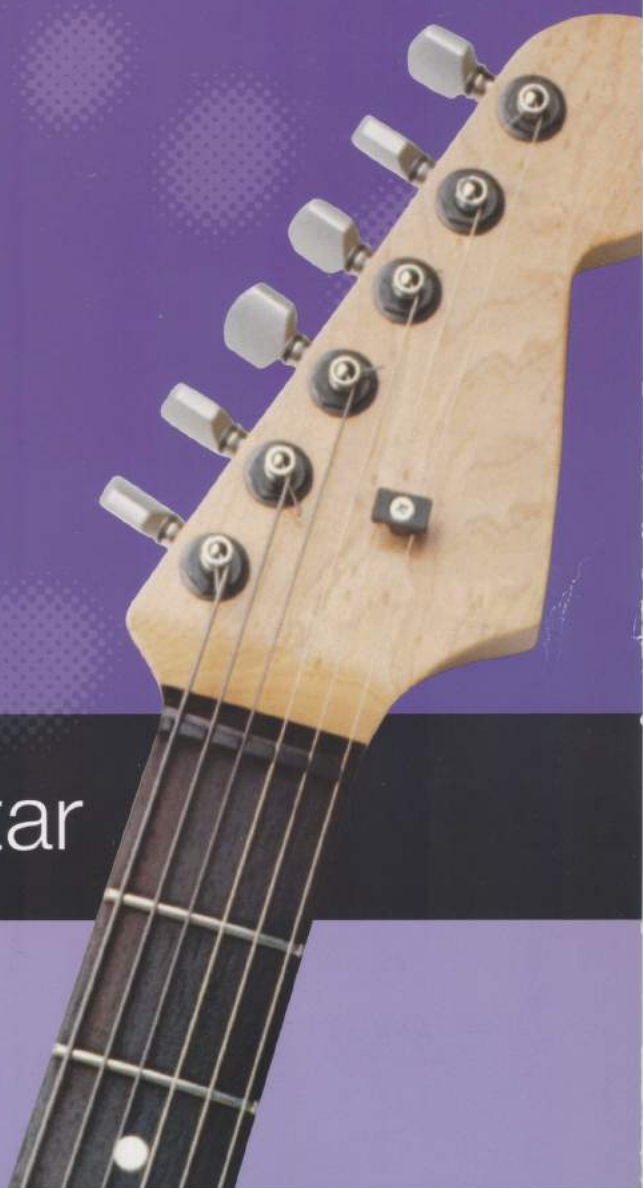


A Common
Approach
2002

Contemporary Guitar



Contents

Introduction	1
The Contemporary Guitar Framework	3
Programme of Study 1	4
Programme of Study 2	16
Programme of Study 3	26
Programme of Study 4	36
Programme of Study 5	48
Unit of Work Template	60
Specimen Units of Work	61
Short-term Planning and Recording Template	72
Summary of Learning Outcomes	73
Summary of Learning Objectives	75
Glossary	81

Introduction

Developing this revised and expanded version of *A Common Approach* has been a challenging and illuminating task. Our career paths and teaching experiences are diverse. We were aware that there are many different ways of teaching contemporary guitar. Nevertheless, we discovered considerable common ground. We also found that we shared many ideas and principles with colleagues from the other working parties. Indeed, it was reassuring to find that many colleagues who contributed to the consultative process not only concurred with much of our thinking but also use some of the activities included here in their own teaching. To all who responded to the draft documentation, we are extremely grateful. Your experience and expertise were particularly valuable, and helped to clarify and refine our thinking.

By drawing on good practice, *A Common Approach 2002* aims to improve the quality of musical experience for all pupils by encouraging instrumental/vocal teachers to reflect on, develop and improve their professional skills, knowledge and understanding. But it is not intended to be prescriptive. Our hope is that teachers will find the suggestions useful and will be helped in developing their own work further. Instrumental teaching is always evolving and we can all benefit from a fresh look at even the most fundamental aspects of our work. All the ideas and activities have been proven to work on many occasions, in a variety of circumstances and with different pupils. We believe, therefore, that the learning objectives and activities, used in conjunction with a wide and attractive range of repertoire, offer pupils the opportunity to enjoy a broad and balanced instrumental curriculum. Above all, we hope that we are encouraging a musical approach to learning an instrument, an approach that at each stage of learning is stimulating, enlightening and rewarding, and gives pupils a deepening love of music and a range of skills, knowledge and understanding.

The contemporary guitar programmes cover styles of guitar music that have evolved since the 1940s. These styles are the foundation of the modern guitar repertoire and have influenced much of its development. The programmes are designed to accommodate plectrum and finger styles on electric and/or acoustic guitars. They are applicable to all ages, including self-taught, mature pupils.

The following general points are intended to raise awareness of important issues. They may be of particular relevance to new teachers.

- All electronic equipment should be tested on an annual basis. Information regarding the test should be made available and kept on file. Plugs and leads should be checked regularly for any signs of damage and the use of circuit breakers should be encouraged. Pupils should be made aware of the dangers of fluids and electricity, in particular transporting equipment in wet weather and taking care of drinks around electronic equipment, amplifiers, etc.
- To protect against hearing loss, it is important that pupils are aware of the need to use reasonable volume levels when playing, and of the benefits of using earplugs and headphones. This is also relevant to playing in bands, particularly when performing in confined spaces. Listeners should be made aware of the potential dangers as well.
- Due to the ever-increasing numbers of musicians who are suffering from repetitive strain injury (RSI), it is important that pupils are aware of techniques to reduce the likelihood of this occurring. Preventative measures include checking that the weight of the instrument is balanced with an appropriate strap, checking the string gauge, monitoring the length of practice time, etc. Using the Alexander Technique can also be beneficial.

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- It is highly desirable for pupils to have a good quality instrument from the outset if they are to develop fine tone quality, secure intonation and assured technique. Whenever possible, teachers should advise on the purchase of a guitar. Although selection will probably be influenced by financial considerations, parents / carers need to be reminded that the cheapest instrument does not necessarily represent the best value. Providing information about instrument insurance is important as well.
 - Maintenance of the instrument influences the rate of progress. Guitars need to be maintained regularly, e.g. neck adjustment, intonation, fret servicing, tremolo spring adjustment, cleaning (both strings and body), and electrics (including care of guitar leads). Some maintenance may need to be attended to by a teacher or professional technician. Pupils, however, should be encouraged to learn some of the procedures for themselves.
 - Professional issues regarding pupil and teacher protection are of the utmost importance. Teachers working for Music Services and / or schools will probably have access to comprehensive guidelines. Private teachers are advised to seek guidance from one of the professional associations.

