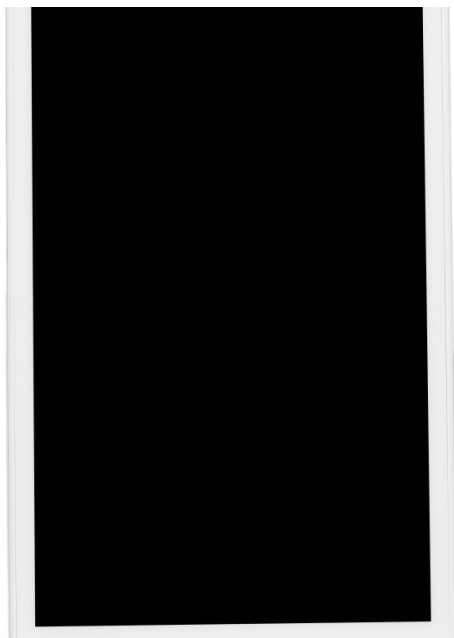




A COMMON  
APPROACH

# Music Technology



The music technology curriculum is a new addition for A Common Approach 2022. It focuses on the use of iPads in a classroom context, in recognition of their widespread availability in schools and free access to the GarageBand app for iPad users. The music technology curriculum focuses on whole-class teaching and therefore learning objectives and activities have been created for Programmes of Study 1 and 2.

Each Programme of Study has its contents grouped under the following Areas:

- A** Listening and internalising
- B** Making and controlling musical sounds
- C** Creating and developing musical ideas
- D** Playing music
- E** Playing music with others
- F** Performing and communicating

# Programme of Study 1

## A Listening and internalising

### P1 - A1

#### Listen and respond to music in and out of lessons, enjoying their experiences and building on them

Introduce learners to a wide variety of music during lessons.



Listening should be an enjoyable, active experience. As well as enhancing musical learning, it supports the development of lifelong skills of enjoying and appreciating music as a listener/audience member.

Encourage and plan for a range of responses when listening to music: movement, actions, discussion, writing, drawing, etc.

Encourage learners to share and talk about music that they enjoy listening to.



This helps to develop an inclusive lesson culture where learners feel that their music is valued and respected.

Encourage learners to develop their verbal responses through structured activities that include questions to focus their listening, e.g. how would you describe the character of this melody/rhythm?

Ask learners to listen and respond to different pieces of music in their own time and then describe them in the lesson, including aspects of dynamics, instrumentation, character, etc.



Learners should be encouraged to listen to music from a wide variety of styles and cultures.

### P1 - A2

#### Have some aural perception of the music to be played

Perform a piece to be learnt. Ask learners to describe its character using appropriate questions to unlock their creative response, e.g. Before listening to the music: 'How do you feel right now?' And afterwards: 'Did listening to the music change your mood at all?'



It is important that listening is approached in a relaxed and enjoyable way.

**P1 - A3**

## **Recognise and discriminate between the musical elements of pulse, pitch, rhythm, tempo, dynamics and texture**

Encourage learners to mark the pulse of music played by the teacher or other learners by clapping, tapping different parts of the body, walking around the room etc.



Listening games can be linked to all the pieces being learnt in the early stages.

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Ask learners to respond physically to music being played, i.e. moving in time or beating time to music with a regular pulse. Repeat at different tempi.

Go through the piece again with learners, using gestures or actions to indicate rests.



Ensure that learners understand the difference between tempo, pulse and rhythm. There are many online tools for exploring these elements, such as Chrome Music Lab (Rhythm and Song Maker).

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Help learners to sing/play short, simple rhythmic/melodic phrases by ear.

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Ask learners simple questions about pulse, pitch, rhythm, dynamics, etc.



Further ideas in developing aural acuity can be found in the approaches of Kodaly and Dalcroze (Eurhythmics).

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Ask learners to sing songs they know well, singing some phrases in their heads at a given signal from the teacher. When learners sing aloud again, they should be singing at the correct pitch and pulse.



The main aim is to internalise the sound before relating it to a symbol.

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Ask learners to sing the final note to complete a melodic phrase played/sung by the teacher.



In the first instance, it helps if the penultimate note is either the leading note or the supertonic.

## P1 - A4

### **Recognise and convey in their playing simple melodic patterns, e.g. repetition of main tune**

Ask learners how many phrases there are in a short piece. Where do they start and finish?



Encourage learners to match physical movements to the structure when listening to the piece, e.g. tap the pulse on their knees for the first phrase, their heads for the second phrase, etc.

Listen to other short pieces and ask learners to indicate when the main tune is repeated: count the number of times it is repeated and describe what happens in between.



There are many opportunities to use a wide range of musical styles from around the world.

## P1 - A5

### **Using appropriate notation, make links between sounds and symbols, e.g. shape of the melody, repetition**

Encourage learners to create graphic scores of music they listen to.



Instead of using paper, this activity can also be done on an interactive whiteboard or tablet, either using a drawing app or a specific graphic score app.

Display two or more rhythms. Perform one and ask learners to identify which they heard.



