Year 3

YEAR 3 — MUSIC CAREERS - Connect – What skills do musical careers need?

I can explain how musical skills and knowledge are used in different careers.

SINGING

Investigate how singers use **communication, expression, memory, confidence and teamwork**.

Explore professional singers, musical theatre and vocal coaching.

PLAYING

Understand how instrumentalists develop expertise through **practice, resilience, concentration and self-discipline**.

Explore orchestras, bands, session work and teaching.

COMPOSING

Explore how composers/songwriters use **creativity, problem-solving and decision-making**.

Investigate music for **film, TV, theatre, games and advertising**.

LISTENING

Explore careers involving critical listening: **producer, sound engineer, music journalist, radio producer and broadcaster**.

Develop vocabulary for discussing musical choices.

MUSIC TECHNOLOGY AND PRODUCTION

Explore **recording, microphones, mixing, amplification and digital audio**.

Investigate the role of a producer or sound engineer.

PERFORMANCE

Understand the importance of **rehearsal, punctuality, teamwork, communication and responding to feedback**.

Connect these skills to employment.

YEAR 3 — MUSIC KNOWLEDGE

Substantive knowledge • Disciplinary knowledge and skills

SINGING

Substantive: Know how breathing, posture, diction and pitch contribute to good singing. Know **phrase, articulation, expression, harmony**. Know a repertoire including songs from different traditions.

Disciplinary: Sing with greater pitch accuracy and control. Sing in rounds and simple harmony. Follow dynamics and articulation. Sing with expression.

PLAYING

Substantive: Know how technique affects instrumental sound. Know **melody, accompaniment, drone, ostinato, timbre**. Begin to understand stave notation.

Disciplinary: Perform simple melodies from notation. Maintain a repeated accompaniment. Play independently within an ensemble. Control dynamics and tempo.

COMPOSING

Substantive: Know how musical elements can be deliberately manipulated. Know **motif, ostinato, ABA, ternary structure, texture**.

Disciplinary: Generate and develop musical ideas. Compose using rhythm, melody and structure. Create a motif and develop it. Combine melody and accompaniment. Notate or record compositions.

LISTENING

Substantive: Know that musical choices can communicate mood, meaning and character. Know a range of composers, musicians, genres and traditions.

Disciplinary: Listen with increasing attention to detail. Identify instruments and musical elements. Describe texture and structure. Compare music using appropriate vocabulary. Explain how music creates an effect.

MUSICIANSHIP

Substantive: Know basic stave notation, note values and rests. Know **4/4 and 3/4 metre**. Develop knowledge of pitch notation.

Disciplinary: Read and perform simple notation. Recognise and reproduce rhythmic patterns. Maintain an independent pulse. Develop aural memory and internal pulse.

PERFORMANCE

Substantive: Know the characteristics of a successful ensemble. Know that performers make interpretative choices.

Disciplinary: Perform with accuracy, fluency and expression. Maintain an independent part. Rehearse effectively. Respond to other performers. Give and act upon constructive feedback.

Year 3 - Build technique and musical understanding

Thread	Singing	Playing	Composing
Learning Objectives	• Sing with greater accuracy and control • Sing a wider range of songs • Perform simple rounds and partner songs • Maintain an independent part when appropriate • Develop breath control and diction • Sing with attention to dynamics, tempo and expression • Sing melodies with larger pitch ranges	Develop technique on tuned and untuned instruments • Maintain a rhythmic ostinato • Perform simple melodic patterns • Play as part of an ensemble • Read simple rhythmic and pitch notation • Coordinate playing with singing • Control dynamics and tempo • Begin to improvise short musical ideas	Compose rhythmic and melodic ideas • Develop ideas through repetition and variation • Use simple structures such as ABA • Compose for a particular purpose or mood • Combine different instrumental sounds • Experiment with texture and dynamics • Record compositions using notation or technology • Refine compositions after listening back
Musical elements and vocabulary	Pitch, rhythm, pulse, tempo, dynamics, duration, expression	Pulse, rhythm, pitch, duration, tempo, dynamics, timbre, texture	Pitch, rhythm, duration, dynamics, tempo, timbre, texture, structure
Thread	**Listening**	**Musicianship**	**Performing**
Learning Objectives	• Identify and describe musical elements with increasing accuracy • Recognise different instruments and voices • Identify repeated and contrasting sections • Recognise simple metres and rhythmic patterns • Compare pieces from different cultures and periods • Discuss how composers create mood and effect • Begin to identify ensembles and instrumental families	• Read and perform simple rhythmic notation • Read simple melodies using a limited pitch range • Understand simple time signatures/metres • Develop rhythmic independence • Recognise and perform repeated patterns • Use graphic and standard notation • Develop aural memory and internal pulse • Begin to understand melodic steps and leaps	• Perform confidently as part of an ensemble • Maintain an independent rhythmic or melodic part • Perform rounds and simple layered textures • Follow a conductor • Perform with attention to expression and dynamics • Perform compositions and improvisations • Give constructive feedback on performances
Musical elements and vocabulary	Pulse, metre, rhythm, pitch, tempo, dynamics, timbre, texture, structure	Pulse, metre, rhythm, pitch, duration, dynamics, tempo, notation	Pulse, rhythm, pitch, tempo, dynamics, texture, expression
Key vocabulary	rhythm pattern, phrase, ostinato, layer, unison, metre, accent, melody		

