

Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

Learning activities

Pupils should learn to:

- i use their listening skills and experiences of a variety of musical styles and traditions to inform their interpretations, e.g. use of rubato, shaping of phrases, variety of tone

During programme 4, pupils continue to develop their technical skills and to extend the range of their playing. They start to develop a personal response to music, demonstrating this and their growing understanding of musical idioms, as they interpret music and perform to others.

- ii have a clear aural perception of the music to be played, including some feeling and understanding of the expressive and stylistic characteristics

- iii identify and incorporate subtle changes to the musical elements in their playing, e.g. tempo, articulation, phrasing

- iv recognise and convey more extended structures and techniques in pieces being studied, e.g. rondo, raga, dance forms, simple modulations

- v hear simple music internally with increasing accuracy and fluency when using notation / symbols

Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

Possible teaching activities

A. listening and internalising

- Ask pupils to listen to a variety of music from different styles and traditions, using more extended and complex structures. Ask them to describe the expressive character of the music, referring to the musical elements, phrasing, etc. and noting how composers use repetition and contrast.
- Ask pupils to listen to music that is similar in style to the pieces they are learning. Ask them to compare pieces using appropriate vocabulary.

- Perform pieces to be learnt. Ask pupils to describe the overall character and style of the music, referring to the musical elements, variety of sounds, articulation, etc.
- With pupils, compare performances of the same piece, looking at instrumentation, articulation, balance and variety of sounds, etc.

- Help pupils to play/sing by ear appropriate phrases from pieces to be learnt, e.g. irregular phrases, melodies containing chromatic note/embellishments.
- Ask pupils to comment on the implied cadence at the ends of phrases, e.g. 'open' or 'closed' – imperfect or perfect.
- When playing with others, ask pupils to note the differences between homophonic and contrapuntal passages.
- Encourage pupils to think about and experiment with alternatives in tempi, articulation (slides, bends, hammer-ons), dynamics, variety of tone, etc. Ask them to listen to the effect and decide which approach meets their musical intentions most successfully.
- Play various chords, e.g. major, major seventh, minor, minor seventh, dominant seventh, suspended fourth. Ask pupils to identify each chord, perhaps by association with a particular song.
- Demonstrate chords I to VI in a major key. Ask pupils to identify each chord within a short chord progression.

- Discuss new repertoire with pupils, listening to structure, compositional devices, tonality and melodic lines in order to promote better aural perception.
- Discuss the roles of solo and accompaniment in pieces being learnt.
- Use an element of a piece as the starting point for a short improvisation.

- Using notation, ask pupils to work out in their heads the sound of phrases, then compare with the actual sound when played.
- Using notation, ask pupils to describe the overall character of pieces, referring to style, structure, dynamic range, texture, etc. Suggest how they affect the mood of the music.
- Ask pupils to clap/hum/sing at sight appropriate phrases from pieces to be learnt.
- Using notation, perform extracts with deliberate deviations in rhythm, articulation, phrasing, dynamics, etc. inserted. Ask pupils to point out the mistakes.

Points to note

It is important for pupils to be challenged by a range of relevant questions.

Use a framework of open and closed questions that lead pupils step by step.

There are many natural links with the GCSE curriculum.

Whenever possible, use ensemble opportunities to explore different textures.

The emphasis is on intuition, imagination and curiosity.

When appropriate, ensure that pupils are thoroughly familiar with accompaniments. If these are instrumental reductions, take the opportunity to listen to the full version.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - play with an appropriate relaxed posture and hand position, both sitting and standing:
 - supporting and balancing the instrument with more ease
 - ensuring that both hands are free
 - developing a positive performing image

- ii tone quality and intonation
 - tune the instrument accurately with more independence, recognising when it is necessary to retune
 - play with a consistent, satisfying, clear sound across a large range of dynamics:
 - plucking strings with free right-hand and arm movements at a variety of tempi
 - using the plectrum as appropriate and a variety of tone colours, including hammer-ons, slides, palm-mute and string bends
 - recognise and play with secure intonation:
 - maintaining an appropriate free left-hand shape which facilitates accurate placement of the fingers
 - developing speed, strength and flexibility of finger action at a variety of tempi
 - developing security in different positions and when changing between positions
 - beginning to develop a vibrato

- iii articulation and co-ordination
 - co-ordinate the right and left hands at a regular pulse:
 - playing with clarity and fluency at a variety of tempi
 - using a variety of articulations and rhythmic patterns
 - using a large range of notes, incorporating more demanding shifts

Continued overleaf

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Suggest to pupils that they experiment with postural modifications in order to facilitate more body movement.
 - Demonstrate to pupils the difference between positive and negative body language when performing.
 - Use role-play to discuss the effects of good posture in communicating an effective performance.
-
- Encourage pupils to observe others performing, noting the effects of posture on communication.
 - Ask pupils to look for convenient points in the music where they can counteract any accumulated tension by consciously relaxing.

tone quality and intonation

- Demonstrate the use of natural harmonics for tuning on the fifth and 12th frets.
- Help pupils to tune to open G, i.e. D/G/D/G/B/D, and then experiment with appropriate songs, e.g. 'Honky Tonk Woman' by The Rolling Stones.
- Ask pupils to check their tuning by playing appropriate exercises/pieces.
- Demonstrate the use of power chords with a dampened root note to create a pedal. Ask pupils to experiment with left- and right-hand dampening, discussing the effect and practicality of the technique.
- With pupils, listen to a recorded guitar solo demonstrating the 'pinched harmonic' effect, e.g. solos from ZZ Top. Ask them to experiment, using a plectrum.
- Demonstrate (or play a video demonstrating) the use of left-hand tapping and ask pupils to experiment with various musical examples that feature this technique.

articulation and co-ordination

- Ask pupils to ornament a familiar tune or solo by exploring and introducing various trills and grace notes.
 - Teach pupils exercises using the technique of planting fingers (to be carried out in all positions) so as to develop strength and dexterity across the fingerboard rather than in a linear way.
 - Demonstrate holding the plectrum between two fingers to allow the right hand to play finger-style, then bring the plectrum into the playing position.
-
- Show pupils how to hold the plectrum and use the right-hand second and third fingers to create a finger-picking style.

Continued overleaf

Points to note

By now, pupils should have enough control of the guitar to be able to experiment with postural modifications of this kind.

The teacher/other pupils can act as audience.

An occasional lesson in a large space can help to encourage projection.

Encourage pupils to attend live performances.

Some pupils may find relaxation methods useful, e.g. yoga, Alexander Technique.

This is a good stage to point out the need for replacing strings or making adjustments to the harmonic adjusters at the bridge.

Sometimes films about musicians' lives explain how various techniques have developed, e.g. *Crossroads* (Robert Johnson to Steve Vie).

Refined by Martin Taylor, this technique is particularly useful for jazz standards in changing from the 'head' to the improvised solo.

This technique is used extensively in country music and examples can be found in the playing of Albert Lee, James Burton and Jerry Donahue.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

*Continued from previous page***C. creating, developing and interpreting musical ideas***Pupils should learn to:*

- i improvise with freedom in a wide range of musical structures genres, styles and traditions, drawing on internalised sounds

-
- ii compose in different styles, creating and selecting musical ideas by exploring the characteristics of their chosen resources
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

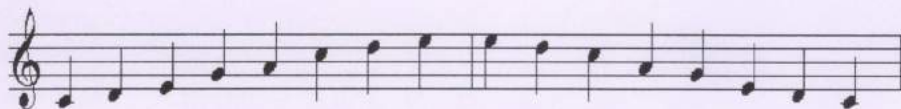
contd...

Continued from previous page

- Ask pupils to play pieces that incorporate more than one part. Various techniques of playing an independent bass part simultaneously with a tune should be explored, e.g. holding the plectrum between the thumb and index finger while using the other right-hand fingers to play the tune.
- Teach pupils to play major scales in thirds, gradually increasing the tempo.
- Help pupils to play ninth/augmented chords that require an inner barré finger.

C. creating, developing and interpreting musical ideas

- Ask pupils to improvise melodies above predetermined harmonic patterns, using conventions and techniques within the chosen style, e.g. melodies in Dorian mode with added chromatic notes above a chord sequence of seventh chords.
- Ask pupils to improvise short melodies using a variety of scales, e.g. major, minor, pentatonic, whole-tone, blues, chromatic.
- Demonstrate some cliché licks and ask pupils to create a solo using thirds, fourths and sixths over a repeated chord progression.
- Ask pupils to improvise with others by embellishing a melody, e.g. the pentatonic Raga Bhupali:



- Ask pupils to create a bass line to a well-known song spontaneously, using notes of the chords and passing notes.
- Ask pupils to play chords to a given melody.
- Help pupils to develop confidence by improvising frequently, doing a little at a time.
- Make recordings of improvisations and discuss the outcomes with pupils.
- Ask pupils to compose some pieces over an extended period of time in a variety of traditional and contemporary styles. This could include:
 - two contrasting pieces, aiming for consistency of style within each piece
 - a short piece for an ensemble, exploring aspects of textures, solos and accompaniments
 - a solo piece with accompaniment, possibly evoking moods or feelings, e.g. clouds, the evening, dreams
- Help pupils to refine their pieces within the chosen style and idiom.

Points to note

This is particularly useful in improvisation.

This activity can be developed to include other extended chord shapes that require this kind of fingering.

A chord sequence of Dm7 / Am7 / Gm7 / Am7 provides a suitable accompaniment.

The Dorian mode with chromatic notes would be
D E F G G# A B C C# D.

Focus on developing an awareness of style by relating the particular scale or mode to repertoire being studied.

This could be done in a specific style, e.g. country rock.

Research less-familiar musics from around the world and make links with curriculum music, e.g. GCSE, where appropriate.

The best improvisations have a coherent, well-phrased, vocal quality. Singing the ideas before trying to play them provides pupils with an internal template. This allows their improvisations to be head-led not finger-led and will help prevent them from getting musically 'stuck'.

Ensure that time is allowed for reviewing progress of compositions. It may be appropriate to select particular times of the year when it is possible to focus more on composing, e.g. in the summer term after examinations.

Group compositions can be useful for developing ensemble skills.

Rehearsing, interpreting and performing compositions are essential parts of the process.

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

- Pupils should learn to:*
- iii apply their knowledge of style, characteristics and historical / social background in order to interpret the music with understanding and insight; evaluate how their interpretation reflects the context in which the music was created and is performed and heard

D. playing music

- Pupils should learn to:*
- i work out **by ear** how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves / positions

-
- ii **repeat** with accuracy phrases of a moderate length and complexity in a variety of styles

-
- iii **play** a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music

-
- iv **memorise** a variety of pieces from their repertoire in different styles and traditions, featuring a range of musical devices and structures
-

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- Building on programme 3, discuss the interpretation of pieces being studied, especially how pupils can convey their own personal responses within the stylistic conventions and the composer's markings.
- Encourage pupils to be aware of stylistic, structural and idiomatic features of pieces, e.g. musical forms, repetition, contrast, development techniques, and to communicate their feelings and understanding in their playing.

D. playing music

- Ask pupils to play by ear familiar tunes that include some simple chromatic writing and modulations.
- Discuss the effect of accidentals and what needs to be done in order to modulate from one key to another.
- Ask pupils to work out some of the underlying harmonies. Discuss possible alternatives. Explain that chromatic writing may be decorative and therefore does not require harmonisation.
- Ask pupils to vary tunes by using alternative melodic and/or rhythmic patterns. Discuss the variations.
- Improvise on the given tune and extend the piece for fun.

