

A Common Approach

CLASSICAL GUITAR

Classical Guitar



Contents

Introduction	1
The Classical Guitar Framework	3
Programme of Study 1	4
Programme of Study 2	18
Programme of Study 3	30
Programme of Study 4	42
Programme of Study 5	58
Unit of Work Template	76
Specimen Units of Work	77
Short-term Planning and Recording Template	83
Summary of Learning Outcomes	85
Summary of Learning Objectives	88
Glossary	94

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 classical guitar. Nevertheless, we discovered considerable common ground. We also found that we shared many similar 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* 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 classical guitar is still, in pedagogical terms, a relatively young instrument. Its teaching traditions are not as coherent, consistent or evolved as, for example, those of the piano or bowed strings, so the idea of 'a common approach' to instrument learning represents a particular challenge for guitar teachers. It is difficult to argue that the guitar is harder to play than other instruments, but it does possess inherent characteristics that make early access to its indigenous repertoire – and therefore its Grade examinations – problematic. Like the pianist, the guitarist does not just play melodic lines (in various registers) but accompanies them at the same time (with chords or arpeggios). He or she must also read and play music written in two or more equal but independent voices, giving due regard to the demands of each voice. Such distinct musical elements require separate right-hand techniques which should be taught individually at first if they are eventually to work well in combination. At a basic level these consist of: alternating pairs of fingers, the independent use of the thumb (including damping) and arpeggiating with thumb and fingers together. In respect of *A Common Approach*, therefore, programmes 1 and 2 focus on the development of these techniques, solo repertoire not coming on-stream until programme 3.

It is especially important not to rush programmes 1 and 2. Prime consideration should be given to achieving control of rhythm, articulation and sound quality through the correct preparation and movement of the fingers and thumb. Use discretion regarding the choice of

apoyando or tirando when playing single-line melodies with alternating fingers, but bear in mind the predominance of the tirando stroke in guitar music in general, and in the next broad stage of development in particular. Programmes 3 and 4 see the technical emphasis move from right hand to left. Position shifting is explored, along with barrés and ligados, those awkward left-hand techniques peculiar to the guitar. The suggested activities, here as elsewhere, focus on the musical aims of these techniques, e.g. to perform shifts legato and to execute left-hand slurs rhythmically. Programme 5 seeks to consolidate and extend technical skills in a way that will equip pupils for independent learning, enabling them to make informed choices regarding how best to apply those skills as they increasingly make their own musical decisions.

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

- Make sure that pupils have appropriate-sized instruments from the start. Where possible, teachers should advise on the purchase of a new instrument. Although guitars are relatively inexpensive, 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.
- Make sure the strings are wound round the capstan the right way and the machine heads are in good working order. Strings should be set at a comfortable height but should not rattle against the frets.
- Make sure pupils have their own footstool for practising at home. Other devices are advisable only if they are fully adjustable and can take into account differences in chair height.
- Be aware of individual physical characteristics, including disabilities.
- Accompany early learners whenever possible, to help develop awareness of pulse, listening skills, etc.
- 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 Classical 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 tuning
- iii right hand (tone quality and dynamics)
- iv left hand
- v 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

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.

- 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

Programme of Study 1

NQF entry level/Pre-grade 1

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.
- 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 a balanced and relaxed posture, supporting the instrument in an appropriate manner, securely and without tension

- ii tuning

- understand the basic principles of tuning the instrument

- iii right hand (tone quality and dynamics)

- form stable right-hand shapes and positions

-
- move the thumb independently of the rest of the hand and damp open-string bass notes

-
- control sequential right-hand thumb and finger movements in the simplest arpeggio patterns
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Show pupils how to hold the guitar at the correct height and angle relative to the upper body, by means of a footstool or other adjustable support device. Make sure the left arm and right forearm can move freely while the guitar remains secure.
- Ask pupils to describe the teacher's and other pupils' posture, e.g. comfortable, relaxed, hunched, tense. Suggest some adjustments.

tuning

- Encourage pupils to explore the effect on pitch of plucking a string and immediately tightening and loosening it, i.e. giving its machine head one or two full turns in both directions.
- Play an open string. Ask pupils to:
 - play the equivalent string in response
 - say whether it is higher or lower in pitch
 - turn the machine head accordingly

right hand (tone quality and dynamics)

- Show pupils how to prepare the basic right-hand stance by forming a fist with the fingers flat against the palm, placing it over the sound hole, then opening the hand until the tips of the fingers and thumb (*pima*) stand on each of the top four strings. Encourage pupils to develop their own pictorial image to support this process, e.g. seeing the thumb and fingers as forming an 'X'.
- Demonstrate 'parachute landing', i.e. how to lift the ready-formed hand shape on and off the top four strings of the guitar from the elbow. Ask pupils to imitate.

- Accompany pupils as they play single-note, open-string rhythm patterns with the thumb (fingers planted on the top three strings), ensuring a regular pulse.
- Play single-note, open-string rhythm patterns and ask pupils to copy them.
- Ask pupils to play 'mini-scales' with the thumb, using the notes they know.
- Show pupils how to play two adjacent bass strings with the thumb, one after the other (soh-doh). As soon as the second one has sounded, ask pupils to quickly touch the first again to stop it ringing on.
- As an extension activity, play two open-string bass notes with and without damping. Ask pupils how many notes they can hear after the second note has been played.

- Explain and demonstrate how feeling the weight of the fingers pushing down and across (with *pima* planted) is a valuable preparation for arpeggio playing.
- Ask pupils to play simple open-string arpeggio patterns with a regular pulse, ensuring the fingers push through from the knuckle in the direction of the elbow.
- Ask pupils to explore how 'hooking' the strings up makes a twangy, less satisfying sound, and pushing them down and across makes a richer, more attractive sound.

Points to note

The aim is to support the instrument in a manner that will facilitate a musical and technically secure performance. Pupils should sit tall on the front of the chair, shoulders relaxed and level, left knee pointing forwards and right leg pointing to the side. The guitar should rest on the left thigh, held in place by the weight of the right arm and contact with the right thigh, its head at eye-level.

An electronic tuner (with visual display) can be useful for practising at home.

Playing the string two or three times and silencing it between repetitions can help pupils to focus on the pitch.

Squeezing a soft, suitably sized ball between the fingers and palm can also help establish a good hand shape.

Check that the hand and forearm are aligned. (It is much more difficult to make a fist if they are not aligned.) The wrist should be relaxed, with the back of the hand parallel to the face of the guitar and the line from knuckle to fingertip more or less perpendicular to it.

Check that the thumb moves from the wrist joint, with its middle joint held away from the hand. This can take longer to develop in pupils with particularly flexible or double-jointed fingers.

Relaxing the fingertip joints can help prevent hooking and enhance the downward direction of the stroke, but take into account the flexibility of individual pupils' finger joints.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- control alternating pairs of right-hand fingers, using apoyando and tirando strokes

-
- play with a full, clear sound at two or more dynamic levels

iv left hand

- develop a comfortable and relaxed left-hand shape that facilitates the accurate placement of all fingers, using one finger at a time
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

- Show pupils how to practise alternating by walking the fingers on one string without playing.
- Accompany pupils as they play single-note, open-string rhythm patterns using *im* and *ma*, *tirando* and *apoyando*, ensuring a regular pulse.
- Ask pupils to play mini-scales with alternating fingers, using the notes they know.

- Play single-note, open-string rhythm patterns and ask pupils to copy them.

- Teach exercises and accompanied melodies that use more than one string, starting with repeated notes on the top three open strings.

- Demonstrate a good quality sound and ask pupils to compare it to their own sound.

- Discuss reasons for unsatisfying sounds, including those caused by left-hand inaccuracies.
- Ask pupils to comment on each other's tone quality and dynamics.
- Play short, simple phrases using different dynamics and ask pupils to copy them.

- Ask pupils to choose ways of playing simple phrases with different dynamics.

left hand

- Show pupils how, when holding a pencil between the left-hand thumb and fingers, a balance is achieved by placing the thumb opposite the second finger.
- Show pupils how to make the second finger into a 'pecking hen', by lifting its tip on and off the underside of the thumb tip.

- Teach two-note exercises combining the second-finger A or E with their respective open strings.

- Teach exercises and simple melodies using all other fingers in combination with open strings, making sure they all maintain their shape and lift on and off from the knuckle joint. Ask pupils to name the notes as they are played.

Points to note

Encourage pupils to:

- approach the string from above rather than in front
- start the stroke from the string (think: 'place and push')
- when playing *apoyando*, feel a transference of weight when changing finger

Resting the thumb on a lower string can help provide stability, particularly when playing *tirando*.

Incorporate rests made by the finger due to play next.

Choose material in which the fingers can cross strings the 'right way round', i.e. *i* to *m* when changing from second to first string.

With pupils, develop a vocabulary to describe the sound being produced, e.g. thin, round, big, small.

Explain that the amount of sound produced by a guitar is determined solely by the amount of lateral displacement the string is subjected to prior to its release.

Singing the various alternatives can help the process of evaluation.

These and other preparatory games allow pupils to focus on and rehearse hand shapes and finger movements away from the instrument.

Use an adhesive dot to show the exact placement of the left-hand thumb and make sure pupils can locate notes accurately without looking at their left hand. If necessary, use adhesive dots to help pupils locate the fingertips correctly, i.e. just behind the fret.

Encourage pupils to feel the transference of weight when changing from finger to finger. Using the fourth finger for third-fret notes, particularly on the upper strings, helps to maintain alignment and strengthen the weak side of the hand.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- v articulation and co-ordination
- play legato by moving the fingers of both hands together rhythmically to the pulse

-
- understand and use the phrasing slur

-
- observe rests and play staccato

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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

articulation and co-ordination

- Demonstrate good legato playing to pupils. Discuss how it is achieved.
- Ask pupils to play simple exercises and melodies legato and to listen for and comment on unwanted gaps between notes in their own and each other's playing.
- Ask pupils to say and sing two-syllable names, e.g. 'Emm-a' or 'An-drew', stressing the first syllable.
- Teach simple exercises and melodies that include slurred pairs of notes, both rising and falling in pitch.
- Play simple phrases demonstrating the difference between legato and staccato and ask pupils to imitate them.
- Teach simple exercises and melodies 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.

C. creating, developing and interpreting musical ideas

- Help pupils to make up short and simple rhythmic / melodic patterns from suggested musical starting points, e.g. pentatonic phrases, drones, ostinati / riffs. 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 their 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.

Points to note

Ensure that pupils can adjust the timing of the hands so as to achieve a good legato.

The phrasing slur is a purely musical consideration and should not be confused with the guitarist's left-hand ligado or technical slur, i.e. hammers and pull-offs. In this context, it refers to the right hand playing the second note of a legato pair more gently than the first, as in the resolution of a suspension.

Singing a well-known song both legato and staccato is a good preparation for playing with different articulations.

Rests should be treated as active musical events and strictly observed.

Pencil in staccatos and slurs, where appropriate, on music that does not include them.

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

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

Pupils should learn to:

- 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

- 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

contd...

- 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 as a precursor to staff notation.
- 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 tunes with a limited range of notes, e.g. television jingles, folk-tunes, nursery rhymes. 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 tune expressively to others.
- As an extension activity, ask pupils to teach the tune to other pupils.

Points to note

Through composing, pupils are able to explore 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. The teacher 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

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

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.
-
- 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
 - their general musical interests
 - Show pupils how to practise their pieces and make improvements.
-
- 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.
-
- 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 stave 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.

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.

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

For this programme, choose repertoire that uses:

- simple time signatures
- semibreves, minims, dotted minims, crotchets and beamed quavers (along with their equivalent rests)
- the first position, including only the easiest chromatic notes (i.e. avoid the fourth fret where possible)

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

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

The maxim 'sound before symbol' is as important now as ever. Reading notation is a means to making music, not an end in itself. However, it remains an essential skill: meaningful progress will be slow without it and the ability to play with others will be compromised.

