

# A Common Approach

KEYBOARD

Keyboard





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# 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 electronic keyboard. 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 programmes of study and units of work set out to encourage teachers and pupils to make full use of the facilities of modern digital keyboards, including the possible use of external music technology. They provide a framework in which pupils can learn to play using a full range of chords and auto-accompaniments. The suggested activities, for example, are built around instruments with specifications that we consider are appropriate for each programme. Keyboards with full-sized keys should be used from the start. Specific reference to weighted keys has not been made, although more advanced digital pianos can sometimes provide all the necessary facilities for electronic-keyboard playing.

In addition to responding to pupils' present interests, it is important to enlarge their range of musical experiences. Another issue is determining the appropriate point at which to introduce bass clef reading and to encourage pupils to develop greater left-hand freedom and independence. In this context, some of the activities from the piano programmes of study may be useful.

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

- Whenever possible, teachers should advise on the purchase of instruments. Although selection will probably be influenced by financial considerations, parents / carers should be reminded about aesthetic and educational factors. Providing information about instrument insurance may be important as well.
- Teachers should remember to give pupils information on Health and Safety issues. The following should be observed:
  - all safety instructions given in keyboard instruction manuals should be followed
  - small children need help when setting up, packing away, moving and transporting instruments
  - trailing leads and cables present a significant safety hazard. Equipment should be set up to minimise risk. Similarly, carry bags / boxes should be kept out of harm's way
  - good practice should be vigorously and regularly enforced with regard to electrical safety
  - when working in schools and colleges, teachers should make themselves familiar with the Health and Safety policies as issued by the school, college, LEA or Music Service
- 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 should seek guidance from one of the professional associations.

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# The Keyboard 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 registration
- iii articulation
- iv fingering
- v right hand
- vi left hand
- vii co-ordination and balance

## 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

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- ii tuning

- understand the basic principles of tuning the instrument

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- 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

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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 compose<sup>1</sup>

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

<sup>1</sup>Instrumental 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

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- 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

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

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## 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

### B. making and controlling musical sounds: developing technique

*Pupils should learn to:*

- i posture and freedom of movement
  - play with ease and control:
    - maintaining an appropriate posture
    - maintaining appropriate forearm, wrist and hand positions, and a hand shape incorporating naturally curved fingers

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.

# Programme of Study 2

NQF 1 foundation level/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.
- 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, registration, dynamics and articulation. Ask pupils to discuss the effect on the mood and character.
- Repeat just the chord pattern using the auto-accompaniment. Ask pupils to identify whether the subdivisions have a swing or straight feel.
- 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 a piece 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 a piece.
- Improvise some rhythmic patterns with pupils, perhaps related to the pieces being learnt. Contrast long and short notes and link to a mood, occasion or story.
- Using notation, ask pupils to work out the rhythm of phrases in their heads, then clap it.
- Using notation, help pupils to trace the contour of phrases, then compare it with the actual sound when played.
- Ask pupils to clap/hum/sing simple phrases at sight.
- Using notation, perform pieces with some deliberate mistakes or deviations inserted. Ask pupils to identify the differences.

### B. making and controlling musical sounds: developing technique

#### *posture and freedom of movement*

- Monitor pupils as they set up instruments. Ensure they pay attention to health and safety issues and that instruments are set up at a suitable height and distance. Remind pupils of the need for good practice.
- Review pupils' posture and forearm, wrist and hand positions, giving advice as appropriate. Ensure they use naturally curved fingers. Affirm good practice.

## Points to note

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

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

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

This is particularly important when pupils move away from a closed five-note hand position.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

*Pupils should learn to:*

- ii registration
  - make creative and musically expressive choices by:
    - applying given registration directions and experimenting with alternatives where appropriate
    - using fills and accompaniment variations to highlight simple phrasing and structure

---

#### iii articulation

- play with legato and non-legato articulation for expressive effect, including slurring in the right hand
- shape and define phrases with guidance

---

#### iv fingering

- recognise and use consistent fingering
- use appropriate fingering for scales and arpeggios
- use appropriate fingering for left-hand chords

---

#### v right hand

- develop finger independence and control
- use closed and extended hand positions, e.g. major/minor pentatonic patterns
- connect different hand positions by the passing of the thumb

---

#### vi left hand

- recognise the sound and understand the formation of major triads in root position
- play easy chord progressions using triads in single-finger and/or full-fingered mode, ensuring chords are clearly detached



## Possible teaching activities

### B. making and controlling musical sounds: developing technique

contd...

#### *registration*

- Encourage pupils to practise setting up registration effectively and quickly, taking account of the auto-accompaniment, voice and tempo. Ask them to follow written instructions and to experiment with alternatives, discussing the musical effects.
- Show pupils how to use the syncro-start facility, pre-programmed intros and endings. Encourage them to begin using them as appropriate. Experiment with alternatives, including using start/stop for a simple, drum-only introduction, or playing an upbeat, unaccompanied introduction using syncro-start in the following bar.
- Demonstrate how fills can be used to highlight phrasing. Ask pupils to explore where fills may be used in a familiar piece, marking in phrasing using slurs or otherwise indicating that a fill is to be used.
- Show how auto-accompaniment variations can be used to highlight structure, e.g. a strophic verse-chorus pattern. Ask pupils to identify and discuss the form of a familiar piece, exploring where auto-accompaniment variations can contribute to the listener's appreciation of the structure.

#### *articulation*

- Ask pupils to identify staccato or legato articulation and discuss how this affects the mood of the music. Make links between the voice used and suitable articulation. Encourage pupils to explore articulations within pieces they are playing.
- Demonstrate simple legato as a means to phrasing the right-hand melody, including 'breaths' between phrases. Encourage pupils to explore phrasing and comment on the expressive effect.

#### *fingering*

- Help pupils to understand the importance of fingering in relation to phrasing and as an aid to memorisation. Demonstrate effective and ineffective fingering.
- Play short musical phrases with pupils, suggesting and using alternative fingerings. Discuss the effects on the phrasing, comparing and contrasting the effectiveness of fingering patterns.
- Add or remove fingering from the notation in order to promote good habits, explaining choices made. Invite pupils to contribute as their understanding develops.
- Teach pupils to play easy one-octave scales with the right hand, e.g. C major, G Mixolydian, D Dorian. Extend to two octaves, paying particular attention to fingering.
- Ensure that pupils continue to explore the benefits of using the same or different fingers for each single-finger chord.

#### *right hand*

- Introduce simple, well-known pieces that use an extended hand position, e.g. pentatonic. Demonstrate finger techniques before pupils start learning the pieces.
- Teach tunes in which the closed five-note position moves, e.g. Largo from the 'New World' Symphony.
- Introduce pupils to pieces that include thumb-under techniques.

#### *left hand*

- Teach pupils to play arpeggios and broken chords, explaining the link between these and chords used in pieces.
- Introduce chord progressions (one per bar), using single-finger and/or full-fingered chords in a variety of easy keys/modes related to the scales and pieces being studied. Ask pupils to play these at a regular pulse, counting aloud at first, and then using the auto-accompaniment.

## Points to note

Pre-programmed intros can be used very effectively but do not necessarily always provide the best start for pieces.

In the notation, show where auto-accompaniment variations are to be introduced and ended.

Some voices are only suited to legato or staccato playing, while others can suit a wide variety of articulations.

It can be particularly helpful to link the musical principles of phrasing with singing activities, speech, and punctuation in written language.

This activity can be particularly effective in a group lesson, where pupils can concentrate on listening to each others' playing.

Simultaneous learning is enhanced if the keys of new scales are the same as those of the pieces being studied.

Suitable well-known tunes include 'Lavender's Blue', 'Michael Row the Boat', and 'London Bridge'.

The auto-accompaniment should not be engaged for this exercise.

If pupils begin to use full-fingered chords in this programme, reference should be made to the particular activities and points to note. This is explained in detail in the next programme.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

- Pupils should learn to:*
- vii co-ordination and balance
    - play with a secure pulse:
      - short pieces co-ordinating and integrating a right-hand melody and left-hand chords (single- and/or full-fingered), and including repeats of their own devising, e.g. an octave higher
      - keeping time with an auto-accompaniment and including simple changes of registration
      - listening to and controlling the balance between melody and accompaniment

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

- Pupils should learn to:*
- i improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group

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

- 
- 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

### B. making and controlling musical sounds: developing technique

contd...

#### *co-ordination and balance*

- Remind pupils to work through a structured sequence of activities outlined in programme 1.
- Show pupils how to make necessary adjustments to accompaniment volume and/or touch response to gain a satisfactory balance between melody and auto-accompaniment.

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

- Play and repeat an auto-accompaniment using an eight-bar chord pattern:
  - asking pupils to take turns improvising on a five-note (pentatonic) pattern, keeping time with the auto-accompaniment
  - using fills to provide a cue for each pupil's response
  - extending the chord pattern to 12 bars
  - explaining to pupils that they must count carefully and follow the chord changes
  - encouraging them to give their improvised solo a clear beginning and end
- As pupils gain confidence, encourage them to extend the range of the pentatonic pattern across two or more octaves.
- As an extension, ask pupils to create their own chord patterns, or build on melodic and rhythmic patterns taken from pieces being learnt.
- Ask pupils to compose a 16-bar RH melody using a pentatonic pattern:
  - adding chords to pupils' pieces, discussing the possibilities, and encouraging them to choose between alternative progressions
  - helping pupils to learn to play the finished pieces (both hands), which can be performed to the rest of the group, and if possible a larger audience
  - suggesting that they choose titles for their pieces, based on the character of the music
- Develop pupils' interest in composing melodies using various scale patterns introduced at this level, e.g. modes starting on A, G or C, pentatonic scales within simple structures. Discuss how the scale and the repetitions and contrasts affect the character of the music.
- 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.