- Develop further call-and-response or echo exercises, perhaps using more challenging keys and a wider variety of styles and forms, e.g. waltz, Latin- American rhythms, riffs.
- Play scales in canon, e.g. one pupil starts, the next begins two notes later, the third a further two notes on, thus producing a sequence of chords. Discuss whether the chords are major, minor, diminished, etc.
- Play arpeggios in canon, pupils starting on successive notes. Discuss whether the resulting chords are in root position, first inversion, etc.
- Play simple pieces in canon, with either the teacher or other members of the group leading. The second group repeats the part played by the first group.
- Continue the activity in pairs, with the second player decorating the line or improvising answering phrases in the style of the first. Whole pieces can be built up in this manner.

- When pupils are learning new pieces, ask them to identify and discuss structural relationships, e.g. repetitions, contrasts, deviations, developments. Ask them to describe the musical effects of these features.
- Encourage pupils to learn pieces more independently, identifying and solving problems, and making musical decisions.
- Continue to advise pupils on practising strategies.
- Encourage pupils to learn pieces away from the guitar in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.

- Encourage pupils to read the score away from the instrument, as another way to help with memorising pieces.
- Ask pupils to memorise short pieces or sections of music this way, then play them without using the music.

Points to note

Developing an interpretation is the crux of a personal performance and should be the focus of discussion.

Listening to various CDs, etc. of the same piece can stimulate discussion and provide a way to develop pupils' interpretations.

Regular playing by ear helps to build confidence. Familiar tunes can be worked out during individual practice and then played again in the lesson.

As pupils develop their own responses to pieces, so the teacher's input can be reduced.

Encourage pupils to use the holistic approach outlined in section 1 by prompting them to apply listening skills, solve technical and musical problems and use their imaginations.

This is a challenging activity that depends on internalising the music, making links to notation and memorising patterns and structures.

Try to include some aspect of memorising in each lesson.

Learning objectives

D. playing music

contd...

- Pupils should learn to:*
- v read and play **at sight** moderately easy pieces in different styles at a regular pulse; internalise and incorporate less-familiar musical features, e.g. time signatures, variety of tempi, keys

E. playing music with others

- Pupils should learn to:*
- i play with others, independently maintaining an individual line with sensitivity and demonstrating awareness of their role within the ensemble

- ii contribute to collective decisions, e.g. balance, ensemble, interpretation, conveying the character and style of the music

F. performing and communicating

- Pupils should learn to:*
- i perform convincingly to others, responding to the audience, venue and occasion, communicating the character and style of the music through their own/shared interpretation

Possible teaching activities

D. playing music

contd...

- Continue to develop sight-reading skills by regularly asking pupils to play appropriate music at sight, using the structured approach outlined in programme 3, i.e. before playing through pieces for the first time, help pupils to gain a clear internal picture of the overall shape and character of the music.
- Ask pupils to sight-read appropriate music in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of pupils listening to each other in respect of ensemble, tuning, balance, etc.

E. playing music with others

- Encourage more independence by promoting unsupervised rehearsals and by asking pupils to take the lead, e.g. pupil-led instrumental /vocal groups.
- Encourage pupils to use eye contact when playing in small groups.
- Discuss ways of using rehearsal time effectively, e.g. tuning procedures, dealing with challenging passages.
- Encourage pupils, through careful listening, to develop greater sensitivity in respect of balance, ensemble, tuning, etc.
- Encourage pupils to improvise their own parts if they think it will improve the overall effect.
- Ensure there are a variety of opportunities for ensembles/groups to perform to audiences and to each other.

- Encourage all pupils to contribute to discussions on interpretative issues, e.g. communicating and projecting the style and character of the music.
- Invite pupils to discuss, using appropriate musical vocabulary, how further refinements can be made.

F. performing and communicating

- Organise performing opportunities at a variety of occasions and venues, e.g. school events, concerts in the wider community.
- Ask pupils to perform, over time, pieces from a range of musical styles and traditions.
- Prepare pupils to perform with fluency and understanding, encouraging them to communicate their personal feelings within the style of the music and the composer's markings.
- Ask pupils to research some background information on pieces, e.g. details of style, the historical /social context.
- Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
- Refine pieces through simulated performances in lessons, during performances at school and as part of concerts to the wider community.
- Encourage pupils to perform music with others independently of the teacher, e.g. ensembles, rock and pop bands, musicals.

Points to note

Use a wide range of styles from different times and places.

As in previous programmes, sight-reading should have fluent, musical outcomes. Attention to rhythmic accuracy and expression will help to project the music.

Remember to take account of independent group activities, especially in contemporary rock and folk areas.

Bear in mind that it can take considerable time and effort to organise ensemble opportunities. It is helpful, therefore, to work in close co-operation with school music departments, Music Services, local performing groups and /or other appropriate organisations.

Aim to give pupils a range of performing experiences, e.g. solo, with others, directed, non-directed.

Ensure that pupils perform music from a range of musical styles and genres so that confidence and experience is developed across a range of repertoire.

Through performance, pupils demonstrate their ability to absorb a range of musical and technical skills, knowledge and understanding.

Aim to stimulate creative thinking in preparing for performance. Pupils should explore a range of possibilities in their quest to communicate the expressive intentions of the composer.

Learning objectives

F. performing and communicating

contd...

- ii evaluate with perception the quality of their performance, using their knowledge of performing conventions, including the performances of distinguished musicians
-

Possible teaching activities

F. performing and communicating

contd...

- Ask pupils to reflect on and evaluate each performance in order to make further improvements and build up confidence.
- Record pupils' performances in order to promote discussion.
- Encourage pupils to devise their own criteria for self-assessment.
- Organise opportunities for pupils to perform with directed groups by encouraging them to join bands, choirs, large ensembles, etc. that are appropriate to their needs.

Points to note

Recording performances can be both a positive and a negative experience for pupils. With this in mind, only record performances which promise to build confidence and offer positive learning outcomes.

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Learning objectives

A. listening and internalising

Pupils should learn to:

- i listen systematically and critically to a wide variety of music from different styles and traditions to develop their own independent interpretations

During programme 5, pupils play at an advanced level, applying the breadth of their understanding, skills and knowledge and working with autonomy. They critically evaluate their work and have personal ownership of what they do.

- ii have an accurate aural perception of the music to be played, conveying their feeling and understanding of the expressive and stylistic features in practice and performance

- iii identify and incorporate subtle changes to the musical elements in their playing, interpreting music both personally and idiomatically

- iv recognise and convey in their interpretative decisions a wide variety of musical structures and compositional techniques

- v hear a wider range of music internally when using notation / symbols, anticipating the sound in their heads

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Possible teaching activities

A. listening and internalising

- Ask pupils to listen to and identify music from a variety of styles and traditions, including extended pieces with more complex structures. Ask them to compare and contrast various pieces, referring to form, texture, harmonic language, instrumentation, tonality, etc.
- Ask pupils to listen to music that is related in style and tradition to the pieces they are learning. Ask them to compare and contrast the range of musical ideas / devices used in pop, rock, blues, jazz, etc.

- Perform pieces to be learnt and / or listen to recorded / live performances. Ask pupils to describe the overall character and style of the music.
- Ask pupils to compare the performances, noting subtleties of tempo, articulation, dynamics, quality / variety of tone, etc.

- Help pupils to play by ear more extended and / or complex phrases, e.g. those featuring wider leaps and / or challenging rhythms, from pieces to be learnt. Look at how these phrases fit into the whole piece.
- Ask pupils to explore the effects of varying the tempi, articulation, dynamics, etc., encouraging pupils to develop personal interpretations.
- Discuss the musical effects of advanced technical devices and ask pupils to experiment with different ways of using them in pieces being studied.
- Introduce pupils to more extended chords, both aurally and theoretically.

- Discuss new repertoire with pupils, noting structure, tonality, technically demanding passages, nature of the accompaniment, etc.
- Encourage pupils to improvise in various styles.
- Using a drum machine / keyboard to keep time, help pupils to anticipate changes in tempo and character, e.g. slow / fast, bossa, blues, jazz, rock.

- Using notation, ask pupils to work out in their heads the sound of:
 - phrases / pieces
 - a variety of chords
 then compare these with the actual sound when played.
- Using notation, ask pupils to describe the overall character of pieces, referring to style, structure, harmonic language, dynamic range, texture, etc. Suggest how they affect the mood of the music.
- Ask pupils to clap / hum / sing at sight appropriate phrases from pieces to be learnt.
- Play extracts with subtle deviations from the text in terms of pitch, rhythm, articulation, harmonies, dynamics, etc. Ask pupils to point out the mistakes.

Points to note

It is important for pupils to be challenged by a range of relevant questions.

Use a framework of open and closed questions that lead pupils step by step.

These activities may relate to AS / A level work.

This really is the art of jamming, where there is a spontaneous development of the tune and chord structures.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - play with an appropriate relaxed posture and hand position, both sitting and standing:
 - supporting and balancing the instrument with ease and confidence
 - ensuring that both hands are free
 - playing with a positive performing image

- ii tone quality and intonation
 - tune the instrument independently, with greater refinement, e.g. use of harmonic tuning, recognising when it is necessary to retune
 - play with a consistent, satisfying, clear sound across a large range of dynamics:
 - plucking strings with confidence, using free right hand and arm movements at a variety of tempi
 - use a variety of plectrum techniques and tone colours as appropriate
 - recognise and play with secure intonation:
 - maintaining an appropriate free left-hand shape which facilitates accurate placement of the fingers
 - playing with speed, strength and flexibility of finger action at a variety of tempi
 - playing with security in different positions and fluency when changing positions
 - using a controlled vibrato

- iii articulation and co-ordination
 - co-ordinate the right and left hands at a regular pulse:
 - playing with clarity, dexterity and fluency at a variety of tempi
 - using a large variety of articulations and rhythmic patterns
 - using the full range of the instrument

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Continue to emphasise the importance of good posture and freedom of movement.
- Ask pupils to devise their own checklist of the main sources of tension. Discuss how tension can be alleviated.
- Continue to encourage positive body language when performing, suggesting that pupils look up and out as much as possible, rather than at their left hand.
- Encourage pupils to use imagery in order to convey the character and mood of the music. Discuss how posture may contribute towards communication.
- Provide opportunities for pupils to observe how others communicate in performance, e.g. master-classes, concerts.
- Help pupils to use their posture to communicate musical intention, e.g. beginning and/or changing tempo in a group.
- Discuss ways in which pupils can develop the physical and mental stamina required to play longer, more demanding pieces.

tone quality and intonation

- Show pupils alternative ways of tuning the instrument. Ask them to learn appropriate pieces requiring non-standard ways of tuning.
- Ask pupils to respond to bad intonation during performance by quickly adjusting an individual string's tuning at a convenient point in the music, e.g. at a double bar or during a rest.
- Demonstrate the use of various sound-effect pedals or simulators and help pupils to operate them in order to produce a larger range of tone colours.
- With pupils, listen to a range of cliché licks associated with bending strings, e.g. 'Samba Pa T' by Carlos Santana. Demonstrate how the effects are produced.

articulation and co-ordination

- Teach pupils to play solo pieces that incorporate an alternating bass part with a syncopated melody.
- Ask pupils to play tunes from their repertoire an octave higher in order to develop fluency on the fingerboard above the 12th fret.
- Ask pupils to choose a well-known tune or melodic passages from their repertoire and play it (by ear) in as many positions and octaves as possible, and also in a range of keys. Make sure that the shifts are as smooth as possible.
- Ask pupils to play arpeggios of extended chords in various positions, using a range of rhythmic patterns and tempi.
- After listening together to suitable examples, ask pupils to consider how articulation and legato phrasing are approached on different instruments, and what these consciously applied expressive qualities contribute to the overall effect of the music, e.g. making a dance movement seem more animated or a melodic piece more song-like. Explore ways for pupils to recreate what they have heard in these examples in their own playing.
- With pupils, choose an item of repertoire in which articulations, slurs and phrase marks are specified in the text, e.g. a 20th-century piece. Ask them to internalise and apply these expressive qualities from the start of the learning process, using the appropriate techniques.
- Next, select together an item of repertoire in which articulations, slurs and phrase marks are *not* specified. From the start of the learning process, ask pupils to add their own expressive qualities, using their knowledge and understanding of musical style, etc., and combining the appropriate techniques with an awareness of phrasing and structure.