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The Contemporary Guitar Framework

Pupils should be offered broad and balanced programmes of study that promote and develop musical playing and singing. They 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*

through the interrelated areas of:

A. listening and internalising

including:

- i listening to music with concentration in and out of lessons, building on their experiences
- ii having a clear aural perception of the music to be played
- iii recognising and discriminating between the musical elements of pulse, pitch, rhythm, tempo, dynamics, texture, and tone colour
- iv recognising and conveying structural elements in their playing
- v making links between sound and symbols when using notation

B. making and controlling musical sounds: developing technique

including:

- i posture and freedom of movement
- ii tone quality and intonation
- iii articulation and co-ordination

C. creating, developing and interpreting musical ideas

including:

- i improvising expressively
- ii applying their instrumental skills in composing
- iii interpreting music, developing a personal response

D. playing music

including:

- i working out how to play music by ear
- ii repeating musical patterns and phrases accurately from memory
- iii playing pieces in a variety of styles with fluency, expression and understanding
- iv memorising pieces that have been learnt
- v reading and playing music at sight*

E. playing music with others

including:

- i listening, watching, responding and leading
- ii contributing to collective decisions, including interpretation

F. performing and communicating

including:

- i interpreting and communicating the character of the music
- ii evaluating their performances and making improvements

* where appropriate

Programme of Study 1

NQF entry level/Pre-grade 1

Learning objectives

A. listening and internalising

Pupils should learn to:

- i listen to music with concentration in and out of lessons, enjoying their experiences and building on them
- ii have some aural perception of the music to be played
- iii recognise and discriminate between the musical elements of pulse, pitch, rhythm, tempo, dynamics, texture, and notice changes of tone quality and colour
- iv recognise and convey in their playing simple rhythmic and melodic patterns, e.g. repetition of main tune
- v make links between sounds and symbols when using notation, e.g. shape of the melody

During programme 1, pupils aim to control sounds on the guitar. They start to develop technical and musical skills. They learn how to play simple pieces, enjoying their experiences and building on them with increasing confidence.

Programme of Study 1

NQF entry level / Pre-grade 1

Possible teaching activities

A. listing and internalising

- Ask pupils to listen with concentration to different pieces of music in their own time and then describe them in the lesson, including aspects of dynamics, instrumentation, character, etc.
- Encourage pupils to jot down details of favourite pieces in their notebooks.
- Perform a piece to be learnt to pupils. Ask them to describe its character.
- Ask pupils to tap the pulse of music played by the teacher or other pupils.
- Ask pupils to respond physically to music being played, i.e. moving in time or beating time to music with a regular pulse. Repeat at different tempi.
- Go through the piece again with pupils, using gestures or actions to indicate rests.
- Help pupils to play/sing short, simple rhythmic/melodic phrases by ear.
- Ask pupils simple questions about pulse, pitch, rhythm, dynamics, etc.
- Ask pupils to sing songs they know well, singing some phrases in their heads at a given signal from the teacher. When pupils sing aloud again, they should be singing at the correct pitch and pulse.
- Ask pupils to sing the final note to complete a melodic phrase played/sung by the teacher.
- Ask pupils how many phrases there are in a short piece. Where do they start and finish?
- Listen to other short pieces, e.g. 'Hot Cross Buns', and ask pupils to indicate when the main tune is repeated: count the number of times it is repeated and describe what happens in between.
- Using notation, ask pupils to play/sing or clap short phrases of a piece and count silent bars in their heads, e.g. bars 1-2 clapped/played/sung, bars 3-4 counted and bars 5-6 clapped/played/sung.
- Using notation, ask pupils to describe the main features of a piece before playing/singing it – e.g. shape of melody and obvious repetitions.
- Play a familiar piece incorrectly. Ask pupils to spot the mistakes.

Points to note

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

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

Ensure that pupils understand the difference between tempo, pulse and rhythm.

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

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

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

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

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - 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

- ii tone quality and intonation
 - understand the procedure for tuning the instrument, e.g. turning the machine heads
 - 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
 - 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

- iii articulation and co-ordination
 - co-ordinate the right and left hands at a regular pulse:
 - beginning to develop some clarity and fluency
 - using simple rhythmic patterns

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Demonstrate an appropriate sitting and standing posture. With guidance, ask pupils to imitate, experiment and adjust their posture. Encourage them to explore holding the guitar in different ways in an effort to find the most comfortable and practical posture. Take into account the need for the left arm and right forearm to move freely while the instrument remains secure.
- Encourage pupils to use a mirror to help evaluate their posture.
- Invite pupils to play a few notes or a short phrase individually. Ask other pupils to observe and comment on the player's posture, suggesting how improvements can be made.

tone quality and intonation

- Set up a tuning game, where pupils are asked to identify which string is out of tune.
- Demonstrate to pupils how to tune the strings of the guitar and the amount of turning required on the machine heads to provide a significant change in pitch. Ask them to experiment by gently tightening and loosening the machine heads.
- Ask pupils to listen to a good quality tone, either produced by the teacher or recorded. Encourage them to imitate and discuss what affects tone quality.
- Demonstrate how to fret a note cleanly. Ask pupils to copy.
- Ask pupils to play single-string bass notes at a regular pulse while the teacher plays simple chord progressions.
- Demonstrate to pupils how to achieve a rest by stopping the string with either the left or right hand. Encourage them to experiment using open strings, and to comment on the musical effect created by a rest.
- Teach pupils to play a 12-bar blues progression in A or D on single open strings, using either downstrokes/upstrokes with the plectrum, or alternate right-hand fingers, while the teacher provides a variety of blues-oriented accompaniments.
- Show pupils how to establish a free left-hand shape that facilitates accurate placement of the fingers. Help them to find an appropriate and comfortable left-hand position.

articulation and co-ordination

- Teach pupils to play short, simple phrases to a regular pulse using three notes E/F/G on the first string.
- Demonstrate to pupils ways of minimising the movement of left-hand fingers. Ask them to imitate and to discuss the advantages.
- Ask pupils to experiment with playing short, simple phrases using different dynamics. Discuss how the different dynamics are achieved.
- Demonstrate different kinds of articulation, using some simple phrases. Ask pupils to imitate them. Discuss how the different sounds are produced, and their musical effects.
- Teach simple exercises and tunes that use rests and staccato. Show pupils how to make rests and staccato effects by touching the string with the right-hand thumb or appropriate finger, or a combination of both.
- Ask pupils to make up some simple variations by using different rhythmic patterns on each note.