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

Minor pentatonic patterns fit more comfortably under the hand than major ones, e.g:

- E minor pentatonic scale pattern:  
E/G/A/B/D
- suitable chords might be:  
Em/Em/A7/Em  
C/C/Am/B7

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 may wish to compose their own chord progressions.

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

## Learning objectives

### D. playing music

*Pupils should learn to:*

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

---

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

---

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

---

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

---

- v read and play **at sight** short, easy pieces at a regular pulse, beginning to hear some of the elements internally and attending to expressive details, including articulation and dynamics

---

## Possible teaching activities

### D. playing music

- Show pupils how to work out the notes and rhythms of simple, well-known pieces by ear and ask them to play them to others.
- Ask pupils to work out straightforward scale patterns and arpeggios by ear, giving them a suitable starting note.
- Play a simple piece and ask pupils to recall the melody by humming or singing it. At this stage, melodies can include simple leaps, e.g. the notes of a tonic triad, but aim to keep the overall range within an octave.
- Engage pupils in more extended 'copycat playing', i.e. more notes, longer phrases, greater expressive detail.
- Building on the musical skills, knowledge and understanding acquired in programme 1, extend the range of pieces to be taught, ensuring that the chosen repertoire relates to the full range of learning objectives.
- Demonstrate different ways of interpreting the music and encourage pupils to apply their own creative ideas, e.g. selecting registration or 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 exercises at sight, making sure that they are well within their technical range.
- Before playing through exercises 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
  - 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 play the exercises, etc. again, this time including chords and staying in time with a simple auto-accompaniment.
- Ask pupils to sight-read in small groups (in unison) or in parts, one or two hands as appropriate.

## Points to note

Use the holistic approach outlined in section 1.

Choose a wide range of repertoire that:

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

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

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

Continue to limit the span to five notes for as long as is necessary, but use a variety of hand positions, e.g. five notes starting on middle C, on F, on G, or on the next C an octave higher.

Introduce chords only if the right-hand notes and rhythms have been accurately played.

## Learning objectives

### E. playing music with others

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

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

### F. performing and communicating

- Pupils should learn to:*
- i perform to others with a sense of occasion, e.g. in a concert, school assembly, examination, projecting the character of the music and acknowledging audience applause

*Continued overleaf*

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## Possible teaching activities

### E. playing music with others

- Using the auto-accompaniment, ask pupils to play a variety of ensemble pieces together, maintaining a regular pulse and listening to the other players.
  - 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 voices.
  - 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.
  - Ask pupils to suggest how further improvements can be made to their playing.

### F. performing and communicating

- Organise opportunities for performances with others of a similar standard in lessons, and occasionally for parents / carers, relatives and friends.
- Using their growing library of pieces, prepare pupils so that they are able to perform with fluency and expression.
- Encourage pupils to perform from memory where this will enhance confidence, musical awareness and communication.
- Remind pupils where and how to stand or sit to perform. If notation is used, ensure that stands are appropriately placed and at the correct height.
- Help pupils to achieve a musical balance by using on-board volume controls (small-scale performances) or by setting up additional amplification where necessary (large-scale performances) and mixing the sound.
- Explain the need for PA equipment and give pupils the opportunity to use it before the audience arrives.
- Show pupils how to respond to applause and walk on and off stage.
- Refine pieces through simulated performances during instrumental lessons.

*Continued overleaf*

## 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.

Arrange PA equipment as necessary, using mixer / amplifier / speakers or a powered mixer / speakers. Wherever possible, a mixer should have channel inputs capable of taking instrument connections and of producing a monitor mix which can drive monitor speakers. If only microphone connectors are provided, DI boxes will need to be used.



## Learning objectives

### F. performing and communicating

contd...

*Continued from previous page*

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

## Possible teaching activities

### F. performing and communicating

contd...

*Continued from previous page*

- 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

*(Notes continued from previous page)*

Be aware of the possibility of causing damage to eardrums if volumes are set too high. Avoid using inner-ear systems for monitoring sound as sharing such equipment can lead to the spread of infection.

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. AABA, 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
  - play with ease and control:
    - maintaining an appropriate posture
    - maintaining appropriate forearm, wrist and hand positions, and an appropriate hand shape

# 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. country, Latin, dance, 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. tone clusters, 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, phrasing, auto-accompaniments, 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*

- Check that instruments are set up correctly, taking account of posture and forearm, wrist and hand positions.
- Ensure that pupils continue to play with naturally curved fingers.

Ensure that pupils are comfortable and are able to move both hands freely across a wider range of the instrument.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

*Pupils should learn to:*

- ii registration
  - make creative and musically expressive choices by:
    - applying given registration directions, experimenting with appropriate alternatives, and making some autonomous decisions
    - making use of dual voices, simple voice effects, and changing the voice within a performance for expressive effect
    - using the volume control for creative dynamic effect

- 
- iii articulation
    - work out legato and non-legato articulation, including slurring and staccato, in order to interpret the character of the music
    - shape and define phrases with guidance and some autonomy
-

## Possible teaching activities

### B. making and controlling musical sounds: developing technique

contd...

#### *registration*

- Help pupils to set up registration effectively and quickly, following written instructions. Experiment with alternatives, including voice effects, discussing suitability.
- Ask pupils to play a piece and repeat with a dual voice engaged, noting the musical difference.
- Ask pupils to contrast two or more voices within a piece for structural effect. Compare with auto-accompaniment variations.
- Encourage pupils to explore the use of one-touch settings where available, and demonstrate the advantages.
- Show pupils how to use the transpose function for structural effect and musical purpose when arranging pieces. Ask them to attempt to use this function in a selected piece.
- Show pupils how to use the volume control to fade in and out the auto-accompaniment as an alternative to using pre-set intros and endings.
- Ask pupils to compose a piece using only the black keys and a variety of articulations. Encourage them to use the volume controls as a means to fade in/out of the overall mix. Discuss how this influences the texture and the overall effectiveness of the composition.

#### *articulation*

- Ask pupils to experiment with a variety of articulations within pieces they are playing, giving reasons for their final choices in relation to the notation, registration and character of the music.
- Play a recording of a popular song, if possible providing a simple written score. Ask pupils to note how the lyrics and music together define the phrasing; then ask them to copy the phrasing heard on to the sung version.
- Through experimenting with alternatives, ask pupils to suggest and add phrasing to notation, e.g. defining two- or four-bar phrasing.

## Points to note

Voice effects could include chorus, auto-harmony and reverb. Devise aural tests to establish whether pupils can detect whether dual voices are engaged.

When pupils can change voices fluently, they can experiment using different voices for alternate phrases to create a conversational effect.

This is a useful function when playing with friends who use transposing instruments, e.g. clarinet players.

This activity can also be introduced during an earlier programme. Here it provides a good introduction to the use of the volume control for dynamic effect.

The use of the volume control is important in an ensemble context, where players must listen sensitively and adjust their own volume in relation to others, e.g. to bring out the solo part.

Where appropriate, it can be beneficial to encourage the player or the rest of the group to sing the song as it is played.

Phrasing of the right-hand melody should be underpinned by the use of fills to define phrasing within the auto-accompaniment.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

*Pupils should learn to:*

#### iv fingering

- recognise and use consistent fingering, beginning to suggest fingering for short, simple phrases
- use appropriate fingering for scales and arpeggios
- use appropriate fingerings for left-hand full-fingered chords

---

#### v right hand

- develop finger independence and dexterity, including using touch response
- use closed and extended hand positions
- connect hand positions with fluency

---

#### vi left hand

- recognise the sound and understand the formation of major and minor triads and (dominant) seventh chords in root position and using suitable inversions
- play chord progressions in easy keys in single- and full-fingered mode

---

#### vii co-ordination and balance

- play with a secure pulse:
  - their own arrangements of pieces co-ordinating and integrating a right-hand melody and left-hand full-fingered chords
  - keeping time with an auto-accompaniment and including varied changes of registration
  - listening to and controlling the balance between melody and accompaniment



## Possible teaching activities

### B. making and controlling musical sounds: developing technique

contd...

#### *fingering*

- Teach pupils to play short phrases using alternative fingerings. Encourage them to listen to the effects on phrasing, comparing the effectiveness of each fingering pattern. Ask pupils to suggest fingering for short phrases, explaining their choices.
- Teach pupils to play scales and arpeggios with a range of two octaves in a wider range of keys, e.g. G, D, A and F majors, A, D, and E minors, related modal and major/minor pentatonic scales.
- Play a simple chord progression and ask pupils to play scales in time with the auto-accompaniment. In group lessons, pupils can start on different beats of the bar to create scales in thirds, etc.
- Ask pupils to compare fingering used in arpeggio and broken-chord patterns with that used for left-hand, full-fingered chords. Discuss reasons why some chord fingerings are more comfortable than others. Help pupils to develop consistency in their choice of chord positions and fingerings.

#### *right hand*

- Ask pupils to engage and explore the touch response. Initially, ask them to play exercises in a five-note position. Explain the connection between finger action and velocity control. Demonstrate how touch responsiveness sometimes affects changes of timbre as well as dynamics.
- Ask pupils to use touch response when playing scales, listening to evenness and discussing the relative strength of fingers, finger patterns and fluency.
- Teach pupils exercises and pieces that use the finger patterns and thumb-under techniques previously encountered in scales/arpeggios in related keys.