Year 3 • Unit Context, Progression & Inclusion

How can I build my skills from KS1 and learn to play an instrument?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 2: distinguish pulse from rhythm; read/perform crotchets, paired quavers and simple graphic/rhythmic notation.
- Recall tuned percussion and ensemble work: maintain a repeated part, follow a leader and start/stop together.
- Practical retrieval: clap a notated rhythm, then transfer it to a pitched instrument before beginning recorder technique.

WHY THIS? WHY NOW?

- It marks the move into KS2 musicianship, including more formal notation and sustained instrumental technique. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

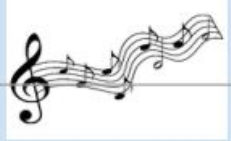
- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden repertoire across styles, composers and musical purposes, connecting classroom music to the wider world.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Use enlarged/colour-coded notation and fingering diagrams.
- Teach one new musical demand at a time: note, rhythm, then ensemble.
- Provide a reduced-note or pulse/ostinato part so every pupil can join the ensemble.
- Allow extra rehearsal time and quieter practice space/headphones where sensory load is high.
- Use visual conductor cues and a now/next rehearsal sequence.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Autumn 1



Unit: How can I build my skills from KS1 and learn to play an instrument?

Listening • Singing • Musicianship • Playing	**Listening:** Listen attentively and describe music using musical vocabulary.**Singing:** Sing accurately in unison with good posture and expression.**Musicianship:** Find and maintain a steady pulse; copy simple rhythms.**Playing:** Develop basic instrumental technique.	Complete baseline assessment. Introduce *Home Is Where the Heart Is* and explore **style, instruments, voices, melody, texture and pulse**. Compare short country music extracts. Practise pulse and rhythm through clapping and call-and-response. Begin learning the song. **Recorder:** introduce care, posture, hand position, breath and note **B**.	Charanga/MMC; listening tracks; percussion; recorders; fingering chart; baseline quiz Understanding of country music	pulse, rhythm, melody, texture, style, vocal, instrumental, country, posture, breath, recorder, B
Listening • Singing • Musicianship • Playing	**Listening:** Identify rhythm, melody, texture and accompaniment.**Singing:** Sing in tune with accurate rhythm and expression.**Musicianship:** Read and perform crotchets, quavers and minims.**Playing:** Maintain a steady pulse and repeated pattern.	Listen to and compare country music examples. Identify **melody, rhythm, accompaniment and texture**. Clap and read simple rhythms using crotchets, quavers and minims. Transfer rhythms to body percussion and instruments. Continue song learning. **Recorder:** recap B and practise short rhythmic patterns.	Charanga; listening tracks; rhythm/notation cards; percussion; recorders Understand pop music	accompaniment, texture, melody, rhythm, crotchet, quaver, minim, rest, pulse
Playing • Musicianship Singing Composing	**Playing:** Play simple melodies using G–A–B.**Musicianship:** Recognise notes on the stave and read simple rhythms.**Singing:** Sing accurately as a group and independently.**Composing:** Improvise short responses using a limited pitch range.	Introduce **G–A–B** on tuned percussion. Read and play short melodic patterns by ear and from notation. Use musical question-and-answer activities. Improvise short responses using G–A–B. Continue singing. **Recorder:** practise B and play lots of different pieces and develop understanding of notation	Glockenspiels/xylophones; notation cards; Charanga; recorders; fingering charts	stave, notation, pitch, G, A, B, melody, phrase, question, answer, improvise
Composing • Playing • Singing • Musicianship	**Composing:** Create and improvise short melodic ideas.**Playing:** Perform repeated patterns with a steady pulse.**Musicianship:** Read simple notation.**Singing:** Sing confidently and expressively.	Practise G–A–B and simple notation. Develop **question-and-answer improvisation** individually and in pairs. Combine rhythmic and melodic parts. Continue song rehearsal. **Recorder:** practise learned notes through echo patterns and short melodies.	Tuned percussion; recorders; Charanga; backing tracks; notation cards	improvise, phrase, motif, pitch, melody, notation, pulse, rhythm, expression
Singing • Playing • Composing • Performance	**Singing:** Sing confidently and expressively.**Playing:** Maintain an individual part within an ensemble.**Composing:** Combine musical ideas into a group performance.**Performance:** Rehearse and improve.	Combine **singing, percussion, tuned instruments and improvisation**. Rehearse individual parts and then combine them. Focus on listening, pulse, balance and dynamics. Practise beginnings and endings and identify improvements. **Recorder:** rehearse a simple class piece.	Instruments; recorders; Charanga; backing tracks; notation; recording device	ensemble, rehearse, accompaniment, melody, rhythm, dynamics, balance, accuracy
Listening • Singing • Playing • Composing • Performance	**Performance:** Perform confidently, accurately and expressively.**Playing:** Perform a simple melody from notation/memory.**Singing:** Perform accurately and expressively.**Composing:** Perform and evaluate an improvised section.**Listening:** Evaluate using musical vocabulary.	Rehearse and perform the complete piece. Combine **singing, instruments and improvisation**. Refine pulse, dynamics, expression and ensemble skills. Record the performance where appropriate. Listen back and identify strengths and one improvement. Include recorder part in the final performance where appropriate.	Instruments; recorders; Charanga; backing tracks; notation; recording device	perform, rehearse, evaluate, ensemble, pulse, melody, rhythm, dynamics, expression, accuracy, feedback

