

Year 3 Violin Framework

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

Prior learning: The Year 3 Violin Framework builds on all learning in the KS1 Violin Framework. Skills continue to be developed in singing, playing, musical terminology and understanding, rhythm and pulse, improvising and composing, and listening and reflecting, but are not divided into terms from this point on to allow Music Masters teachers greater flexibility to tailor their teaching to the needs of their individual students. The Year 3 Violin Framework complements the KS2 Musicianship Curriculum.

	Throughout the year	KS2 National Curriculum
Singing	 <u>Continue to support their instrumental learning through singing</u>	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
Playing	 <u>Maintain good posture and hold of the instrument as technical demands increase</u>	
	 <u>Continue to build bow control and fluency, including string crossings</u>	
	 <u>Experiment with further 'bow characters', e.g. 'bee stings' for accents, and learn how to slur</u>	
	 <u>Develop playing of dynamics</u>	
	 <u>Develop left-hand finger technique, introducing the fourth finger and beginning to identify when intonation is incorrect</u>	
	 <u>Maintain an appropriate hand shape when playing over an increased range and becoming more confident using independent fingers</u>	
	  <u>Copy back longer rhythmic and melodic patterns (with a wider range of notes) performed by the teacher or another student</u>	
	 <u>Continue to learn new repertoire aurally as well as from notation</u>	
	 <u>Play the A and D major scales and arpeggios and, if appropriate, the G major scale</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>  <u>Develop confidence in performing in school assemblies or concerts</u>	
Musical terminology and understanding	 <u>Recognise the pitches they can play on the stave, understanding the fingers needed for each note and the note name</u>  <u>Look at the notation of pieces learnt by ear and begin to make links between sound and symbol</u>  <u>Start to read and play simple pieces from staff notation</u>  <u>Perform rhythmic patterns from notation (including crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets)</u>  <u>Become familiar with terminology relating to dynamics (e.g. crescendo, diminuendo, forte, piano), variations in tempo (e.g. ritardando, a tempo), and articulation (e.g. legato, staccato) as appropriate to pieces learnt</u>	Use and understand staff and other musical notations
Rhythm and pulse	 <u>Clap/perform using body percussion the full range of rhythms used in their string repertoire</u>  <u>Layer simple rhythms in two parts (i.e. perform a rhythm while others perform a different part)</u>	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
Improvising and composing	 <u>Improvise within a given structure (e.g. a section within one of their pieces/songs) following set parameters, e.g. using open strings, or open strings and first finger</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>Identify the structure of music they hear (e.g. repeated sections)</u>  <u>Recognise the tonality of a piece as either major or minor</u>  <u>Reflect on their playing 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
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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
- Begin to develop a toolkit of practice strategies
- Continue to purposefully engage with music outside of school where possible, e.g. by practising their instrument with greater independence, singing, or listening to music
- Build confidence and responsibility through leading an activity or performance without the teacher playing
- Learn effectively with parents, teachers and peers in music lessons
- Maintain a respectful relationship with their music teachers
- Develop respect and understanding of other cultures and traditions through music
- Perceive music as an important part of their life in and out of school

Year 3 Violin: Activities



Continue to support their instrumental learning through singing

Suggested activities

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

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



Parents/carers can:

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



Extra support

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



Extra challenge

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



Links with our wider curriculum

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

Maintain good posture and hold of the instrument as technical demands increase

Suggested activities

- Continue to remind students how to stand using the 'zip, step' method. [The Rest Position, Zip, Step video](#) can be used to support with this.
- Continue to reinforce how to hold the instrument for playing. The [Perfect Playing Position video](#) can be used to support with this.
- Encourage students to check their posture and hold of the instrument whenever they are about to play, ensuring that their bodies and instruments are ready.
- As the demands and length of repertoire increase, encourage awareness of posture not only at the start of a piece, but also during the piece. Do they maintain a good posture throughout? Are they still standing and holding the instrument well as they approach the end of longer pieces?
- When using notation, make sure it is placed at a comfortable height that encourages good posture.



Parents/carers can:

- Look out for any times when posture is compromised and help their child to recognise this



Extra support

The Support Teacher can help individual students to adjust their hold and posture during lessons, and look out for squashed tomatoes, particularly as left-hand technique develops.



Extra challenge

Students can be encouraged to demonstrate good posture to others.



Links with our wider curriculum

The KS2 Musicianship Framework has parallel objectives about posture when singing throughout Years 3 to 6.

