

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.

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Possible teaching activities

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.
- Improvise some rhythmic patterns with pupils, perhaps related to 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.

Points to note

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.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

i posture and freedom of movement

- develop an appropriate balanced and relaxed posture, both sitting and standing:
 - holding the instrument with more ease in an appropriate manner

ii embouchure

- develop an appropriate and functional embouchure, suitable for the particular instrument:
 - gradually strengthening their embouchure over an increasing range
- slur notes with more ease and control

iii breathing

- produce a controlled column of air over an increasing range of notes

iv tone quality and intonation

- tune the instrument with guidance
- recognise and play with reasonable intonation:
 - developing some ability to adjust and effect change
- make a pleasing sound with more consistency at two or more dynamic levels

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Ask pupils to evaluate each other's posture when holding the instrument and suggest improvements. Discuss ways in which a good posture can improve the sound.
- Use a mirror to facilitate pupils' self-evaluation of their posture

embouchure

- Ask pupils to buzz well-known tunes, e.g. TV themes, on the mouthpiece.
- Encourage pupils to buzz simple improvisations over a backing tape/CD, matching intonation.
- Introduce short, simple pieces and exercises that include a wider range of notes.
- Help pupils to play patterns and pieces across a wider harmonic range, e.g. use open harmonics in call-and-response or echo games.
- Slur G/D/G on first and third valves (sixth position), then work up the harmonic series. Use a mirror to review and discuss mouthpiece placement.

*breathing*

- Ask pupils to play slow and sustained tunes, e.g. 'Abide with Me', in order to focus on breath control.
- Teach pupils pieces that contain rising and falling melodic sequences to highlight the need for increased air support for higher notes.
- Ask pupils to practise taking deep breaths, ensuring that their shoulders do not rise. Ask them to check with the help of a mirror. Have a discussion about breathing techniques.

tone quality and intonation

- Help pupils to establish whether the instrument is sharp or flat. Pupils should determine in which direction the tuning slide should be moved.
- Encourage pupils to buzz tunes over a backing track, matching intonation.
- Introduce a larger dynamic range into known repertoire, listening for consistent quality of tone, e.g. play alternate phrases *f* and *p*.
- Ask pupils to listen to and evaluate the tone quality produced by the teacher, other pupils and themselves, analysing how improvements can be made.

Points to note

All music examples are given as for trumpet in B_♭.



Horns and tubas, in particular, should begin to explore notes below middle C.

Points identified in programme 1 should continue to apply in programme 2. In addition, account should be taken of pupils' growth, ensuring that their posture remains appropriate but gradually minimising any compromise, e.g. instrument droop, trombone straight in sixth position, horn resting on the knee.

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

Explain tongue position, using various vowel sounds, e.g. 'ah', 'ee'.

Horns should slur the first three to four harmonics, starting on first and second valves.

Trombones should start in a position that can be reached comfortably.

Assuming the instrument is well set up, good tone production and careful listening will facilitate secure intonation.

Trombonists need to be taught to listen to intonation carefully, using the slide to effect subtle changes.

Relate the concepts of sharp and flat to pupils' embouchure and breathing.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

- Pupils should learn to:*
- v articulation and co-ordination
 - use the tongue to articulate notes at a regular pulse:
 - developing clarity
 - co-ordinating hand and tongue with more control
 - slur notes with more ease and control

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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

articulation and co-ordination

- Ask pupils to play the first five notes of the scale to a rhythm, e.g. 'Piccadilly Circus, Piccadilly Circus', on each note in turn.



- Using previously learned pieces, encourage pupils to experiment with subdividing the note values, e.g. a crotchet becomes two quavers.
- Encourage pupils to practise separating the different skills, e.g. sing a tune while fingering valves/moving slide. Then ask them to play the tune.
- For tongue/hand co-ordination, extend the activity on 'Piccadilly Circus' so that pupils play the rhythm ascending the first five notes of the scale, e.g. C/D/E/F/G.



- Ask pupils to compose a piece of music called 'The Slug', using the notes D-A and slurs.
- Ask pupils to perform a short, simple piece, both slurred and detached, and discuss the effect.

C. creating, developing and interpreting musical ideas

- Show pupils how to improvise a tune with a limited choice of notes over a simple chord sequence or bass:
 - choosing a small group of notes that pupils know well, e.g. F/G/A (concert pitch)
 - choosing a chord sequence, e.g. F/Dm/C, and helping them decide which notes fit best with each chord
 - asking pupils to play appropriate notes as each new chord is sounded, trying a different option when that chord comes around again
 - continuing by adding passing notes that lead through the bar from one chord change to the next
 - asking pupils to explore the effect of moving in step and by larger intervals

- Ask pupils to compose a piece of eight bars duration, using the notes C-A, called 'The Best Ending'. Encourage them to try some different notes to end and decide which note sounds the best.
- Show pupils how to build on ideas from their own improvisations and pieces in their repertoire. Starting points can be musical devices or simple structures, e.g. repetitions and contrasts, riffs, sequences or literary/visual stimuli.
- Ask pupils to explore musical ideas using their instruments, 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.

Points to note

Check and review the mechanics of tonguing, with a view to increasing pupils' awareness.

As rapidity of tongue increases, check that there is a constant flow of the air column.

Construct various games to allow for pupil differentiation.

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

Whilst instrumental lessons are not a substitute for curriculum music, they do provide opportunities for pupils to extend ideas that originate from classroom lessons. 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.

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

- Pupils should learn to:*
- 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

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

C. creating, developing and interpreting musical ideas

contd...

- When learning new pieces, encourage pupils to make independent decisions about expressive features, such as dynamics, tempi, phrasing, articulation, and tone quality.
- 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.

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, making sure that they are well within their 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

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.

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 the 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 the 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 or conductor.
 - Ask pupils to play different parts of a piece (with differentiated levels of difficulty) in turn, discovering which part is the most significant in any particular passage and noting how the parts fit together.
 - Encourage different pupils to take a lead, perhaps by counting in, selecting the tempi or suggesting expressive contrasts.
 - Encourage pupils to participate in a school ensemble, playing in unison with others initially, later maintaining a separate part.
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- 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.
- 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 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.

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.