Points to note

Try chairs of different heights in order to find the most comfortable one. (N.B. Chairs with arms are inappropriate.)

Be aware of pupils' individual physical characteristics, including disabilities.

Finding the right size of guitar is very important, e.g. half, three-quarter or full size.

Encouraging, positive observations and constructive suggestions help to build confidence.

Large differences in pitch can be gradually reduced as pupils' aural awareness develops.

This activity aims to develop an awareness of the mechanics of the tuning process. It is important to mention that over-tightening of the machine heads can damage the instrument.

Pupils should be made aware of the degree of pressure that is required when the left hand is operating correctly.

D/Em/G/A, as in 'Love Is All Around', or A/D/E/D as in 'Wild Thing', are useful simple chord progressions.

This type of activity often stimulates pupils to start exploring chord progressions for themselves.

An accompaniment from a drum machine or electronic keyboard can make this activity more interesting. It can also be a useful metronome!

Learning objectives

C creating, developing and interpreting musical ideas

Pupils should learn to:

- i improvise expressively by exploring different sounds and creating satisfying repeated musical patterns or phrases

- ii make use of instrumental skills when beginning to compose¹

- iii 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

D. playing music

Pupils should learn to:

- i work out by **ear** how to play short, easy phrases from well-known tunes

¹Instrumental teachers should harness the composing interests of pupils wherever it is appropriate. This may be as an integral part of the instrumental curriculum or to support the pupils in other areas of the National Curriculum.

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Ask pupils to explore different ways of making musical sounds on the instrument in response to an imaginative or pictorial idea.
- Ask pupils to make up short and simple rhythmic / melodic patterns from suggested musical starting points, e.g. pentatonic phrases, drones, ostinati. Abstract or pictorial ideas could also be used.
- Repeat the process, selecting and discarding ideas and aiming for musical coherence.
- Lead pupils in a discussion about the musical effect of the improvisations.
- Play 'Follow my Leader': a pupil plays three or four notes, then the next pupil plays three or four more, starting on the last note of the first player, and so on.

- Ask pupils to compose short pieces from a given starting point, e.g. a story, poem, theme, picture, or one of the musical techniques suggested above. Discuss the outcomes. Initially, this could consist of asking pupils to write down their improvisations as an aid to memory, perhaps using their own forms of shorthand.
- Provide opportunities for pupils to perform their compositions to others.
- Encourage pupils to use their guitars in creative activities in the classroom, applying technical skills already acquired.

- Show pupils how to experiment with different ways of playing pieces, perhaps in relation to dynamics, tempi and articulation. Ask them to listen and decide which way of playing is most appropriate to the character of the music.
- Involving all pupils in the group, discuss ways of improving the interpretation, particularly in pieces that have few expressive indications.

D. playing music

- Choosing appropriate starting notes, play short, simple rhythms / tunes within a comfortable range, e.g. rock beats, television jingles, folk-tunes. Ask pupils to select one and, on the guitar, work out separate phrases by ear, gradually building up the complete tune.
- Ask pupils to play the complete rhythm / tune expressively to others.
- As an extension activity, ask pupils to teach the rhythm / tune to other pupils.

Points to note

The teacher can promote pupils' confidence by:

- demonstrating how to experiment with musical ideas
- providing step-by-step assistance with models, patterns and procedures
- emphasising the open-ended nature of the activity – all outcomes are valued and enjoyed

Through composing, pupils are able to explore the music from the inside. Composing is valid in its own right, but it can also be used to develop performing skills, knowledge and understanding. Productive links with general classroom work should be made wherever possible.

It may be necessary to store pupils' ideas for them since their creative imagination may run ahead of their ability to write down their ideas, at least where staff notation is concerned.

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

This is not as difficult as it sounds. Many pupils experiment with tunes they know before starting formal instrumental lessons.

If tunes exceed pupils' note range, teach a simple accompaniment or bass line by ear instead and play or sing the tune with them.

Using a song's words can help develop musical memory.

Learning objectives

D playing music

contd...

Pupils should learn to:

- ii **repeat** with accuracy short, easy rhythmic and melodic patterns by playing back from memory

- iii **play** short, easy pieces from notation/symbols, conveying the character of the music

- iv **memorise** with accuracy selected short, simple pieces from their repertoire

Possible teaching activities

D. playing music

contd...

- Perform a piece and ask pupils to respond to the music by clapping, tapping or moving with a regular pulse and at a variety of tempi.
- Repeat, with pupils substituting a different sound, gesture or action to indicate rests.

- Engage pupils in 'copycat playing', either with or without notation, maintaining a secure pulse and rhythm. Incorporate different musical effects such as contrasts of dynamics and articulation.
- Ask pupils to sing easy intervals and match them to notes on the guitar where appropriate.
- Demonstrate some simple chord progressions and ask pupils to repeat them.

- Ask pupils to strum some chord rhythms from a chord chart, maintaining a regular pulse.
- Select pieces for pupils to learn, from a range of different times and places, and in a variety of styles. Take into account:
 - the musical and technical skills that will be needed
 - opportunities to develop musical ideas
 - pupils' prior experience
 - their personal response to the music
- Show pupils how to practise their pieces and make improvements.

- Help pupils to memorise a riff by ear.
- Help pupils to memorise selected pieces from their repertoire by:
 - building up short sections at a time
 - identifying and remembering rhythmic patterns and the shape of the melody
 - noting where repetitions and contrasts occur
 - focusing on expressive details
- From time to time, teach a short piece away from the music, only referring to the notation once it is learnt.
- Encourage pupils to play from memory to other pupils.

Points to note

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

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

Simple three-note chord voicing is most appropriate at this stage.

Adopt the holistic approach to teaching and learning as outlined in section 1.

Playing from memory is an important and realistic expectation in learning pieces from the earliest stages. Promote confidence by making memorisation of whole pieces a natural part of the learning process. Bear in mind that they are unlikely to be memorised properly until the performance is technically fluent.

Some objectives are:

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

Learning objectives

D. playing music

contd...