Year 3 • Unit Context, Progression & Inclusion

What can music tell us about home, belonging and identity? Christmas performance songs.

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Autumn 1 recorder work: correct posture/hold, controlled breath, secure first notes and reading simple rhythm/pitch notation.
- Recall Year 2 music about place/community, including sea shanties and music from different countries, and how music can express belonging.
- Rehearse maintaining an independent repeated part while others sing or play.

WHY THIS? WHY NOW?

- It marks the move into KS2 musicianship, including more formal notation and sustained instrumental technique. This unit particularly develops rhythmic security, creative musical decision-making, ensemble independence and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden repertoire across styles, composers and musical purposes, connecting classroom music to the wider world.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Use enlarged/colour-coded notation and fingering diagrams.
- Teach one new musical demand at a time: note, rhythm, then ensemble.
- Provide a reduced-note or pulse/ostinato part so every pupil can join the ensemble.
- Allow extra rehearsal time and quieter practice space/headphones where sensory load is high.
- Use visual conductor cues and a now/next rehearsal sequence.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Autumn 2

Unit: What can music tell us about home, belonging and identity? Christmas performance songs.

Listening	Listen with attention and describe music using musical vocabulary.	Introduce Kerry Andrew and *No Place Like*. Watch/listen to the BBC Ten Pieces film. Discuss the different voices, sounds and musical ideas. Explore what home means and create a class mind map of sounds associated with home. Listen again and ask pupils to record words, images and sounds they notice. Share ideas and select five interesting sounds to use later.	BBC Ten Pieces film/audio; projector; paper; pencils; knowledge organiser	composer, voice, sound, music, loud, quiet, high, low, fast, slow, home
Listening Musicianship	Identify and respond to high/low and loud/quiet sounds.	Recap the five sounds from Week 1. Play a quick high/low and loud/quiet listening game. Sit silently and listen carefully to the classroom environment. Record sounds heard and identify the highest, lowest, loudest, quietest, repeated and one-off sounds. Introduce soundscape and represent sounds using words, pictures or simple symbols.	Paper; soundscape worksheet; pencils; classroom objects	high, low, loud, quiet, long, short, soundscape, listen, silence
Listening Composing	Create musical ideas from a stimulus and explore how sounds can be combined.	Take a sound walk around the school. Identify and record interesting sounds. Return to class and discuss their musical qualities. Groups choose a sound and recreate it using voices, body percussion or instruments. Introduce motif as a short musical idea. Groups perform their motifs and experiment with combining them. Introduce simple conductor signals such as start, stop, louder and quieter.	Recording device/tablets if available; clipboards; paper; pencils; classroom percussion	motif, soundscape, timbre, pulse, high, low, loud, quiet, long, short
Playing / Musicianship / Composing	Keep a steady pulse and perform simple repeated rhythmic patterns.	Begin with body-percussion pulse activities. Demonstrate how a motif can fit over a steady pulse and become an ostinato. Groups transfer their motifs to percussion and repeat them over the pulse. Layer the groups together and experiment with different combinations, starts, stops and dynamics. Decide which order works best.	Hand drums; shakers; tambourines; woodblocks; classroom percussion	pulse, beat, rhythm, ostinato, repeat, crotchet, paired quavers, layer
Composing Playing	Combine repeated patterns and maintain an individual part within an ensemble.	Revisit motifs and ostinatos. Groups practise their parts and combine them to create a soundscape representing their home/local area. Experiment with different layers, textures and dynamics. Add tuned percussion where appropriate. Decide on a beginning, middle and end. Create a simple graphic score showing the structure and perform while following it.	Tuned and untuned percussion; graphic-score paper; pencils; whiteboard	compose, motif, ostinato, layer, texture, structure, beginning, middle, end, graphic score
Performance Musicianship	Perform confidently as an ensemble and evaluate the quality of a performance.	Rehearse the complete composition. Practise steady pulse, accurate rhythms, clear starts/stops, dynamics and listening to other performers. Groups rehearse their individual parts before combining them. Use the graphic score to support the final performance. Perform to another class or record the piece. Listen back and discuss what worked well and one improvement for next time.	Instruments; graphic score; recording device; performance space	performance, ensemble, dynamics, forte, piano, pulse, rhythm, texture, evaluate, improve