Learning objectives

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

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

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/minidisc, computer/midi sequencing
 - play in a small guitar ensemble or suitable mixed group

- 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.

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 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

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.

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 to 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
 - maintain a balanced and relaxed posture, supporting the instrument in an appropriate manner, securely and without tension

- ii tuning
 - tune each string to the teacher's guitar with some accuracy

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.
- 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.

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.

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Ensure that pupils adopt a balanced and relaxed posture. Ask them to adjust the footstool independently to the height of the chair.
- Begin a group lesson with a game to see who can demonstrate the best posture.
- Discuss the reasons for good posture with pupils.

A mirror can be useful for checking the sitting position.

tuning

- Ask pupils to tune all strings to the reference guitar.

When tuning, pupils should be aware that approaching the note from below can result in more stability of pitch than approaching it from above.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

iii right hand (tone quality and dynamics)

- maintain stable right-hand shapes and positions

-
- improve independence of thumb movement when playing and damping

-
- improve the balance of sound between thumb and fingers in simple arpeggio patterns and begin to use arpeggios for simple song accompaniments

-
- alternate pairs of right-hand fingers more evenly and with more economy of movement, using apoyando and tirando strokes

-
- use pairs of right-hand fingers simultaneously

-
- use simple strumming techniques (rasgueado)

-
- play with a full, clear sound more consistently at two or more dynamic levels

iv left hand

- maintain a comfortable and relaxed left-hand shape that facilitates the accurate placement of all fingers, using more than one finger at a time
-

Possible teaching activities

Points to note

B. making and controlling musical sounds: developing technique

contd...

right hand (tone quality and dynamics)

- Ask pupils to play repeated notes with the thumb (fingers planted) and individual fingers (thumb planted), looking at the right hand to make sure it stays still.
- Ask pupils to hold a pencil in the left hand, place it under the right-hand knuckles and play an open-string arpeggio *pima*. The right hand should end up holding the pencil.
- Accompany pupils as they play thumb melodies with right-hand fingers planted on upper strings, making sure the hand stays still when the thumb changes string.
- Ask pupils to work out and play by ear part-octave and one-octave thumb scales on the lower four strings in keys relevant to the pieces being studied.
- Play pupils a solo piece or passage with and without damping open-string bass notes. Ask them to describe the difference and to point out where the music would benefit from damping.
- Teach triplet-based arpeggio patterns that move between thumb and ring finger (*pim-ami*), asking pupils to listen carefully for any unevenness.
- Show pupils how to accompany a simple song by arpeggiating first-position C and G chords on the top three strings (*pim*).
- Ask pupils to work out and play by ear one-octave scales (apoyando and tirando, *im* and *ma*) on the upper four strings in keys relevant to the pieces being studied.
- Ask pupils to play repeated-note scales with four, three then two notes per scale degree, using neat and controlled finger movements.
- Accompany pupils as they play short, simple melodies with alternating fingers (apoyando and tirando).
- Teach pieces in which the right hand occasionally plays two notes simultaneously, making sure they are evenly balanced and sound exactly at the same time.
- Ask pupils to develop exercises for playing two notes simultaneously, using all combinations of right-hand fingers.
- Ask pupils to play simple up/down strumming patterns with the index finger on the top three open strings, resting the thumb on the fourth string and keeping a regular pulse.
- Show pupils how to accompany a simple song in the same way, using first-position C and G chords on the top three strings.
- Ask pupils to comment on their own and each other's tone quality and dynamic range, suggesting improvements.

left hand

- Teach pieces and exercises in which two left-hand fingers are held down simultaneously, starting with those in which the fingers are placed one at a time.
- Lead pupils in a discussion about when to hold down fingers as appropriate to the musical context, i.e. so that notes can ring on beyond the given values in broken chord textures.

Show pupils the effect of right-hand instability by playing a solo piece with excessive hand movement.

This type of arpeggio helps to establish an awareness of the whole hand and is particularly valuable for the early development of the ring finger.

When practising the apoyando stroke, excessive forward lifting can be avoided if each finger is allowed to remain in contact with the 'resting' string (as opposed to the 'sounding' string) until the alternate finger arrives.

Discuss and demonstrate the effect on tone quality and volume of incorrect right-hand finger movement.

Exercises that involve touching the strings (without holding them against the frets), then gradually increasing the amount of pressure, can help pupils understand the 'minimum pressure' principle.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- v articulation and co-ordination
 - improve the quality of legato by co-ordinating the finger movements of both hands with more precision

- use the phrasing slur to more expressive effect

- play staccato with more consistency and variety of touch

C. creating, developing and interpreting musical ideas

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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

articulation and co-ordination

- Ask pupils to play simple scales in different rhythms and at a variety of tempi, listening carefully for unwanted gaps between notes.
- Introduce an exercise slurring long notes to short notes over a regular pulse. Ensure that the dynamic level at the start of the second note matches the level of decay at the end of the first.
- Ask pupils to play groups of repeated notes staccato, alternately fairly short and very short.
- Play patterns (using two or three notes on a single string) with varying degrees of staccato and ask pupils to copy them, making sure they maintain control of pulse.
- Demonstrate a short passage played with and without attention to details of articulation. Discuss the differences with pupils.
- Ask pupils to comment on their own and each other's articulation, suggesting how improvements can be made.

C. creating, developing and interpreting musical ideas

- Show pupils how to improvise over a simple diatonic chord sequence:
 - choose a small group of notes they know well and that are playable in a single position, e.g. doh to soh in C or G, both in first position
 - choose a chord sequence and help pupils decide which notes fit which chords, e.g. in C, the note C fits chords I, IV and VI, while D fits chords II, III7 and V
 - ask pupils to play one of the appropriate notes as each new chord is sounded, trying a different option when that chord comes round again
 - continue by asking pupils to add passing notes that lead through the bar from one chord change to the next
 - ask pupils to explore the effect of moving in step and by larger intervals

Points to note

.....

This is an intrinsic expressive feature, e.g. at the resolution of a cadence or suspension. Remember that, in this context, 'slur' does not refer to the left-hand ligado.

.....

Make sure the right-hand finger movements are neat and controlled, with the volume and duration of the staccato notes as even as possible.

As with all other examples of group evaluation, encourage pupils to begin by pointing out something positive in the playing and only then mention something that could be improved.

.....

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

- I C
- II D minor
- III E minor
- IV F major
- V G7
- VI A minor
- VII G7 (first inversion)

Simple sequences include :
I III IV V and I VI II V

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 or lower note therefore turns a 'mistake' into an accented passing note!

.....

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

Pupils should learn to: i contd...

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...

contd...

- Show pupils how to play a 12-bar blues:
 - choose one of the scale degrees that will fit all three chords, e.g. the fifth or flattened third (with chord V augmented), in a key to suit both pupil and teacher
 - provide a chord accompaniment and ask pupils to play their note on the first beat of bars 1, 3, 5, 7, 9 and 11, ensuring that they count through the empty bars and listen carefully to the chord changes
 - with pupils, develop a concise, rhythmic pattern or riff using the same note, incorporating appropriate syncopation as desired. This can be clapped at first and then played every two bars as before
 - next, work with two notes, e.g. first and flattened third, and then three, e.g. fifth, flattened seventh, first, and so on, each time developing / extending the riff to accommodate the extra notes but always repeating it whole throughout the cycle every second bar
 - when pupils are comfortable playing extended riffs and confident of the 12-bar form, they can begin to vary them as the cycle progresses, adding extra notes and changing the rhythms as they go so that the riffs eventually become independent phrases

- 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 the guitar, 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.
- 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

Both activities are open-ended. To start with, i.e. in this programme, they could be explored at the simplest level, e.g. repeating a two- or three-note riff in the 12-bar blues. Turning riffs into non-identical phrases or improvising with more than five notes over more than four chords can wait until Programme 3.

It is important to realise that effective improvisation depends more on rhythm and phrasing, i.e. where the notes fall, than how many notes are played or which ones they are. Using a limited number of notes to begin with encourages pupils to leave spaces for the music to breathe, to make a creative virtue out of repetition and to explore more fully the harmonic relationships of the notes in question.

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 by ear the notes and rhythms of simple, well-known tunes within their note vocabulary 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

Use the holistic approach outlined in Section 1.

Choose a wide range of repertoire that:

- consolidates knowledge of the first position
- uses simple key signatures
- possibly includes compound time, e.g. dotted crotchets and beamed quavers, so as to accommodate the *pim-ami* arpeggio pattern.
- includes a larger variety of rhythmic groupings

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

- 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 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.
-
- 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 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 pupils to have 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

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.

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - maintain a balanced and relaxed posture, supporting the instrument securely and with more ease

- ii tuning
 - tune strings independently of the teacher

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. baroque, classical, flamenco, blues, 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 period, genre, etc. 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 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.
- Ask pupils to identify the main sections of more extended pieces. Ask further questions on rhythmic/melodic features, use of sequence, tonality, modulations, 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

- Ask pupils to perform 'dummy' hand-position shifts, moving the left arm up and down the neck and the right hand to and from the bridge without actually playing, keeping the upper body as centred as possible and the guitar as still as possible.
- Ensure that pupils' shoulders are level and relaxed by asking them to hunch them up and let them fall two or three times.

Re-evaluate aspects of pupils' posture as they grow, e.g. the position of the right arm on the guitar. Also advise pupils to change to a full-size guitar if necessary.

tuning

- When tuning, show pupils how to use alternatives to the teacher's guitar as a reference, e.g. tuning fork, keyboard.
- Use familiar tunes to help pupils learn the intervals by which strings are tuned.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

- Pupils should learn to:*
- iii right hand (tone quality and dynamics)
 - adapt right-hand shapes and positions to different functions, including changes of tone colour

-
- improve independence of thumb movement and further develop damping techniques

-
- maintain the balance of sound between thumb and fingers in a variety of arpeggio patterns and song accompaniments

-
- alternate pairs of right-hand fingers evenly and with more economy of movement at a variety of tempi, using apoyando and tirando strokes

-
- sound three and four notes simultaneously

-
- use simple rasgueado techniques for a wider range of rhythms

-
- play with a more satisfying, clear sound across a range of dynamics and with some changes of tone colour
-

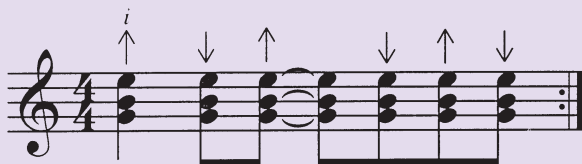
Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

right hand (tone quality and dynamics)

- Ask pupils to play a range of patterns and exercises at the sound hole, over the fingerboard (tasto) and at the bridge (ponticello). Lead them in a discussion about the differences in the tone colours.
- Ask pupils to experiment with the angle of the wrist when playing scales or other passages for alternating fingers. Allowing the knuckles and strings to be more aligned may facilitate a more balanced finger action (differences in finger length are a factor here) but care should be taken to avoid any loss of tone quality.
- Ask pupils to work out and play by ear thumb scales on the lower four strings in keys relevant to the pieces being studied.
- Ensure pupils listen for unwanted overtones on lower strings (audible as a result of sympathetic vibration) and damp them where possible.
- Ask pupils to choose a simple chord or chords and develop their own arpeggio patterns, using *pima* in a range of permutations.
- Encourage pupils to develop their own song accompaniments using these patterns.
- Ask pupils to play scales (apoyando and tirando, *im* and *ma*) in keys relevant to the pieces being studied, using various rhythm patterns and playing each scale degree once or twice.
- In a group lesson, ask pupils to play scales in thirds, i.e. team A starts the scale two notes after team B. Do the same as a pupil / teacher activity.
- Show pupils how to play three or four notes together (simple chords at first, that include open strings) using *pim*, *pma*, *pia* and *pima*.
- Ask pupils to rest the thumb on the fifth string and choose an appropriate two- or three-chord sequence using the upper four strings. Make a three-beat pattern by strumming down with *i* and *m* together on beat 1 and up with *i* and *m* separately (in either order) on beats 2 and 3.
- Encourage pupils to explore syncopated patterns, using simple down and up strums with the index finger, as in the following example:



Points to note

Ensure that the position of the right shoulder is not affected by any alterations in the position of the hand.