Points to note

Some pupils with poor posture and/or tension problems find relaxation methods useful, e.g. yoga, Alexander Technique.

Encourage pupils to attend a wide range of live performances.

Pupils should be aware of the reason for these tunings and decide for themselves if they are appropriate to pieces they are playing.

An amplifier simulator is useful for this so that the whole range of effects can be demonstrated.

Ragtime pieces are a useful source. The activity can be extended to include improvising while maintaining the bass part.

Listening to other instruments' means of expression can broaden pupils' musical awareness. Some instruments have a more natural capacity for legato, i.e. through playing several notes in one bow or breath, and non-legato, i.e. through changing bow or tonguing between notes. Internalising different phrasing characteristics through vocal imitation is a good place to start, followed by playing short passages by ear.

Learning objectives

C. creating, developing and interpreting musical ideas

Pupils should learn to:

- i improvise extended musical ideas with a sense of direction and shape as they develop their own personal style

- ii compose with consistency of style, coherence of musical ideas and a degree of individuality, and by making the most of the instrumental and vocal resources

- iii interpret music personally with consistency of style, and an understanding of idiomatic performing conventions; make independent, critical judgements about their interpretation

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Ask pupils to improvise a piece involving a simple modulation, possibly within a given structure, e.g. A (tonic) B (dominant) A (tonic). Explore techniques involved in modulating and apply them in other improvisations.
- Continue to link improvisations to repertoire being studied, e.g. pupils improvise a short piece within a particular style. Alternatively, this could be in the style of particular musicians, e.g. Richard Thompson (contemporary English folk), Ry Cooder (American roots, slide guitar), BB King (blues).
- Ask pupils, or possibly teacher and pupil, to extend a melody by improvising in turn, each player basing the improvisation on the previous section. Aim for coherence and expression within an agreed style.
- Teach a well-known jazz standard, e.g. 'I Got Rhythm':
 - play pupils a recording of the piece
 - familiarise them with the 32-bar A A B A form and teach them the chords and melody. Play it with them as a pupil/teacher duo, swapping roles
 - demonstrate how to embellish the melody freely and encourage pupils to do the same when their turn comes
 - finally, ask them to improvise over the chords, making fewer references to the original melody
- Ask pupils to devise/use a graphic score as the basis for a free improvisation in a contemporary style.
- Ask pupils to compose pieces for more than one instrument, e.g. rock band, folk group.
- Support pupils in refining, notating (if appropriate) and evaluating their ideas.
- Provide guidance on writing for other instruments/voices.
- Provide opportunities for pupils' compositions to be performed, if possible in public, and make recordings to help evaluation.
- Ask pupils to write programme notes for their pieces, including details of background, style, intention and outcomes.
- Ask pupils to evaluate their approach to the interpretation of pieces being studied, justifying musical decisions by referring to musical styles, conventions and personal feelings.
- Explore alternative ways of interpreting the directions of the composer.
- With pupils, discuss the interpretations of others, possibly including professional performances and those of their peers, and compare them with their own.
- Encourage pupils to respond imaginatively to their own playing, and that of others, as performances unfold.

Points to note

Ensure that technical points are fully understood and absorbed, e.g. modulations to relative keys.

Improvisation provides an obvious and enjoyable way of exploring musical devices and conventions. It often provides the groundwork for more extended compositions. These advanced improvisations can be as challenging for the teacher as the pupil!

Latin-American jazz styles also provide an accessible way into jazz improvisation. The samba employs 'straight' as opposed to 'swing' quaver rhythms, while the use of 'chord tones' as a stock improvisational device, i.e. playing the notes of the chords rather than scales, limits the number of notes pupils need to hear and use at any given point.

Compositions for more than one instrument provide opportunities for pupils to explore different textures.

Pupils can use techniques associated with pieces being learnt. These may include contrapuntal textures and more complex structures, and can involve a higher level of technical difficulty for the performer. Alternatively, limitations may be imposed, e.g. thematic, stylistic, technical. Encourage pupils to exploit the idiomatic potential of instruments.

Aim to make pupils more aware of stylistic differences and subtleties, e.g. rhythmic features, harmonies.

Learning objectives

D. playing music

Pupils should learn to:

- i work out **by ear** how to play pieces of increasing complexity, using simple transpositions if necessary

- ii **repeat** increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate

- iii **play** a range of pieces from different styles and periods that are technically and musically advanced; form their own critical ideas in order to project their personal interpretation

- iv **memorise** systematically and independently pieces from their repertoire with refinement and expressive subtlety, demonstrating a personal response to the music

Possible teaching activities

D. playing music

- Demonstrate how to play melodies by ear in different keys. Initially, let pupils take the most natural key and then transpose to another, e.g. 'Omithology' by Charlie Parker and Benny Harris played first in C and then transposed to B flat.
- Ask pupils to practise playing a familiar piece, e.g. 'The Star Spangled Banner', in a variety of keys.
- Ask pupils to make up some variations on well-known tunes by ear, using a range of melodic and/or rhythmic patterns.
- Ask pupils to work out by ear a variety of harmonies for well-known tunes.

- Encourage pupils to play back longer and more complex musical extracts from memory, using a wide range of styles, e.g. raga, hooks and riffs.
- Ask pupils to practise repeating patterns that may include augmented and diminished intervals, asymmetrical phrases and irregular rhythms.
- If a piano/keyboard is available, play a three- or four-part chord or simple chord progression and ask pupils to play the upper, inner and lower parts in turn; alternatively, allocate a part to each pupil and ask for each chord to be played separately, then as a progression.
- As an extension activity, discuss whether the chords are major, minor, diminished, etc. and which position/inversion they are in.
- Ask pupils to transcribe pieces by ear using backing CDs of bands. Ask them to duplicate the bass, rhythm and solo guitar parts by stopping and replaying the CD.

- Continue the holistic approach to learning new pieces described in section 1 by:
 - enabling pupils to research background knowledge of style, period, etc.
 - discussing the structure, harmonic language, etc.
 - ensuring that technical skills are applied to the musical context
 - devising related listening exercises that support the learning and memorisation of key features of the music
 - encouraging pupils to explore alternative ways of interpreting pieces, taking into account their knowledge of genre and period, e.g. approaches to ornaments, cadences, phrasing and articulation, tone quality, etc.
 - enriching pupils' understanding by structuring improvisations based on ideas from the pieces being learnt
 - providing opportunities for self- and peer-evaluation, using criteria that have been devised by pupils themselves
- Continue to encourage pupils to learn pieces away from the guitar in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
- Continue to suggest appropriate practising strategies.
- Encourage pupils to communicate their feelings, within their knowledge and understanding of the style, with more freedom, conviction and independence.

- Help pupils to memorise selected pieces from the repertoire being learnt. Offer particular strategies for dealing with longer and more complex pieces, so that pupils remember music in different ways. These could include:
 - devising ways of visualising the music, ranging from imagining a simple picture outline to a more photographic image
 - relating memory to touch and movement, e.g. finger movement, hand position and patterns of notes
 - supporting pupils in knowing the sound in their heads
 - analysing the structure of the music, e.g. counting the number of times a phrase occurs, noting key changes and sequences, consciously remembering deviations and exit points
- Provide opportunities for repeated playing and testing in order for pupils to develop complete security.

Points to note

Transposing by ear is an important tool for the advanced musician. Aim to promote the creative, enjoyable aspects of these activities.

Backing tracks are available at varying tempi and therefore provide useful teaching tools. When pupils are sure of the various parts, they can play along with the CD.

By memorising the music, many performers are able to:

- focus more intimately on the music
- have greater freedom in their playing
- communicate more directly

Pupils should be encouraged to perform from memory regularly in order to build up confidence. However, this may not be appropriate if it causes anxiety.

The aim should be for the eyes, ears and hands to work together as an integral unit.

Learning objectives

D. playing music

contd...

- Pupils should learn to:*
- v read and play at sight a range of pieces in a variety of styles containing elements of surprise and deviation; internalise and incorporate a wide range of time signatures and tempi, rhythmic patterns, melodic range, intervals, tonality and expression

E. playing music with others

- Pupils should learn to:*
- i play with others with assurance and sensitivity, demonstrating an empathy with other performers

-
- ii contribute their own interpretative ideas and respond to those of others, conveying the character and style of the music
-

Possible teaching activities

D. playing music

contd...

- Provide sight-reading practice in music that features a wide range of rhythmic and melodic devices, e.g. syncopated jazz rhythms and a variety of subdivisions where the rhythms are 'straight'. Include pieces that contain elements of surprise and, with pupils, formulate strategies for dealing with them.
- Ensure pupils look through the music first, adopting the structured approach described in earlier programmes, in order to internalise the overall sound and character, and spot potential problems.
- Help pupils to develop further the skill of reading ahead by covering individual bars in the score as soon as they have looked at them.
- Discuss the overall character and style of sight-reading pieces with pupils, emphasising the importance of communicating this to others.
- Encourage pupils to sight-read straightforward, standard repertoire rather than sight-reading exercises.

E. playing music with others

- Provide ensemble opportunities that make increasing musical and technical demands on pupils.
 - Help pupils to develop more sensitivity and subtlety in their playing, e.g. shaping of phrases, variety of articulation, rhythmic flexibility, through increasing musical awareness and communication within the group.
 - Invite individual pupils to take the lead and direct others.
 - Encourage pupils to add/improvise their own parts if they believe it will enhance the overall effect.
 - Acknowledge unexpected musical outcomes.
 - Provide a variety of performing opportunities.
- Encourage pupils to use their knowledge, understanding and relevant musical experience to inform their discussions as they seek to develop a shared interpretation.
 - Encourage all pupils to contribute to a shared interpretation that is developed and refined as the piece is practised and performed.

Points to note

It is often useful to return to simple music to develop sight-reading skills and, in particular, the ability to read at sight quickly and fluently. This also helps to build up confidence.

Stress the value of sight-reading as a way of accessing and gaining greater familiarity with a wide range of music.

Bear in mind that it can take considerable time and effort to organise ensemble opportunities. It is helpful, therefore, to work in close co-operation with school music departments, Music Services, local performing groups and/or other appropriate organisations.

Learning objectives

F. performing and communicating

Pupils should learn to:

- i perform music to others with conviction, communicating the character and style of the music; demonstrate empathy with other performers and with the audience, to whom they should be able to talk informatively, providing programme notes if appropriate

-
- ii make informed evaluations about their performance in the light of their knowledge about the music and the interpretations of distinguished musicians
-

Possible teaching activities

F. performing and communicating

- Ask pupils to prepare three contrasting pieces for a recital, perhaps building their selection around examination pieces.
- Ask pupils to research information on each piece, e.g. details on the style of music, the composer's life, the historical / social context.
- Ask pupils to prepare a short talk / introduction to each piece.
- Give pupils opportunities to practise their presentational skills.
- During lessons, encourage pupils to develop their own personal interpretations through discussion and debate. Ask them to justify their decisions using appropriate musical vocabulary.
- Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
- Refine pieces through simulated performances in lessons and by performances to others in preparation for concerts within the wider community.
- Continue to encourage pupils to make music and perform with others, both in directed and non-directed groups.

- Ask pupils to evaluate their performances critically, identifying strengths and areas for development.
- Record pupils' performances in order to promote discussion.
- Provide opportunities for pupils to perform to distinguished musicians / teachers in a master-class situation.