Year 3 • Unit Context, Progression & Inclusion

How can music paint a picture of winter?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 1 Vivaldi Spring: music can depict a season through pitch, tempo, dynamics, repetition and string timbre.
- Recall Year 2 composition: organise contrasting sounds into a structure and choose musical elements to create an image or mood.
- Compare remembered features of Spring before listening for how Vivaldi represents Winter.

WHY THIS? WHY NOW?

- It marks the move into KS2 musicianship, including more formal notation and sustained instrumental technique. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden musical heritage through significant composers, styles, periods and instruments, making comparisons without ranking one tradition above another.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Use enlarged/colour-coded notation and fingering diagrams.
- Teach one new musical demand at a time: note, rhythm, then ensemble.
- Provide a reduced-note or pulse/ostinato part so every pupil can join the ensemble.
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Spring 1

Unit: How can music paint a picture of winter?

Week – Listening & Appraising	**To identify and describe how musical elements create mood and meaning.**	• Introduce Vivaldi and *The Four Seasons*.• Listen to *Winter* and identify how the music represents winter.• Explore tempo, dynamics, pitch, timbre and instrumentation.• Create a short winter poem in response to the music.• Respond to contrasting sections through movement.• Identify the solo violin and full orchestra.	**Vivaldi – *Winter*, The Four Seasons BBC** Ten Pieces resources Orchestral performance	**Composer, Baroque, concerto, orchestra, solo, programme music, tempo, dynamics, pitch, timbre, mood, texture, structure**
Rhythm, Pulse & Notation	**To read and perform rhythmic patterns using crotchets, paired quavers, minims and rests.**	• Revisit rhythmic ideas from *Winter*.• Clap and read simple rhythm patterns.• Explore crotchets, paired quavers, minims and rests.• Identify and maintain a steady pulse.• Transfer rhythms to untuned percussion.• Create and perform a repeated 'dripping icicles' ostinato.• Layer parts while maintaining the pulse.	*Winter* – Vivaldi Rhythm cards Untuned percussion Graphic/rhythm notation	**Pulse, beat, rhythm, crotchet, quaver, minim, rest, ostinato, bar, metre, 2/4, 3/4, 4/4**
Composing & Texture	**To create and combine rhythmic and melodic ideas in response to a stimulus.**	• Use Vivaldi's winter poetry as a stimulus.• Create short rhythmic and melodic ideas to represent winter.• Improvise short question-and-answer responses.• Explore dynamics, tempo and pitch.• Combine ideas to create layered textures.• Record ideas using graphic notation.	*Winter* – Vivaldi Winter poetry Tuned and untuned percussion Glockenspiel/xylophone Graphic notation	**Improvise, compose, motif, question, answer, phrase, texture, layer, dynamics, forte, piano, pitch, tempo**
Composition, Structure & Melody	**To organise musical ideas into a structure with a clear beginning, middle and end.**	• Develop group motifs inspired by the winter poetry.• Explore **ritornello** through Vivaldi's music.• Create a full ensemble–solo–ensemble structure.• Compose short melodic phrases using **do–re–mi**.• Read simple pitch and rhythm notation.• Create a graphic score to show the structure.• Perform the completed composition.	Vivaldi – *Winter Tuned* percussion/glockenspiel Rhythm and pitch notation Graphic score Pupil compositions	**Structure, beginning, middle, end, ritornello, solo, ensemble, motif, melody, phrase, do, re, mi, notation**
Ensemble & Instrumental Performance	**To perform an instrumental part accurately within an ensemble.**	• Rehearse individual and group parts.• Read and perform simple rhythmic and melodic notation.• Maintain an individual part against other layers.• Practise entrances, transitions and endings.• Develop control of tempo and dynamics.• Perform the complete composition.• Use peer feedback to improve the performance.	Vivaldi – *Winter Class* composition Graphic/rhythm notation Glockenspiels/xylophone Untuned percussion	**Ensemble, accompaniment, melody, rhythm, pulse, accuracy, fluency, tempo, dynamics, crescendo, decrescendo, rehearsal, performance**
Singing, Performance & Evaluation	**To perform with accuracy, expression and awareness of an audience.**	• Complete vocal warm-ups focusing on posture, breathing and pitch.• Sing a Year 3 song in unison with expression.• Perform forte and piano.• Rehearse the completed Vivaldi-inspired composition.• Perform to an audience/assembly.• Evaluate the performance using musical vocabulary.• Identify strengths and areas for development.	Vivaldi – *Winter Completed* composition Graphic score Year 3 singing repertoire Classroom instruments Explore Spring	**Unison, expression, posture, breathing, pitch, forte, piano, dynamics, audience, performance, evaluate, refine**