[Back to Y3 Violin Framework](#)



Continue to build bow control and fluency, including string crossings

Suggested activities

- Continue to focus on bow holds in warm-ups. In pairs, ask one student to play a simple phrase while their partner observes their bow hold and helps them to make adjustments.
- Encourage students to check their bow hold whenever they are about to play.
- Continue to explore pieces that involve string crossings, such as Twinkle.
- In pairs, ask one student to hold the violin and do the left-hand fingers, while the other student does the bowing.



Parents/carers can:

- Support their child using the techniques modelled in the [Tips For Straight Bowing video](#).



Extra support

Students who are finding string crossing tricky might need simpler exercises that only use open strings to build confidence in the bow movement.



Extra challenge

Confident students can be encouraged to explore string crossings in copycat and improvisation activities.



Links with our wider curriculum

This builds on work on bow control in Years 1 and 2 and initial work on string crossing in Year 2.

[Back to Y3 Violin Framework](#)



Experiment with further 'bow characters', e.g. 'bee stings' for accents, and learn how to slur

Suggested activities

- Use imaginative activities to explore bow characters. E.g. if singing a song about a monkey, ask a student to decide how the monkey is feeling (happy, sad, angry etc.) and play the introduction to the song in that style, so that others can guess what mood they chose.
- Use imaginative descriptions, e.g. 'imagine your bow is moving through honey' for legato.
- Demonstrate how to play 'spiky' notes, using the right-hand fingers to bounce the bow on the string.
- When introducing slurs, use a starter activity where students 'paint the air' while singing (noticing that the paint stroke lasts for two notes).
- Ask students to play open D then 1st finger just the left hand, then try adding a downbow as they breathe out over the two notes.
- Students can also practise slurring in pairs, with one doing the fingers and the other doing the bow.
- In group lessons, ask all but one student to close their eyes, whilst the one student demonstrates a 'spiky', 'honey' or 'bee sting' with their bow, and the rest of the group guess which it was.



Parents/carers can:

- Talk to their child about the different bow characters and choose different moods for them to create



Extra support

Students may need to pair with an adult for the slurring activity rather than another child, so that they can receive more guidance and support.



Extra challenge

Some students may be able to come up with their own imaginative descriptions for different bow characters.



Links with our wider curriculum

This builds on work on bow control in Years 1 and 2 and initial work on playing different dynamics in Year 2.

[Back to Y3 Violin Framework](#)

Develop playing of dynamics

Suggested activities

- Encourage students to experiment with their bow on open strings to create different dynamics. Can they use a fast bow, a slow bow, play close to the bridge, play close to the fingerboard? Discuss how these things affect the dynamic.
- Ask students to play pieces they know well, such as Twinkle, adjusting the use of their bow to change the dynamic each play through.
- Ask student to choose a dynamic to play their piece or scale, whilst the teacher or another student guesses the dynamic.
- Play 'Hide and seek'. Hide a teddy or other object in the room, and ask students to give hotter/colder information to the seeker by playing at louder/quieter dynamics.



Parents/carers can:

- Choose different dynamics for their child to create



Extra support

Students may need lots of practice experimenting with dynamics on the open strings before feeling confident enough to apply this to pieces.



Extra challenge

Some students may be able to improvise some copycat phrases that explore different dynamics.



Links with our wider curriculum

This builds on work on bow control in Years 1 and 2 and initial work on playing different dynamics in Year 2.

[Back to Y3 Violin Framework](#)



Develop left-hand finger technique, introducing the fourth finger and beginning to identify when intonation is incorrect

Suggested activities

- Introduce the fourth finger through copycat games, scale exercises, and suitable repertoire.
- Ask students to close their eyes and play a simple passage. Did the notes sound how they were expecting them to sound? If not, how can they adjust them?
- Play a D major scale slowly with students, asking them to listen to whether each of their notes matched your note. If not, which direction do they need to move their finger?
- Play a passage to students in tune and then out of tune, and ask the students to tell you about the differences.



Parents/carers can:

- Talk to their child about how to move their fingers to get the sound they want



Extra support

Students may be able to recognise when a note is out of tune, but need support to work out how to correct it.



Extra challenge

Some students may begin to self-correct intonation in their pieces.



Links with our wider curriculum

This builds on initial work on finger technique in KS1 as well as all work on pitch in Reception and beyond.

[Back to Y3 Violin Framework](#)



Maintain an appropriate hand shape when playing over an increased range and becoming more confident using independent fingers

Suggested activities

- Play the 'Finger Code Game' – give students a code to unlock the treasure (e.g. 1431). Students need to show the correct code with their left hand (without using the bow at first).
- Encourage good finger position when playing. Ask students to play an open A string while the fingers are down on the D string, listening out for a clear open A.
- Introduce students to the concept of playing with independent fingers. Demonstrate and select suitable repertoire to practise this.