In group or whole-class lessons, learners can lead this activity. Notation can also be dragged into position to create different rhythms on an interactive whiteboard or tablet, using a presentation program such as PowerPoint or Google Slides. Learners can then create their own rhythms to work with.

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Using notation, ask learners to clap/play/sing/say short phrases of a piece and count silent bars in their heads, e.g. bars 1–2 clapped/ played/sung/said, bars 3–4 counted and bars 5–6 clapped/played/sung said.

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Using notation, ask learners to describe the main features of a piece before playing/singing it – e.g. shape of melody and obvious repetitions.

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Play a familiar piece incorrectly. Ask learners to spot the mistakes.



Notation must be appropriate and take into consideration the learner, the instrument and the genre.



Notations may include staff notation, rhythm grids, dot notation and graphic scores.



Music from all parts of the world is appropriate for these activities.

# Programme of Study 1

## B Making and controlling musical sounds

### P1 - B1

#### Sounds, instruments and sample selection

- Select specific sounds that begin to convey their intention

When using the Live Loops feature within GarageBand, ask learners to choose a pre-set sample (e.g. EMD, Hip-Hop, Dubstep) and discuss how this reflects their intention. Learners can further edit specific samples from within these templates and also add new samples from the Apple Loops menu.

When using the Timeline view (sequencer) in GarageBand, ask learners to select loops and instruments that reflect their intention.

Encourage learners to choose either pitched instruments (keyboard, strings, bass, guitar and/or world) or unpitched instruments (acoustic or electronic drum kits) from the GarageBand menu, and explore the sounds that each creates.

### P1 - B2

#### Pulse and timing

- Perform with some sense of timing, either by performing using virtual instruments, or triggering and manipulating live loops

Within Live Loops, show learners how to trigger columns and individual samples with a sense of timing. This could be using 2 or 4 bar phrases. Learners should trigger the next intended musical phrase ahead of the beat, to ensure it switches in time.

When using the Timeline view in GarageBand, show learners how to use the settings function to change the tempo to suit their musical intentions.

Whilst a Live Loops backing is playing, ask learners to improvise with an awareness of the beat using the virtual instruments within different present scales (e.g. major pentatonic, minor blues) which can be found

in each virtual instrument's menu.

### P1 - B3

## Dynamic control

- Manipulate the dynamics of a piece of music, either to create a balanced piece or to create rhythmic interest within it

When using GarageBand, show learners how to use the volume faders to alter individual instruments or samples to create a balanced piece of music.

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Within Live Loops, encourage them to explore using the volume fader in real time to manipulate the volume of individual samples, and create rhythmic interest.

### P1 - B4

## FX

- Begin to explore using FX such as echo and reverb within their music

When using GarageBand, show learners how to apply echo and reverb to specific instruments and samples.

### P1 - B5

## Structure and texture

- Perform a piece of music within a simple structure (e.g. binary, theme and variation), understanding how adding and removing layers alters the texture of a piece of music.

When using Live Loops, ask learners to create a piece of music with at least two distinct sections, creating a binary structure (AB).

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Ask learners to create a section of music, copy and paste that section and finally add subtle musical differences (such as a change in instrumentation/sample/dynamics/duration etc). Repeat this process

creating a Theme and Variation structure (A1, A2, A3, A4 etc.). Demonstrate how to create short intros and outros and encourage learners to experiment with the order of their music (structure).

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Encourage learners to experiment with different textures in Live Loops. Demonstrate how switching columns and adding/removing individual samples can create thicker and thinner textures.

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When using the Timeline view in GarageBand, ask learners to change the texture of their piece by adding/removing tracks, instruments and loops. Show them how to move the 'blocks' of sounds laterally to change the structure and order of their piece of music.

## P1 - B6

### Recording

- Use the audio recorder function to capture live audio
- Use the red record button within GarageBand to record musical ideas
- Use the screen record function to capture other suitable performances

Show learners how to use the audio recorder function to record vocals/instruments. Ask them to capture musical ideas with the red record button, using the metronome function to help keep time.

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Show learners how to capture both virtual instrument and Live Loops performances using the screen record function on the iPad.



Recording audio is a hugely open ended activity with a vast range of musical elements and technical skills that can be honed. At this stage, using the recording function to simply capture external vocals or instruments will provide plenty of challenge and musical development for the learner.



# Programme of Study 1

## C Creating and developing musical ideas

### P1 - C1

## Improvise by exploring different sounds and creating repeated musical patterns or phrases

Ask learners to explore different ways of making musical sounds on virtual instruments within GarageBand in response to an imaginative or pictorial idea.



The teacher can promote learners' confidence by:

- demonstrating how to experiment with musical ideas
- providing step-by-step assistance with models, patterns and procedures
- using pre-set scales to allow a safe musical space for the learners to improvise within
- emphasising the open-ended nature of the activity – all outcomes are valued and enjoyed

Help learners to make up short and simple rhythmic/melodic patterns from suggested musical starting points, e.g. loops, pentatonic scales, drones, ostinati. Abstract or pictorial ideas could also be used.



Rather than starting with complete scales, it may be more appropriate to choose two notes from a scale, increasing the number of notes gradually. This can later be extended to selecting the number of octaves visible on the screen at any one time.