Points to note

In addition to other skills of presentation already acquired, pupils should practise projecting their voices and slowing down delivery when talking to an audience.

It should be remembered that young people respond differently to the idea of performing. For some it will be rewarding and motivating, but for others it can be stressful to the extent that they may be ill or wish to give up playing. In preparing for a performance, the following should be taken into account:

- the physical and psychological well-being of the pupil
- the pupil's motivation
- the perceived importance of the performance
- social relationships with other members of the group

Bear in mind that some pupils may never wish to perform in public.

Recording performances can be both a positive and a negative experience for pupils. With this in mind, only record performances which promise to build confidence and offer positive learning outcomes.

It can be valuable for pupils to hear positive, constructive guidance from someone other than their own teacher.

Unit of work template

PROGRAMME(S)

<p>Title of unit</p>	<p>Focus of unit (a brief description of the unit)</p>	<p>Where the unit fits in (how it builds on prior learning)</p>
<p>Length</p>		
<p>Learning objectives (in relation to the programmes of study)</p>	<p>Possible teaching activities (based on holistic learning)</p>	<p>Points to note (e.g. extension activities, practice, differentiation, assessing, illustrations, teaching hints)</p>
<p>Repertoire and resources</p>	<p>Expectations: by the end of the unit all pupils will: most pupils will: some will have progressed further and will:</p>	

Unit of work

SPECIMEN UNIT FOR CONTEMPORARY GUITAR

PROGRAMME 1

<p>Title of unit Introducing Chords</p>	<p>Focus of unit In this unit, pupils learn about chord construction and basic fingering for simple progressions that enable them to provide varied accompaniments to songs and instrumental solos.</p>	<p>Where the unit fits in No previous knowledge of chords is required. However, some single-note playing should have been accomplished.</p>
<p>Length Ten weeks</p>	<p>Points to note</p> <ul style="list-style-type: none"> • Start with simple three-note chords, e.g. C, G7 and possibly D7. • Emphasise evenness of sound from each string, varying techniques for nylon and steel strings, or electric guitars. • Pay special attention to preparing the hand for the next chord and keeping fingers close to the fingerboard. • Exercises using tablature with a melodic line as a duet part are useful. Also use right-hand palm-mute and sixth chords as in a vamp, e.g. A / A6 / A / A6, etc. • Perhaps write a chord chart, using hash marks, tablature or written music. • Tapes or CDs can be used for this, or the teacher can play the examples live. • Chords I, IV and V are the obvious choice; however, more advanced pupils may include II, III or VI and may be encouraged to write lyrics. Advanced players may start adding dominant and minor sevenths. 	
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • about the basics of chord construction • how to use the technique of finger-picking • how to play chord progressions fluently • about links between chords and symbols • how to apply their understanding of chords to their own compositions 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Demonstrate simple chord progressions in the context of pieces and ask pupils to describe the musical effects. • Introduce pupils to a chord diagram and provide various exercises for locating the fingers on the fingerboard. Encourage them to recognise chordal movement aurally, noting the effect of arpeggios; refer to the theoretical context, if appropriate. • Show pupils how to strum open strings using the thumb and pick (various gauges), the index finger and the whole hand. • Introduce the right-hand fingering names (<i>bim am</i>) and give pupils simple finger-pick exercises (ripple-pick and folk-pick). Encourage them to experiment with making up their own finger-pick patterns. • Ask pupils to play simple songs and exercises which require them to move from chord to chord, e.g. A/D/E/D ('Wild Thing'), emphasising the importance of moving the fingers simultaneously. • Introduce open power chords (fifths) of E, A and D and chord progressions of 12-bar blues. Help pupils to practise until they become fluent. • Show pupils how to read chord charts. These can be in numerous formats, from simple to more complex, with or without melody or vocal line. • Play simple three-chord songs to pupils and then ask them to play along (giving them the first chord). • Ask pupils to compose a simple chord progression for a song, using three chords. Help them to listen and select appropriate chords. Provide sufficient time for pupils to practise and refine their pieces and, when they are ready, ask them to play their pieces to others, e.g. group, teacher, parent or friend. Discuss the musical effect. 	<p>Expectations: by the end of the unit</p> <p>all pupils will: be able to play simple chords with basic strumming and right-hand finger-picking; improvise simple chord patterns</p> <p>most pupils will: be able to read and play a chord progression fluently, using four- or five-note chords; develop a balanced sound on their guitars; compose pieces using three chords or more</p> <p>some will have progressed further and will: be able to develop their own finger-pattern and strumming techniques; have a wider knowledge of more complex chords; using their repertoire of chords, compose and perform fluently their own pieces</p>
<p>Repertoire and resources</p> <p>'Smoke on the Water' (Deep Purple); 'Hey Joe' (Jimi Hendrix); 'Summer of '69' (Bryan Adams); 'Still Haven't Found what I'm Looking for (U2); 'Johnny B. Goode' (Chuck Berry)</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: be able to play simple chords with basic strumming and right-hand finger-picking; improvise simple chord patterns</p> <p>most pupils will: be able to read and play a chord progression fluently, using four- or five-note chords; develop a balanced sound on their guitars; compose pieces using three chords or more</p> <p>some will have progressed further and will: be able to develop their own finger-pattern and strumming techniques; have a wider knowledge of more complex chords; using their repertoire of chords, compose and perform fluently their own pieces</p>	

SPECIMEN UNIT FOR CONTEMPORARY GUITAR

PROGRAMME 2

<p>Title of unit Preparing for a Group Performance</p>	<p>Focus of unit In this unit, pupils develop appropriate skills related to ensemble playing and performance.</p>	<p>Where the unit fits in Pupils will have a reasonable knowledge of reading notation / tablature / chord symbols.</p>
<p>Length Ten weeks or one term</p>		
<p>Learning objectives</p>		
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to tune their guitars to those of other members of an ensemble 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Start each session by tuning the instruments using a string-to-string technique. Choose different leaders to provide the tuned notes for other pupils. • Introduce a warm-up session (aural/improvisation). Use call-and-response phrases, encouraging pupils to vary the dynamics and tone production. 	<p>Points to note</p>
<ul style="list-style-type: none"> • how to improvise using simple chords 	<ul style="list-style-type: none"> • Give pupils rhythmic strumming exercises using simple chords, e.g. A/D/E/G/D/Am/G/D/C. Follow with a different time signature and accented beat. • Use simple riffs for pupils to improvise over a 12-bar blues bass pattern. Provide examples of well-known riffs and make appropriate links to notation. 	<ul style="list-style-type: none"> • Use simple chord charts or work aurally. • Riffs can be in A or E. The bass pattern can be a 'walking line' or repeated riff in tablature, written music, or learnt by ear.
<ul style="list-style-type: none"> • how to play effectively as an ensemble 	<ul style="list-style-type: none"> • Introduce three or four contrasting repertoire ensemble pieces that have chords, inner and bass parts, as well as a melodic line: <ul style="list-style-type: none"> - utilise scales and arpeggio exercises that incorporate relevant features of the pieces, e.g. rhythms, articulations, plectrum and / or finger techniques - rehearse the pieces until pupils can play their parts fluently, helping them to identify any tricky passages - ensure that pupils are aware of the importance of listening and responding to others from the outset - aim for a performance that conveys the expressive character of the music - encourage pupils to comment on musical features, e.g. tempo, texture, style and structure 	<ul style="list-style-type: none"> • Pieces should be arranged with different abilities in mind: ensure that each part is attractive to play.
<ul style="list-style-type: none"> • how to take the lead in a group 	<ul style="list-style-type: none"> • Draw attention to the importance of following a director or conductor and responding to expressive gestures. Encourage individual pupils within the group to take a lead and discuss ways in which they can improve the performance. 	<ul style="list-style-type: none"> • Developing eye contact with the conductor helps to achieve a more unified interpretation.
<ul style="list-style-type: none"> • how to present pieces to others 	<ul style="list-style-type: none"> • Perhaps experiment with different seating arrangements, encouraging pupils to develop their own seating/standing plan. • Examine repertoire scores with pupils, noting directions, dynamics and any other interesting features, e.g. the genre of the piece and how it could be presented. 	<ul style="list-style-type: none"> • An excellent arrangement for ensuring effective eye contact is to sit facing each other.
<p>Repertoire and resources 'La Bamba' (Ritchie Valens); 'Lady Madonna' (Lennon/McCartney); 'House of the Rising Sun' (Eric Burden); 'Love is all Around' (Wet Wet Wet); the jazz standard 'Autumn Leaves'</p> <p>Expectations: by the end of the unit all pupils will: be able to play as an ensemble with a degree of accuracy most pupils will: be able to play with a good sense of dynamics; listen well and be able to present a musical performance some will have progressed further and will: be able to take a lead; play more difficult parts; improvise in solo bars</p>		

Unit of work

SPECIMEN UNIT FOR CONTEMPORARY GUITAR

PROGRAMME 3

<p>Title of unit Teaching the Self-taught Guitarist</p> <p>Length Five weeks</p>	<p>Focus of unit This unit provides some starting points for young and older self-taught players who have already acquired some of the skills of playing contemporary guitar.</p>	<p>Where the unit fits in The unit combats the difficulties that arise for a mature, self-taught player entering at programme 3.</p>
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to build on their knowledge and understanding, and the skills that they have taught themselves • how to convert guitar tablature to standard notation, and vice versa • how to play an expanded repertoire of barré chords used in songs • about common scale patterns used in pieces and improvisations • how to apply basic techniques in improvisation with expression • about the importance of effective self-evaluation and practice 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Spend some time listening to pupils playing pieces that they have taught themselves: these may include their own compositions. Evaluate strengths and any areas for development. Find out which particular aspects of their playing they wish to develop. • Discuss how pupils may have previously notated music; then explain any links between tablature and standard notation. Provide appropriate examples of melodies and chords in tablature and show how they are written out using standard notation. Set the task of converting one type of notation to the other and encourage pupils to build up fluency little by little. Encourage them to practise and perform the examples in lessons and at home. • Introduce songs or common progressions that use the chords shown in the following diagram. Draw attention to correct posture and basic techniques and encourage pupils to think about how they apply them to produce an expressive musical performance. See Example 1 • Explain the appropriate application of major scales, Aeolian mode, pentatonic and blues scales. Develop a variety of improvisations based on the scales. Ask pupils to play any scale patterns that they have taught themselves, noting common features. Build on their knowledge and understanding, emphasising the importance of achieving an intended musical effect. See Example 2 • Demonstrate basic techniques and ask pupils to copy and practise them. Discuss how they may already have acquired these techniques and help them to adjust any faults that may be impeding the musical outcomes. Techniques may include: <ul style="list-style-type: none"> - string skipping (over one string) using an 'A' major chord on fret 5 and playing strings 1 to 3, then 2 to 4. See Example 3 - the application of vibrato - sliding up to notes which are either one or two semitones higher - bending up to notes which are either one or two semitones higher using a major scale for both 'sliding' and 'bending'. See Example 4 - hammer-on technique from open strings to fretted notes, using the E minor pentatonic scale. See Example 5 - pull-off technique to open strings from fretted notes, using the E minor pentatonic scale. See Example 6 • Help pupils to apply the techniques to both pieces they have already learnt and new repertoire. • Provide opportunities for them to perform to others and suggest ways in which they can practise at home. Build in time for self-evaluation, noting how pupils are applying new techniques and building on what they already know. 	<p>Points to note</p> <ul style="list-style-type: none"> • Bear in mind that self-taught players are likely to have developed considerable aural skills and will also have well-informed opinions about music. • Converting from tablature to standard notation may not be appropriate in all cases. It is important to judge whether individual pupils need to develop this knowledge. • A skill is appropriate if it achieves a musical end-result. Carefully weigh up the advantages and disadvantages of undoing techniques that pupils may have taught themselves, and always discuss issues openly with them. <p>• Refer to the glossary for: – hammer-on – pull-off – palm-muting – tab</p>
<p>Repertoire and resources</p> <p>'Sweet Home Alabama' (main riff) 'Parisienne Walkways' (not solo) 'Free and Easy', 'Moon over Texas' (Rockschool) 'Xaminer Blues' (Rockschool, grade 3)</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: be able to play pieces and improvise using an expanded range of chords, scales and techniques</p> <p>most pupils will: have developed increased dexterity and applied their understanding of new techniques; be able to convert tablature to standard notation</p> <p>some will have progressed further and will: combine newly developed techniques with their own and incorporate them musically into their playing and improvising</p>	