#### *left hand*

- Play three chords – one major, one minor, and one a seventh chord. Ask pupils to identify each one aurally.
- Introduce and explain chord charts, emphasising the correct theoretical construction of chords and their inversions. Ask pupils to work out new chords (major and minor triads) by applying their aural recognition, knowledge gained from chord charts and theoretical understanding.
- Ask pupils to play chord progressions (one per bar) using full-fingered chords in a variety of keys at a regular pulse, counting aloud at first, and then using the auto-accompaniment.
- Explain possible single-finger shortcuts as alternatives to full-fingered chords, e.g. minors, sevenths. Ask pupils to experiment.

#### *co-ordination and balance*

- Devise suitable exercises for pupils to develop their two-hand co-ordination skills.
- Ask pupils to play a pattern of chords (one per bar) adding fills, auto-accompaniment, voice and other registration changes between each four-bar phrase.
- Encourage pupils to include in their pieces spontaneous changes of registration, including using one-touch settings where available.

## Points to note

Scale work should relate to developing awareness of key and tonality in pieces being studied. Pupils should begin to differentiate aurally between major, minor, pentatonic and some modal and blues patterns.

Pupils should understand the formation of common triads in their root positions so as to make accurate and musical connections between what is played and what is actually heard.

Touch response on electronic keyboards requires a different technical approach from the weighted keys of an acoustic piano. It is usually based solely on velocity, requiring a firm finger technique rather than arm or elbow movement.

Pupils often use the keyboard screen to confirm that they have played the correct chord (if this is displayed), but they should be encouraged to develop their aural recognition first and foremost.

Some keyboards allow players to use a mixture of single-finger and full-fingered chords without changing settings. This can be a useful performance tool.

Emphasise the importance of practising the tune and chords without auto-accompaniment.

This activity is an effective extension to the previous activity, the emphasis now being on co-ordinating changes of registration.

Registration changes are an important element of musical keyboard playing.

## Learning objectives

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

*Pupils should learn to:*

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

---

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

---

- iii convey their interpretation with an understanding of the musical style and idiom; make improvements to their work in the light of their knowledge about the music

### D. playing music

*Pupils should learn to:*

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

## Possible teaching activities

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

- Give pupils pentatonic patterns on which to improvise within a piece, using the existing chord structure and keeping in time with the auto-accompaniment. Encourage all the players in an ensemble piece to contribute improvised sections in an extended arrangement.
  - Repeat this in a range of pieces, allowing improvisation to become established as a normal part of interpretation. Explain to pupils that they must keep track of the chord changes and bars in order to contribute effectively to the structure and overall performance.
  - As pupils gain confidence, encourage them to include melodic and/or rhythmic references to the original melody of the piece, moving beyond any fixed pentatonic pattern.
  - Make recordings of pupils improvising, either using on-board or external recording devices.
  - Ask pupils to evaluate the outcome, considering the development of ideas, use of musical elements, structure, stylistic consistency, etc.
  - Suggest and demonstrate further ways of developing and refining ideas.
- 
- Ask pupils to compose or complete a melody with a given 16-bar chord progression. Suggest suitable pentatonic or other scale patterns. Explain the importance of matching melody with harmony, and draw attention to the importance of dissonance and resolution.
  - Ask pupils to play their pieces to one another and discuss the effect. Help them to write their pieces using notation and arrange opportunities for them to perform their compositions to a wider audience.
  - Provide a 16-bar melody, asking pupils to harmonise it with suitable chords. Perform the completed piece using a suitable auto-accompaniment and including additional improvisation. Record and evaluate the results.
- 
- Ask pupils to compose short pieces using a range of literary, visual or emotional starting points, focusing on how effectively the musical ideas are developed. Work with pupils, discussing progress and suggesting ideas for development.
- 
- 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:
    - analysing the structure of music being learnt and the implications for communicating this in performance, e.g. using accompaniment variations, voice changes, one-touch settings
    - discussing mood, meaning and emotions
    - making links between technique and interpretation
    - 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, hand positions, etc. Ask them to experiment with various starting notes and to work out the key, structure, etc.

## Points to note

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

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

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

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

Free compositions without auto-accompaniment can be developed within this activity.

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

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

## Learning objectives

### D. playing music

contd...

*Pupils should learn to:*

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

- iii **play** a variety of moderately easy pieces from different styles and traditions, showing an awareness of idiom and structure and communicating the character of the music and the intentions of the composer

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

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

## Possible teaching activities

### D. playing music

contd...

- Ask pupils to repeat moderately short phrases, of appropriate difficulty, performed by the teacher or other pupils. These can include music with a variety of time signatures, including compound time, 'swing quavers' and tunes with a wider range.
  - Ask pupils to clap/tap the pulse while the phrases are being played and possibly identify some musical features.
  - Play scales in canon, e.g. the teacher or a pupil starts, other pupils begin two notes later – playing in consecutive thirds.
  - Extend a call-and-response sequence, repeating phrases or improvising new ones, always aiming for a musical performance.
- Approach new pieces from different angles – perhaps aurally, or through improvisation, listening, notation, etc.
  - Ask pupils to identify challenging passages and to make suggestions for solving problems.
  - Building on their own suggestions (if appropriate), show pupils how to practise challenging passages and make improvements.
  - Make the process as creative as possible, always aiming to prompt pupils' imagination and curiosity.
- Building on strategies suggested in programme 2, help pupils to commit selected pieces to memory.
  - Once pieces are memorised, encourage pupils to try them out in front of others.
  - Discuss problems and possible solutions in respect of playing from memory.
  - Provide opportunities for pupils to play from memory in a group. Note any new perspectives that this brings, e.g. the opportunity to listen more acutely and to pick up visual cues more easily.
- Develop sight-reading skills by regularly asking pupils to play at sight short exercises that are well within their technical range and in familiar keys or modes.
  - Extend the structured approach outlined in programme 2. Thus, before playing through exercises 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
    - note articulation, phrasing and dynamics
    - clap or tap rhythmic patterns, perhaps including syncopated patterns
    - tap the pulse with one hand and the rhythm with the other
    - notice the shape of the melody and the melodic range
    - identify, from the notation, a range of intervals
    - sing/hum a variety of intervals taken from the melodic line
    - sing/hum the melodic line of appropriate phrases
  - Ask pupils to repeat exercises using the auto-accompaniment, playing full-fingered chords with the left hand. Include instructions for the registration pupils are to use.
  - Ask pupils to sight-read in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of keeping going and maintaining a regular pulse.

## Points to note

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

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

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

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

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

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

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

Exercises used can be transposed into other easy keys, reinforcing the recognition of intervals and the shape of the melody.

## 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

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- 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

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- ii evaluate with perception and some independence the quality of their performance and respond to ideas from others

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## Possible teaching activities

### E. 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, 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, e.g. by controlling the auto-accompaniment.
- 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 stand or sit to perform. If notation is used, check the position and height of stands.
- In larger venues, show pupils how to amplifying their instruments. Encourage them to set up on-board devices and make their own connections into the PA system.
- 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.

Remain aware of the possibility of causing damage to the eardrums if volumes are set too high.

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.
- Ask pupils to identify and discuss a range of auto-accompaniments, making comparisons between styles/genres, voicings effects, etc. Ask them to set up similar registrations, saving work into registration memories and/or using the disk drive.

- 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
  - play with ease and control:
    - maintaining an appropriate posture
    - maintaining appropriate forearm, wrist and hand positions and an appropriate hand shape when playing across the range of the instrument

- ii registration
  - make creative and musically expressive choices by:
    - choosing suitable registration with stylistic awareness, including programming and using registration memories
    - adjusting or reprogramming the instrument's resources as appropriate, e.g. digital effects, reprogramming dual voices
    - altering the orchestration and mixing within the auto-accompaniment

- iii articulation
  - work out legato and non-legato articulations in both hands in order to interpret the character of the music
  - shape and define phrases with autonomy and including dynamic control

- iv fingering
  - observe and adhere to chosen fingering, suggesting and writing in fingering for short phrases
  - use consistent fingering in a wide range of scales and arpeggios
  - use a range of appropriate fingerings for left-hand full-fingered chords
  - use some finger substitution

*Continued overleaf*

## Possible teaching activities

### B. making and controlling musical sounds: developing technique

#### *posture and freedom of movement*

- Check pupils' posture and forearm, wrist and hand positions. Affirm and encourage good practice.
- 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.

#### *registration*

- Explain and demonstrate the use of registration memories as a quick and effective way of accessing more complex changes of registration. Ask pupils to practise storing a series of four registrations, using one auto-accompaniment but with subtle alterations.
- Teach pupils to store their work using the disk-drive facility.
- Encourage pupils to explore alternatives to the pre-set dual-voice settings, adjusting volume levels, octave settings and pan effects on both the main and dual voice. Discuss the musical effects of different combinations of sounds and save the most satisfying.
- Show pupils how to make changes to the 'orchestration' of the auto-accompaniment, including adding and removing parts, altering voicings within the orchestration and remixing. Invite them to experiment.
- Ask pupils to copy the exact orchestration setting across from one style to a completely different one. Discuss the extent to which this alters the effect of the music.
- Ask pupils to devise their own intros and endings to pieces by building up and phasing in or out the orchestration as appropriate.

#### *articulation*

- Encourage pupils to experiment with a variety of articulations within pieces, giving reasons for their choices in relation to the notation, the character of the piece, the choice of registration, etc.
- Invite pupils to suggest phrasing in pieces. Discuss the use of articulation to define phrasing and encourage experimentation with alternatives, e.g. some irregular phrase lengths. Demonstrate a variety of dynamics within the phrase, and ask pupils to experiment, taking advantage of the touch response.