Repeat the process, selecting and discarding ideas and aiming for musical coherence.

Lead learners in a discussion about the musical effect of their improvisations.

Play 'Follow my Leader': one player plays three or four notes, then the next player plays three or four more, starting on the last note of the first player, and so on.

## Make use of vocal or instrumental skills when beginning to compose

Ask learners to compose short pieces from a given starting point, e.g. a story, poem, theme, picture, or one of the musical techniques suggested above. Discuss the outcomes. Initially, this could consist of asking learners to write down their improvisations as an aid to memory, perhaps using their own forms of shorthand as a precursor to staff notation.



Through composing, learners are able to explore the music from the inside. Composing is valid in its own right, but it can also be used to develop performing skills, knowledge and understanding.



It may be beneficial to use the screen record function on the iPad to allow learners to record their musical thinking as they create ideas. They can later review their work and build upon ideas they have created.



Many genres of music are traditionally learnt exclusively by ear. Where it would support learning, you may wish to create notation systems that are appropriate to your teaching context, e.g. word rhythms, symbols, numbers, or vocal sounds. However, this may not be necessary or desirable for all musics. Music passed on orally/aurally naturally evolves as it spreads and being fixed in notation can hinder this.

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Provide opportunities for learners to perform their compositions to others.

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Encourage learners to use their instruments in creative activities in the classroom, applying technical skills already acquired.



Productive links with general classroom work should be made wherever possible.

# Programme of Study 1

## D Playing music

### P1 - D1

## Work out by ear how to play short, easy phrases or patterns from well-known tunes

Using a melodic virtual instrument (for example the keyboard in GarageBand), choose appropriate starting notes and play short, simple tunes with a limited range of notes, e.g. television jingles, folk-tunes, nursery rhymes. Ask learners to select one and explore it away from their virtual instrument by:

- singing the melody
- drawing the melodic contour in the air
- clapping the rhythm

Next, ask learners to work out separate phrases by ear on their virtual instrument, gradually building up the complete tune.

Ask learners to play the complete tune expressively to others.

As an extension activity, ask learners to teach the tune to other learners.



Many learners experiment with tunes they know before starting formal instrumental lessons. If tunes exceed learners' note range, teach a simple accompaniment or bass line by ear instead and play or sing the tune with them.

### P1 - D2

## Repeat with accuracy short, easy rhythmic and melodic patterns by singing or playing back from memory

Perform a piece and ask learners to respond to the music by clapping, tapping or moving with a regular pulse and at a variety of tempi.

Repeat, with learners substituting a different sound, gesture or action to indicate rests.



A piece of music in GarageBand can be created by the teacher for this activity. The teacher can then change the tempo accordingly within GarageBand.



There is always scope to design new musical games in order to develop learners' short-term memory. These can often be invented together as the activity proceeds, building on prior learning.

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Using a virtual instrument or the voice, engage learners in 'copycat' exercises, either with or without notation, maintaining a secure pulse and rhythm. Incorporate different musical effects, such as contrasts of dynamics and articulation.

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Ask learners to sing easy intervals and match them to notes on their virtual instruments where appropriate.



At first, limit the phrase to be copied to possibly two bars of 2/4 or equivalent, using only two notes.

## P1 - D3

# Play short, easy pieces from appropriate notation/ symbols



Many genres of music are traditionally learnt exclusively by ear. Where it would support learning, you may wish to create notation systems that are appropriate to your teaching context, e.g. word rhythms, symbols, numbers, or vocal sounds. However, this may not be necessary or desirable for all musics. Music passed on orally/aurally naturally evolves as it spreads and being fixed in notation can hinder this.

Select pieces for learners from a range of different times and places, and in a variety of styles. Take into account:

- the musical and technical skills that will be needed
  - opportunities to develop musical ideas
  - learners' prior experience
  - their personal response to the music
  - their general musical interests
- 

Show learners how to practise their pieces and make improvements.



Adopt the holistic approach to teaching and learning.

## P1 - D4

# Memorise with accuracy selected short, simple pieces from their repertoire

Help learners to memorise selected pieces from their repertoire by:

- building up short sections at a time
- identifying and remembering rhythmic patterns and the shape of the melody
- noting where repetitions and contrasts occur
- focusing on expressive details

From time to time, teach a short piece away from the music, only referring to any notation once it is learnt.

Encourage learners to play from memory to other learners.



Promote confidence by making memorisation of whole pieces a natural part of the learning process. Bear in mind that they are unlikely to be memorised properly until the performance is technically fluent. Some objectives are:

- to strengthen learners' confidence
- to focus on the expressive qualities of the music
- to enable learners to communicate more freely without having the constraints of notation

## P1 - D5

# Read and play at sight short, simple phrases at a regular pulse; begin to make links between sound and symbol



Many genres of music are traditionally learnt exclusively by ear. Where it would support learning, you may wish to create notation systems that are appropriate to your teaching context, e.g. word rhythms, symbols, numbers, or vocal sounds. However, this may not be necessary or desirable for all musics. Music passed on orally/aurally naturally evolves as it spreads and being fixed in notation can hinder this.