<p>Title of unit Introduction to Slide-guitar Basics</p>	<p>Focus of unit In this unit, pupils learn the basic techniques of the slide guitar.</p>	<p>Where the unit fits in This unit is designed for pupils of an intermediate level who wish to further develop their knowledge of blues or learn a specialised style of playing in order to extend their repertoire of guitar techniques.</p>
<p>Length Ten to twelve weeks</p>		
<p>Learning objectives</p>		
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to set up a guitar for bottleneck/slide 	<ul style="list-style-type: none"> • Show pupils how to set up a guitar for bottleneck/slide. Note that it is preferable to have a separate instrument for slide-guitar playing. 	<p>Points to note</p> <ul style="list-style-type: none"> • The action of the strings should be high. Heavy strings will achieve a fuller tone. It is not always necessary to fret the string with the left-hand fingers.
<ul style="list-style-type: none"> • how to tune the guitar to open style 	<ul style="list-style-type: none"> • Demonstrate how to change from standard tuning to open styles – open G (D/G/D/G/B/D) or D (D/A/D/F#/A/D). 	<ul style="list-style-type: none"> • If possible, the nut should be raised to provide a higher action at the low end of the neck. A capo can cover the original nut without permanently changing the guitar.
<ul style="list-style-type: none"> • about choosing a slide 	<ul style="list-style-type: none"> • Provide a variety of slides of different materials, and ask pupils to experiment with them. Encourage them to use a heavy slide, which will probably feel a little unwieldy to begin with, but will ultimately produce a fuller tone. 	<ul style="list-style-type: none"> • G and A give the same fingerings as D and E. The higher tuning gives greater tension and therefore a brighter tone. It also provides better resistance to the slide, thus reducing fret rattle. With lower tuning you are less likely to break strings and can play in the higher key by using a capo.
<ul style="list-style-type: none"> • how to 'wear' the slide 	<ul style="list-style-type: none"> • Show pupils how to hold the slide comfortably on a left-hand finger. Explain that there is no definitive style for doing this and encourage them to experiment. 	<ul style="list-style-type: none"> • Slides are readily available but can be expensive and may not produce any better result than an alternative from the local hardware shop. Glass will sound warmer than metal, but does not provide as much volume.
<ul style="list-style-type: none"> • how to strum rhythmic patterns while wearing a slide 	<ul style="list-style-type: none"> • Ask pupils to strum a 12-bar blues progression while wearing (but not using) the slide, so they become accustomed to its weight. Then add the sixth and seventh in a basic shuffle rhythm. Chords IV and V can be found by barring the fifth and seventh frets respectively. Chord I will either be open or at the 12th fret. 	<ul style="list-style-type: none"> • The slide is usually worn on the third or fourth finger. Using the fourth finger gives more freedom to fret chords. The second finger (rarely used) is cumbersome and prevents dexterity with fretted notes. The index finger should not be used as this prevents the technique of damping the strings behind the slide, thus allowing unpleasant overtones to be audible. • Control and accuracy with the slide has been likened to learning to use the bow in violin playing and various warm-up exercises should be devised by the teacher.

<ul style="list-style-type: none"> • about different ways of using the slide • how to execute left-hand damping • how to use the third fret in improvisation • how to use professional artists as models 	<ul style="list-style-type: none"> • Ask pupils to slide on the top string from the 11th to the 12th fret: <ul style="list-style-type: none"> - introduce vibrato, whereby pupils move the slide very slightly back and forth over the fret. Ask pupils to practise at various speeds and depths - demonstrate how the slide should be angled so that it only makes contact with the top string, thus increasing the signal-to-noise ratio. Ask pupils to repeat this exercise and then extend across all six strings, changing the angle of the slide accordingly - ask pupils to experiment by sliding from the tenth fret (notes of tension) to the 12th fret (harmony) against a 12-bar accompaniment - demonstrate simple motifs and the use of double notes. Once pupils become familiar with the basic technique, show how notes on the fifth fret can be used with chord IV, and the seventh fret with chord V • Demonstrate playing a note (or several notes together) while sliding up the neck of the guitar. See that, as well as hearing the rising note(s), pupils also hear descending notes. The reverse is true when sliding down the neck of the guitar. Show pupils how to prevent this undesirable situation by 'damping' behind the slide, i.e. allowing one or more fingers to lightly touch the strings. This can be a difficult technique to master, but the result is a cleaner, more accurate slide sound. • Introduce pupils to the third fret, where the minor third and the equal seventh can be found. Notes on the third fret resolve to the open position to give a moody 'Deep Mississippi' sound and can dramatically resolve to the fifth fret in sync. with chord V. Point out that the third fret is one octave lower than the 15th, the fifth is an octave lower than the 17th, etc. • Provide listening examples, such as Lowell George, early Little Feat, Duane Allman and the Allman Brothers, Derek and the Dominoes, and Ry Cooder (master of both electric and acoustic slide guitar). Ask pupils to comment on the musical effects of the performances. Further examples can be found in the music of Robert Johnson and Muddy Waters, along with many other blues players. 	<ul style="list-style-type: none"> • It is important to point out that notes are played directly above the frets as opposed to immediately behind them. Note that it is possible to produce quartertones using this technique. It is therefore important for the player to control the sound carefully. • Damping can also be used with the right-hand by resting the right-hand fingers on strings that are not been used to play a note. This will also increase the signal-to-noise ratio. • Use of the higher notes may be of no consequence to the acoustic player who often finds it impossible to reach these frets. However, the electric guitarist should experiment in these positions, since they can produce a 'singing' quality to the sound. • The American session guitar player Arlen Roth has written a number of tutor books for slide guitar and these deal with several different styles, including country, blues and rock, and cover all levels of experience.
<p>Repertoire and resources</p> <p>Pupils wishing to develop their slide playing to a specialist level should refer to the music of Bob Brozman and Steve Goodman (renowned Dobro players); Kelly Jo Phelps (lap-steel style) and Buddy Emmons (Nashville's first-call pedal-steel player)</p> <p>Slide guitar features regularly in monthly guitar magazines and musical examples can be found in these for players of all levels</p> <p>Possible extension activities:</p> <p>As an extension activity, pupils may be encouraged to study the evolution of techniques, from the 'lap steel' playing of the Hawaiians and the raw sound of the early Mississippi blues musicians, through to the 'Dobro' and/or 'pedal-steel' playing that has become strongly associated with country music. The traditional instruments used for many of these styles are different to a standard guitar and although their ancestry can be traced to the lute family, they must be considered an entirely different instrument to the contemporary guitar.</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: have a basic understanding of slide techniques and the use of open tuning</p> <p>most pupils will: be able to improvise a slide-guitar solo over a 12-bar blues progression; be able to demonstrate some control of the slide; produce a strong, clear tone</p> <p>some will have progressed further and will: make a special study of the style; perform solo, 'self-accompanied' pieces and improvisations; become fluent in more than one open tuning; develop their damping technique to a sufficiently high standard to enable them to use the slide in standard tuning</p>	

<p>Title of unit Introducing the Blues</p> <p>Length Ten weeks</p>	<p>Focus of unit In this unit, pupils learn how to improvise within a blues idiom. The blues are particularly appropriate in group lessons. Pupils can participate at their own level and less experienced players can gain immensely from listening to, and playing with, the more advanced. The skills of listening and interacting with other musicians are the very essence of (blues) improvisation.</p>	<p>Where the unit fits in Pupils should be capable of playing all basic chords, have some knowledge of the E-shaped barré chord, and display adequate dexterity with single-note playing.</p>
<p>Possible teaching activities</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to play a 12-bar sequence and improvise in the blues idiom. • how to play a basic blues rhythm pattern and a variation (including shuffle and swing for more advanced pupils) • about transposing the 12-bar blues to different keys • how to improvise using the pentatonic blues scale (including the flat fifth for more advanced pupils) • that much can be learnt by listening to others 	<p>• Show pupils how to play the 12-bar chord progression and help them to learn it in the key of A.</p> <p>• Teach pupils to play the progression using power chords (root and fifth) and introduce the sixth of the chord to form a riff.</p> <p>• Depending upon pupils' ability, add the seventh. Demonstrate a variety of riff accompaniments and encourage pupils to imitate and experiment.</p> <p>• Show pupils how to transpose the chord progression I, IV, V7 to all keys, and help them to play it in as many keys as possible. It is likely that some pupils will not be able to play in all keys at this stage.</p> <p>• Demonstrate and teach the pentatonic blues scale in the key of E: – allowing pupils to become familiar with the sound of the scale against the chord progression – making sure that pupils are aware of the notes of tension and resolution – encouraging pupils to be creative and display a sense of musicality when improvising</p> <p>• Introduce the concept of themes and their development (variation) - alert pupils to the use of space and phrasing throughout the improvisation. Be sensitive to their levels of ability and confidence.</p> <p>• Introduce appropriate guitar techniques as necessary, e.g. slides, bends, vibrato, etc.</p> <p>• If the flattened fifth was not used initially, include it once pupils have become fluent with the pentatonic scale.</p> <p>• Rehearse and refine, and arrange for a performance to others. Make a recording if possible.</p> <p>• Support the lessons with appropriate listening materials: many blues players have acquired the techniques by listening to others.</p>	<p>Points to note</p> <ul style="list-style-type: none"> • The key of A is suggested to begin rhythm accompaniment as this allows the roots of the I, IV and V chords to be played on open strings. • The key of E provides extensive use of open strings and ease of access. • The blues scale is introduced as pentatonic, which is in keeping with the origins of the style. Some teachers may wish to include the equal fifth from the start. • The concept of themes should start with simple phrases (maximum three notes) and gradually introduce variations, extra notes and guitar techniques. • More advanced pupils should find it relatively easy to move the 'shape' of the blues scale to any key on the guitar, since the scale pattern, like the E-shaped barré chord, can be considered to be a movable form.
<p>Expectations: by the end of the unit</p> <p>all pupils will: understand the 12-bar progression and play a basic accompaniment in 'guitar-friendly' keys; perform a simple improvised solo in several keys</p> <p>most pupils will: most pupils will: play a more sophisticated accompaniment in all keys; improvise extended solos, displaying technical fluency and a sense of musicality</p> <p>some will have progressed further and will: accompany a blues solo in any key, using extended chords and an appropriate sense of style and taste; improvise fluently using the blues scale over at least three octaves, embellishing the scale chromatically; demonstrate a sound control over appropriate guitar techniques</p> <p>Repertoire and resources</p> <p>Appropriate pieces include: 'Little Red Rooster' (Howling Wolf); 'Stormy Monday' (T Bone Walker); 'Need your Love so Bad'; (Fleetwood Mac); 'Crossroads' (Eric Clapton - Cream - and Robert Johnson's original); 'Rockin' all over the World' (Status Quo); 'Johnny B. Goode' (Chuck Berry); 'Red House' (Jimi Hendrix)</p> <p>The influence of the blues in (British) rock music can be heard in examples from The Rolling Stones, The Animals, Status Quo, Free, Eric Clapton, Gary Moore, and early examples from Elvis Presley and other early rock'n'roll artists</p>		