#### *fingering*

- Ask pupils to suggest, and write in, fingering for phrases, including an independent left-hand part. Give guidance and, where possible, make links with finger patterns previously used, e.g. in scales and arpeggios.
- Demonstrate finger substitution in appropriate passages, and ask pupils to copy.
- Teach pupils to play a wide range of scales and arpeggios hands together, using conventional and consistent fingerings, legato and staccato. Explain and explore the extent to which different scale patterns, e.g. blues, modal, affect the character of the music.
- Devise suitable chord progressions so that pupils can play right-hand scales in time with an auto-accompaniment. As a group, pupils can start on different beats of the bar to create scales in thirds, etc., taking turns to play the auto-accompaniment.

*Continued overleaf*

## Points to note

Encourage pupils to attend live performances.

Pupils should be encouraged to learn about the technological aspects of using their instruments by studying the accompanying manual. Where necessary, time should be spent explaining this to them, ensuring that they understand the language and develop the ability to process the information.

Where an auto-accompaniment is used within an ensemble it may be necessary to reduce the orchestration in order to achieve clarity of texture.

Using two contrasting styles within one piece – but with common orchestration throughout – can help to produce a smoother transition.

The use of dual voices and digital effects can affect articulation. This should be demonstrated and discussed with pupils.

Where irregular phrase lengths are used it is helpful to include fills to underline phrasing in the auto-accompaniment, as most styles assume four-bar phrases.

Pupils should understand, and be able to play, a wide range of major, minor, modal and blues scales. They should be able to work out pentatonic scales in all major/minor keys and understand the relationship between relative major and minor keys, pentatonic and blues equivalents. Playing scales in contrary motion can be particularly useful in drawing pupils' attention to the key and location of sharps and flats.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

*Continued from previous page*

*Pupils should learn to:*

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#### v right hand

- develop finger independence, dexterity and strength using touch response at a variety of tempi
- play comfortably in a variety of closed and extended hand positions, including some octave playing
- connect hand positions with fluency and confidence at a variety of tempi
- introduce suitable harmony notes

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#### vi left hand

- recognise the sound and understand the formation of major and minor triads and a range of sixth and seventh chords in root position and using suitable inversions
  - play chord progressions in a variety of keys in single- and full-fingered mode
  - play an independent left-hand part (not using auto-accompaniment) using independent finger action, passing of the thumb, various hand positions, etc.
-

## Possible teaching activities

### B. making and controlling musical sounds: developing technique

contd...

*Continued from previous page*

- Teach pupils to practise scales hands separately and then together, developing independence, dexterity and strength. Adapt to using the touch response.
- Encourage pupils to work out chords on the basis of scales, arpeggios, intervals, etc., consulting chord charts as necessary and explaining the theory behind common chord extensions.
- With pupils, explore a wider usage of inversions when changing from one full-fingered chord to another. Suggest suitable fingerings for each inversion, relating them to arpeggio/broken-chord patterns (including dominant, diminished and minor seventh chords). Explain that the ability to play full-fingered chords in different inversions is important when rapid chord changes are needed.

#### *right hand*

- Teach exercises and pieces that use finger patterns and techniques previously encountered in scales/arpeggios, e.g. a wide range of hand-position changes, jumps and octave stretches.
- Show pupils how to introduce additional harmony notes. Using music previously learnt, explain the importance of choosing suitable interval relationships between melody and harmony, e.g. playing in thirds and sixths, or following the pentatonic scale. Also draw attention to the underlying chord progression.
- Introduce exercises, or use familiar repertoire, to help pupils to develop independence between fingers within one hand, e.g. legato with fingers 4 and 5, staccato with others.

#### *left hand*

- Ask pupils to identify chords including a variety of extensions, e.g. sixths, sevenths.
- Explain the varieties of notations used for chords, e.g.  $C\Delta = Cmaj7 = CM7$ .
- Ask pupils to play chord progressions using full-fingered chords in a variety of keys/modes at a regular pulse and with the auto-accompaniment.
- Teach pieces with an independent left-hand part written in the bass clef, including arrangements of contemporary popular songs, jazz standards and adaptations of well-known classics.
- Encourage pupils to explore the use of unconventional timbres as a means of enhancing or altering the mood and character of piano pieces adapted for keyboard performance.

## Points to note

The keyboard remains set to recognise the root position chord irrespective of the inversion played, provided all the necessary notes of the chord are played on keys set below the split-point range. It remains important, however, that pupils understand and can play chords in their root position.

It is important for pupils to develop a harmonic sense that is sufficiently flexible to adapt to different styles and genres, e.g. classical, country, gospel.

Ensure that the instrument correctly identifies major sixth/minor seventh chords, as some keyboards confuse these. When in root position, however, they are generally correctly recognised.

Playing pieces on an acoustic piano provides valuable breadth to the activities in this programme.

Some pieces can be effectively interpreted using two voices in 'split' mode. This depends on the placement of the split point. One or both voices may need to be transposed by an octave.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

- Pupils should learn to:*
- vii co-ordination and balance
    - play with rhythmic control and security:
      - their own arrangements of pieces co-ordinating and integrating a complex right-hand melody and a wide range of left-hand full-fingered chords
      - keeping time with an auto-accompaniment and including frequent and varied changes of registration
      - listening to and controlling the balance between melody, accompaniment and parts

### 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

## Possible teaching activities

### B. making and controlling musical sounds: developing technique

contd...

#### *co-ordination and balance*

- Help pupils to evaluate the balance between right- and left-hand voicings when playing pieces with an independent left-hand part.
- Ask pupils to make arrangements of pieces, repeating the material as necessary. Changes of registration should be incorporated spontaneously, using one-touch settings and pupils' own pre-set registration memories. Encourage them to add harmony notes and include some improvisation.
- Teach simple left-hand vamps, e.g. boogie, jazz, rock. Provide suitable exercises to help pupils develop the ability to maintain rhythmic momentum against syncopated or cross-rhythmic right-hand melodies / riffs.

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

- Demonstrate the effectiveness of including improvised sections within existing pieces.
  - Ask pupils to improvise using the existing chord structure and keeping in time with the auto-accompaniment.
  - Help pupils to work out suitable pentatonic and other scale patterns that take account of stylistic considerations and the underlying chord progression.
  - Encourage pupils to embellish the melody as a starting point for improvising.
  - Make recordings of pupils improvising, either using on-board or external devices.
  - Evaluate the improvisations with pupils, discussing the development of ideas, use of musical elements, structure and stylistic suitability.
- Ask pupils to compose some pieces over an extended period of time in a variety of traditional and contemporary styles. This could include:
    - two contrasting pieces involving melody and chord symbols, possibly incorporating rhythmic ideas derived from the auto-accompaniment
    - a short piece for an ensemble, exploring aspects of textures, solos and auto-accompaniments
    - a solo piece without auto-accompaniment, possibly evoking moods or feelings, e.g. clouds, pyramids, the evening, rush hour, dreams
  - Help pupils to refine their pieces within the chosen style and idiom.
- Building on programme 3, discuss the interpretation of pieces being studied, especially how pupils can convey their own personal responses within the stylistic conventions and the composer's markings.
  - Encourage pupils to be aware of stylistic, structural and idiomatic features of pieces, e.g. musical forms, repetition, contrast, development techniques, and to communicate their feelings and understanding in their playing.

## Points to note

This activity may use chord notation but should not use the auto-accompaniment.

Make links with curriculum music, e.g. GCSE, where appropriate.

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

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

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

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

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

## 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

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

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

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

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- 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

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## 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.
  - Encourage 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 keyboard in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
- Encourage pupils to read the score away from the keyboard, 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.
  - Include an increasing range of full-fingered chords, instructions for changes of registration and independent left-hand parts using bass clef notation.
  - 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, 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.

Sight-reading at this level may include dotted, swung and/or syncopated rhythms, contrasting articulations, auto-accompaniment fills, phrasing, etc.

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

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- 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

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

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## 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 keyboard groups, instrumental/vocal groups.
- Encourage pupils to use eye contact when playing in small groups.
- 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, etc.
- Ensure there are a variety of opportunities for 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.
- Show pupils how to set up PA equipment and mix the sound.
- Refine pieces through simulated performances in lessons, during performances at school and as part of concerts to the wider community.
- Encourage pupils to perform music with others independently of the teacher, e.g. 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 1, pupils aim to control sounds on the guitar. They start to develop technical and musical skills. They learn how to play simple pieces, enjoying their experiences and building on them with increasing confidence.

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

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

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

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

# Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

## Possible teaching activities

### A. listening and internalising

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

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

- Help pupils to play by ear more extended and / or complex phrases, e.g. those featuring wider leaps and / or challenging rhythms, from pieces to be learnt. Look at how these phrases fit into the whole piece.
- Ask pupils to explore the effects of varying the registration, voicings, 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. finger substitution. 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 adding ornamentation, changing harmonies, etc.

- 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 mistakes.

## Points to note

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

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

These activities may relate to AS / A level work.