Parents/carers can:

- Play the finger code game with their child



Extra support

Students may not be ready to use independent fingers, depending on hand strength and general technique.



Extra challenge

Differentiate the finger code game by creating more challenging patterns.



Links with our wider curriculum

This builds on initial work on finger technique in KS1 and prepares students to play more challenging repertoire.

[Back to Y3 Violin Framework](#)



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

Suggested activities

- Continue to engage students in copycat games during warm-ups, gradually increasing the length of phrases and the range of notes used.
- Support students by telling them the range of notes/scale/starting note as appropriate.
- In pairs, ask students to create their own phrases for their partner to copy.
- Continue to include vocal copycat games as well as played copycat.



Parents/carers can:

- Clap or sing patterns for their child to copy



Extra support

The level of challenge can be tailored to individual students, with single notes/more limited ranges 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.



Continue to learn new repertoire aurally as well as from notation

Suggested activities

- Continue to teach repertoire by ear, breaking the learning down into smaller chunks and building the piece up gradually.



Parents/carers can:

- Encourage their child to play a variety of repertoire



Extra support

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



Extra challenge

Some students may be ready for more challenging repertoire at this stage.



Links with our wider curriculum

Students' aural skills are developed continually from Reception onwards through a range of game and activities, helping them to be confident learning new pieces aurally.

[Back to Y3 Violin Framework](#)

Play the A and D major scales and arpeggios and, if appropriate, the G major scale

Suggested activities

- Introduce/revise (as appropriate) the A major scale and D major scales, explaining the fingerings and supporting students with string crossing as necessary.
- Introduce the A and D major arpeggios.
- If students are ready, introduce the G major scale in the same way.
- Scales can be practised in unison as a group, or in canon, with the group split into two and the second group starting two notes after the first.
- Use scales to practise other techniques, e.g. different bow characters, dynamics etc.
- Encourage students to focus on good finger placement and controlled bowing when performing these scales, choosing a steady tempo so that they can make a good sound throughout.



Parents/carers can:

- Check the position of their child's fingers as they play



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, focusing on maintaining good technique throughout.



Links with our wider curriculum

This builds on initial scale work in KS1 and leads to more complex scales and arpeggios in Year 4 and above, encompassing more challenging key signatures.

[Back to Y3 Violin 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 accompaniments, using recordings or performing accompaniments live on the violin or piano.
- 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 for known pieces. Ask some students to play the melody while others play the ostinato.
- This can lead to playing simple duets where both parts have the same rhythm.



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

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 Violin 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, articulation etc.



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

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.



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 Violin Framework](#)



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

Suggested activities

- Continue to encourage students to perform as a normal part of group lessons. This can include both solo and group performances, with those who are not performing acting as the audience.
- Encourage students to treat these as real performances, considering:
 - How to walk on and off
 - How to introduce their piece
 - How to acknowledge applause
 - What to do if anything goes wrong during the performance
 - How to behave as an audience member
- If students are able to practise at home, ask them to do 'trial' performances for their parents, carers, siblings or other family members.



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



Links with our wider curriculum

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

[Back to Y3 Violin Framework](#)



Develop confidence in performing in school assemblies or concerts

Suggested activities

- Support students to take part in school concerts, ensuring that they are well prepared and fostering a positive attitude towards performing.
- Before these performances, organise 'trial runs' in lessons, perhaps inviting a member of school staff to come and listen.



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



Links with our wider curriculum

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

[Back to Y3 Violin Framework](#)



Recognise the pitches they can play on the stave, understanding the fingers needed for each note and the note name

Suggested activities

- Using a stave on the whiteboard, or a floor stave marked with masking tape, demonstrate where each of the first five notes of the A major scale sits on the stave. Students will be familiar with this from Year 2.
- Ask students to sing the first five notes of the A major scale as you point to each note on the stave, using the names of the notes.
- Ask students to play the first five notes of the A major scale on their violins as you point to each note on the stave. Begin with stepwise movement, and then gradually increase the level of challenge by moving between notes in a random order.
- Using a floor stave, ask students to map out the pitches of the first five notes of the A major scale as it is sung.
- Reinforce the idea of pitch by highlighting how the notes are moving up and down.
- Once the first five notes are consolidated, gradually extend this to incorporate the full range of notes that students can play. Continue to reinforce both the note name and the fingering by asking students to both play the note and sing the note name.