Similar adjustments of the right wrist may also be helpful if, at a later stage, pupils have to adapt their technique to accommodate particular nail-shape characteristics.

Pupils should remind themselves of the key signature before they begin a scale and be able to name each note as it is played.

Pupils should plant the thumb and fingers individually before each note is played and watch the right hand for signs of unnecessary movement. Highlighting ring-finger notes will help develop melodic projection.

Dotted rhythms are particularly effective for developing speed.

The apoyando stroke can serve as a 'size-of-sound' model by which pupils can measure the strength and quality of their tirando.

Ensure there is no movement in the right hand and that the notes are balanced and sound at exactly the same time.

Strummed rhythm patterns like these can be used for song accompaniments.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- iv left hand
 - manage simple chords

-
- begin elementary position work, including simple shifts

-
- v articulation and co-ordination
 - maintain good legato connection when executing simple position shifts

-
- extend the use of the phrasing slur

-
- extend the use of staccato
-

Possible teaching activities

Points to note

B. making and controlling musical sounds: developing technique

contd...

left hand

- To help establish finger independence in chord preparation, ask pupils to place and hold down pairs of fingers on adjacent strings in different combinations, then to place and lift off an additional finger on another string.
- To help fingers arrive at a chord shape at the same time, ask pupils to isolate the finger arriving last and get it to arrive first next time.
- Show pupils how to practise the preparation of chord shapes by placing a chord, then lifting it off about a centimetre, holding the fingers in their correct spatial relationship to each other before replacing them.

- Ask pupils to play a range of notes in an appropriate position, other than the first position, naming each note as it is sounded. Also ask them to find and play individual notes in a specific position and on a specific string.
- Playing the 'invisible guitar' can help develop spatial awareness, i.e. ask pupils to put the guitar down and move the left arm up and down the right forearm as if from first to third position, second to fifth, etc., always letting the arm instigate the shift. When changing position on the guitar, the thumb should release its grip and stay opposite the second finger during the shift.
- Show pupils how to practise different types of shifts on one string, e.g. those that move from one finger to the same finger and from one finger to a different finger (in both cases with and without the open string in between).

articulation and co-ordination

- Ask pupils to choose and memorise a well-known tune that includes position shifts. Maintaining a regular pulse, they should execute the shifts as late and as quickly as possible, keeping the finger in contact with the string but without holding the string against the frets.

- Choose pieces (and devise exercises) in which slurs appear in a chordal context, e.g. the first note of a slurred pair is supported by a chord and its resolution is a single note, or the phrasing requires one complete chord to be slurred into another.

- Choose pieces (and devise exercises) in which staccato is used in a chordal context.

Make sure pieces and exercises contain chords that are as easy as possible for the left hand.

It is valuable if pupils can develop:

- a clear mental picture of a position shift so as to avoid over-reliance on looking at the left hand
- a clear aural picture of a position shift by making an association between the size of the shift and the interval encompassed by it

When relying on sight, however, it is better to look at where the hand is moving to, rather than the hand itself.

Where a portamento will enhance the expressive quality of a position shift, the move should happen earlier and less quickly, with the string held against the frets.

Again, in this context, 'slur' does not refer to the left-hand ligado.

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

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- Regularly ask pupils to make up improvisations:
 - in particular styles, e.g. rags, marches, folk-songs; draw on relevant musical devices from pieces being learnt where appropriate
 - by varying a theme, exploring contrasts of elements, e.g. pitch, rhythm, tonality, texture, 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 articulations
 - 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.
- Ask pupils to repeat moderately short phrases, of appropriate difficulty, performed by the teacher or other pupils. These can 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.
- Extend a call-and-response sequence, repeating phrases or improvising new ones, always aiming for a musical performance.

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:

- 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

- 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 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, e.g. tempo, time signature, key signature, accidentals
 - notice 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
 - note 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 as wide a range of repertoire as possible. In particular, it should aim to:

- explore the first five positions
- include semiquavers, semiquaver rests and dotted-quaver semiquaver groupings
- expand pupils' knowledge of key signatures
- make fuller use of compound time signatures

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

Pupils should learn to:

- 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. These could include both instruments and voices.
- Ask pupils to consider the best layout for particular ensembles, ensuring that all participants can clearly watch the leader or conductor.
- 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 occasions and venues.
- 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.
- Make sure that pupils know where and how to sit to perform. If notation is used, check the position and height of stands.
- 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.
- Organise opportunities for pupils to join and perform with directed groups which sensitively take into account their musical needs and stage of development.

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.

Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

Learning objectives

A. listening and internalising

Pupils should learn to:

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

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

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

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

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

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

Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

Possible teaching activities

A. listening and internalising

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

- Perform pieces to be learnt. Ask pupils to describe the overall character and style of the music, referring to the musical elements, phrasing, articulation, tonality, etc.
- With pupils, compare performances of the same piece, looking at shaping of phrases, articulation, use of rubato, quality / variety of tone, etc.

- Help pupils to play / sing by ear appropriate phrases from pieces to be learnt, e.g. irregular phrases, melodies containing chromatic notes / embellishments.
- Ask pupils to comment on the implied cadence at the ends of phrases, e.g. 'open' or 'closed' – imperfect or perfect.
- When playing with others, ask pupils to note the differences between homophonic and contrapuntal passages.

- Encourage pupils to think about and experiment with alternatives in tempi, articulation, phrasing, dynamics, etc., listening to the effect and deciding which approach meets the musical intentions most successfully.

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

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

Points to note

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

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

There are many natural links with the GCSE curriculum.

Whenever possible, use ensemble opportunities to explore different textures.

The emphasis is on intuition, imagination and curiosity.

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

Learning objectives

B. making and controlling musical sounds: developing technique

- Pupils should learn to:*
- i posture and freedom of movement
 - use a balanced and relaxed posture to convey confidence and a willingness to communicate

-
- ii tuning
 - tune strings with more accuracy and independence

-
- iii right hand (tone quality and dynamics)
 - adapt right-hand shapes and positions to different functions more quickly and develop a wider range of tone colours

-
- further develop thumb independence and damping techniques
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Show pupils how moving the right foot back and to the left slightly, and the right thigh to a point under the guitar, rather than at its end, can facilitate a degree of upper-body movement.
 - Demonstrate to pupils the difference between positive and negative body language when performing.
 - Use role-play to discuss the effects of good posture in communicating an effective performance.
 - Encourage pupils to observe others performing, noting the effects of posture on communication.
-
- Ask pupils to look for convenient points in the music where they can counteract any accumulated tension by consciously relaxing.

tuning

- Show pupils how to adjust their tuning by listening to octaves and fifths played on their own guitar (combining open and stopped strings); also by comparing fifth- and seventh-fret harmonics.

right hand (tone quality and dynamics)

- Revisit a range of right-hand exercises and lead a discussion about the advantages of nail playing.
- Explain the principles of nail shaping and how to use a nail file, smoothing paper, buffing, etc. Also help pupils make any adjustments to the position of the right hand that may be necessary in order to accommodate their particular nail-shape characteristics.
- Ask pupils to play a *pima* arpeggio pattern on the top four strings. Then move it to the bottom four strings, pivoting from the elbow. Adjust the angle of the wrist so as to minimise the scraping sound caused by the fingernails playing the wound strings at too great an angle.

- Ask pupils to plant *i* and *m* on the top two strings and play the following (or similar) thumb exercise with all notes staccato, i.e. damp each note before playing the next, then play only selected notes staccato.



- Show pupils how to use thumb damping to cover the inadvertent sounding of open bass strings caused by the removal of left-hand fingers in particularly awkward situations. Choose any three stopped thumb notes (one each on strings 4, 5 and 6): after playing each note, damp the previous string before releasing its left-hand finger.

Points to note

By now, pupils should have enough control of the guitar to be able to experiment with postural modifications of this kind, should the idea of having more body movement seem appropriate.

The teacher / other pupils can act as audience.

The aim is to encourage pupils to play beyond the music stand.

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

Encourage pupils to attend live performances.

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

The use of the right-hand fingernails should be strongly encouraged at this stage. Without nails, it is difficult to achieve a clean, accurate attack and the range of tone colour needed for today's playing. Contact with the string should be made at the conjunction of flesh and nail. The flesh acts as a kind of 'damper felt', helping to minimise the clicking sound caused by the hard surface of the nail meeting the vibrating string full-on.

The effect of this can be demonstrated to pupils by playing a piece removing left-hand fingers carelessly!

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- use apoyando with the thumb
-
- adjust the balance of sound between thumb and fingers in a variety of arpeggio patterns at a wider range of tempi
-
- alternate pairs of right-hand fingers evenly and with economy of movement at a range of tempi, using apoyando and tirando strokes
-
- apply the apoyando stroke selectively, where appropriate
-
- roll four-note chords with rhythmic and dynamic expression
-
- develop rasgueado techniques using all three right-hand fingers
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

- Show pupils how to achieve a fuller, richer sound for specific bass notes by applying apoyando with the thumb. With *ima* planted on the top three strings, they can play an open-string E minor arpeggio (thumb apoyando, fingers tirando) or a one-octave scale on the bottom three strings entirely apoyando. Both exercises can also be played with the thumb alternating between apoyando and tirando.
 - Ask pupils to look for opportunities to use thumb apoyando in their pieces.
-
- Ask pupils to revisit a range of right-hand arpeggio exercises (and explore new ones) at a variety of tempi, playing the thumb notes more strongly than the others. Next, ask them to play the ring-finger notes and finally both thumb and ring-finger notes.
-
- Ask pupils to play scales apoyando and tirando, using all right-hand pairings (*im*, *ma*, *ia*) at a variety of tempi:
 - with two, three and four notes to the beat
 - accenting different degrees of the scale
 - incorporating 'speed bursts', i.e. following a long-note value with two or three notes of a shorter value
 - Ask pupils to play one-octave scales on a single string, legato and staccato. A good fingering for the major scale would be to shift to seventh position after the first tetrachord, and to ninth position for the final two notes.
-
- Ask pupils to play a repeated-note scale (three or four notes to the beat), applying a rest stroke to the first of each group, then the second, and so on.
-
- Show pupils how to roll a four-note chord evenly so that the highest note is 'on the beat', the others leading up to it in a slight crescendo. Do the same with the lowest note 'on the beat', the others falling away from it in a slight decrescendo. Ask pupils to copy.
 - Ask pupils to consider where it would be appropriate to roll chords in their pieces.
-
- Ask pupils to rest the thumb on the fourth string and strum the top three open strings *a-m-i* with the back of the nails as a triplet upbeat. Come back with *i* on the downbeat.
 - Discuss with pupils how to incorporate this type of pattern into their song accompaniments.

Points to note

Thumb apoyando is best practised with thumb and fingers planted at the outset. The thumb should push down and through on to the next string without the wrist rising or the hand tipping forward more than is necessary. As with any other right-hand technique, complete independence of movement should be the aim.

Make sure tone quality and projection are not compromised by speed.

Scales in sixths, tenths and octaves (played together and broken) also help develop the balance between thumb and fingers.

Again, make sure tone quality and projection are not compromised by speed.

When playing on the bass strings, adjust the angle of the right wrist so that the nails do not scrape against the string winding.

Being able to see the layout of tones and semitones in this way can contribute to an understanding of scale theory.

It is important that pupils understand both the occasional nature of the apoyando stroke and the musical reasons for its use, i.e. to highlight or enhance a particular note or notes.

Rolled chords are a characteristic feature of much guitar music, the technical and expressive demands of which are easily overlooked. The top note of a chord is often part of a melodic line: continuity of sound between it and the melody notes that precede and follow it means that rolling the chord with the thumb is not always an appropriate solution.