## Learning objectives

### B. making and controlling musical sounds: developing technique

*Pupils should learn to:*

- i posture and freedom of movement
  - play with ease and control:
    - maintaining an appropriate posture when using one or more keyboard instruments
    - maintaining appropriate forearm, wrist and hand positions, and playing comfortably across the range of one or more instruments

---

#### ii registration

- make creative and musically expressive choices by:
  - choosing and adapting registration with stylistic awareness and imagination, making full use of the instrument's features and settings
  - using on-board sequencing devices and MIDI interfacing where appropriate
  - using the pedal effectively, both as a sustaining mechanism and as a means of controlling registration in other programmable ways
  - transferring skills, knowledge and understanding from one keyboard instrument to another

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#### iii articulation

- apply a wide range of legato and non-legato articulations in both hands at a variety of tempi in order to interpret the character of the music
  - shape and define phrases with autonomy, dynamic control and rhythmic flexibility
-

## Possible teaching activities

### B. making and controlling musical sounds: developing technique

#### *posture and freedom of movement*

- Discuss what effect using two or more keyboards together has on posture and freedom of movement. Help pupils to formulate a detailed set-up plan with clear procedures, taking particular care over the heights of instruments and safeguarding good posture and forearm, wrist and hand positions.
- Ask pupils to devise their own checklist of the main sources of tension. Discuss how tension can be alleviated.
- Continue to encourage positive body language when performing.
- Encourage pupils to use imagery in order to convey the character and mood of the music. Discuss how posture may contribute towards communication.
- Provide opportunities for pupils to observe how others communicate in performance, e.g. master-classes, concerts.
- Help pupils to use their posture to communicate musical intention, e.g. beginning and/or changing tempo in an ensemble.
- Discuss ways in which pupils can develop the physical and mental stamina required to play longer, more demanding pieces.

#### *registration*

- Ask pupils to choose suitable registration, listening to recordings where appropriate. Encourage them to explore alternatives, e.g. matching rhythms, voices and a full range of effects, showing sensitivity to the character of the piece, and to stylistic and cultural conventions.
- Show pupils how to programme registration memories and use disk-drive storage for an increasing range of own choices, e.g. auto-accompaniment, voice. Encourage them to remix and alter the orchestration of the auto-accompaniment, reprogramming voice effects as appropriate.
- Introduce the principles of step then real-time sequencing, giving pupils the opportunity to explore the techniques and equipment involved. Ask them to develop sequenced material for inclusion in a live musical performance.
- Show pupils how to use the on-board song recording facility and off-board computer programs.
- Ask pupils to programme their own custom styles for use in the repertoire being learnt, referring to the keyboard's operating manual. This should include sequencing, quantising and mixing parts, adding intros, endings, accompaniment variations and fills to link sections.
- Show pupils how to record/store short musical phrases, using multi-pads and similar devices where available. Ask them to use these sequenced patterns in their pieces.
- Demonstrate the effectiveness of using the pedal as a switch for changing registrations. Ask pupils to explore this technique and refer them to the keyboard's operating manual for technical assistance.
- Show pupils how to use the pedal as a sustaining mechanism and also teach them legato pedalling. Where possible, arrange for pupils to play their pieces on an acoustic piano, comparing and contrasting the pedalling strategies appropriate to each instrument.
- Explain the harmonics introduced when the sustaining pedal of an acoustic piano is used and demonstrate that electronic instruments do not produce an equivalent effect.

#### *articulation*

- Encourage pupils to experiment with a variety of articulations within pieces. Ask them to give reasons for their choices in relation to the written music, the character of the piece, tempo, choice of registration, acoustics, etc.
- Ask pupils to work out phrasing throughout pieces. Ensure that sufficient attention is paid to articulation and dynamic contrasts in their aim to define phrasing and structure. Encourage them to explore alternatives.
- Using touch response, help pupils to explore the use of rubato and dynamics within a phrase.

## Points to note

Where pupils are linking together two or more keyboards, computer equipment, sound modules, etc., it is vital that they understand and adhere to electrical health and safety procedures.

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.

Recordings could be of electronic keyboard players, or original versions of pieces/songs.

Some pupils may wish to explore music technology further, e.g. by taking a Music Technology A-level course.

Sequenced material, prepared in advance by the performer and delivered from a laptop computer via a MIDI connection, can make a powerful contribution to a live musical performance.

This involves reprogramming the pedal set-up. There are normally instructions in the keyboard's operating manual.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

*Pupils should learn to:*

#### iv fingering

- observe and adhere to chosen fingering, suggesting and writing in fingering for passages
- use standard fingering in a wide range of scales and arpeggios, including scales in thirds and sixths
- use a range of appropriate fingerings for left-hand full-fingered chords
- use finger substitution with ease

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#### v right hand

- develop finger independence, dexterity and strength using touch response at a wide variety of tempi
- play comfortably in a wide variety of hand positions, including legato octave playing
- connect hand positions with fluency and confidence at a variety of tempi
- incorporate a range of harmony notes, effects and ornamentation

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#### vi left hand

- recognise the sound and understand the formation of a comprehensive range of chords, including diminished, augmented, suspensions and all standard chord extensions
  - play progressions including a comprehensive range of fingered chords, with syncopated harmonic movement and using inversions of chords for their musical effect
  - play an independent left-hand part with fluency, using a wide range of fingering techniques, hand positions, etc
-



## Possible teaching activities

### B. making and controlling musical sounds: developing technique

contd...

#### *fingering*

- Ask pupils to play pieces without written fingering but to continue using consistent finger patterns.
- Encourage pupils to work out, and write in, fingering for more difficult passages. Ask them to explain and discuss the relative merits of various alternatives.
- Invite pupils to suggest where finger substitutions will improve legato phrasing.
- Using a pattern of rapidly repeated, single notes, demonstrate the use of alternating fingers. Discuss the increased control that results, and provide opportunities for pupils to develop confidence with this technique.
- Ask pupils to play a wide range of major, minor, chromatic, modal and blues scales, ensuring they use appropriate fingerings and a range of articulations and dynamics. Where possible, choose repertoire that uses the scales learnt.
- Introduce scales with thirds and sixths in one hand.
- Extend pupils' range of arpeggios, including added sixths and all sevenths. Make links between the fingering of these and left-hand chords.

#### *right hand*

- Ask pupils to play exercises and pieces with a wide range of hand-position changes, jumps and octave stretches.
- Where appropriate, encourage pupils to include additional right-hand harmony notes in pieces. Emphasise the importance of maintaining suitable intervals between melody and harmony, and of recognising the underlying chord progression.

#### *left hand*

- Help pupils to work out chords on the basis of scales, arpeggios, intervals, etc., consulting chord charts as necessary. Explain the theory behind more unusual chords, e.g. diminished, augmented, suspensions. Encourage pupils to work out new chords for themselves, e.g. added sixth.
- Play a short chord progression which pupils then attempt to copy by ear and/or write down. Play a wide variety of chord types, asking pupils to identify them aurally.
- Provide chord exercises using full-fingered chords in a variety of keys/modes. Ask pupils to play these at a regular pulse, using the auto-accompaniment. Include inversions for their musical effect, having explained that, set correctly, the auto-accompaniments of more advanced keyboards reproduce the inversion played, rather than changing all chords to their root position.
- Using a familiar piece, demonstrate the value of using alternative chords, e.g. during a repeated section, for variety and to highlight structural development. Ask pupils to experiment with alternative chord progressions within a piece.
- Introduce suitable pieces with an independent left-hand part. This could include hand-position changes, jumps and octave stretches (including playing legato in octaves).

## Points to note

Use different articulations and/or dynamics in each hand simultaneously, e.g. staccato/p with the LH and legato/f with the RH.

Pupils with a sufficient hand span should learn to play octaves legato, alternating the fourth and fifth fingers.

Use of Roman numerals can be introduced, emphasising the link between chords and key.

Demonstrate the expressive value of dissonance and resolution. Using consonance only can lead to blandness. Knowledge and understanding of the 'circle of fifths' may be useful.

Try to include pieces where the left-hand part occasionally provides the principal melodic line.

## Learning objectives

### B. making and controlling musical sounds: developing technique

contd...

- Pupils should learn to:*
- vii co-ordination and balance
    - play with rhythmic control and security:
      - their own extended arrangements of pieces co-ordinating and integrating a complex right-hand melody and a full range of frequently changing left-hand full-fingered chords
      - keeping time with an auto-accompaniment and demonstrating a full command of registration
      - listening to and controlling the balance between melody, accompaniment, parts and voicings
      - incorporating additional sequenced material

### 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

*Continued overleaf*

## Possible teaching activities

### B. making and controlling musical sounds: developing technique

contd...

#### *co-ordination and balance*

- Ensure that pupils understand the skills involved in learning and practising pieces in coherent steps, including the preparation of custom styles and sequenced material as appropriate.
  - Ask pupils to evaluate the balance between voicings when they play an independent left-hand part. Introduce suitable exercises to improve tonal control as necessary.
- 
- Teach pupils to play more complex vamps, e.g. stride, Latin. Help them to maintain the rhythmic momentum against varied right-hand note values, including threes against twos and eventually threes against fours.
  - Encourage pupils to make extended arrangements of pieces, with or without auto-accompaniment. These could include improvisations, right-hand harmony notes, independent left-hand parts, and original composed and/or sequenced material of their own.
  - Help pupils to include changes of registration spontaneously, using their own pre-set registration memories and a pedal as a switch or as a sustaining mechanism.
  - After listening together to suitable examples, ask pupils to consider how articulation and legato phrasing are approached on different instruments, and what these consciously applied expressive qualities contribute to the overall effect of the music, e.g. making a dance movement seem more animated or a melodic piece more song-like. Explore ways for pupils to recreate what they have heard in these examples in their own playing.
- 
- With pupils, choose an item of repertoire in which articulations, slurs and phrase marks are specified in the text, e.g. a 20th-century piece. Ask them to internalise and apply these expressive qualities from the start of the learning process, using the appropriate techniques.
  - Next, select together an item of repertoire in which articulations, slurs and phrase marks are not specified, e.g. a baroque dance. From the start of the learning process, ask pupils to incorporate these expressive qualities, using their knowledge and understanding of musical style, etc., and combining the appropriate techniques with an awareness of phrasing and structure.