Parents/carers can:

- Become familiar with these concepts of notation in order to support their child



Extra support

Students may need additional support in remembering features of the stave, e.g. the lines, the spaces, the way that high and low on the stave relate to high and low pitch.



Extra challenge

Students can be challenged to write notes on the stave as well as read from it.



Links with our wider curriculum

This supports the objective in the Year 3 Musicianship Framework of performing melodies from staff notation on tuned percussion.

[Back to Y3 Violin Framework](#)

 Look at the notation of pieces learnt by ear and begin to make links between sound and symbol

Suggested activities

- Once students have become familiar with a piece that has been taught by ear, show students the notation as a 'jigsaw' broken down into phrases. For example, if the melody of the first section has four phrases, display these four phrases on separate pieces of paper. Ask students to arrange them in the right order, supporting them with suitable questioning, e.g.
 - What note does the first phrase start on? Can you see a phrase that starts with that note?
 - Which phrase has this rhythm (clap)? Can you see that written down anywhere?
- Once the jigsaw has been assembled, display it where all students can see it and ask them to sing through the note names as you point at the notation. Next, ask them to play it on their violins, looking at the notation throughout.
- Invite a student to play one phrase of their choosing. Ask the rest of the group to point to the jigsaw piece that they played.



Parents/carers can:

- Become familiar with notation in order to support their child



Extra support

Students may need simpler jigsaws to begin with, e.g. two phrases.



Extra challenge

Challenge students to play the jigsaw pieces in the wrong order, e.g. phrase 2, 1, 4, 3.



Links with our wider curriculum

This supports learning objectives in the KS2 Musicianship Framework where students perform melodies from staff notation on tuned percussion.

[Back to Y3 Violin Framework](#)



Start to read and play simple pieces from staff notation

Suggested activities

- While there is no expectation that students' notation reading skills will be at the same standard as their playing skills at this stage, the concept of reading from notation can be introduced using very simple repertoire that has a limited range of notes.
- Display the notation and ask students to clap the rhythm.
- Help them to identify the notes and sing the melody using note names before playing it on their instrument.
- Further support their notation reading by playing a 'spot the difference' game. Play a very simple piece from notation with a 'mistake'. This could be a different rhythm or a different pitch. Ask students to identify the mistake by pointing to the notation and explaining what you played. This works best if you make the mistakes very obvious to begin with – e.g. a note that is much too high or low, or a rhythm that is very different such as playing four semiquavers instead of a crotchet.



Parents/carers can:

- Become familiar with notation in order to support their child



Extra support

Students may need to build confidence in reading just one or two pitches before moving on to a wider range of notes.



Extra challenge

Students can be challenged to lead the 'spot the difference' game.



Links with our wider curriculum

There are learning objectives about reading notation throughout all the KS2 Frameworks.

[Back to Y3 Violin Framework](#)

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

Suggested activities

- 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.
- Create a rhythm tree to show how all the different note values are linked.
- 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.
- Ask them to perform some of these rhythms on their violin, using one note to begin with and then extending to two or more.
- 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.



Parents/carers can:

- Join in saying/clapping the rhythms and help their child practise reading them at home



Extra support

Some students might need lots of repetition to improve their recall of rhythmic notation.



Extra challenge

The difficulty of the 'which rhythm?' game can be increased by choosing two rhythms that are very similar, or giving students a larger selection of rhythms.



Links with our wider curriculum

This builds on work identifying rhythms from notation in KS1.

[Back to Y3 Violin Framework](#)



Become familiar with terminology relating to dynamics (e.g. crescendo, diminuendo, forte, piano), variations in tempo (e.g. ritardando, a tempo), and articulation (e.g. legato, staccato) as appropriate to pieces learnt

Suggested activities

- Use musical terminology when exploring dynamics in warm-ups. For example, teach a simple 4-beat melodic pattern, and then ask students to play it forte or piano. Extend to an opposites game – e.g. ‘I’m going to play this forte, but I want you to copy it back piano’.
- Ask students to play known pieces and follow your instruction (either verbal, or using flashcards) to slow down (ritardando) or return to the original speed (a tempo). Invite students to lead the game.
- Perform a phrase from a piece students are learning and ask them to identify whether it was legato or staccato.
- Encourage the use of musical terminology when discussing all activities in the ‘Listening and reflecting’ area of this framework.



Parents/carers can:

- Learn the musical terminology alongside their child and encourage them to use it when discussing their playing or music they



Extra support

Students might benefit from having some pictorial cues alongside the words, e.g. a lion for forte and a mouse for piano.



Extra challenge

Confident students can lead the opposites game.