Rasgueado techniques in general can help increase speed, as, by strengthening the extensor muscles, they quicken the fingers' recovery action. They should, however, be practised gently at first to avoid straining the hand.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- develop a smooth and even tremolo technique

-
- play with a consistent, satisfying sound across a wider range of dynamics and tone colours

iv left hand

- develop security in different positions and when changing position

-
- use some natural harmonics

-
- develop barré techniques
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

- Show pupils how to play *p-a-m-i* slowly and continuously on the same note, e.g. the first string played open, planting the thumb and fingers both as early as possible (staccato) and as late as possible (legato), as well as accenting each finger in turn.
- Ask pupils also to play *p-a-m-i* slowly and continuously, with the thumb alternating between open B and G while the fingers play open E, and between open G and D while the fingers play open B.

left hand

- Discuss with pupils how to establish the most accurate, comfortable and supportive position of the hand and arm for playing notes that occur immediately before and after a position shift. Without playing, map out the precise movements required in order to move from one set of co-ordinates to the other.
- Encourage pupils to make up patterns using 12th-fret harmonics, playing them with the third or fourth fingers, touching lightly and removing the finger immediately but without haste.
- Demonstrate exercises that help develop the partial or half barré, e.g. 'the trampoline': bend the first finger at the middle joint until it makes a right angle, touch the thumb with the fingertip, then raise and lower the fingertip joint repeatedly, as if bouncing on a trampoline.
- Demonstrate exercises that help develop the full barré, e.g. 'the crocodile': lightly form a fist with the left hand, extend and hold together the thumb and first finger, then raise and lower the first finger from the knuckle joint, keeping it straight like the upper jaw of a crocodile.
- Ask pupils to play the second-inversion B major triad on strings 5, 4 and 3 (third, fourth and second fingers) at the seventh position, and then lower the barré across all six strings, slowly arpeggiating the full major chord. This can also be tried without the second finger (giving the minor chord), the fourth finger (giving the dominant seventh) and both fingers (giving the minor seventh), each time exposing different barré finger notes. The sequence can be repeated in progressively lower positions.

Points to note

The same exercise can be used as a repeated-note scale, while repeating it on the second string will encourage greater economy of movement, and therefore accuracy, in the approach to the string.

Tremolo may occur fairly infrequently in the repertoire but, like arpeggio exercises, it is extremely useful for developing relaxation, independence of movement and a balanced sound across the whole hand.

Look for possible guide fingers when choosing left-hand fingerings that involve position shifts.

Make sure harmonics are played with the left-hand finger directly above, not behind, the fret: where harmonics are concerned, the finger is the fret.

While pupils should listen carefully for notes that are not sounding clearly and adjust the barré finger accordingly, it is better to allow some buzzing or weak sounds at first than to encourage the kind of excessive pressure that can lead to muscle strain.

When choosing repertoire that contains barrés, it is worth considering that in most cases the half barré presents fewer problems than the full barré, and both techniques are easiest to negotiate in mid-fingerboard positions.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- use the left-hand slur or ligado

-
- begin to develop a vibrato

v articulation and co-ordination

- maintain good legato connection when executing more extensive position shifts and when getting on and off the barré

-
- judge when it is appropriate for the left hand to execute the phrasing slur

-
- vary staccato according to the musical context
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

- Ask pupils to play individual ascending and descending left-hand slurs, to a slow, regular pulse initially, with full consideration of the musical relationship between the plucked and slurred notes. For ascending slurs, i.e. 'hammer-ons', ensure that pupils drop the slurring finger quickly, avoiding any tension before the action takes place and any unnecessary pressure once the fingertip has landed on the string. For descending slurs, i.e. 'pull-offs', ensure that the fingertip ends up touching both the fingerboard and the string above (think of this as a sort of left-hand apoyando), using only as much effort as is necessary.

- Discuss with pupils what vibrato is for, and how and where it should be used.
- Show pupils how to establish the sense of movement required for playing with vibrato by sliding the second finger (slowly and to the pulse) between any two frets half-way up the second or third string, making sure the thumb moves with it. Then ask pupils to repeat the exercise (again, slowly and rhythmically) but this time retaining enough pressure between the fingertip and thumb to stop the slide taking place.

articulation and co-ordination

- Show pupils the following exercise that combines legato position shifting with barré work:



- Repeat the exercise, this time using a full barré and adding the sixth-string note (played with the thumb) at the start of each downward arpeggio.
- Discuss with pupils how to decide if using a left-hand slur is desirable on musical / stylistic grounds, e.g. an ornamental appoggiatura in a baroque piece, or practical grounds, e.g. convenience for the right hand in rapid passages.
- Show pupils how to finger passages to allow for the use of the left-hand slur.
- Demonstrate to pupils the difference between the use of staccato technique for slightly detaching notes (e.g. between upbeats and downbeats and at phrase ends) and its use as an expressive effect in its own right. Ask them to look for examples of the former in their repertoire.

Points to note

Start on the third or fourth string, half-way up the fingerboard, using the more comfortable pairs of fingers. Later, use all combinations – there are 24 in all.

When executing downward slurs, pushing the anchor finger in the opposite direction to the slurring can help prevent the sounding string being dragged towards the string above and sounding sharp.

Make sure pupils understand that, when executing a slur, the left hand is momentarily performing a right-hand function and therefore has the same responsibility for rhythmic accuracy. They should therefore avoid any tendency to rush.

Explain that, on the guitar, vibrato is the result of a slight rising and falling of pitch caused by left-hand fingers tightening and slackening the strings.

Being able to identify strong / weak note relationships in different types of music is important. Make sure pupils understand the principle of suspension and resolution as applied to cadential harmony, accented passing notes, etc.

Learning objectives

C. creating, developing and interpreting musical ideas

Pupils should learn to:

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

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

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

Learning objectives

D. playing music

Pupils should learn to:

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

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

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

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

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

Possible teaching activities

D. playing music

- Ask pupils to play by ear familiar tunes that include some simple chromatic writing and modulations.
 - Discuss the effect of accidentals and what needs to be done in order to modulate from one key to another.
 - Ask pupils to work out some of the underlying harmonies. Discuss possible alternatives. Explain that chromatic writing may be decorative and therefore does not require harmonisation.
 - Ask pupils to vary tunes by using alternative melodic and/or rhythmic patterns. Discuss the variations.
 - Improvise on the given tune and extend the piece for fun.
-
- Develop further call-and-response or echo exercises, perhaps using more challenging keys and a wider variety of styles and forms, e.g. waltz, Latin-American rhythms, riffs.
 - Play scales in canon, e.g. one pupil starts, the next begins two notes later, the third a further two notes on, thus producing a sequence of chords. Discuss whether the chords are major, minor, diminished, etc.
 - Play arpeggios in canon, pupils starting on successive notes. Discuss whether the resulting chords are in root position, first inversion, etc.
 - Play simple pieces in canon, with either the teacher or other members of the group leading. The second group repeats the part played by the first group.
 - Continue the activity in pairs, with the second player decorating the line or improvising answering phrases in the style of the first. Whole pieces can be built up in this manner.
-
- When pupils are learning new pieces, ask them to identify and discuss structural relationships, e.g. repetitions, contrasts, deviations, developments. Ask them to describe the musical effects of these features.
 - Encourage pupils to learn pieces more independently, identifying and solving problems, and making musical decisions.
 - Continue to advise pupils on practising strategies.
 - Encourage pupils to learn pieces away from the guitar in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
-
- Encourage pupils to read the score away from the guitar, as another way to help with memorising pieces.
 - Ask pupils to memorise short pieces or sections of music this way, then play them without using the music.
-
- Continue to develop sight-reading skills by regularly asking pupils to play appropriate music at sight, using the structured approach outlined in Programme 3, i.e. before playing through pieces for the first time, help pupils to gain a clear internal picture of the overall shape and character of the music.
 - Ask pupils to sight-read appropriate music in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of pupils listening to each other in respect of ensemble, tuning, balance, etc.

Points to note

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

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

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

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

Try to include some aspect of memorising in each lesson.

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

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

Learning objectives

E. playing music with others

Pupils should learn to:

- i play with others, independently maintaining an individual line with sensitivity and demonstrating awareness of their role within the ensemble

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

F. performing and communicating

Pupils should learn to:

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

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

Possible teaching activities

E. playing music with others

- Encourage more independence by promoting unsupervised rehearsals and by asking pupils to take the lead, e.g. pupil-led guitar ensembles, instrumental/vocal groups.
- Encourage pupils to use eye contact when playing in small (chamber-music size) ensembles.
- Discuss ways of using rehearsal time effectively, e.g. marking scores and parts, tuning procedures, dealing with challenging passages.
- Encourage pupils, through careful listening, to develop greater sensitivity in respect of balance, ensemble, tuning, shaping of phrases, etc.
- Ensure there are a variety of opportunities for ensembles/groups to perform to audiences and to each other.
- Encourage all pupils to contribute to discussions on interpretative issues, e.g. communicating and projecting the style and character of the music.
- Invite pupils to discuss, using appropriate musical vocabulary, how further refinements can be made.

F. performing and communicating

- Organise performing opportunities at a variety of occasions and venues, e.g. school events, concerts in the wider community.
- Ask pupils to perform, over time, pieces from a range of musical styles and traditions.
- Prepare pupils to perform with fluency and understanding, encouraging them to communicate their personal feelings within the style of the music and the composer's markings.
- Ask pupils to research some background information on pieces, e.g. details of style, the historical/social context.
- Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
- Refine pieces through simulated performances in lessons, performances at school and as part of concerts to the wider community.
- Encourage pupils to perform music with others independently of the teacher, e.g. duets, ensembles, folk and rock bands.
- Ask pupils to reflect on and evaluate each performance in order to make further improvements and build up confidence.
- Record pupils' performances in order to promote discussion.
- Encourage pupils to devise their own criteria for self-assessment.
- Organise opportunities for pupils to perform with directed groups by encouraging them to join bands, orchestras, choirs, large ensembles, etc. that are appropriate to their needs.

Points to note

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

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

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

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

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

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

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

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Learning objectives

A. listening and internalising

Pupils should learn to:

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

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

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

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

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

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

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Possible teaching activities

Points to note

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.

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.

- 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. tremolo, artificial harmonics, advanced rasgueado. 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 they affect the mood of the music.
- Ask pupils to clap / hum / sing at sight appropriate phrases from pieces to be learnt.
- Play extracts with subtle deviations from the text in terms of pitch, rhythm, articulation, phrasing, harmonies, dynamics, etc. Ask pupils to point out the differences.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - use a balanced and relaxed posture to convey confidence and project a positive performance image

- ii tuning
 - tune strings with complete accuracy and independence

- iii right hand (tone quality and dynamics)
 - adapt right-hand shapes and positions to a range of special techniques

- play with fully independent thumb movement and full control of a range of damping techniques

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

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

tuning

- Show pupils how to adjust the tuning of the guitar to the key of the piece being played. Discuss with them which chords might present intonation problems in that key.
- Ask pupils to respond to bad intonation during performance by quickly adjusting an individual string's tuning at a convenient point in the music, e.g. at a double bar or during a rest.

right hand (tone quality and dynamics)

- Ask pupils to play simple scales and single line melodies with artificial harmonics, striking the string with both *a* and *p*. When playing with *a* on the bass strings, adjust the angle of the wrist so that the nail does not scrape against the string winding.
- Teach pupils to play thumb scales étouffé (or 'pizzicato'). Ask them to listen carefully for any unevenness in muting caused by the little-finger side of the hand failing to stay in line with the bridge saddle.

- Ask pupils to play the following arpeggio, slowly at first. After the thumb has played the first note staccato, it should touch (but not play) the sixth and fourth strings in turn during the course of the arpeggio without interrupting the flow of quavers.



- Show pupils how to damp open bass strings with the back of the thumb. This technique is used in situations where the rapidity of a passage makes it difficult to damp in the usual way.

Points to note

Re-evaluate pupils' choice of guitar support since there may be more suitable alternatives.