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

- Ask pupils to improvise a piece involving a simple modulation, possibly within a given structure, e.g. A (tonic) B (dominant) A (tonic). Explore techniques involved in modulating and apply them in other improvisations.
- Ask pupils, or possibly teacher and pupil, to extend a melody by improvising in turn, each player basing the improvisation on the previous section. Aim for coherence and expression within an agreed style.
- Encourage pupils to make more elaborate improvisations within pieces using a range of scales, including blues and modal.
- Demonstrate the effectiveness of making spontaneous changes to underlying chord progressions where appropriate, e.g. adding sevenths and other extensions. Encourage pupils to experiment similarly as they play pieces and improvise solos.
- Ask pupils to devise/use a graphic score as the basis for a free improvisation in a contemporary style.

*Continued overleaf*

## Points to note

Pieces written for piano may need some adaptation, e.g. transposing the pitch by an octave in order to access the range of written notes.

Pupils often benefit from playing appropriate pieces on an acoustic piano. It enables them not only to compare the musical effect and technical approach needed, but also gives them greater breadth of experience.

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.

## Learning objectives

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

contd...

*Continued from previous page*

*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...

*Continued from previous page*

- 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. keyboard duet or keyboard with other instruments.
  - Suggest that pupils compose using the auto-accompaniment and independent left-hand playing techniques.
  - 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 by ear in different keys. Initially, let pupils take the most natural key and then transpose to another, e.g. 'Country Gardens' played first in C and then transposed to B flat.
- As an extension activity, encourage pupils to play a well-known tune in a 'difficult' key and note the problems that need solving.
- Ask pupils to practise playing a familiar piece, e.g. 'Happy Birthday', in a variety of keys.
- Help pupils to internalise both melodic and harmonic elements by ear.
- Ask pupils to make up some variations on well-known tunes by ear, using a range of melodic and/or rhythmic patterns.

## Points to note

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

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.

It is important to promote the creative, enjoyable aspects of these activities. Transposing by ear is an important tool for the advanced musician. Don't just reply on the transposing button!

## 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

### 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.
  - 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 the pupils themselves
  - Continue to encourage pupils to learn pieces away from the keyboard in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
  - Continue to suggest appropriate practising strategies.
  - Encourage pupils to communicate their feelings, within their knowledge and understanding of the style, with more freedom, conviction and independence.
- Help pupils to memorise selected pieces from the repertoire being learnt. Offer particular strategies for dealing with longer and more complex pieces, so that pupils remember music in different ways. These could include:
    - devising ways of visualising the music, ranging from imagining a simple picture outline to a more photographic image
    - relating memory to touch and movement, e.g. finger movement, hand position and patterns of notes
    - supporting pupils in knowing the sound in their heads
    - analysing the structure of the music, e.g. counting the number of times a phrase occurs, noting key changes and sequences, consciously remembering deviations and exit points
  - Provide opportunities for repeated playing and testing in order for pupils to develop complete security.

## Points to note

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
- communicate more directly

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

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

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

## Learning objectives

### D. playing music

contd...

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

### E. playing music with others

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

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



## Possible teaching activities

### D. playing music

contd...

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

### E. playing music with others

- Provide ensemble opportunities that make increasing musical and technical demands on pupils.
  - Help pupils to develop more sensitivity and subtlety in their playing, e.g. 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.

## Points to note

Pieces can either include the auto-accompaniment or independent left-hand parts using bass-clef notation and irregular time signatures. Include instructions for changes of registration, dynamics effected with the volume control, etc.

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

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

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

## Learning objectives

### F. performing and communicating

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

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

## Possible teaching activities

### F. performing and communicating

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

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

## Points to note

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

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

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

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

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

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

# 70 Unit of Work Template

PROGRAMME(S)

<p><b>Title of unit</b></p>	<p><b>Focus of unit</b> (a brief description of the unit)</p>	<p><b>Where the unit fits in</b> (how it builds on prior learning)</p>
<p><b>Length</b></p>		
<p><b>Learning objectives</b></p>	<p><b>Possible teaching activities</b></p>	<p><b>Points to note</b></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><b>Repertoire and resources</b></p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b></p> <p><b>most pupils will:</b></p> <p><b>some will have progressed further and will:</b></p>	

# Unit of Work

SPECIMEN UNIT FOR **KEYBOARD**PROGRAMME **1**

<p><b>Title of unit</b> Improvisation for Beginners</p>	<p><b>Focus of unit</b> This unit provides a possible starting point for improvisation through 'hands-on' and aural-based activities.</p>	<p><b>Where the unit fits in</b> As an introduction to the keyboard, this unit can be integrated into pupils' lessons from the start</p>
<p><b>Length</b> Ten weeks</p>		
<p><b>Learning objectives</b></p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• how to improvise expressively by exploring different sounds and creating satisfying repeated musical patterns and phrases within a five-note hand position</li> </ul>	<p><b>Possible teaching activities</b></p> <ul style="list-style-type: none"> <li>• Play simple one- to two-bar rhythms on a single note and ask pupils to play them back, maintaining a regular pulse.</li> <li>• Ask pupils to respond by making up their own rhythms on the single note.</li> <li>• Encourage pupils to take the lead, improvising an opening rhythm for the group or teacher to answer by copying or improvising.</li> <li>• As the term progresses, extend these activities to two notes, three notes and then five notes.</li> <li>• Extend the depth and range of these activities by giving opening phrases using various articulations and longer repeated patterns (riffs), as well as different note values.</li> <li>• Ask pupils to improvise short descant or bass riffs that integrate with a piece that they can already play.</li> <li>• Encourage pupils to improvise their own intros, fills and endings to pieces they are learning, e.g. two to four bars.</li> </ul>	<p><b>Points to note</b></p> <ul style="list-style-type: none"> <li>• A drum-beat without chords, or a full auto-accompaniment, can be used to back these activities, using simple time signatures at various tempi.</li> <li>• Many pupils will instinctively respond with a rhythm of an appropriate length.</li> <li>• Hesitant pupils could be asked to play 'without thinking' so that their responses become more automatic.</li> <li>• Cover your hand when giving pupils examples to play back in order to develop their aural awareness. Start with adjacent notes, then introduce larger intervals gradually</li> <li>• Try staccato, legato, soft, loud, slow and fast examples for pupils to respond to. Ask them to select appropriate keyboard voices to match the mood.</li> <li>• Always try to integrate tasks to match the key and character of pieces being studied.</li> </ul>
<p><b>Repertoire and resources</b></p> <p>Keyboard auto-accompaniments or drum patterns, or demo tracks with the melody disabled!</p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> be able to play back short tunes with some sense of direction and improvise a tune of a similar length</p> <p><b>most pupils will:</b> play back tunes that include small intervals with reasonable accuracy; improvise tunes with some stylistic awareness</p> <p><b>some will have progressed further and will:</b> be able to play back tunes within a five-note position (or larger) with accurate intervals and rhythm; improvise over a range up to an octave over simple chords with some style and flair</p>	

<p><b>Title of unit</b> Extending the Range by Passing the Thumb</p>	<p><b>Focus of unit</b> In this unit, pupils learn to extend the range of notes used by learning the thumb-under technique. They undertake a range of technical exercises, and learn the well-known Christmas tune 'Joy to the World'.</p>	<p><b>Where the unit fits in</b> The unit provides an introduction to the passing of the thumb under the hand and uses scales for the first time.</p>
<p><b>Length</b> Half a term</p>		
<p><b>Learning objectives</b></p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• how to play the scale of C major, using the thumb-under technique and applying it to other modes</li> <li>• how to vary the rhythm of the scales using dotted-note values, and different phrasing and articulation</li> <li>• how to play by ear a well-known tune, using the learnt techniques</li> <li>• how to improvise using the notes of a scale within an octave range</li> <li>• about auto-accompaniments that can complement the melody</li> </ul>	<p><b>Possible teaching activities</b></p> <ul style="list-style-type: none"> <li>• Demonstrate or play a recording of a well-known baroque piece, e.g. 'Arrival of the Queen of Sheba', or 'Joy to the World'.</li> <li>• Play the scale of C major ascending and descending and ask pupils to copy and practise until fluent. As an extension activity, introduce the scale hands together in contrary motion (one octave). Extend further by exploring the Mixolydian mode on G, Dorian on D, Aeolian on A, etc., comparing the effect of each scale.</li> <li>• Introduce dotted-note values, perhaps using rhythm flash cards so that rhythms are musically absorbed.</li> <li>• Draw pupils' attention to expressive devices such as phrases, slurs and staccato and perhaps compare with spoken and written language.</li> <li>• Ask pupils to play as much as they can of the melody of 'Joy to the World' and then to practise until they can play it fluently.</li> <li>• Extend the activity by incorporating a chordal accompaniment.</li> <li>• Encourage pupils to find an auto-accompaniment that shares some characteristics of baroque music. Discuss a range of alternatives.</li> <li>• Ask pupils to improvise their own intros, fills and/or endings, using the notes of the C major scale.</li> <li>• Using the C major scale, help pupils to create their own pieces incorporating the thumb-under technique.</li> <li>• Prepare the pieces for informal performances, e.g. in a special end-of-term lesson or school assembly. Encourage pupils to take a lead and evaluate the result</li> </ul>	<p><b>Points to note</b></p> <ul style="list-style-type: none"> <li>• Ask pupils to select appropriate voices to reflect the style of the music.</li> <li>• To be effective, scale work needs to be continually reinforced and revisited.</li> <li>• It is interesting to point out mathematical values that relate to pupils' knowledge of fractions.</li> <li>• Moving the hand down/up and on/off helps achieve two-note slurs.</li> <li>• Techno/trance styles at half the given tempo can sound effective with baroque/classical melodies.</li> <li>• Mention the importance of being aware of the key and articulation when working out the improvisation.</li> <li>• Perhaps include some singers in the performance.</li> </ul>
<p><b>Repertoire and resources</b></p> <p>Handel, 'Arrival of the Queen of Sheba' Handel, 'Joy to the World' (arranged by Andrew Eales in <i>Keyboard Conquest, Book One</i>)</p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> be able to play the melody slowly, applying the thumb-under technique and keeping in time with the auto-accompaniment; improvise simply</p> <p><b>most pupils will:</b> be able to play the melody with some sense of style and articulation; use a range of suitable chords; keep time with the auto-accompaniment; improvise with an auto-accompaniment</p> <p><b>some will have progressed further and will:</b> play with accuracy and assurance; improvise fluently in a simple baroque style; apply their knowledge of scales to other keys/modes; lead others in a performance</p>	