Play short, simple rhythmic/melodic patterns and ask learners to copy them.

Using flash cards, help learners to:

- recognise different note values and their rests
- clap, sing and play simple rhythmic/melodic patterns, maintaining a regular pulse, perhaps at different tempi
- name notes and find them on the instrument (note recognition)
- read and play simple dynamics



Presentation programs such as PowerPoint or Google Slides can be used to make flash cards to display on an interactive whiteboard. These have the advantage of being easily editable, so new rhythms and melodic patterns can be created as required by either the teacher or the learners.



The maxim 'sound before symbol' is as important now as ever. Reading notation is a means to making music, not an end in itself. Different forms of notation can be used, e.g. staff, graphic, as an aid to learning. Consider carefully whether notation is a help or hindrance in learning music from aural/oral traditions.



The overall aim is to help learners to develop instant recall of notes and rhythms, thus heightening musical memory. Help learners to gain enthusiasm for learning pieces, using notation when appropriate. Ensure that its use is encouraging rather than discouraging.

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Devise a variety of games to explain staff notation to young beginners, e.g.:

- use a large stave with movable notes (in the shape of small, furry toys)
- space permitting, play 'note jumping': mark out five lines on the floor with masking tape and ask learners to step or jump between them, calling out the note names and perhaps singing them as well
- play the 'musical alphabet' game: a learner says/sings a note name, the next learner says/sings the next one, and so on, up and down. Do the same missing out a note – G/B/D, etc.

## P1 - D6

**Begin to interpret music with some expression and with a sense of its intended effect; talk about its mood and how it is sung or played and suggest improvements to convey the character of the music**

Show learners how to experiment with different ways of playing pieces, perhaps in relation to dynamics, tempi and articulation. Ask them to listen and decide which way of playing is most appropriate to the character of the music.

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Involving all learners in the group, discuss ways of improving the interpretation, particularly in pieces that have few expressive indications.



Interpretation is the creative dimension of performing. At the earliest stage, learners should be encouraged to make expressive musical decisions, either intuitively or by evaluating their work. The teacher can help by being an informed listener, giving feedback and encouragement.

# Programme of Study 1

## E Playing music with others

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### P1 - E1

## Play with the teacher and/or other learners, demonstrating some basic ensemble skills by listening, watching and keeping in time with the group

Create opportunities for learners to:

- play with an accompaniment, provided either by the teacher or by recorded means
- play in a small ensemble



In addition to their lessons, all learners should be provided with opportunities for participation in ensembles. By playing with others, they are likely to:

- increase their motivation and interest
- quicken their rate of progress
- widen their performing skills
- improve their personal and social skills



With carefully differentiated parts, even those at the earliest stages of learning can enjoy the sense of achievement of playing as part of an ensemble.

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Ask learners to follow someone beating time.



This can be a fun activity, with the teacher or learners beating time at a variety of tempi.

### P1 - E2

## Explore and discuss the character of the music and the expressive possibilities



Discuss the mood of the music and how it can be conveyed.

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With learners, assess their ensemble playing, identifying strengths and areas for further development. Make a recording for this purpose, if appropriate.

# Programme of Study 1

## **F** Performing and communicating

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### **P1 - F1**

## **Perform music to others, e.g. parents/carers, teachers, fellow learners and friends, demonstrating an awareness of the mood of the music**

Organise opportunities for informal performances in lessons and for parents/carers, relatives and friends at home.



Performance is a key skill that should be a natural part of the learning process from the earliest lessons. Simulated performances in instrumental lessons are particularly beneficial, helping learners gain confidence. For young learners, performing to teddy bears can be an excellent first step to build confidence.

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Ask learners to revise pieces already learnt and to perform them with expression.



Allow plenty of time so that the music is thoroughly prepared. Learners should be well prepared for every performance so that it is a positive experience for everyone.

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Encourage learners to perform from memory where this will enhance confidence, musical awareness and communication.



Pieces need to be chosen with care so that they are well within learners' capabilities.

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Demonstrate to learners where and how to stand or sit, and help them to practise walking on and off stage. If notation is used, ensure that stands are appropriately placed and at the correct height.



References to nerves can be counter-productive. If learners are thoroughly prepared, however, nerves can be viewed as an aid to concentration. Encourage learners to have a sense of anticipation and enjoyment about performing.

## Discuss the quality of their playing and, with guidance, learn from their performance

Help learners to evaluate each performance and suggest ways of making improvements and building up confidence. Promote self-evaluation as much as possible.



Ensure feedback is balanced, with an expectation that positives will be found. It can be very effective to sometimes focus only on what went well.

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Where appropriate, use technology to make audio or video recordings during lessons so that learners can listen/watch back and evaluate their performance.



It is vital to check the policy of the school or other organisation you are working in with regards to any form of recording. Children must never be videoed without parental consent and all policies regarding use and storage of recordings must be adhered to.

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Encourage learners to develop their own library of pieces that can be repeated in future.