Year 3 • Unit Context, Progression & Inclusion

How can we develop our musical skills to sing, play and perform together?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Autumn recorder learning: read simple notation, use controlled breath/tonguing and maintain a melodic or rhythmic part.
- Recall singing/ensemble skills from the Christmas unit: clear diction, expression, balance and responding to conductor cues.
- Practical retrieval: perform a short known melody, then add a second repeated part without losing the pulse.

WHY THIS? WHY NOW?

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- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden repertoire across styles, composers and musical purposes, connecting classroom music to the wider world.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Use enlarged/colour-coded notation and fingering diagrams.
- Teach one new musical demand at a time: note, rhythm, then ensemble.
- Provide a reduced-note or pulse/ostinato part so every pupil can join the ensemble.
- Allow extra rehearsal time and quieter practice space/headphones where sensory load is high.
- Use visual conductor cues and a now/next rehearsal sequence.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Spring 2

Unit: How can we develop our musical skills to sing, play and perform together?

Singing and Playing	**To sing with increasing accuracy, control and expression, developing clear diction and maintaining an independent part in a round. To perform a simple rhythmic and melodic pattern on the recorder, maintaining a steady pulse and reading simple notation.**	*Sing a new song which is a round – echo phrases and repeat. Work on clarity of pitch for all pupils and clear diction. Develop the ability to hold a part independently.Revise and revisit the note B. Revise minims, crotchets and their rests and the 4/4 time signature. Read and perform simple melodies using B from the stave.*	Choice of **round songs** from Sing Up linked to children's interests; Charanga unit; Razzamajazz resources; Red Hot Recorder; recorders; notation cards.	Round, echo, phrase, pitch, diction, expression, independent part, pulse, recorder, B, crotchet, minim, rest, 4/4, treble clef, stave
Singing and Playing	**To sing confidently and expressively in a round, maintaining an independent part and responding to changes in dynamics. To play A and B on the recorder with increasing accuracy and control, reading simple rhythmic and pitch notation.**	*Build on the work from the previous lesson. Sing the round and refine dynamics, diction and expression.Introduce the note A and practise moving between B and A. Revise crotchets, minims and rests. Introduce the dynamic symbol **f – forte**. Use different recorder pieces and exercises to practise playing A.*	Choice of round songs; Charanga; Razzamajazz; Red Hot Recorder; recorders; fingering charts; notation cards; dynamic cards.	A, B, fingering, forte, f, dynamics, loud, pitch, rhythm, crotchet, minim, rest, melody, phrase
Singing and Playing	**To sing a range of rounds with increasing accuracy and expression, maintaining an independent vocal part. To play simple melodies using A and B, maintaining a steady pulse and accurate rhythm. To recognise and perform simple rhythmic patterns including paired quavers.**	*Learn a further round song. Learn and internalise the melody and words. Explore how the parts fit together and develop the ability to maintain an independent part.Practise A and revise previous rhythms. Introduce paired quavers as two sounds within one beat. Introduce/reinforce **f – forte**. Use different recorder pieces from Charanga, Razzamajazz and Red Hot Recorder to practise A.*	Round songs; Charanga; Razzamajazz; Red Hot Recorder; recorders; rhythm cards; notation examples.	Round, part, melody, pulse, rhythm, quaver, crotchet, minim, forte, dynamics, expression, ensemble, recorder
Singing and Playing Musicianship	**To coordinate singing and instrumental playing as part of an ensemble. To read and perform simple melodies using A and B from the musical stave. To improvise short rhythmic and melodic ideas using known notes and rhythms.**	*Revisit and internalise the round songs. Add actions where appropriate and refine pitch, diction, dynamics and expression.Practise moving between A and B using short recorder pieces. Read the notes from the musical stave and perform them accurately.Introduce **improvisation**. Explain that improvising means creating musical ideas in the moment. Improvise using A and B, beginning with teacher echo/copycat activities and progressing to individual and group responses.*	Round songs; Charanga; Razzamajazz; Red Hot Recorder; recorders; stave/notation cards; improvisation prompts.	A, B, stave, treble clef, notation, melody, phrase, step, repeat, improvise, improvisation, response, echo, ensemble
Composing Improvising Performing	**To create, select and organise musical ideas using rhythm and pitch. To record simple musical ideas using appropriate notation. To perform confidently as an ensemble, responding to tempo, dynamics and expression.**	*Continue to develop the round songs ready for performance. Focus on clear diction, accurate pitch, vocal projection, dynamics and expression.Practise recorder pieces learnt throughout the unit.Improvise using A and B with different rhythms. Play copycat games as a full class, in groups and individually.Use the musical stave to create short pieces using A and B and the rhythmic notation learnt.*	Round songs; Charanga; Razzamajazz; Red Hot Recorder; recorders; blank stave paper; pencils; rhythm cards; composition templates;	Compose, composition, improvise, improvisation, melody, rhythm, stave, notation, phrase, structure, ensemble, projection, performance, expression,

