

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 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.

- 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

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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 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 and observe how they are used in the music.

- 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, phrasing, 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, phrasing, dynamics, etc. in pieces from different styles and traditions. Encourage them to develop personal interpretations and to use their understanding of the characteristics of the instrument.
- Discuss the musical effects of more advanced technical devices, e.g. flutter tonguing, alternative fingering. Ask pupils to experiment with different ways of using them in pieces being studied.
- Encourage pupils to ensure consistency of tempo in extended pieces and large-scale movements.

- Discuss new repertoire with pupils, noting structure, tonality, modulations, technically demanding passages, nature of the accompaniment, etc.
- Encourage pupils to improvise in various styles. This could include making up a short cadenza or adding ornamentation.

- Using notation, ask pupils to work out in their heads the sound of:
 - phrases / pieces
 - simple 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 these factors 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, phrasing, 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.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

-
- i posture and freedom of movement
 - maintain an appropriate balanced and relaxed posture, both sitting and standing:
 - holding the instrument with ease in an appropriate manner
 - playing with a positive performing image
-
- ii embouchure
 - maintain a correct and functional embouchure, suitable for the particular instrument:
 - gradually strengthening their embouchure over an increasing range and duration
 - slur with ease and control at a variety of tempi and over a large range of notes
-

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.
 - 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 an ensemble.
 - Discuss ways in which pupils can develop the physical and mental stamina required to play longer, more demanding pieces.

embouchure

- Encourage pupils to buzz chromatically, with and without the mouthpiece, from middle C over an increasing range, e.g. an octave.
- Extend pupils' range on the instrument by helping them to develop the pedal register.
- Encourage pupils to practise step-wise lip slurs.



- Develop rapid slurs between adjacent harmonics, e.g:



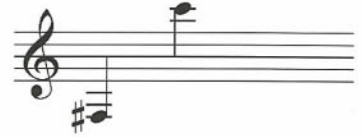
first and third valves (sixth position) and



using valve combinations first and third, second and third, first and second, first, second, open (sixth to first positions).

Points to note

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



Horns, four-valve tubas and euphoniums, and trombones with triggers, should exploit the full lower range of the instrument.

Ensure that the instrument hold does not compromise posture.

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.

Ensemble may mean soloist and piano, quartet/quintet, etc.

Pupils should be encouraged to find the correct jaw and tongue position for pedal notes.

Trumpet players should practise pedal notes to strengthen their embouchure.

Horn and trombone players should practise lip trills.

Constantly review mouthpiece placement and embouchure. If things don't 'feel' right, help pupils to identify which aspect of playing needs attention, e.g. breathing, embouchure, posture.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- iii breathing
 - produce a controlled column of air over a large range of notes and phrase lengths:
 - gradually strengthening their embouchure over an increasing range and duration
-
- iv tone quality and intonation
 - tune the instrument with accuracy independently, recognising when retuning is necessary
 - recognise and play with secure intonation:
 - adjusting and effecting subtle changes
 - play with a consistent, refined tone quality across the complete compass and dynamic range
-
- v articulation and co-ordination
 - use the tongue to articulate notes at a regular pulse:
 - playing with clarity and flexibility of tonguing over a large range, incorporating multiple tonguing techniques
 - co-ordinating hand and tongue with ease and control at a variety of tempi
 - slur with ease and control at a variety of tempi and over the full range of notes

Continued overleaf

Possible teaching activities

Points to note

B. making and controlling musical sounds: developing technique

contd...

breathing

- Demonstrate well-known tunes and exercises with abdominal accents, i.e. huffing. Ask pupils to copy.
- Ask pupils to play passages with different dynamics from a range of repertoire in order to exercise abdominal air support.
- Encourage pupils to evaluate their own performance of a piece or study, checking that they are using the correct amount of air for an expressive musical performance.

tone quality and intonation

- With pupils, play a well-known tune in parallel intervals, e.g. fifths, to focus on intonation.
- Practise simple chordal exercises as a group, asking pupils to listen to the relative intonation of the inner parts.
- Practise tuning major and minor chords by playing the root, then adding the fifth and finally the third.
- Devise exercises to develop the technique of vibrato.
- Encourage pupils to listen to performances by the teacher or professional players to see how the use of vibrato can warm the sound. Explore how and where to introduce vibrato in the repertoire.
- Record pupils' performances of a piece or study. Discuss and evaluate the results, focusing on tone quality and intonation. Ask pupils to suggest ways of making improvements.

articulation and co-ordination

- Explore and develop the 'back tongue' by playing monotonies, scales and well-known pieces using only the back tongue.
- Ask pupils to practise double and triple tonguing at very slow speeds to help develop consistency of attack, e.g. scales using 'Piccadilly Circus' (TKTK T T or KT KT K K) on each note.



- Encourage pupils to play well-known pieces, e.g. 'Twinkle Twinkle Little Star', substituting multiple-tongued rhythms. (TKTKTK-),



(TKT TKT, etc.)



- Ask pupils to practise known scales with a variety of different articulation groupings, e.g:



Continued overleaf

There are many valid ways of teaching vibrato. Some are more suited to particular pupils than others.

Various consonants may be used, e.g. D G D G D rather than T K T K T, depending on the instrument and musical style.

Pupils should be encouraged to develop the technique of mixing legato tonguing and slurring while maintaining consistency of sound.

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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

Continued from previous page

- Help pupils to develop slurs across wider intervals, using slurred, expanding scales over two octaves.
- Teach trombone players to mix legato tonguing with slurring against the slide, e.g:



- Using their knowledge and understanding of style, structure, etc., ask pupils to record a piece and then experiment with different articulations. Encourage them to make informed choices and to give reasons for their interpretations.
- 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, e.g. a baroque dance. From the start of the learning process, ask pupils to incorporate these expressive qualities, using their knowledge and understanding of musical style, etc., and combining the appropriate techniques with an awareness of phrasing and structure.

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 study in the style of a well-known composer such as Haydn or Hindemith.
- 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.
- Encourage pupils to improvise a cadenza for a concerto or ornaments for a baroque or classical solo piece.
- 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.

Points to note

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.

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 'swung' 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.

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

- Pupils should learn to:*
- 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

D. playing music

- 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
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Possible teaching activities

C. creating, developing and interpreting musical ideas contd...

- Ask pupils to compose pieces for more than one instrument, e.g. duet, brass quintet, solo brass instrument and piano.
- Support pupils in refining, notating 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.

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. 'Country Gardens' played first in C and then transposed to B flat.
- As an extension activity, encourage pupils to play a well-known tune in a 'difficult' key and note the problems that need solving.
- Ask pupils to practise playing a familiar piece, e.g. 'Happy Birthday', 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.
- If a piano/keyboard is available, ask pupils to work out by ear some possible 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. ritornello, 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.

Points to note

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, structural, technical. Encourage pupils to exploit the idiomatic potential of instruments.

Transposing by ear is an important tool for the advanced musician, especially for brass players who frequently have to transpose their parts in an ensemble. It is important, therefore, to help pupils to develop fluency in some of the most common transpositions encountered by brass players, e.g. for B flat, D and F instruments.

Aim to promote the creative, enjoyable aspects of these activities.

Before playing chords, it may help to sing or hum the notes/individual parts.

Learning objectives

D. playing music

contd...

Pupils should learn to:

- 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

- 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

Possible teaching activities

D. playing music

contd...

- 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 instrument 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.
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- 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.
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- 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.

Points to note

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.

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.

Learning objectives

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

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

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.
 - 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.

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

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.

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.