# Programme of Study 2

## A Listening and internalising

### P2 - A1

#### **Listen to music with concentration and understanding in and out of lessons, enjoying their experiences and building on them**

Engage learners in a wide variety of structured listening activities during lessons, continuing to encourage a range of responses as in Programme of Study 1 (e.g. physical, verbal, written or pictorial).

Ask learners to listen with concentration to different pieces of music in their own time and then describe them in the lesson, including aspects of dynamics, instrumentation, character, etc.



Support learners in their own listening by modelling questioning and other exploratory activities during lessons.

Continue to ask learners to share music that they enjoy with other learners.



Encourage learners to discuss their feelings about music they have chosen through questioning, e.g. 'Why are you drawn to this music?' 'Why is this music meaningful to you?'

Referring to the musical elements, ask learners to describe what they liked and disliked about the music they have listened to.

### P2 - A2

#### **Have some aural perception of the music to be played, including some feeling of the expressive characteristics**

Perform pieces to be learnt and ask learners to discuss appropriate features, e.g. tempo, rhythm, range of melody, dynamics, in relation to the character of the music.



When teaching musical vocabulary it is important that the focus is on understanding the concept rather than simply recalling a word. Musical understanding must be developed for the terminology to be meaningful.

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Perform pieces in different ways, e.g. with different tempi, dynamics and articulation. Ask learners to discuss the effect on the mood and character.



Playing to learners provides an immediate way of modelling, i.e. demonstrating musical ideas and techniques, as well as developing aural skills. Learners can also experiment with the effect that tempo has on the mood and character of music by using a tempo changing app, either using pre-recorded music or making their own recording for this purpose.

## P2 - A3

# Recognise and discriminate between the musical elements, including aspects of articulation, phrasing and quality of tone

Play short rhythmic phrases from pieces to be learnt and ask learners to clap back the pulse and/or rhythm.



Other body percussion sounds can be substituted for clapping for variety. These activities also work well on instruments, e.g. performing the rhythm on one note.

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Ask learners to identify note lengths aurally, e.g. crotchets and minims or quavers and crotchets.

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In groups or whole classes, ask some learners to tap the pulse of simple phrases while others tap the rhythm. Different body percussion sounds can be used, e.g. stamping, tapping knees, clapping etc.

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Help learners to sing/play short melodic phrases of pieces by ear, and to identify the differences either between half steps and whole steps or between different types of larger intervals.



A virtual keyboard can be a useful tool for exploring pitch and intervals with all instrumental and vocal learners. Some allow multiple learners to collaborate, such as the Shared Piano on Chrome Music Lab.

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Perform pieces to learners and ask simple questions about the musical elements, including articulation, phrasing and quality of tone.

## P2 - A4

### Recognise and convey simple structures in their playing, e.g. repetition of rhythmic and melodic phrases

Ask learners questions on the phrasing and structure of pieces.



Recording instruments live using a digital audio workstation such as Audacity provides a way of splitting up and re-ordering phrases to further explore structure.

Improvise some rhythmic patterns with learners, perhaps related to the pieces being learnt.

Contrast long and short notes and link to a mood, occasion or story.



All musical activities, including improvisation, are interrelated and can therefore be taught simultaneously.

## P2 - A5

### Hear some elements of the music internally when using notation/symbol, e.g. tempo, pitch, rhythm, dynamics

Using notation, ask learners to work out the rhythm of phrases in their heads, then clap it.

Using notation, help learners to trace the contour of phrases, then compare it with the actual sound when played.

Ask learners to clap/hum/sing/say simple phrases at sight.



Music examples for all these activities can easily be created with online notation tools, such as Flat or Noteflight.

Using notation, perform pieces with some deliberate mistakes or deviations inserted. Ask learners to identify the differences.



This activity can be adapted to an aural one only, by asking learners to memorise the main melody and then asking them to identify any deviations.



Music from all parts of the world is appropriate for these activities.

# Programme of Study 2

## **B** Making and controlling musical sounds

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### P2 - B1

#### Sounds, instruments and sample selection

- Select specific sounds that convey their intention, with thought given to duration and tonality

Ask learners to continue choosing pre-set samples when using the Live Loops feature within GarageBand, ensuring that the chosen sample reflects their intention. Encourage learners to further edit specific samples from within these templates and to select new samples from the Apple Loops menu, with consideration given to the length (number of bars) and tonality of the sample.

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When using the sequencer in Timeline view (sequencer), encourage learners to select suitably complementing loops and instruments that reflect their intention.

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Ask learners to choose either pitched instruments (keyboard, strings, bass, guitar and/or world) or unpitched instruments (acoustic or electronic drum kits) from the GarageBand menu. Encourage them to further finesse their instrument choice by selecting a specific type of instrument/style (e.g. plucked or muted bass guitar).

### P2 - B2

#### Pulse and timing

- Perform with a good sense of timing, either by performing using virtual instruments, or triggering and manipulating live loops within narrow timing windows (time snaps)

Within Live Loops, show learners how to trigger columns and individual samples with a good sense of timing, using 1, 2 or 4 bar phrases. Learners can experiment triggering sounds within narrow timing windows using the 'time snap' feature and selecting either more forgiving parameters, such as 1 bar and 1/2 note, or more challenging parameters, such as 1/4, 1/8 or 1/16 note.