Unit of work

SPECIMEN UNIT FOR CONTEMPORARY GUITAR

PROGRAMME 5

<p>Title of unit Improving Motor Skills</p>	<p>Focus of unit In this unit, pupils are taught how to develop further dexterity of left-hand fingers, whilst incorporating comfortable handling of the guitar and fluidity in the application of scales and arpeggios.</p>	<p>Where the unit fits in Ideally, pupils should be able to play a number of scales and arpeggios before this unit is undertaken. However, the unit could be applied at a number of difficulty levels, and will always facilitate improvement of motor skills / dexterity.</p>
<p>Length Five weeks</p>		
<p>Possible teaching activities</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to increase their speed, reach and dexterity in order to enable fluidity of music-making 	<ul style="list-style-type: none"> • Demonstrate exercises which include the use of all left-hand fingers and ask pupils to: <ul style="list-style-type: none"> – gradually increase and hold the tempo, ensuring that they have complete control over note duration and dynamics – extend this to involve the synchronisation of right-hand plectrum technique with alternate picking and a variety of rhythmic inflections, e.g. triplets, semiquavers and sextuplets. See Example 7 – incorporate a number of strings, applying the string-skipping technique. See Example 8 • Create 'random number sets' which correspond to the left-hand fingers, i.e. 1 to 4. Help pupils to invent exercises that will improve muscular control and co-ordination. • Demonstrate the rapid use of hammer-on and pull-off left-hand technique (as in a trill), showing finger 1 at fret 5 and finger 2 at fret 6, then stretching the range to finger 2 at fret 7, finger 3 at fret 8 and finger 4 at fret 9. See Example 9 • Help pupils to practise the acquired skills and apply them to musical examples in pieces, improvisations and compositions. Introduce appropriate scale and arpeggio patterns that are required for the pieces. • Provide examples of performers who demonstrate these techniques and encourage pupils to copy them. 	<p>Points to note</p> <ul style="list-style-type: none"> • At 70 bpm (beats per minute), for example. • The ability to select equal time and equal volume as required is essential at this level. • Initially, use four digits. Pupils may be reluctant to use finger 4, but they can be given exercises to strengthen it. • At this point, pupils should be able to produce 'three-notes-per-string' arpeggios with ease in one position across the fingerboard.
<p>Repertoire and resources</p> <p>'Metal Mania' (Rockschool) 'So Sue Me' (J. Scofield) 'No Blues' (W. Montgomery) 'Smooth' (C. Santana)</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: have gained some dexterity in their left-hand fingers; will apply their skills to pieces, improvisations and compositions</p> <p>most pupils will: be able to play pieces and improvisations with more ease, drawing on appropriate scales and arpeggios</p> <p>some will have progressed further and will: have developed a high degree of dexterity and accuracy at speed, adding a further dimension of fluidity to their playing</p>	

SPECIMEN UNIT FOR CONTEMPORARY GUITAR

PROGRAMME 1

<p>Title of unit Finding the Voice for Instrumentalists</p>	<p>Focus of unit This additional unit suggests ways in which instrumental teachers can help pupils to 'find' their own singing voices and begin to sing confidently with an accurate sense of pitch. All the activities below are aural, without reference to notation, so that pupils can use their singing voices in instrumental lessons, concentrating on the sound they produce.</p>	<p>Where the unit fits in The unit provides possible materials for pupils beginning to pitch their singing voices. As each individual's voice and vocal experiences will be different, these activities should be adapted to suit individual needs.</p>
<p>Length Ongoing</p>	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Explore pupils' voices by asking them to imitate rhymes and very simple, short phrases, using a variety of sounds, e.g. whispering, humming, singing. Finish by singing on a monotone or the soh - me minor third pattern. • Introduce melodies that develop the 'thinking voice'. When pupils can sing a simple melody accurately from memory, ask them to sing some sections in their heads at a given signal from the teacher. When they begin singing aloud again, pupils should still be singing at the correct pitch. In a group situation, individual pupils in turn might give the signal. If appropriate, use sol-fa hand-signs. • Sing simple phrases and ask pupils to sing them back. Begin with a very small pitch range, using the minor third pattern (soh and me), then move to the third, fifth and sixth of the major scale (me, soh and lah). When pupils are pitching well, move on to phrases using the first, second and third notes of the major scale (doh, ray, me). If you then move on to melodies using the first, second, third, fifth and sixth notes of the scale (doh, ray, me, soh and lah), pupils will be able to sing any pentatonic song with well-centred vocal pitch. • Encourage pupils to improvise vocally by taking a lead in the above exercises when they have sufficient confidence. • Explore higher and lower pitches with pupils by using large gestures, to reinforce an understanding of when the voice is moving up and down. • Use appropriate call-and-response songs: ask one pupil to sing the 'call' for another pupil to 'respond', e.g. 'Kumala Vista'. • Help pupils to discover a wider pitch range by using the sliding voice, moving smoothly up and down the vocal pitch range. Start modestly, gradually increasing the range, e.g. humming smoothly, following the moving hand of the teacher, then that of another pupil. • Change the starting pitch of the simple tunes pupils already know when singing unaccompanied. • Ask individual pupils to start call-and-response songs at different pitches. • Sing the rhythm of known tunes several times on a monotone, at a different pitch each time. • Ask pupils to indicate the shape of a melody with their hands. Ask them to recognise any patterns that emerge, such as repetition or sequence. • Help pupils to improve their breathing in order to develop their vocal tone. 	<p>Points to note</p> <ul style="list-style-type: none"> • Always teach 'voice to voice', with pupils facing the teacher to enable them to copy physical aspects of the speaking and singing. • Avoid giving phrases from the piano. • This exercise will also help pupils to develop an internalised sense of pulse. • If you do not wish to use sol-fa hand-signs, trace the pitch of songs with your hands. Pupils can also 'show' the movement of pitch in this way. • If pupils have difficulty pitching their voices accurately, find a comfortable natural pitch for them and sing these simple exercises at that pitch. • Many spirituals and folk-songs from different cultures are based on three, four or five notes of the pentatonic scale.
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • about different ways of using their voices • how to internalise sound and develop 'inner hearing' • how to acquire a consistent sense of pitch, with an awareness of their natural pitch centre 	<p>Expectations: by the end of the unit</p> <p>all pupils will: begin to pitch their own singing voices accurately; recognise pitch movement within simple melodies</p> <p>most pupils will: pitch their own singing voices accurately; copy simple melodies with an understanding of relative pitching</p> <p>some will have progressed further and will: some will have progressed further and will: understand the pitching of their own voices; recognise the relative pitching of simple melodies; sing simple melodies musically and with good intonation</p>	<p>Repertoire and resources</p> <p>'How Can I Keep from Singing?'</p>
<p>Repertoire and resources</p> <p>'How Can I Keep from Singing?'</p>	<p>Points to note</p> <ul style="list-style-type: none"> • African, Afro-Caribbean and American repertoire provides many opportunities for this activity. • The imagery of a rocket taking off, a flying humming bee or a lift in a department store can add some humorous alternatives. • Ask pupils to identify whether the starting note is higher or lower. 	<p>Points to note</p> <ul style="list-style-type: none"> • Always teach 'voice to voice', with pupils facing the teacher to enable them to copy physical aspects of the speaking and singing. • Avoid giving phrases from the piano. • This exercise will also help pupils to develop an internalised sense of pulse. • If you do not wish to use sol-fa hand-signs, trace the pitch of songs with your hands. Pupils can also 'show' the movement of pitch in this way. • If pupils have difficulty pitching their voices accurately, find a comfortable natural pitch for them and sing these simple exercises at that pitch. • Many spirituals and folk-songs from different cultures are based on three, four or five notes of the pentatonic scale.

Musical Examples

EXAMPLE 1.

Dsus⁴

Bm⁷

Cmaj⁷

G⁷

EXAMPLE 2. G MAJOR SCALE (2 octaves)

A AEOLIAN MODE (2 octaves)

G MINOR PENTATONIC (2 octaves)

A BLUES (2 octaves)

STRING SKIPPING

EXAMPLE 3.

STRING BENDING

EXAMPLE 4.

HAMMER ON EXERCISE USING EM PENTATONIC

EXAMPLE 5.

PULL OFF EXERCISE USING EM PENTATONIC

EXAMPLE 6.

EXAMPLE 7.

1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3

5 8 6 7 5 8 6 7 5 8 6 7 5 8 6 7

EXAMPLE 8. LEFT HAND DEXTERITY WORKOUT

Technique (repeat this pattern on each string)

A

6 8 7 5 6 8 7 5 6 8 7 5 6 8 7 5 6 8 7 5 6 8 7 5 6 8 7 5

(repeat this pattern on each string)

B

8 6 7 5 8 6 7 5 8 6 7 5 8 6 7 5 8 6 7 5 8 6 7 5 8 6 7 5

(repeat this pattern on other pairs of strings)

C

7 6 8 5 8 7 6 5 7 6 8 5 8 7 6 5 7 6 8 5 8 7 6 5 7 6 8 5 8 7 6 5

(repeat this pattern on other pairs of strings)

D

5 6 7 8 6 7 5 8 5 6 7 8 6 7 5 8 5 6 7 8 6 7 5 8 5 6 7 8 6 7 5 8

E

6 8 7 5 8 6 7 5 7 6 8 5 8 7 6 5 6 7 5 8 5 6 7 8

6 8 7 5 8 6 7 5 7 6 8 5 8 7 6 5 6 7 5 8 5 6 7 8

EXAMPLE 9.

121 121 131 131 141 141

tr m tr m tr m tr m tr m tr m

5 6 5 5 7 5 5 7 5 5 8 5 5 8 5 5 9 5

Short-term planning and recording template

Name(s)/Group

Term

Year

Targets for the term

Current attainment

Programme

Grade

Date	Objectives and activities	Lesson outcomes and achievements
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		

Record of work (e.g. pieces, studies, scales and exercises, aural, playing/singing at sight,s/ensembles, improvisation/composition, performances)

End-of-term summary

Summary of Learning Outcomes

By the end of each programme:

Programme 1

Pupils play a variety of short, simple pieces (including studies) with fluency and some expression. When playing with others, they listen and watch, keeping in time with the group. In performing to others, they show an awareness of the character of the music. They play with an appropriate balanced and relaxed posture, technical control and a pleasing musical sound. They display aural awareness in their control of musical elements (pulse, rhythm, tempo, dynamics and quality of tone) and begin to internalise musical patterns in their heads. They play short phrases by ear, from memory, and from notation where appropriate. They improvise simple musical patterns (both rhythmically and melodically) with expression and use their instrumental skills when composing. They talk about the quality of their playing and suggest ways in which they can make improvements.

Programme 2 (building on programme 1)

Pupils play simple pieces from a variety of styles with fluency and expression, internalising the sounds and conveying the character of the music. When playing with others, they help to maintain a separate part with an awareness of their own role in the ensemble. They perform to others with a sense of occasion, acknowledging audience appreciation and applause. They maintain an appropriate posture in a manner that facilitates freedom of movement. They build on their listening experiences, making distinctions in articulation, dynamics, tone quality, etc. They recognise simple structures in their pieces and use these in their own improvisations and compositions. They also improvise and compose using a limited number and range of notes, or with more freedom. They play by ear easy tunes in simple keys, recall short rhythmic and melodic phrases from memory and use notation, sometimes at sight. They make choices about their playing in relation to musical elements and talk about the quality of their performances.