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.

It is helpful if pupils understand that the equal temperament provided by the frets on an individual string can clash with the natural (and therefore 'unequal') temperament of overtones on other simultaneously sounding strings. For example, in the first-position E major chord, the G sharp on the third string sounds much sharper than the G sharp an octave higher, heard as the fourth partial on the sixth string (i.e. the fourth-fret harmonic, a 'natural' major third). Flattening the third string will make the E chord sound a little more 'in tune', but at the same time make other chords requiring the third string sound out of tune.

Pupils should understand the physics of string vibration with regard to harmonics, e.g. node, antinode.

This technique is usually played apoyando though it is worth practising it tirando as well.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- further develop the thumb apoyando
-
- refine the balance of sound between thumb and fingers in a variety of arpeggio patterns at a wide range of tempi
-
- alternate with all combinations of right-hand fingers evenly and with economy of movement at a wide range of tempi, using apoyando and tirando strokes
-
- incorporate the apoyando stroke with judgement and subtlety
-
- sound five and six notes simultaneously and roll five- and six-note chords with rhythmic and dynamic expression
-
- highlight individual notes within a chord
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

- Ask pupils to play three consecutive apoyando notes with the thumb on the open sixth string (leaving the thumb resting against the fifth string after the last note). Follow by three notes on the open first string, played tirando with *a*, *m* and *i*. Repeat the exercise, sounding the bass and treble notes simultaneously.
- Ask pupils to revisit a range of right-hand arpeggio exercises (and explore new ones), bringing out internal voices, i.e. notes played by the index or middle fingers.
- Choose a piece containing a mixture of textures, e.g. scales and arpeggios, and discuss with pupils how to achieve continuity of voicing and tone colour when changing from one texture to another.
- Ask pupils to play scales apoyando and tirando over the full range of the instrument:
 - fitting an increasing number of scale degrees into each beat, i.e. 4, 5, 6, and so on, while the beat remains constant
 - with speed bursts that contain a larger proportion of shorter notes
- Ask pupils to play a range of tirando scales alternating with *p* and *i*, including two-octave scales that start with *p* and *i* and change to *m* and *i* for the upper octave.
- Show pupils how to play staccato scales, incorporating left-hand staccato, i.e. releasing the left-hand finger early on the note, immediately prior to a change of string.
- Discuss with pupils which note or notes in a melodic passage would benefit from being played apoyando.
- Encourage pupils to play apoyando scales and exercises with dynamic gradation so as to prevent the rest stroke becoming unduly synonymous with heaviness.
- Ask pupils to choose a simple five-note chord and to plant *ima* on the top three strings with *p* on string 5. Show them how to push the thumb through the fifth and fourth strings in a single, rapid movement, releasing *ima* at the same time.
- Show pupils how to roll a five-note chord (*ppima*) evenly so that the highest note is 'on the beat', i.e. with the others leading up to it in a slight crescendo. Repeat with the lowest note 'on the beat', i.e. with the others falling away from it in a slight decrescendo.
- Ask pupils to choose a simple four-note chord and plant *pima* on the top four strings. Show them how to bring out the upper and lower notes by applying extra weight to *p* and *a* respectively, prior to sounding the chord.

Points to note

This exercise can also be played as a chord, i.e. with *ima* playing the top three strings tirando at the same time as the thumb plays the bottom E apoyando.

Make sure all combinations of right-hand fingers are used and tone quality and projection are not compromised by speed.

This type of fingering can generate considerable power and speed without having to modify the basic hand position. It is particularly useful for passages that suddenly jump to a lower register.

These two exercises can be used for playing and rolling six-note chords.

When rolling five- and six-note chords, make sure the notes played by the fingers are released at the same rate as those played by the thumb, regardless of the overall speed of the arpeggiation.

This technique becomes more important as the demands of polyphony increase and should eventually be extended to include the index and middle fingers.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- incorporate thumb strokes into rasgueado technique

-
- further extend tremolo technique

-
- play with a consistent, refined sound across a full range of dynamics and tone colours

iv left hand

- play with security in different positions and with fluency when changing positions

-
- use a wide range of natural harmonics

-
- maintain relaxation when using the barré

-
- execute left-hand slurs with flexibility and speed

-
- explore the full expressive potential of vibrato
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

- Show pupils how to strum a six-note chord with the back of the thumbnail in an upward direction on the first beat of a three-beat figure. Then make a downstroke with the thumb on the third beat. Finally, add a downward strum with the back of *i* or *m* on the second beat. Gradually turn all three actions into a fast triplet.
- Ask pupils to extend their tremolo technique by playing triplet patterns with all possible finger combinations, i.e. *pmi*, *pim*, *pam*, *pma*, *pai*, *pia*. Also experiment with flamenco-style quintuplet patterns, e.g. *piami*, and quadruplet patterns in which the fingers play continuously, e.g. *imam*, *mami*, the thumb playing at the same time as the first note of the group.

left hand

- Help pupils choose fingerings that:
 - support consistency of line and tone colour
 - enable position shifts to take place where most beneficial to the phrasing
 - exploit the availability of open strings without undermining line, tone colour and phrasing
- Ask pupils to choose a well-known tune or melodic passage from their repertoire and play it (by ear) in as many different positions and octaves as possible, and also in a range of keys. They might also play individual phrases in different positions, making sure the shifts are as smooth as possible.
- Encourage pupils to explore fifth-, seventh- and 12th-fret natural harmonics individually (perhaps making up pentatonic melodies), in pairs, as triads, i.e. the top three strings make a first-inversion minor triad, strings 2, 3 and 4 make a second-inversion major triad, and as larger clusters.
- Ask pupils to place a half barré on the top three strings in the seventh position and play the one-octave D major scale. Also place a full barré in the seventh position and play the G major scale that starts on the sixth-string B and goes up to the first-string D. Repeat the scales at a lower fret each time.
- Ask pupils to play a range of ascending and descending single-position, one-octave scales, using the right hand once only per string.
- Ask pupils to practise (slowly at first and always with a sense of musical direction and resolution) combinations of upward and downward left-hand slurs, i.e. mordents and trills, and explore appropriate repertoire that requires ornamentation.
- Teach pupils to play vibrato at different speeds and start it at different points during the note. Discuss how these aspects of vibrato might relate to the character of the music.
- Teach pupils to play chords with vibrato.

Points to note

A four-beat version of this pattern can be made by adding an extra downstroke played by *m* or *a*, thus: *p* (up), *a* (down), *i* (down), *p* (down). This can be gradually turned into a fast semiquaver figure. Experiment with different groupings as an extension activity.

These, and the more conventional tremolo fingerings, can also be played with dotted rhythms and incorporating speed bursts.

Practising scales with different fingerings (including campanella or cross-string fingerings) is also helpful.

Improvising and composing only with harmonics can help pupils to think of them as actual notes and pitches, not just sound effects.

Pressing too hard with the barré finger can restrict the freedom of movement of the other fingers. Playing single-position scales over a barré encourages the relaxation of all left-hand fingers while requiring all notes under the barré to be clearly heard.

This type of fingering is common in 19th-century repertoire.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- v articulation and co-ordination
- use a fully connected, singing legato as well as a range of non-legato articulations and slurring techniques to create clear and meaningful phrases in response to the expressive and stylistic requirements of the repertoire

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

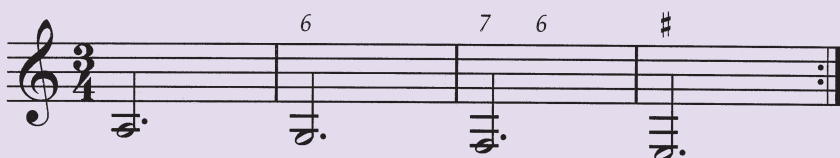
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articulation and co-ordination

- 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, a 19th-century study. 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.
- 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.
- Working in pairs (possibly teacher and pupil), take turns to improvise divisions (i.e. variations) over the following ground basses, using a range of keys.

Bergamasca*Passacaglia*

- Ask pupils, when playing baroque pieces, to improvise ornaments and melodic embellishments, e.g. in repeated passages.

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!

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

Pupils should learn to:

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

contd...

- Teach a well-known jazz standard, e.g. 'I Got Rhythm':
 - play pupils a recording of the piece
 - familiarise them with the 32-bar A A B A form and teach them the chords and melody. Play it with them as a pupil/teacher duo, swapping roles
 - demonstrate how to embellish the melody freely and encourage pupils to do the same when their turn comes
 - finally, ask them to improvise over the chords, making fewer references to the original melody
- Ask pupils to devise/use a graphic score as the basis for a free improvisation in a contemporary style.

- Ask pupils to compose pieces for more than one instrument, e.g. guitar duet or ensemble, guitar and voice.
- 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. For the guitarist, transposing a melody that stays in one position and does not require open strings is a relatively straightforward activity. Ask pupils, therefore, to transpose melodies with wide leaps and challenging intervals.
- Choose guitar pieces with simple melodies and harmonies and ask pupil to transpose them to keys in which both elements can be comfortably recreated.
- Help pupils to internalise both melodic and harmonic elements by ear.
- 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.
- Ask pupils to work out by ear a variety of harmonies for well-known tunes.

Points to note

Latin-American jazz styles have a strong association with the classical guitar and 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.

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.

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

Transposing by ear is an important tool for the advanced musician.

Learning objectives

D. playing music

contd...

Pupils should learn to:

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

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

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

Possible teaching activities

Points to note

D. playing music

contd...

- 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.
-
- Continue the holistic approach to learning new pieces described in Section 1 by:
 - enabling pupils to research background knowledge of style, period, etc.
 - discussing the structure, harmonic language, etc.
 - ensuring that technical skills are applied to the musical context
 - devising related listening exercises that support the learning and memorisation of key features of the music
 - encouraging pupils to explore alternative ways of interpreting pieces, taking into account their knowledge of genre and period, e.g. approaches to ornaments, cadences, phrasing and articulation, tone quality, etc.
 - enriching pupils' understanding by structuring improvisations based on ideas from the pieces being learnt
 - providing opportunities for self- and peer-evaluation, using criteria that have been devised by pupils themselves
 - Continue to encourage pupils to learn pieces away from the guitar in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
 - Continue to suggest appropriate practising strategies.
 - Encourage pupils to communicate their feelings, within their knowledge and understanding of the style, with more freedom, conviction and independence.
-
- Help pupils to memorise selected pieces from the repertoire being learnt. Offer particular strategies for dealing with longer and more complex pieces, so that pupils remember music in different ways. These could include:
 - devising ways of visualising the music, ranging from imagining a simple picture outline to a more photographic image
 - relating memory to touch and movement, e.g. finger movement, hand position and patterns of notes
 - supporting pupils in knowing the sound in their heads
 - analysing the structure of the music, e.g. counting the number of times a phrase occurs, noting key changes and sequences, consciously remembering deviations and exit points
 - Provide opportunities for repeated playing and testing in order for pupils to develop complete security.

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

By memorising the music, many performers are able to:

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

Pupils should be encouraged to perform from memory regularly in order to build up confidence.

However, this may not be appropriate if it causes anxiety.

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

Learning objectives

D. playing music

contd...

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

E. playing music with others

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

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

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

Possible teaching activities

D. playing music

contd...

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

E. playing music with others

- Provide ensemble opportunities that make increasing musical and technical demands on pupils.
 - Help pupils to develop more sensitivity and subtlety in their playing, e.g. shaping of phrases, variety of articulation, rhythmic flexibility, through increasing musical awareness and communication within the group
 - Invite individual pupils to take the lead and direct others.
 - 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.

Points to note

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

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

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

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.

Learning objectives

F. performing and communicating

contd...

- Pupils should learn to:*
- ii make informed evaluations about their performance in the light of their knowledge about the music and the interpretations of distinguished musicians

Possible teaching activities

F. performing and communicating

contd...

- Ask pupils to evaluate their performance 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

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.

.....