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When using the Timeline view in GarageBand, encourage learners to use the settings function to change the tempo and time signature to suit their musical intentions.



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Whilst a Live Loops backing is playing, ask learners to improvise to the beat using the virtual instruments within different preset scales (e.g. major pentatonic, minor blues) which can be found in each virtual instruments menu.



These scales are given as examples, but any of the many preset scales would be a viable option.

## P2 - B3

### Dynamic and stereo control

- Manipulate the dynamics and audio listening field of a piece of music, either to create a balanced piece or to create rhythmic interest within it

When using GarageBand, encourage learners to use the volume faders to alter individual instruments or samples to create a balanced piece of music.

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Within Live Loops, encourage learners to use the volume fader in real time to manipulate the volume of individual samples and create rhythmic interest. Demonstrate how to alter a specific track's pan with consideration to how it fits within the stereo field.

## P2 - B4

### FX

- In addition to reverb and echo, explore using more advanced FX such as filters, repeaters, slicers and bit crushers.

When using GarageBand, show learners how to alter a specific track's pan setting to create a more interesting stereo field.

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Within the Live Loops feature, encourage learners to explore more advanced FX such as filters, repeaters, slicers and bit crushers.



Encourage learners to use these FX in musical ways – for example, using the repeater FX at the end of a 4 bar phrase to build up excitement transitioning into a different section.

## Structure and texture

- Perform music within different structures (e.g. binary, ternary, rondo), using texture in a musical way to add interest to a piece of music

When using Live Loops, ask learners to create a piece of music with at least three distinct sections. Learners can use these three sections to perform binary (AB), ternary (ABA) and rondo (ABACA) pieces of music. Encourage them to create intros and outros to their work using one-shots to add further interest.

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Continue to encourage learners to experiment with different textures in Live Loops, switching columns and adding/removing individual samples in order to create thicker and thinner textures.

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When using the Timeline view in GarageBand, ask learners to gradually add/remove tracks, instruments and loops to change the texture of their piece. Demonstrate how to create a melody and accompaniment texture by creating chordal accompaniments and single line melodies. Encourage them to move the 'blocks' of sounds laterally to change the structure and order of their piece of music, creating pieces in binary, ternary and rondo form.

## Recording

- Use the audio recorder function to capture live audio
- Use the red record button within GarageBand to record musical ideas and apply quantisation in a musical way
- Use the screen record function to capture other suitable performances

Encourage learners to use the audio recorder function to record vocals/instruments. Ask them to capture musical ideas with the red record button, using the metronome function to help keep time. After recording MIDI sounds, show learners how to quantise notes in a musical way.

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Ask learners to capture both virtual instrument and Live Loops performances using the screen record function on the iPad.



When recording live audio, the teacher should encourage promoting a balanced distance between the microphone (on the iPad) and the performer. Here ‘balanced’ is used to mean not too close and not too far.

# Programme of Study 2

## C Creating and developing musical ideas

### P2 - C1

## Improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group

Ask learners to improvise musical sounds and phrases freely in response to a picture or story.

Using virtual instruments, introduce learners to improvising by selecting patterns and phrases over diatonic harmony and common chord schemes:

- demonstrating the idea to learners
- selecting a range of notes or preset scale within GarageBand that will fit a simple chord scheme
- playing the chord scheme on the piano or using an appropriate backing track, such as a pre-set Live Loops template
- helping learners to select notes that fit each chord. Using the 'smart' function on most virtual instruments in GarageBand can help with this, as learners can play block chords as well as individual notes from chords.
- asking learners to play one of the appropriate notes as each new chord is sounded, trying different options when the chord comes round again
- continuing by adding passing notes that lead through the bar from one chord change to the next
- exploring the effect of moving in step and by larger intervals



The chords of a major scale can be used for the chord scheme and can be selected by using the 'smart' function on virtual instruments such as piano and guitar within GarageBand.



Simple patterns are:

- I III IV V
- I VI II V
- 12-bar blues



As the ear develops, learners will realise that a 'wrong' note is never more than one scale degree away from the 'right' one; moving quickly to a higher note therefore turns a 'mistake' into an accented passing note! This activity can also be done without an accompaniment: learners play question-and-answer phrases with each other and/or with the teacher.

Encourage learners to build up melodies from pentatonic patterns to blues and other scales by:

- experimenting with patterns
- shaping improvisations within a developing simple structure
- discussing the results
- performing to each other

As an extension activity, learners can create their own patterns or build on melodic and rhythmic patterns taken from pieces being learnt.

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Ask learners to improvise modal/blues melodies using call and response, with increasing expectation of accuracy in terms of rhythm, dynamics and articulation.

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Introduce a simple structure by asking learners to improvise a 'sandwich' rondo. Swap roles: teacher plays rondo and learner improvises episodes.

## P2 - C2

### **Compose by developing musical ideas within simple given structures and applying vocal or instrumental skills**

Show learners how to build on ideas from pieces and improvisations and develop individual or group compositions. Starting points can be musical devices, structures found in repertoire, e.g. ostinati/riffs, ABA patterns, pieces listened to, or literary or visual stimuli.