Year 3 • Unit Context, Progression & Inclusion

Listening

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 2 Saint-Saens and Year 3 Vivaldi: identify orchestral families/timbres and explain how composers create animal, season or mood.
- Recall listening vocabulary: pitch, tempo, dynamics, timbre, texture and structure; give evidence from a heard extract.
- Revisit Carnival of the Animals before extending knowledge of orchestral instruments and character.

WHY THIS? WHY NOW?

- It marks the move into KS2 musicianship, including more formal notation and sustained instrumental technique. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

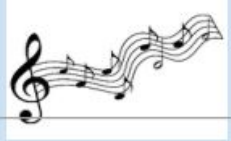
- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: encounter music from different places and traditions respectfully; avoid stereotypes and value the cultural context in which music is made.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Use enlarged/colour-coded notation and fingering diagrams.
- Teach one new musical demand at a time: note, rhythm, then ensemble.
- Provide a reduced-note or pulse/ostinato part so every pupil can join the ensemble.
- Allow extra rehearsal time and quieter practice space/headphones where sensory load is high.
- Use visual conductor cues and a now/next rehearsal sequence.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Summer 1



	Unit:			
Listening	To identify orchestral families and describe how instruments are used to create mood and character.	• Retrieve prior learning about Saint-Saëns and *Carnival of the Animals*.• Listen to *March of the Lions* and *The Elephant* and identify how instruments represent animals.• Introduce Debussy and *Prélude à l'après-midi d'un faune*.• Identify the flute solo and different orchestral families.• Explore how pitch, timbre, dynamics and tempo contribute to mood.• Respond to the music visually through colour/artwork.	Saint-Saëns – *Carnival of the Animals: The Elephant, March of the Lions*.Debussy – *Prélude à l'après-midi d'un faune*.	**Orchestra, conductor, strings, woodwind, brass, percussion, solo, ensemble, flute, timbre, pitch, dynamics, tempo, mood, character**
Listening, and musicianship	To identify changes in tempo, dynamics and texture and explain their effect. To listen and respond to music from different cultures and traditions.	• Introduce Brazilian composer Heitor Villa-Lobos.• Listen to *The Little Train of the Caipira* without revealing the title.• Discuss what the music might represent and identify it as programme music.• Explore the train's journey through changes in tempo, dynamics and instrumentation.• Create drawings/movement showing the train's journey.• Introduce samba through listening and simple movement.	Villa-Lobos – *The Little Train of the Caipira*.BBC Ten Pieces resource.Brazilian samba listening examples.Optional samba dance resource.	**Composer, Brazilian, programme music, tempo, pulse, accelerando, ritenuto, dynamics, crescendo, diminuendo, texture, motif, imagery**
Musicianship and playing	To maintain a steady pulse and perform repeated patterns as an ensemble.To control tempo and dynamics when performing.	• Recreate train sounds using body percussion and voices.• Practise starting and stopping together.• Develop a pulse that gradually speeds up and slows down.• Introduce **accelerando** and **ritenuto**.• Transfer the pulse to percussion instruments.• Experiment with crescendo and diminuendo.• Practise leading and following changes in tempo.	Villa-Lobos – *The Little Train of the Caipira*.Untuned percussion.Drums/shakers.Body percussion.Samba listening examples.	**Pulse, beat, rhythm, tempo, accelerando, ritenuto, crescendo, diminuendo, forte, piano, steady, pattern, ensemble**