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

Unit of Work

<p>Title of unit Pulse and Rhythm</p>	<p>Focus of unit This unit is designed to introduce groups of beginners to playing simple rhythms by ear and from notation in a way that clearly and creatively demonstrates the relationship between pulse and rhythm while developing the necessary control of the right-hand fingers and thumb.</p>	<p>Where the unit fits in This unit is for the beginner. It builds on pre-instrumental musicianship training, but is suitable for pupils who have no previous experience.</p>
<p>Length One term</p>		
<p>Learning objectives Possible teaching activities Points to note</p>		
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • about the difference between pulse and rhythm • how to practise simple rhythmic patterns on the guitar • how to relate sound to symbol • how to improvise effective rhythmic patterns 	<ul style="list-style-type: none"> • Play a piece in simple or compound time and ask pupils to walk or skip around the room in time to the music. Vary the tempo. • Using the example of their own heartbeats, demonstrate to pupils how music is underpinned by pulse. • After a count of 4, play a rhythmic accompaniment at a steady pulse and ask pupils to join in on their guitars, playing repeated notes of a fixed value and using open strings at first, e.g. low strings with the thumb and high strings with the fingers. Choose a different note value and / or speed and repeat the activity, always maintaining a regular pulse. • Using flash cards showing one- or two-bar patterns that include crotchets, quavers and crotchet rests, ask individual pupils in turn to play the rhythm on the card, while the rest keep the beat by playing an open-string ostinato with the thumb. The rhythms on the card could be played a third or fifth higher than the thumb ostinato, using alternating fingers. • Accompany pupils playing simple two-note pieces from notation. • Ask half the group to provide a pedal note at a steady pulse while the other half plays a simple two-note melody from notation. • Provide a backing with a clear pulse over which pupils can improvise a two-note rhythmic pattern using crotchets and quavers. Use either two adjacent open strings, or one open string with one left-hand note. • Ask one pupil to improvise a pattern of no more than two-bars duration and another pupil to copy it. 	<ul style="list-style-type: none"> • Give pupils a 'listening position' (e.g. hands on top of the guitar) and a 'ready to play position' (fingers or fingers and thumb planted on the relevant starting strings). • Playing without notation allows pupils to check that hand positions and thumb and finger movements are neat and controlled, thus enabling rhythmic legato playing. • At first, to help make rhythms secure, encourage pupils to count aloud and say rhythmic words (or 'ta-te-te', etc.) while playing. They should think the phrase in their heads before playing. • Accompanying pupils helps support their developing sense of pulse and enriches their musical experience. • As an extension activity, pupils who respond well to this activity and who already have some knowledge of notation may enjoy writing down their improvised patterns.
<p>Repertoire and resources <i>Songs for Musicianship Training</i> by Yuko and David Vinden <i>The Kodaly Way to Music</i> by Cecilia Vajda</p>	<p>Expectations: by the end of the unit all pupils will: be able to hold the guitar comfortably and securely with guidance; play single-note rhythm patterns from memory, maintaining a steady pulse most pupils will: be able to play two- or three-note melodies from memory and notation with teacher accompaniment, internalising the pulse; improvise simple rhythmic patterns some will have progressed further and will: play simple melodies with a more extended note range from notation and with teacher accompaniment; improvise rhythmic patterns with some confidence</p>	

<p>Title of unit Phrasing, Articulation and Dynamics</p>	<p>Focus of unit This unit is designed to build an awareness of the expressive requirements of music while consolidating basic hand positions and increasing the control of right- and left-hand finger movements.</p>	<p>Where the unit fits in This unit builds on a basic understanding of legato playing and the observance of rests.</p>
<p>Length One Term</p>		
<p>Learning objectives</p>	<p>Possible teaching activities</p>	<p>Points to note</p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • about the fundamental role of phrasing in music • how to control gradations of dynamic and apply them to scales and melodies • how to explore expressive possibilities by applying different types of articulation • how to make links between words and phrases 	<ul style="list-style-type: none"> • Teach pupils a simple song by ear and sing it with them, walking around the room and changing direction at the end of each phrase. • Choose a simple melody with two identical phrases. Ask pupils to play it by ear, with the first phrase loud and the second as an echo. • Demonstrate a simple repeated-note scale. Ask pupils to play it by ear with crescendos and diminuendos, with one of them controlling dynamics by raising and lowering a hand. • Ask one pupil to play a repeated note eight times, i.e. two bars of 4/4, with one note staccato. The other pupils should then say which one was staccato, e.g. bar 2, beat 3. • Ask pupils to make up a short sentence and sing it to soh-me, using the phrasing slur where appropriate, then play it on the guitar. • Introduce one or two accompanied, single-line, first-position repertoire items of contrasting character and mood, particularly ones that require different types of articulation. • Ask pupils to make up words about something they enjoy and fit them to the melody they are playing in a way that reflects its phrasing. 	<ul style="list-style-type: none"> • Discuss how a phrase of music is like a sentence, with a breath taken at the end. This is particularly important, as guitarists have to consciously articulate phrase endings with the right hand. • Explain how to make loud and quiet sounds, the principle being that the amount of sound produced is directly proportionate to the amount of string displacement prior to release. • As well as requiring pupils to identify a specific musical characteristic, this activity promotes metrical awareness and simultaneous counting and listening. • Add phrasing and articulation to music where none exists. • Pupils might also compose a short, descriptive guitar melody based on contrasting types of articulation, e.g. walking on tiptoe, sighing.
<p>Repertoire and resources <i>Songs for Musicianship Training</i> by Yuko and David Vinden Pupil / teacher duo arrangements of classical melodies, e.g. <i>One + One, Book 1</i> (EGTA Series)</p>	<p>Expectations: by the end of the unit all pupils will: be able to play a melody of limited note range with some phrasing, articulation and dynamics most pupils will: be able to play a melody with an octave note range and show greater awareness of phrasing, articulation and dynamics some will have progressed further and will: apply phrasing, articulation and dynamics in their playing instinctively and independently</p>	

Unit of Work

<p>Title of unit Playing in Two Parts</p>	<p>Focus of unit This unit introduces pupils to elementary polyphonic writing by breaking down simple solo pieces into their constituent parts so that they can be heard and phrased individually before being reassembled.</p>	<p>Where the unit fits in This unit builds on an ability to play well-phrased melodic lines with the fingers and thumb separately. Pupils should be able to maintain a stable right-hand position and use the fourth finger for third-fret notes on the upper strings.</p>
<p>Length One term</p>		
<p>Learning objectives</p>	<p>Possible teaching activities</p>	<p>Points to note</p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • about features of polyphonic music • how to hear and understand the musical characteristics of each part, including accurate note duration • how to facilitate the correct simultaneous realisation of both parts by using a range of techniques (independence exercises, etc.) 	<ul style="list-style-type: none"> • Choose two suitable contrasting pieces, e.g. the Gigue by Logy (No. 7 in <i>The Baroque Book</i>, EGTA Series) and the Study in C by Sor (Op. 60, No.6). • Examine with pupils how the parts are notated, i.e. upper voice with stems up (played by the fingers), lower voice with stems down (played by the thumb). • Discuss the relationship between the two parts. Ask pupils to say which is the more active or predominant and which the more subsidiary or accompanimental. • Play both pieces to pupils, demonstrating both correct and incorrect balance between the parts. Ask them to point out where the balance is wrong. • Prior to playing the pieces as written, ask pupils to: <ul style="list-style-type: none"> – tap the parts simultaneously, the right hand taking the upper and the left hand the lower – play each part separately to heighten aural perception of it (the upper part <i>tirando</i> with the thumb resting lightly on a bass string) – play the piece as a duet (teacher / pupil or pupil / pupil) then swap so that pupils become familiar with both parts – play the parts simultaneously as rhythm values only, each on a different open string, observing all rests correctly and ensuring a balanced sound • When playing the pieces as written, ask pupils to: <ul style="list-style-type: none"> – isolate passages of parallel motion, e.g. the tenths in bars 9-12 of the Logy and the sixths in bars 21-22 of the Sor; practise double-stop scales of these intervals in the key of the piece through the appropriate range – isolate passages where the upper part moves over a held bass note, e.g. the first phrase of the Sor and, taken individually, bars 2 and 3 of the Logy; at first, practise them with the bass note held down but not played, the thumb resting on the same string – always damp open-string bass notes with the thumb where changes of harmony occur, e.g. bars 13/14, 17/18 and 28/29 of the Sor; this should be practised in isolation and can be rehearsed when playing the lower voice at the 'duet' stage 	<ul style="list-style-type: none"> • In these pieces, like all others of their type at this level, the upper part should be played <i>tirando</i>. • Look for exceptions to the 'stem direction' rule – there are usually one or two. • Also point out where, in order to optimise part-writing and/or avoid hand strain, familiar notes are played with different fingers and in different positions than would be the case if the parts were played separately. • This can be reversed for added co-ordination skill. • Using the precise 'solo' fingering is not crucial at this stage. • Singing specific passages to teacher accompaniment may also help, e.g. the first eight bars of the Sor. • It might be necessary to write this out. • Placing any two fingers on adjacent strings and then swapping them makes a good left-hand exercise. Use all combinations over gradually wider pairs of strings. • Make sure that each left-hand finger involved in the moving part lifts off when its note is finished, unless the part returns to the same note immediately. • In general, always choose repertoire in which the damping of over-ringing bass notes can be comfortably achieved.
<p>Repertoire and resources Easy baroque solos Selected 19th- and 20th-century solos</p>	<p>Expectations: by the end of the unit all pupils will: demonstrate through their playing an understanding of the polyphonic nature of the music most pupils will: be able to maintain the independent parts with rhythmic accuracy and an evenly balanced sound, observing rests and damping bass notes where required some will have progressed further and will: show a sophisticated understanding of the relationship between the parts, playing with well-shaped phrasing and good projection of the melody</p>	

Title of unit Working with Chords	Focus of unit This unit is designed to help pupils develop the necessary skills for sounding chords and shifting them from one position to another while maintaining legato and continuity of musical line. It also introduces pupils to a basic practical understanding of chord theory.	Where the unit fits in This unit builds on an ability to play music in two parts and execute relatively simple non-chordal position shifts.
Length One term		
Learning objectives Pupils should learn: <ul style="list-style-type: none"> • how to make smooth and accurate chord changes in a given position and when changing position • how to make a strong, balanced sound when playing chords, including an ability to project melody notes when they occur as part of a chord • about left-hand finger independence in relation to chords, i.e. an ability to form chords one note at a time, and to move specific fingers while others stay in place • about the principles of harmony in relation to guitar chords 	Possible teaching activities <ul style="list-style-type: none"> • Choose a repertoire item containing passages based on chord shapes. • Ask pupils to reduce sequences involving chords to their basic outline, leaving out any melodic detail. They should practise moving from chord to chord quickly and at the last minute, adjusting the shape and angle of the left hand accordingly (the melody could be sung at the same time). When the shifts are secure, the melodic detail can be restored. • Demonstrate to pupils how the arm is the main source of movement when executing a position shift. Ask them to make up a shifting exercise, such as playing the first-position D major triad (top three strings), moving it up a minor third, a perfect fourth and a perfect fifth in turn, returning to the D triad before each new chord. It is best to look at the fingerboard at first, but then to practise the shifts without looking. • Ask pupils to decide (by looking at the score) if the top or bottom note of any chord is part of a melodic line and, if so, to apply extra weight with the corresponding right-hand finger or thumb before playing the chord. Singing the melody while playing will help reinforce this. • Ask pupils to learn a typical 19th-century broken-chord study, making sure they retain each chord until its final note has been clearly heard. When changing to a new chord, however, it is usually best to place fingers in the order they are needed. • Ask pupils to choose a familiar song using three or four basic chords and explore different ways of arpeggiating or strumming them. They should then work out what degrees of the scale the chords are built on and transpose them to other suitable keys. • Explain to pupils simple chord theory, i.e. what triads consist of. Suggest a chord and type of inversion, e.g. A minor, root position, and ask pupils to find as many of them on the fingerboard as they can. • Encourage pupils to apply their knowledge and skills to a range of appropriate repertoire, rehearsing and leading to a performance. Ask them to evaluate the performance, noting how the techniques helped them interpret the music. 	Points to note <ul style="list-style-type: none"> • Playing chords by pushing the strings down (into the guitar) with relaxed tip joints will ensure a full, rich sound. • Make sure the thumb moves with the rest of the hand as opposed to being dragged along behind. It should act as a brake, its grip released as the move takes place, and reapplied on arrival. • Pupils should realise that chords are not always isolated vertical events. The notes they contain are often component parts of separate polyphonic lines. • Pupils should devise their own exercises to cover different types of chord shift, e.g. using one finger as a guide, 'leaping'. • A working knowledge of standard chord shapes and the terminology of popular music harmony is useful and will help pupils connect with activities in the Contemporary Guitar programmes of study.
Repertoire and resources Early 19th-century studies of an appropriate level of difficulty, e.g. Carcassi, Op. 60, Nos 2 and 3, and Sor, Op. 31, No. 20 Songs that pupils know (avoiding the more awkward chord shapes)	Expectations: by the end of the unit all pupils will: be able to play chords with an even, balanced sound and make shifts from one position to another with some control most pupils will: be able to make smooth and precise movements between positions, supporting and projecting a melodic line; demonstrate some knowledge of chord theory some will have progressed further and will: make shifts with complete control; anticipate movements and show fluency of phrasing and dynamic control throughout; demonstrate a creative use of chord theory when playing song accompaniments	