Whilst instrumental lessons are not a substitute for curriculum music, they do provide opportunities for learners to extend ideas that originate from classroom lessons. Instrumental teachers have particular expertise that helps learners to explore the technical and expressive potential of the instrument.

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Ask learners to explore musical ideas using the virtual instruments function on GarageBand.



It may be beneficial to use the screen record function on the iPad to allow learners to record their musical thinking as they create ideas. They can later review their work and build upon ideas they have created.

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Encourage learners to evaluate their work during their lessons. Give specific feedback about musical details and help them to overcome particular problems.

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Help learners to refine and notate their compositions, possibly using the edit feature (which brings up a piano roll) on GarageBand. This shows all notes of a particular track as MIDI data.



Structural coherence and balance are more important than how many notes or bars a piece contains. What matters most, however, is that musical creativity becomes a habit – and one that learners enjoy.

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Promote opportunities for learners' compositions to be performed alongside other pieces that they are learning.

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Set activities over a number of weeks. These can be undertaken as part of learners' practice and reviewed in each lesson.

# Programme of Study 2

## D Playing music

### P2 - D1

#### Work out by ear how to play short, easy well-known tunes or accompaniments using a limited range of notes

Using a melodic virtual instrument, show learners how to work out the notes and rhythms of simple, well-known pieces by ear and ask them to play them to others.

Ask learners to work out straightforward scale patterns and arpeggios by ear, giving them a suitable starting note.

Ask learners to begin to identify intervals such as thirds, fourths, fifths and octaves using well known songs e.g.:

- Major third – Oh When The Saints
- Perfect fourth – Here Comes The Bride
- Perfect fifth – Twinkle Twinkle Little Star
- Octave – Somewhere Over The Rainbow

### P2 - D2

#### Repeat with accuracy short, easy rhythmic and melodic phrases by singing or playing back from memory

Play a simple piece and ask learners to recall the melody by humming or singing it. At this stage, melodies can include simple leaps, e.g. the notes of a tonic triad, but aim to keep the overall range within an octave.

Using a virtual instrument or the voice, engage learners in more extended ‘copycat’ exercises, i.e. more notes, longer phrases, greater expressive detail.

## Play a variety of short, easy pieces from notation/ symbols



Many genres of music are traditionally learnt exclusively by ear. Where it would support learning, you may wish to create notation systems that are appropriate to your teaching context, e.g. word rhythms, symbols, numbers, or vocal sounds. However, this may not be necessary or desirable for all musics. Music passed on orally/aurally naturally evolves as it spreads and being fixed in notation can hinder this.

Building on the musical skills, knowledge and understanding acquired in Programme of Study 1, extend the range of pieces to be taught, ensuring that the chosen repertoire relates to the full range of learning objectives.

Encourage learners to apply their own creative ideas, e.g. using ideas in the piece to generate their own improvisations or compositions.

Show learners how to practise their pieces and make improvements.



Continue to use the holistic approach to teaching and learning. Choose a wide range of repertoire that:

- consolidates and extends technical skills and knowledge
- uses simple key signatures
- possibly includes compound time
- includes a larger variety of rhythmic groupings
- includes a more extended pitch range

## Play from memory, and to others, selected contrasting pieces from their repertoire

Help learners to learn selected pieces from memory, showing them ways to remember the music, e.g. by identifying patterns, identifying the form, noting how passages are similar, or how they change, and devising mnemonics to remember sections such as endings.





Build up memorisation skills regularly and systematically so that learners gain confidence and are able to perform to others from memory.

## P2 - D5

# **Read and play at sight short, easy pieces at a regular pulse, beginning to hear some of the elements internally and attending to expressive details, including articulation and dynamics**



Many genres of music are traditionally learnt exclusively by ear. Where it would support learning, you may wish to create notation systems that are appropriate to your teaching context, e.g. word rhythms, symbols, numbers, or vocal sounds. However, this may not be necessary or desirable for all musics. Music passed on orally/aurally naturally evolves as it spreads and being fixed in notation can hinder this.

Encourage learners to read short, simple passages/pieces at sight, making sure that they are well within their technical range.

Before playing through passages/pieces for the first time, help learners to hear in their heads the overall sound of the music by asking them to:

- identify important notational features of the music, e.g. time signature, key signature, accidentals, dynamics
- clap or tap rhythmic patterns
- tap the pulse with one hand and the rhythm with the other
- note the shape of the melody and the melodic range
- identify, from the notation, intervals larger than a second
- sing/hum the larger intervals, having given them one of the two pitches



There are many online tools for practising interval recognition, such as Teoria.

Emphasise the importance of steady, fluent reading, i.e. maintaining a regular pulse, and of allowing mistakes to pass without hesitating.

Ask learners to sight-read in small groups (in unison) or in parts, perhaps with simplified filler lines.



Point out to learners that when first playing a piece of music from notation, they are always ‘sight-reading’ it. Sight-reading, therefore, should not be regarded as a separate activity, but rather as an integral part of learning new music.