- Pupils should learn to:*
- v read and play **at sight** short, simple phrases at a regular pulse; begin to make links between sound and symbol

E. playing music with others

- Pupils should learn to:*
- i play with others, demonstrating some basic ensemble skills by listening, watching and keeping in time with the group

-
- ii explore and discuss the character of the music and the expressive possibilities
-

Possible teaching activities

D. playing music

contd...

- Play short, simple rhythmic/melodic patterns and ask pupils to copy them on the guitar.
- Using flash cards, help pupils to:
 - recognise different note values and their rests
 - clap, sing and play simple rhythmic/melodic patterns, maintaining a regular pulse, perhaps at different tempi
 - name notes and find them on the guitar (note recognition)
 - read and play simple dynamics
 - read and play staccato and legato
- Devise a variety of games to explain staff notation to young beginners, e.g:
 - use a large staff with movable notes
 - space permitting, play 'note jumping': lay out five skipping ropes and ask pupils to step or jump between them, calling out the note names and perhaps singing them as well
 - play the 'musical alphabet' game: a pupil says/sings a note name, the next pupil says/sings the next one, and so on, up and down. Do the same missing out a note – G/B/D, etc.

E. playing music with others

- Create opportunities for pupils to:
 - play with an accompaniment, provided either by the teacher or by recorded means, e.g. keyboard, tape, CD/minidisk, computer/midi sequencing
 - play in a small ensemble, e.g. school band
- Ask pupils to follow someone beating time.
- Discuss the mood of the music and how it can be conveyed.
- With pupils, assess their ensemble playing, identifying strengths and areas for further development. Make a recording for this purpose, if appropriate.

Points to note

The maxim 'sound before symbol' is as important now as ever. Reading notation is a means to making music, not an end in itself.

Different forms of notation can be used, e.g. staff, graphic, as an aid to learning. Consider carefully whether notation is a help or hindrance in learning music from aural/oral traditions.

The overall aim is to help pupils to develop instant recall of notes and rhythms, thus heightening musical memory.

Help pupils to gain enthusiasm for learning pieces, using notation when appropriate. Ensure that its use is encouraging rather than discouraging.

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

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

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

Learning objectives

F. performing and communicating

Pupils should learn to:

- i perform music to others, e.g. parents / carers, teachers and friends, demonstrating an awareness of the mood of the music

- ii discuss the quality of their playing and, with guidance, learn from their performance

Possible teaching activities

F. performing and communicating

- Organise opportunities for informal performances in lessons and for parents / carers, relatives and friends at home.
- Ask pupils to revise pieces already learnt and to perform them with expression.
- Encourage pupils to perform from memory where this will enhance confidence, musical awareness and communication.
- Demonstrate to pupils where and how to stand or sit. If notation is used, ensure that stands are appropriately placed and at the correct height.

- Help pupils to evaluate each performance and suggest ways of making improvements and building up confidence. Promote self-evaluation as much as possible.
- Encourage pupils to develop their own library of pieces that can be repeated in future.

Points to note

Performance is a key skill that should be a natural part of the learning process from the earliest lessons. Simulated performances in instrumental lessons are particularly beneficial, helping pupils gain confidence.

Allow plenty of time so that the music is thoroughly prepared.

Pupils should be well prepared for every performance so that it is a positive experience for everyone.

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

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

On-going assessment is an integral part of successful teaching and learning. Opportunities for formal assessments need to be built into the activities. Informal assessments, however, are to be encouraged throughout the teaching, prompted by effective teacher-pupil discussion.

Programme of Study 2

NQF 1 foundation level / Grade 1

Learning objectives

A. listening and internalising

- Pupils should learn to:*
- i listen to music with concentration in and out of lessons, enjoying their experiences and building on them

 - ii have some aural perception of the music to be played, including some feeling of the expressive characteristics

 - iii recognise and discriminate between the musical elements, including aspects of articulation, phrasing and quality of tone

 - iv recognise and convey simple structures in their playing, e.g. repetition of rhythmic and melodic phrases

 - v hear some elements of the music internally when using notation/symbols, e.g. tempo, pitch, rhythm, dynamics

During programme 2 pupils build on the skills, knowledge and understanding acquired in programme 1. They extend their musical and technical skills, play a wider range of repertoire and communicate the expressive character of the music.

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 comfortably (without the hands)
 - ensuring that both hands are free

Programme of Study 2

NQF 1 foundation level/Grade 1

Possible teaching activities

Points to note

A. listening and internalising

- Ask pupils to listen with concentration to different pieces of music in their own time and then describe them in the lesson, including aspects of dynamics, instrumentation, character, etc.
- Referring to the musical elements, ask pupils to describe what they liked and disliked about the music they have listened to.

- Perform pieces to be learnt and ask pupils to discuss appropriate features, e.g. tempo, rhythm, range of melody, dynamics, in relation to the character of the music.
- Perform pieces in different ways, e.g. with different tempi, dynamics and articulation. Ask pupils to discuss the effect on the mood and character.

- Play short rhythmic phrases from pieces to be learnt and ask pupils to clap back the pulse and/or rhythm.
- Ask pupils to identify note lengths aurally, e.g. crotchets and minims or quavers and crotchets.
- Ask pupils to tap the pulse of simple phrases with one hand and the rhythm with the other.
- Help pupils to sing/play short melodic phrases of pieces by ear, and to identify the differences either between half steps and whole steps or between different types of larger intervals.

- Ask pupils questions on the phrasing and structure of pieces.
- Play three or four riffs. Ask pupils in which order they are being played.
- Improvise some rhythmic patterns with pupils, perhaps related to the pieces being learnt. Contrast long and short notes and link to a mood, occasion or story.

- Using notation, ask pupils to work out the rhythm of phrases in their heads, then clap it.
- Using notation, help pupils to trace the contour of phrases, then compare it with the actual sound when played.
- Ask pupils to clap/hum/sing simple phrases at sight.
- Using notation, perform pieces with some deliberate mistakes or deviations inserted. Ask pupils to identify the differences.

B. making and controlling musical sounds: developing musical technique

posture and freedom of movement

- Help pupils continue to develop a relaxed posture through the length of the fingerboard, using a chromatic scale on the G string.
- Ask pupils to observe each other's posture and suggest how improvements can be made.
- Discuss the reasons for good posture with pupils.

Playing to pupils provides an immediate way of modelling, i.e. demonstrating musical ideas and techniques, as well as developing aural skills.