Programme 3 (building on programme 2)

Pupils play a variety of moderately easy pieces from different styles, conveying the expressive intentions of the music. When playing with others, they maintain an independent part individually, showing awareness of their role within the ensemble. They play with assurance when performing to others, communicating the character of the music with expression and understanding. They display good posture themselves and identify it in others. Their growing technical control (articulation, fingering, co-ordination, etc.) is used more consistently. They utilise their listening skills to make expressive decisions and to project the character of the music. They recognise common structures and musical devices, e.g. repetition, sequence, contrast, and use this knowledge in performing, improvising and composing. They play by ear tunes in simple keys or modes, recall moderately short musical phrases and read/play at sight a variety of short pieces. They evaluate the quality of their performances with some independence, using appropriate musical vocabulary, and make improvements in the light of their own perceptions and those of others.

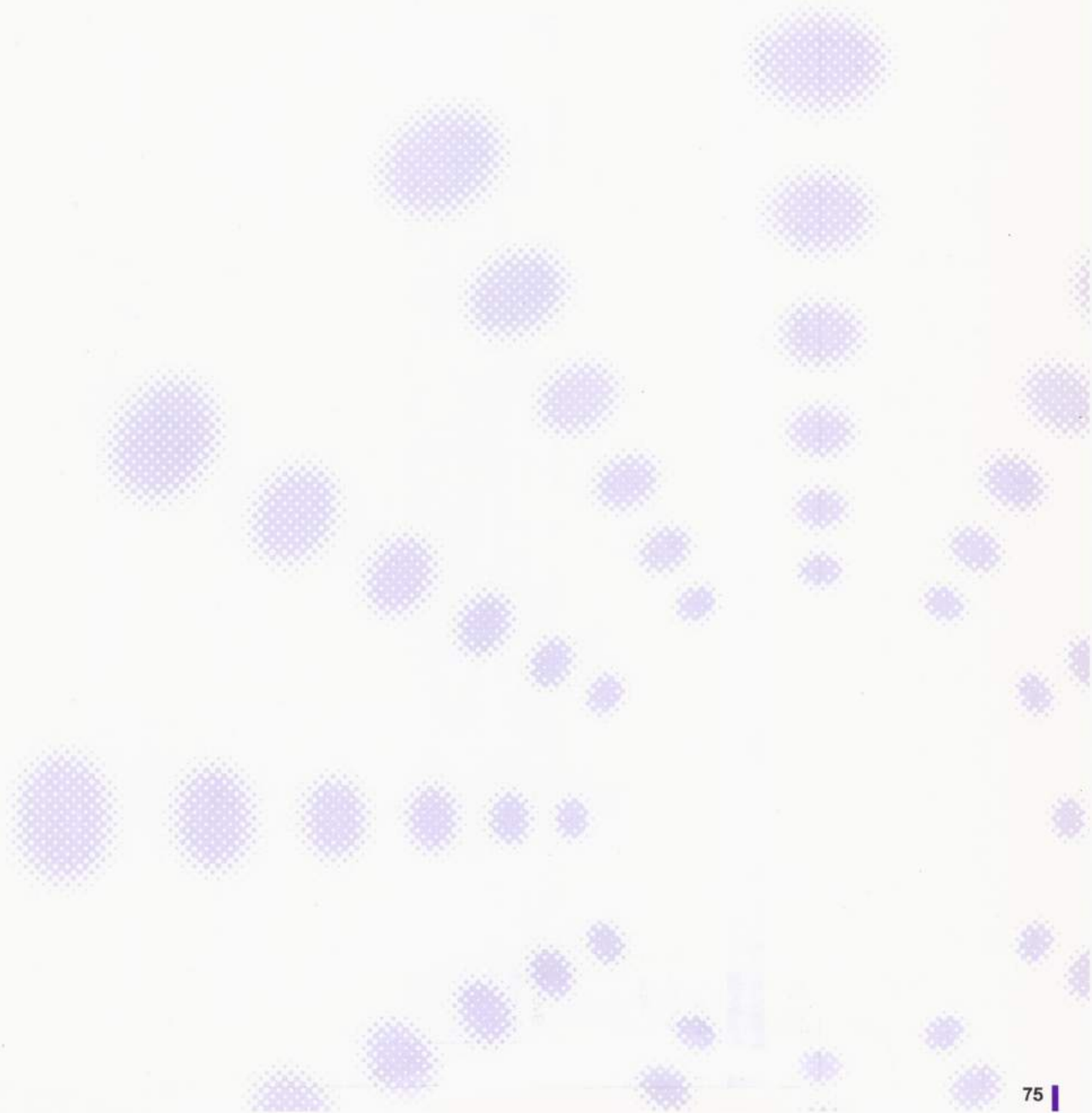
Programme 4 (building on programme 3)

Pupils play a wide variety of pieces of moderate difficulty from different styles and traditions. They communicate their feelings within their knowledge and understanding of the style and the composer's markings, demonstrating a personal response to the music. When playing with others, they maintain their own individual line with confidence and sensitivity, making significant contributions to the ensemble and shared interpretation, and taking a lead when appropriate. As soloists or in ensembles, they perform to others with conviction, responding to the audience, venue and occasion. They communicate the music through their own individual or shared interpretations and present their performances carefully, with attention to detail. They develop a wide range of dynamics and tone colours, using these sensitively and musically in their informed interpretations. They memorise, internalise, imitate and recall musical patterns of increasing length and difficulty. They play by ear tunes with simple modulations and a wide range of intervals and read and play at sight pieces in different styles.

When improvising and composing, they freely develop their own musical ideas within a variety of musical structures, drawing on internalised sounds. They are able to describe, discuss and demonstrate understanding of how musical elements are used in a particular form or style. They evaluate their performances independently, and critically appraise pieces that may include their own as well as others' compositions.

Programme 5 (building on programme 4)

Pupils play a range of advanced pieces from different styles and traditions that are technically and/or musically demanding. They draw on their high levels of technical control (rhythm, tempo, co-ordination, articulation, dynamics, tone colour, etc.) in order to interpret the music, expressing their feelings within their knowledge and understanding of style, period and the composer's markings. When playing in ensembles, they show sensitivity and empathy to others, contributing their own interpretative ideas and responding to those of others. In performance, they project the music with conviction through their own individual or shared interpretations, demonstrating a personal response to the music and an awareness of audience, venue and occasion. They memorise, internalise, imitate and recall sections from a wide variety of music. They read and play at sight moderately difficult pieces and respond to musical characteristics, including elements of surprise. They improvise extended musical ideas with a sense of direction and shape. They compose with consistency of style and coherence, understanding the idiomatic possibilities of their musical resources. They make informed evaluations about their performances, and those of others, in the light of their knowledge about the music and the interpretations of other musicians and professional artists. They value their music-making and take ownership of what they do.



Summary of Learning Objectives

Pupils should be given opportunities to:
express their musical ideas and feelings; use their creativity, imagination and intuition;
develop their skills, knowledge and understanding; reflect on and evaluate their progress
Pupils should learn to:

	Programme 1	Programme 2	Programme 3	Programme 4	Programme 5
A	listening and internalising				
i	listen to music with concentration in and out of lessons, enjoying their experiences and building on them	listen to music with concentration in and out of lessons, enjoying their experiences and building on them	listen with concentration, responding to the expressive character of music, using their experiences to inform their playing	use their listening skills and experiences of a variety of musical styles and traditions to inform their interpretations, e.g. use of rubato, shaping of phrases, variety of tone	listen systematically and critically to a wide variety of music from different styles and traditions to develop their own independent interpretations
ii	have some aural perception of the music to be played	have some aural perception of the music to be played, including some feeling of the expressive characteristics	have a clear aural perception of the music to be played, including some feeling and understanding of the expressive characteristics	have a clear aural perception of the music to be played, including some feeling and understanding of the expressive and stylistic characteristics	have an accurate aural perception of the music to be played, conveying their feeling and understanding of the expressive and stylistic features in practice and performance
iii	recognise and discriminate between the musical elements of pulse, pitch, rhythm, tempo, dynamics, texture, and notice changes of tone quality and colour	recognise and discriminate between the musical elements, including aspects of articulation, phrasing and quality of tone	recognise and discriminate between the musical elements, including more refined aspects of articulation, phrasing, quality / 3 variety of tone	identify and incorporate subtle changes to the musical elements in their playing, e.g. tempo, articulation, phrasing	identify and incorporate subtle changes to the musical elements in their playing, interpreting music both personally and idiomatically
iv	recognise and convey in their playing simple rhythmic and melodic patterns, e.g. repetition of main tune	recognise and convey simple structures in their playing, e.g. repetition of rhythmic and melodic phrases	recognise and convey structural features and compositional devices in their playing, e.g. A A B A, sequence	recognise and convey more extended structures and techniques in pieces being studied, e.g. rondo, raga, dance forms, simple modulations	recognise and convey in their interpretative decisions a wide variety of musical structures and compositional techniques
v	make links between sounds and symbols when using notation, e.g. shape of the melody	hear some elements of the music internally when using notation / symbols, e.g. tempo, pitch, rhythm, dynamics	hear simple music internally when using notation / symbols, including repetitions, contrasts, changes to melodic and rhythmic patterns	hear simple music internally with increasing accuracy and fluency when using notation / symbols	hear a wider range of music internally when using notation / symbols, anticipating the sound in the their heads

B making and controlling musical sounds: developing technique

<p>i</p> <p><i>posture and freedom of movement</i> develop an appropriate relaxed posture and hand position, both sitting and standing: – supporting and balancing the instrument comfortably (without the hands) – ensuring that both hands are free</p>	<p><i>posture and freedom of movement</i> play with an appropriate relaxed posture and hand position, both sitting and standing: – supporting and balancing the instrument comfortably (without the hands) – ensuring that both hands are free</p>	<p><i>posture and freedom of movement</i> play with an appropriate relaxed posture and hand position, both sitting and standing: – supporting and balancing the instrument with more ease – ensuring that both hands are free</p>	<p>posture and freedom of movement play with an appropriate relaxed posture and hand position, both sitting and standing: – supporting and balancing the instrument with more ease – ensuring that both hands are free – developing a positive performing image</p>	<p><i>posture and freedom of movement</i> play with an appropriate relaxed posture and hand position, both sitting and standing: – supporting and balancing the instrument with ease and confidence – ensuring that both hands are free – playing with a positive performing image</p>
<p>ii</p> <p><i>tone quality and intonation</i> understand the procedure for tuning the instrument, e.g. turning the machine heads</p> <p>develop a satisfying, clear sound at two or more dynamic levels: – plucking strings with free right-hand and arm movements – using the plectrum as appropriate</p> <p>recognise and play with reasonable intonation: – developing an appropriate free left-hand shape which facilitates accurate placement of the fingers – developing strength of finger action – playing in a single position</p>	<p><i>tone quality and intonation</i> tune each string separately with guidance, using an external sound source</p> <p>play with a satisfying, clear sound more consistently at two or more dynamic levels: – plucking string with free right-hand and arm movements – using the plectrum as appropriate</p> <p>recognise and play with reasonable intonation more consistently: – maintaining an appropriate free left-hand shape which facilitates accurate placement of the fingers – developing speed, strength and flexibility of finger action – playing in a single position and developing awareness of other positions</p>	<p><i>tone quality and intonation</i> tune the instrument to itself with some independence, using an external sound source</p> <p>play with a satisfying, clear sound more consistently, across a range of dynamics: – plucking strings with free right-hand and arm movements – using the plectrum as appropriate and beginning to develop various tone colours through hammer-ons, slides and palm-mute</p> <p>recognise and play with secure intonation more consistently: – maintaining an appropriate free left-hand shape which facilitates accurate placement of the fingers – developing speed, strength and flexibility of finger action – beginning elementary position work, including simple shifts</p>	<p><i>tone quality and intonation</i> tune the instrument accurately with more independence, recognising when it is necessary to retune</p> <p>play with a consistent, satisfying, clear sound across a large range of dynamics: – plucking strings with free right-hand and arm movements at a variety of tempi – using the plectrum as appropriate and a variety of tone colours, including hammer-ons, slides, palm-mute and string bends</p> <p>recognise and play with secure intonation: – maintaining an appropriate free left-hand shape which facilitates accurate placement of the fingers – developing speed, strength and flexibility of finger action at a variety of tempi – developing security in different positions and when changing between positions – beginning to develop a vibrato</p>	<p><i>tone quality and intonation</i> tune the instrument independently, with greater refinement, e.g. use of harmonic tuning, recognising when it is necessary to retune</p> <p>play with a consistent, satisfying, clear sound across a large range of dynamics: – plucking strings with confidence, using free right hand and arm movements at a variety of tempi – use a variety of plectrum techniques and tone colours as appropriate</p> <p>recognise and play with secure intonation: – maintaining an appropriate free left-hand shape which facilitates accurate placement of the fingers – playing with speed, strength and flexibility of finger action at a variety of tempi – playing with security in different positions and fluency when changing positions – using a controlled vibrato</p>