Unit of Work

<p>Title of unit Developing a Mature and Flexible Sound</p>	<p>Focus of unit This unit is designed to bring together technical and interpretative aspects of tone production so that pupils can decide what sort of sound they are looking for and understand how best to achieve it.</p>	<p>Where the unit fits in This unit assumes a basic ability to shape and maintain nails along with prior experience of a range of intermediate repertoire.</p>
<p>Length One term</p>		
<p>Learning objectives</p>	<p>Possible teaching activities</p>	<p>Points to note</p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to produce a consistently firm, clear sound and independently evaluate its quality and type • how to use knowledge of style and structure to help determine choices of tone colour • how to explore the role of the left hand in refining and characterising their sound 	<ul style="list-style-type: none"> • Develop with pupils suitable practice and warm-up routines for the right hand. They should: <ul style="list-style-type: none"> – learn to hear the sound they want before playing – fully prepare the required finger action, varying both the angle of attack and the extent to which the string is pushed down and across before release – listen carefully to each note, making a distinction between its attack (the 'consonant') and what follows (the 'vowel') – adapt their nail shape to ensure a good balance between the different parts of the sound • Ask pupils to offer a simple structural analysis of a piece they are learning. They should: <ul style="list-style-type: none"> – describe its overall form, breaking it down into different sections and phrases – experiment by playing individual phrases with two or more tone colours, using different angles of attack (by adjusting the right wrist) and hand placements (by adjusting the arm) – decide, on the basis of the piece's style, form and specific character, which type of sound would be most appropriate for each section – learn the Italian terms that imply tonal variety (<i>dolce</i>, <i>mesto</i>, <i>brillante</i>, etc.) and add them to their own descriptive vocabulary (<i>warm</i>, <i>dark</i>, <i>spiky</i>, etc.) • Encourage pupils to work out different ways of fingering selected phrases or passages from the piece. They should: <ul style="list-style-type: none"> – develop an awareness of, and learn to exploit, the colour characteristics of individual strings, e.g. by playing scales or improvising melodic passages on single strings – establish if any position shifts are needed to maintain consistency of sound; if so, execute the shift at a point most conducive to the phrasing – consider whether any expressive details might suggest a particular choice of fingering, e.g. staying on the same string to effect a portamento or facilitate the use of staccato – decide if a given fingering would make the use of vibrato easier or more difficult – offer a critical appraisal of the fingerings found in their edition of the piece 	<ul style="list-style-type: none"> • Arpeggio patterns using full and sequential planting are particularly valuable as they engage the whole hand, e.g. Giuliani's 120 Exercises, Op.1a. • Nails should be long enough to grip the string confidently during preparation but not so long that they offer excessive resistance upon release. • With practice and guidance, this can be achieved at an early stage by looking for clues in the score and listening to the piece and other similar pieces. • When to use the <i>apoyando</i> stroke is another important consideration. • Conversely, pupils must learn to adapt the right hand's touch and angle of attack when crossing strings in order to neutralise differences in string colour. • Singing the relevant passage can help to determine its expressive character.
<p>Repertoire and resources Intermediate to advanced solo repertoire from a variety of periods Didactic works such as <i>The Art of Classical Guitar Playing</i> by Charles Duncan, <i>Classical Guitar Pedagogy</i> by Anthony Glise and <i>Pumping Nylon</i> by Scott Tennant</p>	<p>Expectations: by the end of the unit all pupils will: understand the principles of tone production and demonstrate an awareness of the role of sound in the transmission of their musical ideas most pupils will: play with a well-considered range of colour and attack, showing some ability to choose left-hand fingerings that enhance their tonal preferences some will have progressed further and will: play with a stylish and refined sound, using both their sound and their ability to re-finger passages to characterise and personalise their interpretations</p>	

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

Short-term Planning and Recording Template

Name(s)/Group	Term	Year
Targets for the term	Current attainment	
	Programme	Grade

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

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

End-of-term summary



Summary of Learning Outcomes

By the end of each programme:

Programme 1

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

Programme 2 (building on Programme 1)

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

Programme 3 (building on Programme 2)

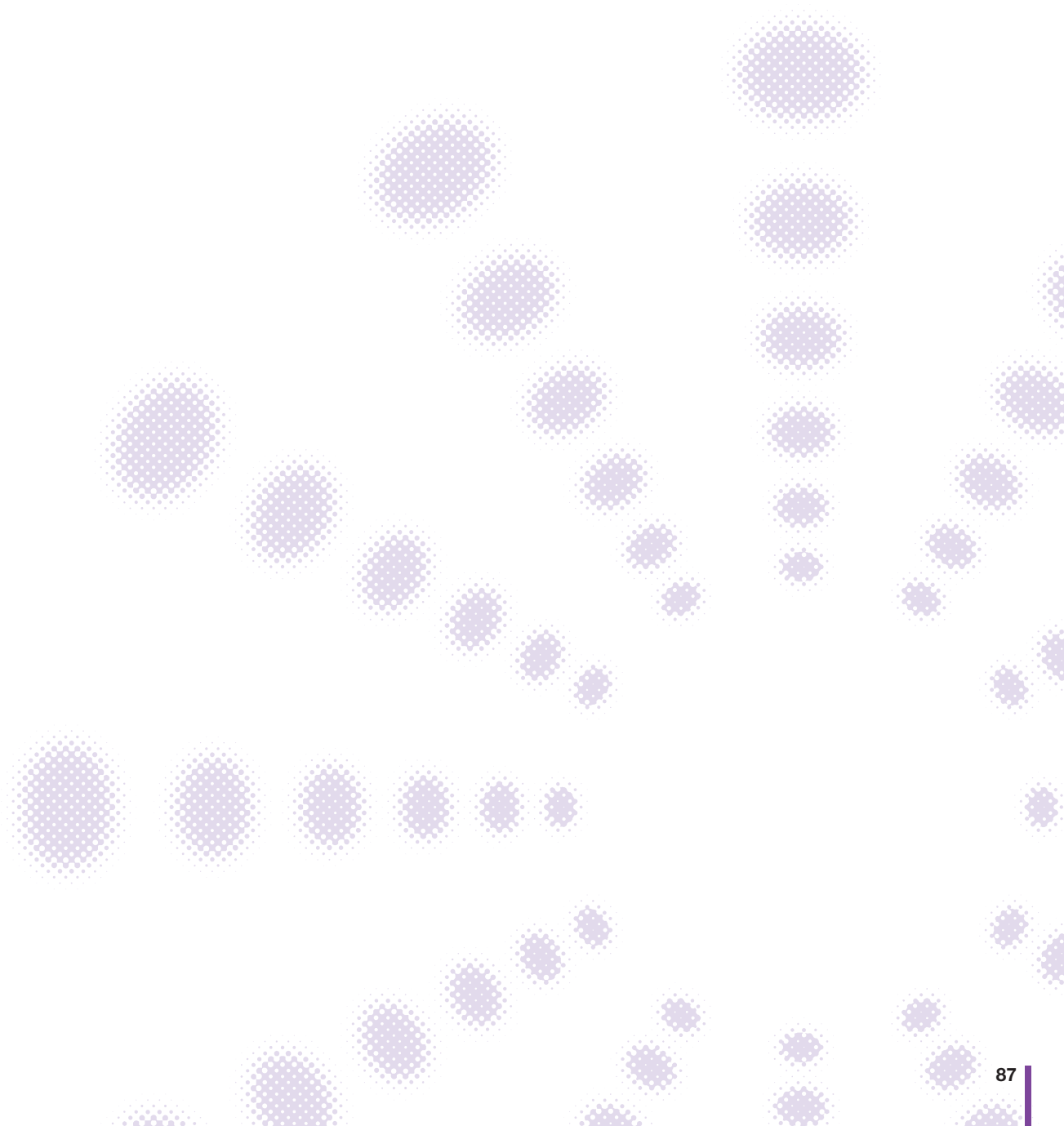
Pupils play a variety of moderately easy pieces from different styles, conveying the expressive intentions of the music. When playing with others they maintain an independent part individually, showing awareness of their role within the ensemble. They play with assurance when performing to others, communicating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

Programme 4 (building on Programme 3)

Pupils play a wide variety of pieces of moderate difficulty from different styles and traditions. They communicate their feelings within their knowledge and understanding of the style and the composer's markings, demonstrating a personal response to the music. When playing with others they maintain their own individual line with confidence and sensitivity, making significant contributions to the ensemble and shared interpretation, and taking a lead when appropriate. As soloists or in ensembles, they perform to others with conviction, responding to the audience, venue and occasion. They communicate the music through their own individual or shared interpretations and present their performances carefully, with attention to detail. They develop a wide range of dynamics and tone colours, using these sensitively and musically in their informed interpretations. They memorise, internalise, imitate and recall musical patterns of increasing length and difficulty. They play by ear pieces with simple modulations and a wide range of intervals and read and play at sight pieces in different styles. When improvising and composing, they freely develop their own musical ideas within a variety of musical structures, drawing on internalised sounds. They are able to describe, discuss and demonstrate understanding of how musical elements are used in a particular form or style. They evaluate their performances independently, and critically appraise pieces that may include their own as well as others' compositions.