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

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

This can be done both sitting and standing, experimenting with the length of the strap or the height of the chair.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- ii tone quality and intonation
 - tune each string separately with guidance, using an external sound source
 - 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
 - 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

iii articulation and co-ordination

- co-ordinate the right and left hands at a regular pulse:
 - playing with more clarity and fluency
 - using simple rhythmic patterns

C. creating, developing and interpreting musical ideas

Pupils should learn to:

- i improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group

Continued overleaf

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

tone quality and intonation

- Ask pupils to experiment with tuning. Encourage them to listen carefully, ensuring that their open strings match the notes of a keyboard, CD or other external source.
- Ask pupils to play a simple tune, bending the string on one or two notes to hear the effect on intonation. Discuss the musical outcome.
- Show pupils how to use different gauges of plectrum thickness when strumming simple chord progressions. Ask them to listen to the percussive sound that is produced by each plectrum and explain the reasons for using different gauges / sizes of plectrum.
- Devise arpeggio exercises for pupils, involving plucking strings with the thumb and fingers in contrast to using the plectrum. Ask them to describe the differences.
- Set pupils the task of making up vamps, asking them to use root / fifth or power chords in order to play vamps from A to A6, E to E6, D to D6, in various rhythms. Evaluate the musical effect.

articulation and co-ordination

- Teach pupils simple open-chord songs, using only three or four chords with simple down / up strumming patterns. Encourage pupils to make up a variety of rhythmic patterns.
- Ask pupils to play short, simple pieces, using different dynamics. Invite them to comment on the musical effect.
- Play simple songs with pupils that require left-hand muting techniques for the chordal accompaniment. Discuss the various ways in which this can be done.
- Using a familiar tune, demonstrate left-hand staccato. Ask pupils to play the tune using staccato and legato articulation for alternate phrases.
- Ask pupils to improvise some simple variations on a familiar tune, illustrating staccato and legato articulation.

C. creating, developing and interpreting musical ideas

- Introduce pupils to improvising by selecting patterns and phrases over diatonic harmony and common chord schemes:
 - demonstrating the idea to pupils
 - selecting a range of notes that will fit a simple chord scheme
 - playing the chord scheme on the piano or using an appropriate backing track
 - helping pupils to select notes that fit each chord
 - asking pupils to play one of the appropriate notes as each new chord is sounded, trying different options when the chord comes round again
 - continuing by adding passing notes that lead through the bar from one chord change to the next
 - exploring the effect of moving in step and by larger intervals

Continued overleaf

Points to note

Pay particular attention to pitch rather than tone. Experience suggests that pitch pipes are not always reliable.

Particular attention should be given to left-hand chord technique, hearing the effect of accidentally bending a string within a chord shape.

By using these exercises over open chords, the accuracy of the left hand can also be developed.

A 12-bar blues using open chords is perfect for this exercise.

Encourage pupils to make up their own rhythms.

'Stand by Me' (John Lennon version) provides an example of this:
G / Em / C / D7.

Draw attention to the relevant markings for staccato and legato.

The chords of a major scale can be used for the chord scheme. In the scale of C, they are:

- I C (7)
- II D minor (7)
- III E minor (7)
- IV F major (7)
- V G major (7)
- VI A minor (7)
- VII B diminished (flattened seventh)

Simple patterns are:

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

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

Continued from previous page

Pupils should learn to:

- ii compose by developing musical ideas within given simple structures and applying instrumental skills

- iii 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

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

Continued from previous page

- Encourage pupils to build up melodies from pentatonic patterns to blues and other scales using chromatic notes by:
 - experimenting with patterns
 - shaping improvisations within a developing simple structure
 - discussing the results
 - performing to each other
 - As an extension activity, pupils can create their own patterns or build on melodic and rhythmic patterns taken from pieces being learnt.
 - Ask pupils to improvise modal/blues melodies using call and response, with increasing expectation of accuracy in terms of rhythm, dynamics and articulation.
-
- Show pupils how to build on ideas from their pieces and improvisations and develop individual or group compositions. Starting points can be musical devices or structures found in repertoire, e.g. sequences, ostinati, riffs, a pentatonic scale or other note row, pieces listened to, or literary or visual stimuli.
 - Ask pupils to explore musical ideas using their guitars, jotting down the main points.
 - Encourage pupils to evaluate their work during their lessons. Give specific feedback about musical details and help them to overcome particular problems.
 - Help pupils to refine and notate their compositions, possibly using ICT if appropriate.
 - Promote opportunities for pupils' compositions to be performed alongside other pieces that they are learning.
 - Set activities over a number of weeks. These can be undertaken as part of pupils' practice and reviewed in each lesson.
-
- When learning new pieces, encourage pupils to make independent decisions about expressive features, such as dynamics, tempi, phrasing, articulation, and tone quality.
 - Ask pupils to experiment with reverb and distortion from an amplifier and evaluate its effect. Similarly, listen to a recording that demonstrates the tremolo sound, e.g. Hank Marvin from The Shadows.
 - Show pupils how to apply their listening skills and respond to the musical features of the music.
 - Tease out pupils' understanding in questions about the music.
 - Encourage pupils to perform the music intuitively and to explore different interpretations, even at a simple level.
 - Demonstrate alternatives for pupils to discuss and evaluate.

Points to note

As the ear develops, pupils will realise that a 'wrong' note is never more than one scale degree away from the 'right' one; moving quickly to a higher or lower note therefore turns a 'mistake' into an accented passing note!

If a keyboard or backing track is unavailable, the activity can be done without an accompaniment: pupils play question-and-answer phrases with each other and/or with the teacher.