Links with our wider curriculum

This links to ‘Listening and reflecting’ objectives throughout all KS2 frameworks that encourage the use of musical vocabulary when discussing music they listen to.

[Back to Y3 Violin Framework](#)



Clap/perform using body percussion the full range of rhythms used in their string repertoire

Suggested activities

- Engage students in copycat rhythmic exercises to support familiarity and confidence with the Suzuki rhythms they have learnt in KS1.
- Play copycat games with any new rhythms that are introduced through their string repertoire this year, such as dotted crotchets.
- Help students to internalise rhythms by clapping them on a loop. At your signal, they must stop clapping, but continue to think the rhythm in their heads. On your signal again, they go back to clapping.
- Support students' understanding of how rhythms fit with the beat by accompanying their clapping with a beat on a drum/different body percussion sound.



Parents/carers can:

- Join in with clapping/body percussion during lessons and clap the rhythms with their child at home



Extra support

Students may find it hard to keep the pulse when internalising rhythms. Using a metronome or having a teacher play the beat on a drum can help.



Extra challenge

Confident students can lead rhythmic copycat exercises.



Links with our wider curriculum

This builds on rhythm and pulse work from KS1.

[Back to Y3 Violin Framework](#)



Layer simple rhythms in two parts (i.e. perform a rhythm while others perform a different part)

Suggested activities

- Develop students' skills in performing in multiple parts by regularly practising rhythms in layers, with one half of the class performing the pulse while the other half performs a looped rhythm.
- Extend this to two different rhythms, e.g. one half performs 'run pony run pony' while the other performs 'fatter than a caterpillar'.
- 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.



Links with our wider curriculum

This builds on work rhythm and pulse work from KS1 and supports the objective of performing rhythms on untuned percussion in time with a pulse from the Year 3 Musicianship Framework.

[Back to Y3 Violin Framework](#)



Improvise within a given structure (e.g. a section within one of their pieces/songs) following set parameters, e.g. using open strings, or open strings and first finger

Suggested activities

- In pieces that have backing tracks with fairly simple harmonic structures, select a limited range of notes from the melody and demonstrate how to improvise a short phrase using these notes.
- 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.
- With solos, show students how to use non-verbal passing to indicate who should play next.
- Emphasise the freedom of improvisation – nothing can be ‘wrong’.



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 – e.g. just using one note, or one rhythm.



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

The Year 3 Musicianship Framework includes a parallel learning objective about improvising on classroom instruments.

[Back to Y3 Violin Framework](#)



Compose longer melodies using familiar rhythms and notes

Suggested activities

- Encourage students to create some 8-beat rhythmic patterns to play on the violin. 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 their violin, choosing which notes they would like to play from a chosen scale/set of notes. Alternatively, you can ask them to choose a familiar scale and see what rhythms they can create using notes of the scale.
- 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/finger numbers, or any other form of recording their ideas.



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, 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 more complicated finger patterns.



Links with our wider curriculum

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

[Back to Y3 Violin 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:
 - If their melody uses long notes, can they compose something with shorter notes?
 - If their melody uses notes on the D string, can they compose another bit that uses the A string as well?
 - If their melody uses separate bows, can they compose another bit that uses slurs?
- Help students to experiment with how to link their contrasting bits of music together. Which bits do they want to repeat and when?



Parents/carers can:

- Talk to their child about their music and help them to identify elements to change in order to create 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 Musicianship Framework.

[Back to Y3 Violin Framework](#)



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, e.g.:
 - What does the music sound like?
 - How does it make you feel?
 - *For recorded music:* What instruments can you hear? (support with video/images where possible)
- 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.
- 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 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 Violin 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.



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

This objective also appears in the Year 3 Musicianship Framework.

[Back to Y3 Violin 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.



Parents/carers can:

- Encourage students to talk about the structure of music they hear at home



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 Violin Framework](#)



Recognise the tonality of a piece as either major or minor

Suggested activities

- Introduce students to the sound of a minor scale by playing them the minor versions of scales they know on the violin – e.g. ask students to play the A major scale, then play them the A minor scale. Discuss the differences in structure and sound.
- 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.



Parents/carers can:

- Learn how to identify major and minor and encourage their child to do this with music they listen to at home



Extra support

Students may need more practical exploration of the notes of major and minor scales. Before they are able to play a minor scale on their string instrument, they can be encouraged to play one on a keyboard



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

The concept of major and minor will be revisited in Year 4 when students learn to play their first minor scale.

[Back to Y3 Violin Framework](#)



Reflect on their playing 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.



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.

[Back to Y3 Violin Framework](#)