# Unit of Work

SPECIMEN UNIT FOR **KEYBOARD**

PROGRAMME 2 ONWARDS

<p><b>Title of unit</b> 'KeyBand' – Ensembles for Keyboards</p>	<p><b>Focus of unit</b> This unit relates specifically to 'playing music with others' in the programmes of study, and to a particular approach called 'KeyBand'. However, because of the holistic nature of the activities, it is possible to relate this work directly to any of the learning objectives in the curriculum.</p>	<p><b>Where the unit fits in</b> This approach to ensemble playing can be adapted and used from programme 2 onwards. The full range of skills introduced in each subsequent programme can provide a way of introducing more difficult repertoire and refining the ensemble experience.</p>
<p><b>Length</b> Four weeks</p>		
<p><b>Learning objectives</b></p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• how to use notation to become acquainted with a piece</li> <li>• about the relationship between melodies and accompaniments</li> <li>• about different textures within an ensemble and the need to ensure effective balance between parts</li> <li>• how to improvise solos above a chord pattern</li> <li>• how to use external amplification musically</li> <li>• how to generate an expressive performance</li> </ul>	<p><b>Possible teaching activities</b></p> <ul style="list-style-type: none"> <li>• Introduce the scored-out section of the ensemble by giving pupils the notation, allocating parts, and listening together to a pre-sequenced performance or recording, e.g. using a MIDI floppy disk.</li> <li>• Play the auto-accompaniment and teach pupils the keyboard 1 melody by ear (with access to the notation as appropriate).</li> <li>• Help pupils to learn their individual parts, using the notation. Choose a suitable leader to learn and play the chords, and hence the auto-accompaniment.</li> <li>• Lead an ensemble rehearsal in which the four parts are put together in different combinations, always with the leader playing the auto-accompaniment.</li> <li>• Discuss the character of the piece and ask pupils to choose voices that suit this character and blend well with the ensemble, paying particular attention to the balance.</li> <li>• Suggest suitable notes for improvised solos, e.g. relating the key of the piece to a suitable pentatonic pattern. Ask the leader to repeat the chord pattern of the piece while the others take turns to improvise solos.</li> <li>• Show pupils how external amplification and PA equipment can be used to project the music in a larger performing space/venue. Explain and demonstrate how the instruments need to be mixed in order to produce an effective and expressive musical balance.</li> <li>• Provide a suitable opportunity to perform the piece. Lead pupils in an evaluation of the performance, identifying what went well, problems encountered and any areas for improvement.</li> </ul>	<p><b>Points to note</b></p> <ul style="list-style-type: none"> <li>• Pupils should discuss and try to identify aurally the style of music selected for the auto-accompaniment in the recording.</li> <li>• A strong aural awareness of the basic tune is helpful, both so that pupils know how their own part fits in, and as a reference point when improvising.</li> <li>• The leader should adjust the orchestration of the auto-accompaniment, reducing the texture to include only bass, drums/percussion and a string pad. The auto-accompaniment volume should also be adjusted as necessary.</li> <li>• More advanced KeyBand groups can develop their improvising skills by 'bouncing' ideas off each other and improvising simultaneously during extended solo sections.</li> <li>• The leader should be taught to give clear signals to the rest of the group when necessary</li> </ul>
<p><b>Repertoire and resources</b> See example given</p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> be able to play the main keyboard 1 melody and improvise a simple solo section</p> <p><b>most pupils will:</b> be able to play distinct parts; improvise with an awareness of shape and structure; understand their contribution to the overall effectiveness of the performance</p> <p><b>some will have progressed further and will:</b> have progressed further and will: be able to play the chord pattern; improvise freely; control registration; lead the ensemble, giving clear signals to the rest of the group</p>	



Improvising Notes:  
C – Eb – F – G – Bb

# Electro Energy

Andrew Eales

Keyboard

Keyboard

Keyboard

Keyboard

4

1

2

3

4

7

1

2

3

4

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# Unit of Work

SPECIMEN UNIT FOR **KEYBOARD**

PROGRAMME **2-3**

<p><b>Title of unit</b> Large-group Practising</p>	<p><b>Focus of unit</b> This unit focuses on guided practice with a larger class who are working together for an extended session. It suggests ways to help pupils internalise the music studied.</p>	<p><b>Where the unit fits in</b> The unit builds on pupils' understanding of how to use the keyboard and recognise notation, deepening their understanding of what is involved in refining a piece of music.</p>
<p><b>Length</b> Half a term (could also be ongoing)</p>		
<p><b>Learning objectives</b></p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• how to identify the characteristics of a piece by looking at the music</li> <li>• how to learn and rehearse a piece in a structured way</li> <li>• about effective ways of practising</li> <li>• how to play together as an ensemble</li> <li>• how to perform to others</li> </ul>	<p><b>Possible teaching activities</b></p> <ul style="list-style-type: none"> <li>• Select a piece that is appropriate for pupils. Look at the notation together, and discuss features such as form, registration, voices and dynamics. Perhaps consider any common intervals and sequential passages that feature in the piece.</li> <li>• Ask pupils to imagine the piece, assessing potential difficulties, e.g. changes of hand position, new chords, tricky rhythms.</li> <li>• Play the piece to pupils and ask them to follow the music. During a second playing, stops can be made for notes and other features to be identified.</li> <li>• Help pupils to play the melody together and provide an accompaniment for them. If each pupil uses a different voice, it is easier to tell if any are having difficulties.</li> <li>• Ask pupils to play the right hand together several times, increasing the tempo on each occasion.</li> <li>• Divide pupils into groups or individuals in order to share and alternate activities, e.g. counting out the beats, clapping the rhythm, singing or playing the melody using the auto-accompaniment.</li> <li>• Next, divide the melody into phrases, bars or even individual notes to pass between the teacher, groups or solo players. Turn the activity into a game, e.g. scoring between teams.</li> <li>• Allow time for personal practice of the piece, when pupils can put hands together. Use headphones to reduce noise levels and allow individual work.</li> <li>• Encourage pupils to isolate difficult bars or joins, particularly at the ends of lines. Draw attention to the benefits of slow and thoughtful repetition.</li> <li>• Ask the group to play the whole piece. This could be done by one pupil starting, then a second taking over, either when the first one stumbles, or at an agreed point such as an end of a phrase or line.</li> <li>• Finish with a class performance, paying attention to expressive playing and ensemble skills. Allow time for the class to evaluate the performance, identifying what went well and areas for development.</li> </ul>	<p><b>Points to note</b></p> <ul style="list-style-type: none"> <li>• Concentrate on open questions in order to encourage participation.</li> <li>• The following list of questions may be useful:             <ul style="list-style-type: none"> <li>– ‘Can I do it at all?’</li> <li>– ‘Can I do it 100% accurately?’</li> <li>– ‘Can I do it quickly and accurately?’</li> <li>– ‘Can I do it quickly, accurately, and in different places?’</li> <li>– ‘Can I do it after a long time?’</li> </ul> </li> <li>• Young children often clamour for solo opportunities! With older pupils or adults, the group can split into pairs to perform to each other, which they may find less intimidating.</li> <li>• Pupils can be encouraged to teach the piece to others. Teaching what has just been learnt is one of the most effective ways of remembering it.</li> </ul>
<p><b>Repertoire and resources</b></p> <p>Any solo repertoire appropriate to the students' needs</p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> be able to identify musical devices and perform a simple piece individually and with others</p> <p><b>most pupils will:</b> play fluently, individually and with others; understand the steps to effective practice</p> <p><b>some will have progressed further and will:</b> play and perform with confidence; respond to others in an ensemble; practise independently</p>	