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

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

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

Learning objectives

D. playing music

- Pupils should learn to:*
- i work out **by ear** how to play easy, well-known tunes in simple keys

 - ii **repeat** with accuracy short, easy rhythmic and melodic phrases by playing back from memory

 - iii **play** a variety of easy pieces from notation / symbols, conveying the character of the music

 - iv **play** from memory, and to others, selected contrasting pieces from their repertoire

 - v 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

Possible teaching activities

D. playing music

- Show pupils how to work out the notes and rhythms of simple, well-known pieces by ear and ask them to play them to others.
- Ask pupils to work out straightforward scale patterns and arpeggios by ear, giving them a suitable starting note.
- Play a simple piece and ask pupils to recall the melody by humming or singing it. At this stage, melodies can include simple leaps, e.g. the notes of a tonic triad, but aim to keep the overall range within an octave.
- Engage pupils in more extended 'copycat playing', i.e. more notes, longer phrases, greater expressive detail.
- Building on the musical skills, knowledge and understanding acquired in programme 1, extend the range of pieces to be taught, ensuring that the chosen repertoire relates to the full range of learning objectives.
- Demonstrate different ways of interpreting the music and encourage pupils to apply their own creative ideas, e.g. using ideas in the piece to generate their own improvisations or compositions.
- Show pupils how to practise their pieces and make improvements.
- Help pupils to learn selected pieces from memory, showing them ways to remember the music, e.g. by identifying patterns, identifying the form, noting how passages are similar, or how they change, and devising mnemonics to remember sections such as endings.
- Encourage pupils to read short, simple passages / pieces at sight, using chord symbols, tablature or standard notation. Make sure the pieces are well within pupils' technical range.
- Before playing through passages / pieces for the first time, help pupils to hear in their heads the overall sound of the music by asking them to:
 - identify important notational features of the music, e.g. time signature, key signature, accidentals, dynamics
 - clap or tap rhythmic patterns
 - tap the pulse with one hand and the rhythm with the other
 - note the shape of the melody and the melodic range
 - identify, from the notation, intervals larger than a second
 - sing / hum the larger intervals, having given them one of the two pitches
- Emphasise the importance of steady, fluent reading, i.e. maintaining a regular pulse, and of allowing mistakes to pass uncorrected.
- Ask pupils to sight-read in small groups (in unison) or in parts, perhaps with simplified filler lines.

Points to note

Use the holistic approach outlined in section 1.

Choose a wide range of repertoire that:

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

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

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

Learning objectives

E. playing music with others

Pupils should learn to:

- i play with others, helping to maintain a separate part and showing awareness of their role within the ensemble

- ii explore, discuss and convey the character of the music

F. performing and communicating

Pupils should learn to:

- i 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

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

Possible teaching activities

E. playing music with others

- Ask pupils to play a variety of ensemble pieces together, maintaining a regular pulse and listening to the other players.
- Remind pupils to sit/stand so that they can clearly watch the leader.
- Ask pupils to play different melodic parts of a piece, so they can discover how the parts fit together.
- Encourage different pupils to take a lead, perhaps by counting in, selecting the tempi or suggesting expressive contrasts.
- Ask pupils to listen to the contribution that different parts make to the resulting texture of the ensemble.
- Encourage pupils to participate in a school ensemble, playing in unison with others initially, later maintaining a separate part.

- Ask pupils to discuss the character of the music and how this influences the choice of tempi, dynamics, etc.
- Discuss with pupils how further improvements can be made to their playing.

F. performing and communicating

- Organise opportunities for performances with others of a similar standard in lessons, and occasionally for parents/carers, relatives and friends.
- Using their growing library of pieces, prepare pupils so that they are able to perform with fluency and expression.
- Encourage pupils to perform from memory where this will enhance confidence, musical awareness and communication.
- Ask pupils to make a list of the equipment to be taken to the performing venue.
- Remind pupils where and how to stand or sit to perform. If notation is used, ensure that stands are appropriately placed and at the correct height.
- Show pupils how to set up equipment on stage so that each member of the band can hear each other.
- Ensure that pupils consider the best visual presentation for the performance.
- Show pupils how to respond to applause and walk on and off stage.
- Refine pieces through simulated performances during instrumental lessons.

- Lead pupils in reflecting on and evaluating each performance. Help them to build confidence and make further improvements.
- Discuss strategies for overcoming nerves and solving problems.
- Encourage pupils to revise pieces from their repertoire.

Points to note

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

Layer the parts of an ensemble from the bass, so that each part is recognised aurally by the players.

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

Allow plenty of time so that the music is thoroughly prepared.

Pupils should be well prepared for every performance so that it is a positive, enjoyable experience for everyone – performer(s) and audience.

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

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

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

Programme of Study 3

NQF 1 foundation level / Grades 2 - 3

Learning objectives

A. listening and internalising

Pupils should learn to:

- i listen with concentration, responding to the expressive character of music, using their experiences to inform their playing

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

- iii recognise and discriminate between the musical elements, including more refined aspects of articulation, phrasing, quality / variety of tone

- iv recognise and convey structural features and compositional devices in their playing, e.g. A A B A, sequence

- v hear simple music internally when using notation / symbols, including repetitions, contrasts, changes to melodic and rhythmic patterns

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

During programme 3, pupils continue to develop their skills, knowledge and understanding. Through consolidating their technical skills they perform with increasing confidence, demonstrating more understanding of structural relationships and musical devices.

Programme of Study 3

NQF 1 foundation level/Grades 2 - 3

Possible teaching activities

Points to note

A. listening and internalising

- Ask pupils to listen to a variety of music, e.g. pop, rock, blues, jazz, and then describe the expressive character of the music with reference to the musical elements.
- Ask pupils to listen to music that is similar in style to pieces they are learning. Ask them to point out similarities and differences.
- Perform pieces to be learnt. Ask pupils to describe the overall character using appropriate vocabulary.
- Ask pupils to compare and contrast new pieces with pieces already known.
- Perform a piece that demonstrates various guitar techniques. Ask pupils to describe the various sounds and whether any electronic effects have been applied.
- Perform pieces in different ways. Ask pupils to describe how changes to the dynamics, articulation, phrasing, tone quality, etc. affect the expressive character of the music.
- Play appropriate rhythms from pieces. Ask pupils to clap them back and identify the note values.
- Ask pupils to tap the pulse of phrases with one hand and the rhythm with the other.
- Help pupils to sing/play by ear short phrases from pieces to be learnt. Ask them to analyse some of the melodic intervals.
- Play phrases in major and minor keys, ending on the tonic, dominant or submediant. Ask pupils to identify the mode of the music and the finishing note.
- Using recordings, ask pupils to identify the main sections of various songs. Ask further questions on rhythmic/melodic features, use of sequence, blues scale, etc.
- Ask pupils to prepare short pieces using various compositional techniques, e.g. glissandi, pentatonic and whole-tone scales, and describe their effect.
- Encourage pupils to improvise short pieces using similar techniques.
- Using notation, ask pupils to work out in their heads:
 - the rhythm of phrases
 - the sound of melodies, e.g. hum/sing simple phrases and then compare with the actual sound when played
- Using notation, ask pupils to describe the main characteristics of pieces to be learnt: refer to musical elements, articulation, phrasing, use of sequence, tonality, structure, expressive features, etc.
- Ask pupils to clap/hum/sing appropriate phrases at sight.
- Using notation, perform pieces with a range of deliberate mistakes, e.g. rhythmic, melodic, dynamic. Ask pupils to identify the differences.

