continuing with a string instrument will be developing the same skills on violin or cello.

[Back to Y3 Musicianship Framework](#)

Perform simple melodies from staff notation on tuned percussion

Suggested activities

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



Teachers/TAs can:

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



Extra support

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



Extra challenge

Confident students can be given new melodies to sight read.



Links with our wider curriculum

This builds on students' learning of staff notation in KS1 instrumental lessons. 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).

 Perform rhythms on untuned percussion instruments or body percussion, keeping in time with a pulse

Suggested activities

- Teach a variety of rhythms that students can perform first with body percussion and then with untuned percussion instruments (e.g. maracas, drums, claves, depending on what is available in the school).
- Ask students to loop these rhythms in time to a pulse (either provided by a backing track, or played on a drum by the Music Masters Support Teacher).
- Experiment with getting faster and slower. Can students follow the change in tempo and still perform their rhythms together? This can be led by the Music Masters Support Teacher playing the pulse and getting faster/slower, or by playing along with an online metronome with a teacher changing the tempo.



Teachers/TAs can:

- Join in with playing rhythms
- Recreate the activity playing along with an online metronome in class.



Extra support

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



Extra challenge

Confident students can keep the pulse for their classmates.



Links with our wider curriculum

Students will have done lots of work on pulse and rhythm in both Year R musicianship and KS1 instrumental lessons.

[Back to Y3 Musicianship Framework](#)



Improvise within a given structure (e.g. a section within one of their pieces/songs) using a given scale/set of notes/rhythmic device

Suggested activities

- Use songs that students are learning to create natural opportunities for improvisation. For example, if learning a pentatonic song, can students play the pentatonic scale on tuned percussion and then use it to improvise a simple introduction, or a short motif between verses?
- In songs that have backing tracks with fairly simple harmonic structures, select a limited range of notes from the key of the song and demonstrate how to improvise a melody on tuned percussion using these notes over the backing track.
- Students can all improvise at the same time to begin with, and then be given the opportunity to play a solo if they would like to.



Teachers/TAs can:

- Model 'having a go' at improvisation
- Reinforce that there is no right or wrong with improvisation – the students are in charge!



Extra support

Students can be given tighter parameters while they build confidence – e.g. just using one note, or one scat sound.



Extra challenge

Students can improvise longer solos with freer parameters, such as encouraging them to select the notes that they think sound best rather than giving them a set scale to use.



Links with our wider curriculum

Students can be encouraged to improvise on their string instrument during lessons. This will require selecting an appropriate set of notes/scale for their instrument.

[Back to Y3 Musicianship Framework](#)



Compose longer melodies using familiar rhythms and notes

Suggested activities

- Encourage students to create some 8-beat rhythmic patterns. This could grow out of some of the improvisation activities suggested in this framework, or could involve selecting some known rhythms and arranging them in a particular order as they did in Years 1 and 2.
- Ask students to practise clapping their rhythms.
- Are they happy with how it sounds? Do they want to make any changes?
- Once their rhythm is ready, ask them to play it on tuned percussion, choosing which notes they would like to play from a chosen scale/set of notes.
- Encourage them to play their pattern multiple times and refine it as they see fit.
- Encourage students to write down their melodies in whatever way makes sense to them. This is to enable them to remember what they have created and can also be used as a way of sharing their creations with others. It may involve a graphic score, rhythmic notation and letter names, colour coding if using Boomwhackers or other coloured percussion, or any other form of recording their ideas.



Teachers/TAs can:

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



Extra support

Students may need an adult to help with specific parts of the process, e.g. suggesting a rhythm, putting notes to a rhythm the student has created, or supporting them to write it down.



Extra challenge

Students can create longer melodies, or use a wider range of notes.



Links with our wider curriculum

This objective also appears in the Year 3 Violin and Cello Frameworks, with students developing their composition skills alongside their instrumental skills throughout KS2.

[Back to Y3 Musicianship Framework](#)



Explore structure in their compositions through repetition and contrast

Suggested activities

- When students have composed a melody that they are happy with, encourage them to think about how they could compose another bit to it that is contrasting. For example:
 - Can they compose something with different pitches?
 - Can they compose something at a different tempo?
 - If their melody uses rhythms with short notes, can they compose something with longer notes, or with some rests?
 - If their melody uses lots of stepwise movement, can they compose something with leaps?
- Help students to experiment with how to link their contrasting bits of music together. Which bits do they want to repeat and when?



Teachers/TAs can:

- Talk to students about their composing and the ways that they are creating contrast



Extra support

Students might need support from an adult to identify ways to create contrast, e.g. drawing out the features of their first melody and helping them work out how to create differences.



Extra challenge

Students can be challenged to consider a range of musical elements/interrelated dimensions when deciding how to create contrast.



Links with our wider curriculum

This learning objective also appears in the Year 3 Violin and Cello Frameworks.



Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers

Suggested activities

- Play a variety of examples of music from different genres and traditions for students to listen to. Encourage them to reflect on the music through questioning, e.g.:
 - What instruments can you hear? (support with video/images where possible)
 - What does the music sound like?
 - How does it make you feel?
- Ensure that the music you present in lessons demonstrates a diverse range of performers and composers, including different genders, ages, ethnicities etc.
- Talk about the origin and context of music listened to.
- Encourage students to share examples of music that they listen to out of school.



Teachers/TAs can:

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



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 use musical language when reflecting on the music they hear.



Links with our wider curriculum

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

[Back to Y3 Musicianship Framework](#)



Identify and answer questions about the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary

Suggested activities

- Regularly refer to the elements/interrelated dimensions of music during the course of singing, playing, improvising, composing and listening activities. The National Curriculum for music identifies the interrelated dimensions as pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.
- Help students to become increasingly confident using musical vocabulary associated with these elements.
- Focus students' attention on different elements/interrelated dimensions of music in listening activities by asking them to listen out for specific things. This can be done with both live and recorded music.



Teachers/TAs can:

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



Extra support

Students may need to focus on one element/interrelated dimension at a time when listening to music.



Extra challenge

Challenge students to analyse how the elements/interrelated dimensions are used in different ways in contrasting pieces.



Links with our wider curriculum

This objective also appears in the Year 3 Violin and Cello Frameworks.

[Back to Y3 Musicianship Framework](#)



Reflect on their playing and singing and begin to identify how to improve aspects of their performance

Suggested activities

- Regularly include opportunities in lessons for students to talk about their playing or singing. Encourage them to identify:
 - things that they are doing well
 - things they have improved on
 - things they might want to improve on even more

All of these points can also be considered in terms of students discussing each other's playing/singing, or their collective playing/singing as a group.

Care should be taken to create a positive culture where suggestions for improvement are phrased sensitively, especially when talking about the playing/singing of others.

- Make audio recordings of students' playing and singing and play it back to them so that they can reflect on their performance after the event. This will often lead students to notice things about their playing/singing that they do not notice whilst actually performing.
- Gradually develop students' skills in identifying *how* to improve, rather than just what, by discussing practice strategies, exercises to support technique, etc.
- Encourage students to revisit their suggestions for improvement in subsequent lessons, developing a continuous cycle of reflection and improvement.



Teachers/TAs can:

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



Extra support

Some students will find reflecting on their playing difficult and may need specific prompts, e.g. what do you think about your dynamics/bowing/tone?



Extra challenge

Students can be challenged to reflect on their playing/singing across the term as a whole, developing their skills in longer-term reflection.



Links with our wider curriculum

Skills in self-reflection will be gradually developed over the years, with instrumental students in KS2 creating Music CVs to celebrate their achievements.

[Back to Y3 Musicianship Framework](#)



Identify the structure of music they hear (e.g. repeated sections)

Suggested activities

- When listening to or exploring new pieces of music, draw students' attention to the structure. For example:
 - In a rondo or verse/chorus structure, play students the repeated section on its own at first so they become familiar with it. When listening to the whole piece, ask them to identify when the repeated section returns by performing a particular action as soon as they hear it.
 - When performing or listening to pieces with a repeated motif, ask students to count how many times it appears.
 - When listening to music with a repeated chord sequence, e.g. a 12-bar blues, ask students to match each chord to a physical action – e.g. chord I tapping knees, chord IV tapping shoulders, chord V tapping heads.



Teachers/TAs can:

- In follow-up lessons, encourage students to talk about the structure of music they hear



Extra support

Physical actions can really help students to internalise structure and can be used to help support the learning of songs as well as in listening activities.



Extra challenge

Confident students can lead the actions, identifying for themselves where new chords/sections begin and leading everyone else.



Links with our wider curriculum

Throughout KS2 students develop their skills in applying their knowledge of the elements/interrelated dimensions of music to music they listen to.

[Back to Y3 Musicianship Framework](#)



Recognise the tonality of a piece as either major or minor

Suggested activities

- Introduce students to the sound of major and minor scales by playing them to the class, either on your own instrument, on a piano, or on tuned percussion.
- Ask students to sing major and minor scales and play them on tuned percussion.
- Refer to the tonality of songs they are learning to sing.
- Play some simple melodies to students and ask them to identify whether they are major or minor.
- Introduce students to the difference between major and minor chords. If you have access to a computer or tablet, the [Chords](#) tool on Chrome Music Lab is a good way of representing this visually on a piano keyboard.
- Listen to recorded music in a major or minor key and ask students to identify which it is.



Teachers/TAs can:

- Join in with listening exercises and reinforce the vocabulary of major and minor.



Extra support

Students can explore major and minor scales in a simpler form by just singing/playing the first three notes, or the first five notes.



Extra challenge

Pieces that change between major and minor keys can be introduced. Can students spot where the change happens?



Links with our wider curriculum

This learning objective also appears in the Y4 Violin and Cello frameworks.