B making and controlling musical sounds: developing technique

continued

<p>iii</p> <p><i>articulation and co-ordination</i> co-ordinate the right and left hands at a regular pulse: – beginning to develop some clarity and fluency – using simple rhythmic patterns</p>	<p><i>articulation and co-ordination</i> co-ordinate the right and left hands at a regular pulse: – playing with more clarity and fluency – using simple rhythmic patterns</p>	<p><i>articulation and co-ordination</i> co-ordinate the right and left hands at a regular pulse: – playing with more clarity and fluency at a variety of tempi – using a variety of articulations and rhythmic patterns – using a larger range of notes, incorporating simple shifts</p>	<p><i>articulation and co-ordination</i> co-ordinate the right and left hands at a regular pulse: – playing with clarity and fluency at a variety of tempi – using a variety of articulations and rhythmic patterns – using a large range of notes, incorporating more demanding shifts</p>	<p><i>articulation and co-ordination</i> co-ordinate the right and left hands at a regular pulse: – playing with clarity, dexterity and fluency at a variety of tempi – using a large variety of articulations and rhythmic patterns – using the full range of the instrument</p>
---	--	---	---	---

C creating, developing and interpreting musical ideas

<p>i</p> <p>improvise expressively by exploring different sounds and creating satisfying repeated musical patterns or phrases</p>	<p>improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group</p>	<p>improvise in a variety of genres and styles, sustaining and developing musical ideas and achieving different intended musical effects with the instrument</p>	<p>improvise with freedom in a wide range of musical structures, genres, styles and traditions, drawing on internalised sounds</p>	<p>improvise extended musical ideas with a sense of direction and shape as they develop their own personal style</p>
<p>ii</p> <p>make use of instrumental skills when beginning to compose</p>	<p>compose by developing musical ideas within given simple structures and applying instrumental skills</p>	<p>apply knowledge and understanding of the instrument in order to compose with an understanding of musical idiom</p>	<p>compose in different styles, creating and selecting musical ideas by exploring the characteristics of their chosen resources</p>	<p>compose with consistency of style, coherence of musical ideas and a degree of individuality, and by making the most of the instrumental and vocal resources</p>
<p>iii</p> <p>begin to interpret music with some expression and with a sense of its intended effect; talk about its mood and how it is played and suggest improvements</p>	<p>make 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</p>	<p>convey their interpretation with an understanding of the musical style and idiom; make improvements to their work in the light of their knowledge about the music</p>	<p>apply their knowledge of style, characteristics and historical / social background in order to interpret the music with understanding and insight; evaluate how their interpretation reflects the context in which the music was created and is performed and heard</p>	<p>interpret music personally with consistency of style, and an understanding of idiomatic performing conventions; make independent, critical judgements about their interpretation</p>

D playing music

<p>i work out by ear how to play short, easy phrases from well-known tunes</p>	<p>work out by ear how to play easy, well-known tunes in simple keys</p>	<p>work out by ear how to play tunes in straightforward major and minor keys or modes</p>	<p>work out by ear how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves/positions</p>	<p>work out by ear how to play pieces of increasing complexity, using simple transpositions if necessary</p>
<p>ii repeat with accuracy short, easy rhythmic and melodic patterns by playing back from memory</p>	<p>repeat with accuracy short, easy rhythmic and melodic phrases by playing back from memory</p>	<p>repeat with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory</p>	<p>repeat with accuracy phrases of moderate length and complexity in a variety of styles</p>	<p>repeat increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate</p>
<p>iii play short, easy pieces from notation/symbols, conveying the character of the music</p>	<p>play a variety of easy pieces from notation/symbols, conveying the character of the music</p>	<p>play a variety of moderately easy pieces from different styles and traditions, showing an awareness of idiom and structure and communicating the character of the music and the intentions of the composer</p>	<p>play a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music</p>	<p>play a range of pieces from different styles and periods that are technically and musically advanced; form their own critical ideas in order to project their personal interpretation</p>
<p>iv memorise with accuracy selected short, simple pieces from their repertoire</p>	<p>play from memory, and to others, selected contrasting pieces from their repertoire</p>	<p>memorise a variety of pieces from their repertoire of increasing length and complexity</p>	<p>memorise a variety of pieces from their repertoire in different styles and traditions, featuring a range of musical devices and structures</p>	<p>memorise systematically and independently pieces from their repertoire with refinement and expressive subtlety, demonstrating a personal response to the music</p>
<p>v read and play at sight short, simple phrases at a regular pulse; begin to make links between sound and symbol</p>	<p>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</p>	<p>read and play at sight a variety of short, straightforward pieces at a regular pulse, using an increasing rhythmic, melodic and tonal range</p>	<p>read and play at sight moderately easy pieces in different styles at a regular pulse; internalise and incorporate less familiar musical features, e.g. time signatures, variety of tempi, keys</p>	<p>read and play at sight a range of pieces in a variety of styles containing elements of surprise and deviation; internalise and incorporate a wide range of time signatures and tempi, rhythmic patterns, melodic range, intervals, tonality and expression</p>

E playing music with others

<p>i</p> <p>play with others, demonstrating some basic ensemble skills by listening, watching and keeping in time with the group</p>	<p>play with others, helping to maintain a separate part and showing awareness of their role within the ensemble</p>	<p>play with others, independently maintaining an individual line, demonstrating awareness of their role within the ensemble</p>	<p>play with others, independently maintaining an individual line with sensitivity and demonstrating awareness of their role within the ensemble</p>	<p>play with others with assurance and sensitivity, demonstrating an empathy with other performers</p>
<p>ii</p> <p>explore and discuss the character of the music and the expressive possibilities</p>	<p>explore, discuss and convey the character of the music</p>	<p>contribute to collective decisions, e.g. tempo, ensemble, tuning, balance, conveying the character of the music</p>	<p>contribute to collective decisions, e.g. balance, ensemble, interpretation, conveying the character and style of the music</p>	<p>contribute their own interpretative ideas and respond to those of others, conveying the character and style of the music</p>

F performing and communicating

<p>i</p> <p>perform music to others, e.g. parents/ carers, teachers and friends, demonstrating an awareness of the mood of the music</p>	<p>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</p>	<p>perform to others with increasing awareness and assurance, communicating the character of the music and their musical intentions to the audience</p>	<p>perform convincingly to others, responding to the audience, venue and occasion, communicating the character and style of the music through their own/ shared interpretation</p>	<p>perform music to others with conviction, communicating the character and style of the music; demonstrate empathy with other performers and with the audience, to whom they should be able to talk informatively, providing programme notes if appropriate</p>
<p>ii</p> <p>discuss the quality of their playing and, with guidance, learn from their performance</p>	<p>evaluate the quality of their performance in relation to the character of the music, suggesting improvements and commenting on how the intentions were achieved</p>	<p>evaluate with perception and some independence the quality of their performance and respond to ideas from others</p>	<p>evaluate with perception the quality of their performance, using their knowledge of performing conventions, including the performances of distinguished musicians</p>	<p>make informed evaluations about their performances in the light of their knowledge about the music and the interpretations of distinguished musicians</p>

Glossary

The following definitions are designed to be used in conjunction with A Common Approach 2002.

12-bar blues:	traditionally, a progression using chords I, IV and V7 which is repeated as necessary
alternative tuning:	a guitar tuned to anything other than standard (Spanish) tuning. Often used in folk music (D/A/D/G/A/D) or for bottleneck/slide guitar (D/G/D/G/B/D) (D/A/D/F#/A/D)
barré	the technique of fretting more than one string with only one finger
bend:	sounding a note and pushing the string (bending) to produce a higher note
capo:	capodastro: a mechanical device that is clamped across the fingerboard to transpose the instrument to a higher key
comping:	strumming chords, usually in a steady four-bar rhythm
distortion:	harmonic distortion, the sound of a valve amplifier being driven too hard
guitaristic techniques:	playing techniques that are pertinent to guitar playing
hammer-on:	sounding a note by tapping (hammering) a left-hand finger against a fret. The string is not picked with the right hand
head:	another name for the basic melody of a jazz standard
jamming:	name given to a playing session that involves musicians improvising together, often without any music and usually in the jazz or blues idiom
jazz standard:	a musical piece or song that has been commonly used for jazz improvisation
middle 8:	an eight-bar section that is not the verse or chorus and is usually different to either
natural harmonics:	produced by lightly touching the string (usually at the 12th fret, although other frets are used) and striking the string to produce a chime-like tone. Harmonics are sometimes referred to as 'overtones' or 'flageolets'
palm-muting:	the placement of the right palm over the bridge to produce a muted sound
pinched harmonics:	a variation on a dynamic sound produced by bringing the thumb of the picking hand into contact with the string immediately after the pick
planting fingers:	the technique of holding one or two fingers in position while others move laterally across the fingerboard
pre-bend:	bending the note (as above) without sounding it and releasing the bend after sounding
pull-off:	the opposite of a hammer-on. The left-hand finger is flicked off the string, causing the lower note to sound
raga:	an organised collection of tones that sets the melodic framework for a piece of Indian classical music
reverb:	reverberation is the effect of sound reflecting off a hard surface – it varies in quality and length of sustain according to (amongst other things) the size of the room. Electronic processors can create this effect
riff:	a repeated phrase, usually played on the lower strings

GLOSSARY CONTINUED

- slide:** also called glissando: sounding a note and sliding the left-hand finger to a higher or lower note on the same string
- tab:** tablature: a guitar-specific method of notation that involves six lines to represent the six strings, and numbers to indicate the frets to be played. Other string instruments like the mandolin and banjo use their own tab
- trill:** produced by rapidly performing a hammer-on, then a pull-off, repeatedly
- turnaround:** the last bar (or two bars) of a 12-bar blues that ends on chord V7 and 'turns' the progression back to the beginning
- vamps:** repetitive rhythmic sequences used as an accompaniment, e.g. C to C⁶ in quick succession
- vibrato:** varying the pitch of a sustained note by bending and releasing continuously



Royal College of Music
Prince Consort Road
London SW7 2BS

tel: 0207 589 3643
fax: 0207 589 7740

website: www.rcm.ac.uk



Federation of Music Services
6 Berwick Courtyard, Berwick St Leonard
Salisbury, Wiltshire SP3 5SN

tel: 01747 820042
fax: 01747 820043

e-mail: fms@music.ed.fsnet.co.uk
website: www.federationmusic.org.uk



National Association of Music Educators
Gordon Lodge, Snitterton Road
Matlock, Derbyshire DE4 3LZ

tel/fax: 01629 760791

e-mail: musiceducation@name.org.uk
website: www.name.org.uk

ISBN 0-571-59709-2

Distributed exclusively throughout the world by: Faber Music Ltd, Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HK
England. Tel: +44(0) 1279 828982 Fax: +44(0) 1279 828983 Email: sales@fabermusic.com www.fabermusic.com