Playing and musicianship	To perform simple rhythmic patterns accurately and combine them to create texture.To maintain an individual part within a layered ensemble.	• Revisit the train pulse.• Explore **on-beats and off-beats**.• Create the train's 'chugga-chugga' rhythm using guiros/shakers.• Add drum pulse and train sound effects.• Experiment with different combinations of percussion.• Layer the rhythms to recreate the texture of Villa-Lobos' train.• Perform the complete rhythmic section.	Villa-Lobos – *The Little Train of the Caipira*.Guiros, shakers, drums, tambourines, claves/castanets or alternatives.Rhythm cards.	**Ostinato, off-beat, on-beat, rhythm, pulse, texture, layer, pattern, guiro, percussion, accompaniment, ensemble**
Composing, playing and musicianship	To compose and perform repeated rhythmic and melodic patterns using simple notation.To improvise short melodic phrases using a limited pentatonic pitch set.	• Create spoken word rhythms based on travel/train phrases.• Turn words into rhythmic ostinatos.• Transfer selected patterns to tuned percussion.• Create short melodic motifs using a limited pentatonic range.• Improvise short 'whistle' and 'horn' motifs.• Layer pitched ostinatos with the existing percussion patterns.• Record/combine ideas using simple notation or graphic symbols.	Villa-Lobos – *The Little Train of the Caipira*.Glockenspiels/xylophones.Rhythm notation.Pitch cards.Pentatonic notes, e.g. **C–D–E–G–A**.Untuned percussion.	**Melody, pitch, motif, phrase, ostinato, pentatonic, improvise, compose, notation, tuned percussion, layer, texture**

Year 3 • Unit Context, Progression & Inclusion

How can we develop our musical skills to become confident singers, recorder players and performers?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve earlier Year 3 recorder units: secure posture, breath, tonguing and familiar notes; read and perform simple staff notation.
- Recall ensemble learning: maintain an independent part, follow cues, balance with others and refine after feedback.
- Retrieve composition structures such as repetition/contrast and apply them when performing and creating.

WHY THIS? WHY NOW?

- It marks the move into KS2 musicianship, including more formal notation and sustained instrumental technique. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden repertoire across styles, composers and musical purposes, connecting classroom music to the wider world.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Use enlarged/colour-coded notation and fingering diagrams.
- Teach one new musical demand at a time: note, rhythm, then ensemble.
- Provide a reduced-note or pulse/ostinato part so every pupil can join the ensemble.
- Allow extra rehearsal time and quieter practice space/headphones where sensory load is high.
- Use visual conductor cues and a now/next rehearsal sequence.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Summer 2

Unit: How can we develop our musical skills to become confident singers, recorder players and performers?