Programme 5 (building on Programme 4)

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



88 Summary of Learning Objectives

Pupils should be given opportunities to:

*express their musical ideas and feelings; use their creativity, imagination and intuition;
develop their skills, knowledge and understanding; reflect on and evaluate their progress*

Pupils should learn to:

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

B Making and controlling musical sounds: developing technique					
i	<i>posture and freedom of movement</i> develop a balanced and relaxed posture, supporting the instrument in an appropriate manner, securely and without tension	<i>posture and freedom of movement</i> maintain a balanced and relaxed posture, supporting the instrument in an appropriate manner, securely and without tension	<i>posture and freedom of movement</i> maintain a balanced and relaxed posture, supporting the instrument securely and with more ease	<i>posture and freedom of movement</i> use a balanced and relaxed posture to convey confidence and a willingness to communicate	<i>posture and freedom of movement</i> use a balanced and relaxed posture to convey confidence and project a positive performance image
ii	<i>tuning</i> understand the basic principles of tuning the instrument	<i>tuning</i> tune each string to the teacher's guitar with some accuracy	<i>tuning</i> tune strings independently of the teacher	<i>tuning</i> tune strings with more accuracy and independence	<i>tuning</i> tune strings with complete accuracy and independence
iii	<i>right hand (tone quality and dynamics)</i> form stable right-hand shapes and positions move the thumb independently of the rest of the hand and damp open-string bass notes control sequential right-hand thumb and finger movements in the simplest arpeggio patterns control alternating pairs of right-hand fingers, using apoyando and tirando strokes	<i>right hand (tone quality and dynamics)</i> maintain stable right-hand shapes and positions improve independence of thumb movement when playing and damping improve the balance of sound between thumb and fingers in simple arpeggio patterns and begin to use arpeggios for simple song accompaniments alternate pairs of right-hand fingers more evenly and with more economy of movement, using apoyando and tirando strokes use pairs of right-hand fingers simultaneously	<i>right hand (tone quality and dynamics)</i> adapt right-hand shapes and positions to different functions, including changes of tone colour improve independence of thumb movement and further develop damping techniques maintain the balance of sound between thumb and fingers in a variety of arpeggio patterns and song accompaniments alternate pairs of right-hand fingers evenly and with more economy of movement at a variety of tempi, using apoyando and tirando strokes sound three and four notes simultaneously	<i>right hand (tone quality and dynamics)</i> adapt right-hand shapes and positions to different functions more quickly and develop a wider range of tone colours further develop thumb independence and damping techniques use apoyando with the thumb adjust the balance of sound between thumb and fingers in a variety of arpeggio patterns at a wider range of tempi alternate pairs of right-hand fingers evenly and with economy of movement at a range of tempi, using apoyando and tirando strokes apply the apoyando stroke selectively, where appropriate roll four-note chords with rhythmic and dynamic expression	<i>right hand (tone quality and dynamics)</i> adapt right-hand shapes and positions to a range of special techniques play with fully independent thumb movement and full control of a range of damping techniques further develop the thumb apoyando refine the balance of sound between thumb and fingers in a variety of arpeggio patterns at a wide range of tempi alternate with all combinations of right-hand fingers evenly and with economy of movement at a wide range of tempi, using apoyando and tirando strokes incorporate the apoyando stroke with judgement and subtlety sound five and six notes simultaneously and roll five- and six-note chords with rhythmic and dynamic expression highlight individual notes within a chord
<i>Continued overleaf</i>					

B	Making and controlling musical sounds: developing technique				<i>continued</i>
iii	<p><i>Continued from previous page</i></p> <p>play with a full, clear sound at two or more dynamic levels</p>	<p>use simple strumming techniques (rasgueado)</p> <p>play with a full, clear sound more consistently at two or more dynamic levels</p>	<p>use simple rasgueado techniques for a wider range of rhythms</p> <p>play with a more satisfying, clear sound across a range of dynamics and with some changes of tone colour</p>	<p>develop rasgueado techniques using all three right-hand fingers</p> <p>develop a smooth and even tremolo technique</p> <p>play with a consistent, satisfying sound across a wider range of dynamics and tone colours</p>	<p>incorporate thumb strokes into rasgueado technique</p> <p>further extend tremolo technique</p> <p>play with a consistent, refined sound across a full range of dynamics and tone colours</p>
iv	<p>left hand</p> <p>develop a comfortable and relaxed left-hand shape that facilitates the accurate placement of all fingers, using one finger at a time</p>	<p>left hand</p> <p>maintain a comfortable and relaxed left-hand shape that facilitates the accurate placement of all fingers, using more than one finger at a time</p>	<p>left hand</p> <p>manage simple chords</p> <p>begin elementary position work, including simple shifts</p>	<p>left hand</p> <p>develop security in different positions and when changing position</p> <p>use some natural harmonics</p> <p>develop barré techniques</p> <p>use the left-hand slur or ligado</p> <p>begin to develop a vibrato</p>	<p>left hand</p> <p>play with security in different positions and with fluency when changing positions</p> <p>use a wide range of natural harmonics</p> <p>maintain relaxation when using the barré</p> <p>execute left-hand slurs with flexibility and speed</p> <p>explore the full expressive potential of vibrato</p>
v	<p>articulation and co-ordination</p> <p>play legato by moving the fingers of both hands together rhythmically, to the pulse</p> <p>understand and use the phrasing slur</p> <p>observe rests and play staccato</p>	<p>articulation and co-ordination</p> <p>improve the quality of legato by co-ordinating the finger movements of both hands with more precision</p> <p>use the phrasing slur to more expressive effect</p> <p>play staccato with more consistency and variety of touch</p>	<p>articulation and co-ordination</p> <p>maintain good legato connection when executing simple position shifts</p> <p>extend the use of the phrasing slur</p> <p>extend the use of staccato</p>	<p>articulation and co-ordination</p> <p>maintain good legato connection when executing more extensive position shifts and when getting on and off the barré</p> <p>judge when it is appropriate for the left hand to execute the phrasing slur</p> <p>vary staccato according to the musical context</p>	<p>articulation and co-ordination</p> <p>use a fully connected, singing legato as well as a range of non-legato articulations and slurring techniques to create clear and meaningful phrases in response to the expressive and stylistic requirements of the repertoire</p>

C Creating, developing and interpreting musical ideas					
i	improvise expressively by exploring different sounds and creating satisfying repeated musical patterns or phrases	improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group	improvise in a variety of genres and styles, sustaining and developing musical ideas and achieving different intended musical effects with the instrument	improvise with freedom in a wide range of musical structures, genres, styles and traditions, drawing on internalised sounds	improvise extended musical ideas with a sense of direction and shape as they develop their own personal style
ii	make use of instrumental skills when beginning to compose	compose by developing musical ideas within given simple structures and applying instrumental skills	apply knowledge and understanding of the instrument in order to compose with an understanding of musical idiom	compose in different styles, creating and selecting musical ideas by exploring the characteristics of their chosen resources	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	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	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	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	apply their knowledge of style, characteristics and historical/social background in order to interpret the music with understanding and insight; evaluate how their interpretation reflects the context in which the music was created and is performed and heard	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 short, easy phrases from well-known tunes	work out by ear how to play easy, well-known tunes in simple keys	work out by ear how to play tunes in straightforward major and minor keys or modes	work out by ear how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves/positions	work out by ear how to play pieces of increasing complexity, using simple transpositions if necessary
ii	repeat with accuracy short, easy rhythmic and melodic patterns by playing back from memory	repeat with accuracy short, easy rhythmic and melodic phrases by playing back from memory	repeat with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory	repeat with accuracy phrases of moderate length and complexity in a variety of styles	repeat increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate
iii	play short, easy pieces from notation/symbols, conveying the character of the music	play a variety of easy pieces from notation/symbols, conveying the character of the music	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	play a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music	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 with accuracy selected short, simple pieces from their repertoire	play from memory , and to others, selected contrasting pieces from their repertoire	memorise a variety of pieces from their repertoire of increasing length and complexity	memorise a variety of pieces from their repertoire in different styles and traditions, featuring a range of musical devices and structures	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 short, simple phrases at a regular pulse; begin to make links between sound and symbol	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	read and play at sight a variety of short, straightforward pieces at a regular pulse, using an increasing rhythmic, melodic and tonal range	read and play at sight moderately easy pieces in different styles at a regular pulse; internalise and incorporate less familiar musical features, e.g. time signatures, variety of tempi, keys	read and play at sight a range of pieces in a variety of styles containing elements of surprise and deviation; internalise and incorporate a wide range of time signatures and tempi, rhythmic patterns, melodic range, intervals, tonality and expression

E Playing music with others					
i	play with others, demonstrating some basic ensemble skills by listening, watching and keeping in time with the group	play with others, helping to maintain a separate part and showing awareness of their role within the ensemble	play with others, independently maintaining an individual line, demonstrating awareness of their role within the ensemble	play with others, independently maintaining an individual line with sensitivity and demonstrating awareness of their role within the ensemble	play with others with assurance and sensitivity, demonstrating an empathy with other performers
ii	explore and discuss the character of the music and the expressive possibilities	explore, discuss and convey the character of the music	contribute to collective decisions, e.g. tempo, ensemble, tuning, balance, conveying the character of the music	contribute to collective decisions, e.g. balance, ensemble, interpretation, conveying the character and style of the music	contribute their own interpretative ideas and respond to those of others, conveying the character and style of the music
F Performing and communicating					
i	perform music to others, e.g. parents/ carers, teachers and friends, demonstrating an awareness of the mood of the music	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	perform to others with increasing awareness and assurance, communicating the character of the music and their musical intentions to the audience	perform convincingly to others, responding to the audience, venue and occasion, communicating the character and style of the music through their own / shared interpretation	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	discuss the quality of their playing and, with guidance, learn from their performance	evaluate the quality of their performance in relation to the character of the music, suggesting improvements and commenting on how the intentions were achieved	evaluate with perception and some independence the quality of their performance and respond to ideas from others	evaluate with perception the quality of their performance, using their knowledge of performing conventions, including the performances of distinguished musicians	make informed evaluations about their performance in the light of their knowledge about the music and the interpretations of distinguished musicians

Glossary

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

alternating:	the technique of playing consecutive notes with alternate right-hand fingers, e.g. <i>imim, amam</i> , as opposed to repeating the same finger
apoyando: (or <i>rest stroke</i>)	the method of sounding a string whereby the fingertip comes to rest against the adjacent lower-pitched string
barré:	the means whereby the left-hand index finger stops two or more adjacent strings at the same fret by lying flat across them
campanella:	a way of fingering a melodic passage so that, as far as possible, consecutive notes are played on different strings, thus creating an over-ringing, bell-like effect
damping:	the technique of touching a string with the tip of (usually) the right-hand thumb or finger to stop it ringing on longer than required
étouffé: (or <i>pizzicato</i>)	the technique of playing with the flesh of the thumb while the little-finger side of the right hand mutes the strings by resting on the bridge saddle
harmonic: (<i>natural</i>)	the sound produced when the fundamental pitch of an open string is removed, leaving only higher partials sounding. The octave (or first) harmonic is achieved by briefly touching the string at its exact mid-point with a left-hand finger, i.e. at the 12th fret, while sounding it with the right hand. The second harmonic is found at the seventh fret (a third of the string length) and the third harmonic at the fifth fret (a quarter of its length)
harmonic: (<i>artificial</i>)	a method of producing harmonics in which the entire process is managed by the right hand alone. The index finger touches the string while the right finger or thumb sounds it. This allows the left hand to stop the string as usual, giving complete chromatic freedom. Limited, in practice, to the first harmonic only
ligado:	the technique whereby the string is sounded by the left hand only, either as a rising pitch by dropping the fingertip quickly on to the string (hammer-on), or as a falling pitch by plucking the string with the fingertip (pull-off). Although the word is the Spanish equivalent of 'legato', it should not be confused with the Italian term, even though its use will result in a legato effect
p-i-m-a:	the system of using the initial letters of the Spanish words for the thumb and first three fingers to indicate right-hand fingering: <i>p</i> (<i>pulgar</i>) = thumb, <i>i</i> (<i>índice</i>) = index finger, <i>m</i> (<i>medio</i>) = middle finger, <i>a</i> (<i>anular</i>) = ring finger
planting:	the act of preparing the right hand to play by placing the thumb and fingers (individually or together) on their strings before playing. Particularly helpful for providing a stable platform for tirando strokes
ponticello:	the sound produced by playing near the bridge
raga:	an organised collection of tones that sets the melodic framework for a piece of Indian classical music
rasgueado:	a traditional Spanish strumming technique in which the right-hand fingers and thumb strike the strings both up and down in a variety of rhythmic configurations. Typical of flamenco music
tasto:	the sound produced by playing over the fingerboard
tirando: (or <i>free stroke</i>)	the method of sounding a string whereby the fingertip avoids contact with the adjacent lower-pitched string. The obverse of apoyando, it permits the adjacent string to continue sounding (such as when playing chords or arpeggios) and is the most widely used stroke
tremolo:	the technique whereby one string is repeatedly and rapidly sounded by a sequence of right-hand fingers, e.g. <i>ami</i> , creating the illusion of a single continuous note





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