As their knowledge increases, pupils are able to use a larger musical vocabulary.

There are many natural links with the early stages of GCSE work.

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

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Continue to ensure that pupils adopt an appropriate posture in both standing and sitting positions.
- Ensure that pupils' shoulders are level and relaxed by asking them to hunch them up and let them fall two or three times.
- Teach pupils to play various forms of barré chords. Draw attention to where the pressure is needed from the barré finger.

The left-hand position of the thumb needs to be secure so as to produce a clean sound from the instrument.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- ii tone quality and intonation
 - tune the instrument to itself with some independence, using an external sound source
 - 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
 - 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

iii articulation and co-ordination

- 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
-

Possible teaching activities

B. making and controlling musical sounds: developing technique**contd...***tone quality and intonation*

- Show pupils how to tune up to pitch, if necessary detuning and then retuning up to the correct pitch. Ask them to experiment, offering guidance as necessary.
- Use familiar tunes to help pupils learn the intervals by which strings are tuned.
- Show pupils how to use the palm mute in some power-chord exercises. Ask them to imitate.
- Teach some hammer-on and pull-off exercises for the left hand. Ask pupils to experiment with these techniques in familiar tunes, aiming for a steady rhythm and a clear tone.
- Show pupils how to add slides to a well-known tune so as to embellish the melodic line.
- Demonstrate a three-octave pentatonic scale incorporating slides. Ask pupils to copy the scale and then use it to improvise over a relevant chord progression.
- Listen to some two- and three-note slides. Devise some exercises that incorporate them. Ask pupils to play them, emphasising the need for smoothness and rhythmic accuracy.
- Help pupils to learn some riffs that include string bends.
- Using a well-known tune, teach two different ways of achieving left-hand vibrato. Ask pupils to imitate and to discuss the appropriateness of each method for various tunes they are playing.
- Show pupils the use of the tremolo arm to produce a vibrato effect and ask them to experiment with using this technique instead of left-hand vibrato.

articulation and co-ordination

- Teach pupils to play exercises, scales and arpeggios that include left-hand positional changes.
- By ear, and from notation, teach pupils some pieces that incorporate positional changes.
- Demonstrate how a tune can be played using several positions and with different articulations. Ask pupils to copy and to discuss the musical outcomes.
- Using familiar tunes, ask pupils to play them using different dynamics and positions. Ask them to comment on the musical effect.
- Ask pupils to make up some simple rhythmic variations on a well-known tune, combining different articulations with positional changes.
- Ask pupils to suggest appropriate fingering for some of their pieces.

Points to note

An electronic tuner is useful.

Pupils should develop this technique to a point where they can quickly change back to a clean sound. A well-known example is 'Foot Tapper' by The Shadows.

This is an effective way of achieving position changes fluently and accurately.

An example of a two-note slide occurs in 50's rock-n-roll 'Johnny B. Goode'; an example of a three-note slide occurs in 'So Far Away' (Dire Straits).

Pupils should pay attention to the string gauge during this activity. The G string may need to be lightened to achieve the full tone bend. A '16' is recommended, especially for younger pupils, otherwise intonation may be a problem.

Not all electric guitars are fitted with a tremolo arm and they vary in quality. Pupils' attention should be drawn to the mechanics of the arm and adjustment of the spring-tension screws.

Learning objectives

C. creating, developing and interpreting musical ideas

Pupils should learn to:

- i improvise in a variety of genres and styles, sustaining and developing musical ideas and achieving different intended musical effects with the instrument

- ii apply knowledge and understanding of the instrument in order to compose with an understanding of musical idiom

- iii 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

D. playing music

Pupils should learn to:

- i work out by ear how to play tunes in straightforward major and minor keys or modes

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Regularly ask pupils to make up improvisations:
 - in particular styles, e.g. rock, rags, reggae, garage; draw on relevant musical devices from pieces being learnt where appropriate
 - by varying a theme, exploring contrasts of elements, e.g. pitch, rhythm, tonality, dynamics
 - using a free theme based on the mood or character of a piece, e.g. sense of autumn, clouds, jollity, sadness, open space
- Accompany pupils as they develop more fluency and confidence with the 12-bar blues and improvisations over given diatonic chord progressions (see programme 2).
- Discuss the results of the improvisations with pupils, perhaps considering the appropriateness of style, development of ideas, use of musical elements, structure and overall outcome.
- Suggest and demonstrate further ways of developing and refining ideas, whilst building up pupils' confidence.
- Make a recording, if possible.

- Ask pupils to compose short pieces for guitar (and perhaps other instruments), developing the work in programme 2.
- Encourage pupils to use a range of musical devices appropriate to their technical and musical understanding, e.g. repetition, sequence, contrast.
- Literary, visual or emotional starting points can be used, but the process of composing should focus on how effectively the musical ideas are developed within the genre.
- Help pupils to refine their pieces within the chosen style, discussing their progress and suggesting ideas for improvement and development.
- Provide opportunities for pupils to perform their compositions, perhaps involving other musicians.

- Discuss interpretative ideas with pupils as pieces are being learned. Build on an intuitive response to the music.
- Encourage pupils to think about the nature of performance and how they can communicate musical ideas to others. Particular strategies may include:
 - listening to different interpretations of music being learnt and discussing the effects, e.g. by the teacher demonstrating and/or the use of recordings
 - analysing the structure of music being learnt and the implications for communicating this in performance
 - discussing mood, meaning and emotions
 - making links between technique and interpretation, e.g. the effects of various articulation
 - emphasising expressive features

D. playing music

- Ask pupils to work out by ear familiar tunes that are more challenging, e.g. longer, larger range, perhaps including some chromatic notes.
- Playing by ear, introduce pupils to different modes, scales, blues patterns, etc. Ask them to experiment with various starting notes and to work out the key, structure, etc.

Points to note

Improvisation provides opportunities for pupils to extend their own musical ideas within the context of what they have learned. As instrumental skills and knowledge develop, so should fluency in improvisation. Improvisation enables musicians to gain a deeper insight into musical styles as well as encouraging them to express their own feelings. It should, above all, be an enjoyable activity, undertaken in a relaxed and supportive atmosphere, with the teacher joining in.