Composing, playing performance	To organise musical ideas into a structure and perform contrasting sections as an ensemble.To perform a simple melody or rhythmic part accurately within an ensemble.	• Revisit all rhythmic, melodic and sound-effect ideas.• Develop a simple melody by ear and/or notation.• Divide the class into groups: pulse/rhythms, pitched ostinatos, sound effects and melody.• Combine sections into a clear structure based on the train journey.• Include accelerando, steady tempo and ritenuto.• Add a contrasting 'event' that stops the train.• Rehearse the complete composition and refine transitions.	Villa-Lobos – *The Little Train of the Caipira*.Class composition.Glockenspiels /xylophones.Percussion.Graphic/rhythm notation.	Structure, section, melody, ostinato, motif, ensemble, texture, accelerando, ritenuto, dynamics, transition, rehearsal, accuracy
Composing, playing performance	To perform a composed piece with accuracy, control and expression.To evaluate a performance and suggest ways to improve it.	• Warm up using the rhythms and ostinatos from the composition.• Rehearse each group independently.• Combine the sections and refine the overall structure.• Focus on accurate tempo changes, dynamics and ensemble balance.• Perform to an audience/another class.• Evaluate the performance using musical vocabulary.• Identify strengths and agree improvements.	Villa-Lobos – *The Little Train of the Caipira*.Completed class composition.Graphic/rhythm notation.All classroom instruments.	Performance, expression, accuracy, ensemble, dynamics, tempo, crescendo, diminuendo, accelerando, ritenuto, evaluate, refine, audience
Singing & Playing	To sing festival songs with increasing accuracy, clear diction, appropriate expression and confidence. To play A and B on the recorder with increasing accuracy and control, maintaining a steady pulse and reading simple notation.	**Singing:** Learn festival songs. Secure melody, words and rhythm. Focus on clear diction, accurate pitch, breathing and expression. Practise singing together and consider how the songs should be presented in performance.**Recorder:** Revise correct posture, hand position, breath and fingering. Revisit **A and B**. Play short patterns using A and B. Revise **crotchets, minims, paired quavers and rests** in 4/4. Read and perform short melodies from the stave.	Festival songs and backing tracks; Charanga; Razzamajazz; Red Hot Recorder; recorders; fingering charts; notation/rhythm cards; stave.	A, B, recorder, fingering, pulse, rhythm, crotchet, quaver, minim, rest, 4/4, stave, treble clef, melody, phrase, diction, expression
Singing & Playing	To sing festival songs confidently and expressively as part of an ensemble. To introduce and perform the note G on the recorder, using correct fingering and breath control. To recognise and apply dynamic markings when singing and playing.	***Singing:*** *Continue rehearsing festival songs. Refine pitch, diction, breathing and expression. Practise singing with appropriate* ***dynamics*** *and responding to performance cues.****Recorder:*** *Introduce* ***G*** *and practise the fingering carefully. Revisit A and B before introducing short* ***G–A–B*** *patterns. Introduce* ***p – piano (quiet/soft)****. Experiment with playing the same pattern piano and forte. Read and perform simple G, A and B patterns.*	Festival songs; Charanga; Razzamajazz; Red Hot Recorder; recorders; fingering charts; dynamic cards; notation cards.	G, A, B, piano, p, forte, f, dynamics, soft, quiet, loud, fingering, breath, pitch, melody
Singing & Playing / Musicianship	To sing festival songs with accurate pitch, rhythm, diction and expression, responding to changes in dynamics. To perform melodies using G, A and B with increasing accuracy. To recognise and perform music in 3/4 metre.	**Singing:** Continue to rehearse festival songs. Focus on projection, expression, dynamics and responding to the conductor. Practise difficult sections and transitions between songs.**Recorder:** Revise G, A and B. Practise moving between the three notes. Introduce **3/4 time signature** through movement, clapping and conducting. Identify the three beats in each bar. Perform short G–A–B melodies in 3/4. Introduce **mp – mezzo piano** and **mf – mezzo forte**. Compare p, mp, mf and f and apply them to short melodies.	Festival songs; recorders; Red Hot Recorder; Razzamajazz; Charanga; 3/4 notation; rhythm cards; dynamic cards; metronome/backing tracks.	G, A, B, 3/4, metre, bar, beat, piano, p, mezzo piano, mp, mezzo forte, mf, forte, dynamics, tempo
Singing, Playing, Musicianship & Performance	To perform confidently as an ensemble, combining singing and instrumental playing while maintaining an individual part and responding to tempo, dynamics and musical cues. To read and perform simple melodies using G, A and B in 3/4 metre. To rehearse, refine and evaluate a performance.	**Singing:** Finalise festival songs. Rehearse complete songs and transitions. Focus on **projection, diction, pitch, dynamics, expression, presentation and confidence**. Practise responding to the conductor and performing to an audience.**Recorder:** Revisit G, A and B. Play short melodies in **3/4** using known rhythms. Apply **p, mp, mf and f**. Perform recorder pieces individually, in pairs and as an ensemble. Rehearse the final pieces, concentrating on accurate entries, pulse, dynamics and endings.**Performance:** Bring singing and recorder skills together where appropriate. Perform to the class or an audience. Evaluate the performance and identify strengths and areas for improvement.	Festival repertoire; backing tracks; recorders; Red Hot Recorder; Razzamajazz; notation; dynamic cards; conductor cues; performance space.	Rehearse, refine, perform, ensemble, conductor, cue, projection, expression, dynamics, G, A, B, 3/4, pulse, rhythm, melody, audience, evaluate