## P2 - D6

# **Interpret music by making choices in relation to tempo, dynamics, phrasing, articulation, colour, etc. in order to achieve an intended effect and convey the expressive characteristics; describe and evaluate the music using appropriate musical vocabulary**

When learning new pieces, encourage learners to make independent decisions about expressive features, such as dynamics, tempi, phrasing, articulation, and timbre.

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Show learners how to apply their listening skills and respond to the musical features of the music.

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Tease out learners’ understanding in questions about the music.

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Encourage learners to perform the music intuitively and to explore different interpretations, even at a simple level.

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Demonstrate alternatives for learners to discuss and evaluate.



Some learners interpret music intuitively, with little intervention from the teacher. Others need a more structured approach. All learners should be encouraged to analyse how they make their musical decisions.

# Programme of Study 2

## E Playing music with others

### P2 - E1

#### **Play with others, helping to maintain a separate part and showing awareness of their role within the ensemble**

Ask learners to play a variety of ensemble pieces together, maintaining a regular pulse and listening to the other players.

Remind learners to sit/stand so that they can clearly watch the leader or conductor.

Ask learners to play different parts of a piece (with differentiated levels of difficulty) in turn, discovering which part is the most significant in any particular passage and noting how the parts fit together.

Encourage different learners to take a lead, perhaps by counting in, selecting the tempi or suggesting expressive contrasts.

Encourage learners to participate in an appropriate ensemble, playing in unison with others initially, later maintaining a separate part.



Regular ensemble experiences provide a focus for making music. Taking part in a group promotes quicker progression and increased motivation and helps learners to develop social and personal skills.

### P2 - E2

#### **Explore, discuss and convey the character of the music**

Ask learners to discuss the character of the music and how this influences the choice of tempi, dynamics, etc.

Discuss with learners how further improvements can be made to their playing.

# Programme of Study 2

## **F** Performing and communicating

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### **P2 - F1**

#### **Perform to others with a sense of occasion, e.g. in a concert, school assembly, examination, projecting the character of the music and acknowledging audience applause**

Organise opportunities for performances with others of a similar standard in lessons, and occasionally for parents/carers, relatives and friends.



Performance enables learners to convey their music to others, building on a range of acquired skills, knowledge and understanding. Simulated performances in lessons help to develop these skills before playing to larger audiences.

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Using their growing library of pieces, prepare learners so that they are able to perform with fluency and expression.



Allow plenty of time so that the music is thoroughly prepared. Learners should be well prepared for every performance so that it is a positive, enjoyable experience for everyone – performer(s) and audience.

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Encourage learners to perform from memory where this will enhance confidence, musical awareness and communication.



Fluency is key to developing confidence in performing. Pieces therefore need to be chosen with care to ensure that they are well within learners' capabilities.

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Remind learners where and how to stand or sit to perform. If notation is used, ensure that stands are appropriately placed and at the correct height.

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Show learners how to respond to applause and walk on and off stage.

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Refine pieces through simulated performances during instrumental lessons.



Aim to give understanding and meaning to the music. Stimulate creative thinking in preparing for performance. Learners should consider different ways of communicating the character of the music.



It should be remembered that people respond differently to the idea of performing. It is important to look out for signs of performance anxiety and support learners in developing strategies to address this. Learners should be encouraged to have a sense of anticipation and enjoyment about performing.

## P2 - F2

# Evaluate the quality of their performance in relation to the character of the music, suggesting improvements and commenting on how the intentions were achieved

Lead learners in reflecting on and evaluating each performance. Help them to build confidence and make further improvements.

Discuss strategies for overcoming nerves and solving problems.



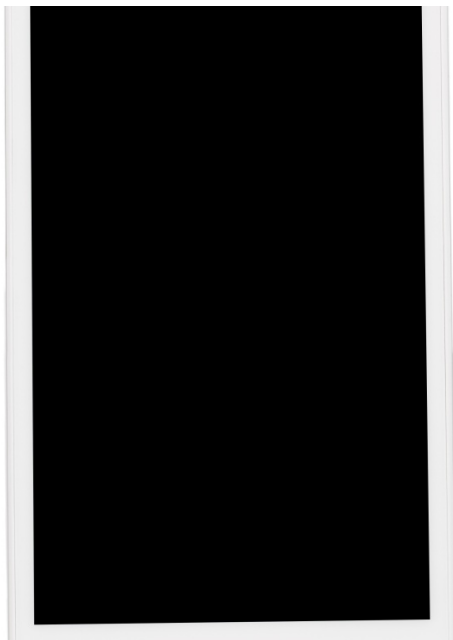
References to nerves can be counter-productive. If learners are thoroughly prepared, however, nerves can be viewed as an aid to concentration. Encourage a sense of anticipation and enjoyment about performing.

Encourage learners to revise pieces from their repertoire.

Continue to use technology where appropriate to make audio or video recordings so that learners can listen/watch back and evaluate their performance.



It is vital to check the policy of the school or other organisation you are working in with regards to any form of recording. Children must never be videoed without parental consent and all policies regarding use and storage of recordings must be adhered to.



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