Notation should be used as a memory aid, at first for sketching ideas in rough and then for making a fair copy for performance.

It is likely that some pupils will be composing for the early stages of GCSE.

There are many natural ways in which instrumental teachers can liaise with classroom colleagues for mutual support.

Interpretation is not a separate activity. Pupils should be encouraged to make interpretative decisions in all their playing, even when 'learning the notes'. Considerations of interpretation will inevitably inform the way passages are learnt, e.g. in relation to phrasing, fingering, articulation, tempo.

Sustain opportunities for playing by ear – it brings together many skills.

Learning objectives

D. playing music

contd...

Pupils should learn to:

- ii **repeat** with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory

- iii **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

- iv **memorise** a variety of pieces from their repertoire of increasing length and complexity

- v read and play **at sight** a variety of short, straightforward pieces at a regular pulse, using an increasing rhythmic, melodic and tonal range

Possible teaching activities

D. playing music

contd...

- Ask pupils to repeat moderately short phrases, of appropriate difficulty, performed by the teacher or other pupils. Include music with a variety of time signatures, including compound time, and tunes with a wider range.
- Ask pupils to clap/tap the pulse while the phrases are being played and possibly identify some musical features.
- Play scales in canon, e.g. the teacher or a pupil starts, other pupils begin two notes later – playing in consecutive thirds.
- Extend a call-and-response sequence, repeating phrases or improvising new ones, always aiming for a musical performance.

- Approach new pieces from different angles – perhaps aurally, or through improvisation, listening, notation, etc.
- Ask pupils to identify challenging passages and to make suggestions for solving problems.
- Building on their own suggestions (if appropriate), show pupils how to practise challenging passages and make improvements.
- Make the process as creative as possible, always aiming to prompt pupils' imagination and curiosity.

- Building on strategies suggested in programme 2, help pupils to commit selected pieces to memory.
- Once pieces are memorised, encourage pupils to try them out in front of others.
- Discuss problems and possible solutions in respect of playing from memory.
- Provide opportunities for pupils to play from memory in a group. Note any new perspectives that this brings, e.g. the opportunity to listen more acutely and to pick up visual cues more easily.

- Develop sight-reading skills by regularly asking pupils to play at sight music (in tabulation, chord symbols or notation) that is well within their technical range and in familiar keys or modes.
- Extend the structured approach outlined in programme 2. Thus, before playing through pieces for the first time, help pupils to hear in their heads the overall sound of the music by asking them to:
 - identify important notational features of the music
 - note articulation, phrasing and dynamics
 - clap or tap rhythmic patterns, perhaps including syncopated patterns
 - tap the pulse with one hand and the rhythm with the other
 - notice the shape of the melody and the melodic range
 - identify, from the notation, a range of intervals
 - sing/hum a variety of intervals taken from the melodic line
 - sing/hum the melodic line of appropriate phrases
- Ask pupils to sight-read in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of keeping going and maintaining a regular pulse.

Points to note

Continue to use the holistic approach outlined in section 1, aiming for simultaneous learning through interrelated activities and processes.

Choose a wide range of repertoire that builds on pupils' technique, musical understanding and creativity. Ensure that it is relevant to their stage of development and interests.

Aim to develop musical memory in a number of ways, e.g. automatic, aural, visual, cognitive, kinaesthetic.

Remind pupils that a performance is secure when it is learnt thoroughly from memory, but they should guard against it becoming mechanical.

Beware of the tendency to increase the speed of the beat as pieces become more familiar.

Sight-reading can always be connected to learning repertoire because the skills are applied when reading pieces for the first time.

Promote enjoyment and confidence by using metaphors to describe phrases and discussing the character of the music and the intended effect.

Learning objectives

E. playing music with others

- Pupils should learn to:*
- i play with others, independently maintaining an individual line, demonstrating awareness of their role within the ensemble
 - ii contribute to collective decisions, e.g. tempo, ensemble, tuning, balance, conveying the character of the music

F. performing and communicating

- i perform to others with increasing awareness and assurance, communicating the character of the music and their musical intentions to the audience
- ii evaluate with perception and some independence the quality of their performance and respond to ideas from others

Possible teaching activities

E. playing music with others

- Increase the frequency and range of ensemble experiences.
- Ask pupils to consider the best layout for particular ensembles, ensuring that all participants can clearly watch the leader.
- Ask pupils to maintain a separate part individually.
- Encourage pupils to develop their listening skills, e.g. awareness of ensemble, balance, tuning, when playing with others.

- Promote more musical independence by encouraging pupils to take the lead and make decisions relating to the character of the music.
- Ask pupils to reflect on and evaluate their progress and discuss ways of making further improvements.

F. performing and communicating

- Organise opportunities for performance with others of a similar standard at various venues and occasions.
- Ask pupils to perform, over time, pieces from a variety of styles.
- Prepare pupils so that they are able to perform with fluency, expression and understanding.
- Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
- Ensure that pupils know where and how to stand or sit to perform. If notation is used, check the position and height of stands.
- Encourage pupils to announce songs, adding a little bit of humour where appropriate!
- Ensure that pupils know how to respond to applause and walk on and off stage.
- Refine pieces through simulated performances in lessons, during performances at school and as part of concerts to the wider community.

- 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 help discussion.
- Organise opportunities for pupils to join and perform with directed groups, e.g. bands, ensuring that their musical needs and stage of development are sensitively taken into account.

Points to note

Help pupils to learn their parts for new ensemble pieces by providing time in lessons.

Aim to extend and develop the necessary listening skills for playing with others.

Adopt a creative, problem-solving approach which gives pupils the responsibility for overcoming the challenges of playing with others.

To promote self-confidence, help pupils to develop their own library of repertoire pieces, i.e. pieces which once learned and performed can be repeated.

Ensure that pupils perform music from different styles and genres so that confidence and experience can be developed across a range of repertoire.

Encourage pupils to retain pieces that they can perform at short notice, i.e. to build up an internalised music library.

Aim to stimulate creative thinking when preparing for performance. Encourage pupils to consider different ways of communicating the character of the music.

Recording solo sections in improvisations can be particularly useful. Pupils gain confidence by listening to their good performances.

Watch some videos of well-known performers. Ask pupils to discuss presentational issues.