<p><b>Title of unit</b> 'My Heart Will Go On' – by Ear, using Notation, and from Memory</p>	<p><b>Focus of unit</b> In this unit, pupils will learn to play the song 'My Heart Will Go On' from the film Titanic, using an holistic approach. The unit serves as an exemplar that can be adapted for other suitable popular songs at this level.</p>	<p><b>Where the unit fits in</b> Pupils will already have developed ensemble skills and will be able to play fluently in keys up to four sharps.</p>
<p><b>Length</b> Four weeks</p>		
<p><b>Learning objectives</b></p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• how to hear simple music internally when using notation</li> <li>• how to recognise aurally more extended patterns and structures</li> <li>• ways in which the structure of the music can be brought out meaningfully when playing pieces</li> <li>• how to play in the key of E major with the correct right-hand finger patterns</li> <li>• about the harmonic language of the key of E major</li> <li>• how to improvise fluently using the E major pentatonic scale</li> <li>• how to perform a piece from memory</li> </ul>	<p><b>Possible teaching activities</b></p> <ul style="list-style-type: none"> <li>• Play a recording of the original song and ask pupils to identify the starting note, followed, if possible, by the first phrase.</li> <li>• Encourage pupils to follow published notation of the song while listening to the recording again, noting any particular differences where appropriate.</li> <li>• Ask pupils to identify the structure by listening again to the recording, e.g. recognising introductions, verses, choruses, bridge passages, endings of phrases. Discuss whether the structure is successful and why, e.g. how do the devices create a climax or dramatic effect?</li> <li>• Discuss with pupils which keyboard features could be used to bring out the structure in performance, e.g. fills, changes of registration. Mark these on the music for future use.</li> <li>• If not already known, introduce pupils to the E major scale. In the score of the song, identify where fingerings used in this scale might aid technical fluency.</li> <li>• Ask pupils to play the right-hand melody, identifying where particular notes need greater emphasis, e.g. to compensate for developing finger strength, or the imperfections in the touch sensitivity of the keyboard.</li> <li>• Encourage pupils to identify chords in which only the notes of the E major scale are used. Introduce them to the chord of C sharp minor, if not known. Ask pupils to practise chord progressions in this key, holding each chord for four beats and staying in time with an auto-accompaniment.</li> <li>• Ask pupils to use the chord pattern of the song as the basis for improvising. Encourage them to compare the merits of using the E major scale with its pentatonic equivalent as the basis for improvisation.</li> <li>• Encourage pupils to memorise the piece, using a range of appropriate strategies.</li> <li>• Arrange for pupils to perform to each other from memory in lessons and provide opportunities for them to perform to a wider audience, e.g. school assembly, concert.</li> <li>• As an extension activity, encourage pupils to transpose previously learnt songs into the key of E major.</li> </ul>	<p><b>Points to note</b></p> <ul style="list-style-type: none"> <li>• This activity can be carried out using the right hand only, without any auto-accompaniment.</li> <li>• In particular, pupils at this level may notice differences in structure and texture.</li> <li>• Look out for more subtle refinements, e.g. truncated verses, use of melodic material during instrumental links.</li> <li>• Remember to ensure that registration instructions are later adhered to in performance!</li> <li>• Seek to link pupils' understanding of the key with their awareness of other keys, reinforcing their practical and theoretical understanding and knowledge.</li> <li>• Because keyboard touch sensitivity is entirely velocity-based, the techniques involved differ from those used when playing the piano.</li> <li>• Take care to ensure that pupils know all the necessary chords.</li> </ul>
<p><b>Repertoire and resources</b></p> <p>The original Celine Dion recording and a suitable version of the sheet music for the song</p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> have developed better listening skills and learnt to play the piece mostly from the notation</p> <p><b>most pupils will:</b> have partly learnt the piece by ear; developed their proficiency in using notation and relevant technical exercises; performed the piece in public</p> <p><b>some will have progressed further and will:</b> have a confident understanding of the key of E; be able to adapt and apply their skills when learning other pieces; perform from memory in public</p>	

# Unit of Work

SPECIMEN UNIT FOR **KEYBOARD**

PROGRAMME **5**

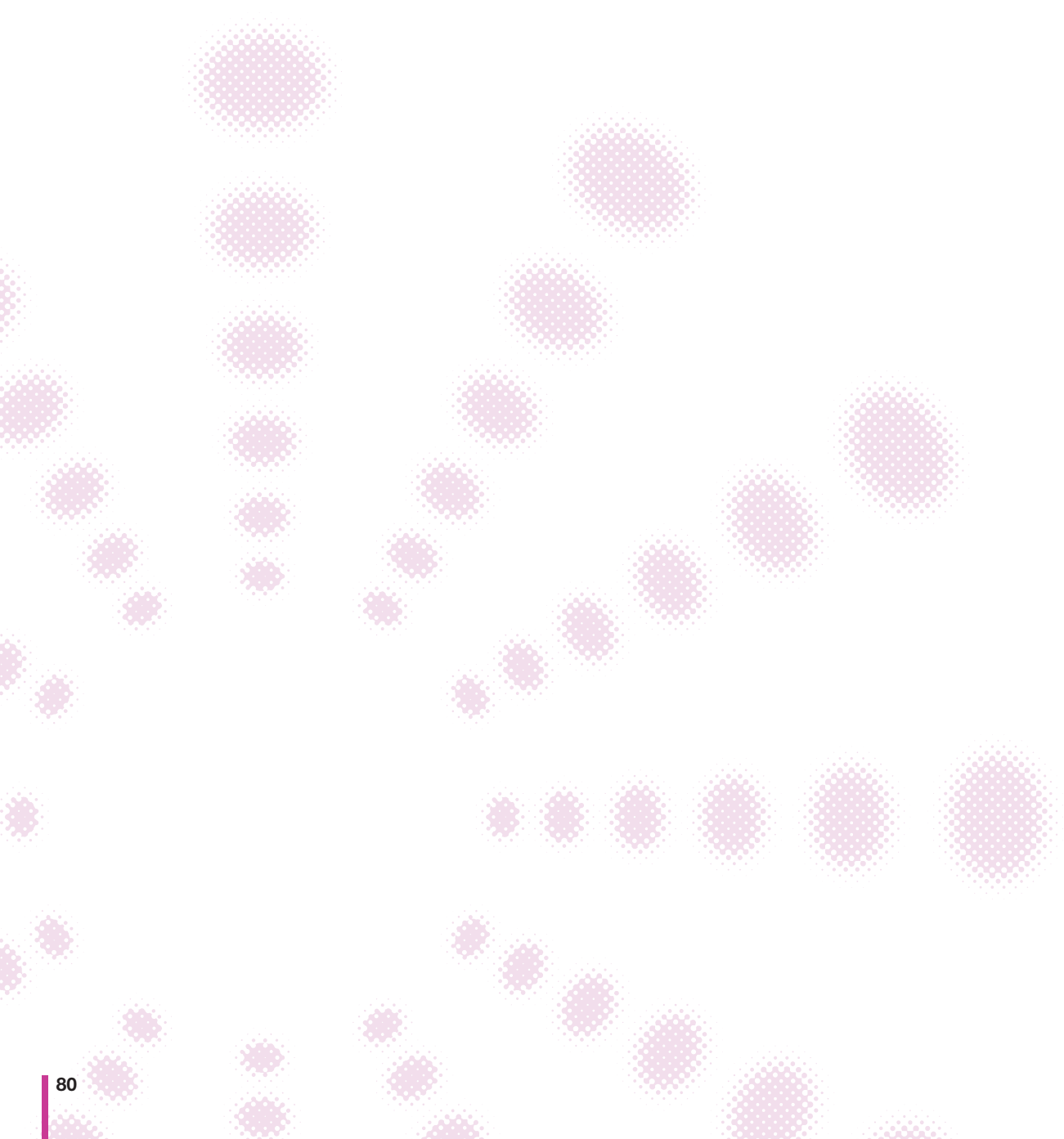
<p><b>Title of unit</b> Music Technology in Composing</p>	<p><b>Focus of unit</b> This unit provides an introduction to the use of external software applications connected to keyboards via MIDI as a means to composing, arranging and recording pieces.</p>	<p><b>Where the unit fits in</b> The unit could be used as the basis for a free-standing ten-week course in music that can be delivered alongside standard instrumental lessons.</p>
<p><b>Length</b> Ten weeks</p>		
<p><b>Learning objectives</b></p>	<p><b>Possible teaching activities</b></p>	<p><b>Points to note</b></p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• how to make MIDI connections</li> <li>• about the basic functions of software applications, and how to use them</li> <li>• about generic music-technology issues; how to use and apply on-screen/hard-copy tutorials</li> <li>• how to compose and sequence pieces for a number of parts</li> <li>• how to mix compositions sensitively and burn the final composition on to a CD</li> <li>• that successful compositions using computers require both a practical understanding of ICT and of appropriate musical devices</li> </ul>	<ul style="list-style-type: none"> <li>• Introduce pupils to the sequencing software to be used, its functions, and the importance of ICT in composing in today's music industry.</li> <li>• Demonstrate the basic menu and toolbars and discuss features of MIDI.</li> <li>• Explain sound cards and their function, how to edit sounds and use them in recordings. Demonstrate the difference between MIDI and AUDIO recording.</li> <li>• Using a basic composition as an example, explore with pupils the layout of the software in more detail. Introduce basic recording procedures, e.g. how to start/stop the recording, or use the metronome. Give pupils small tasks to do during the session, e.g. record a basic drum/bass line.</li> <li>• Ask pupils to develop the composition by adding further parts, e.g. piano, strings and textures.</li> <li>• Introduce pupils to looping techniques, showing how a piece of music can be developed and repeated using loops. Ask them to identify and bring to the next session current pop-chart material that incorporates loops.</li> <li>• Encourage pupils to compose appropriate pieces using the full range of techniques and applications introduced, and to save their compositions as files. Ensure that they draw on known musical devices, structures and styles.</li> <li>• Demonstrate mixing techniques and encourage pupils to incorporate them into their compositions.</li> <li>• Show pupils how to burn a composition on to an audio CD.</li> <li>• Encourage pupils to perform the completed compositions to others and evaluate what has been achieved, especially in relation to the use of ICT.</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils will need more than one computer with the necessary software installed and keyboards connected.</li> <li>• Run the on-screen tutorial in full where one is available.</li> <li>• It is advisable to keep the composition simple, using musical devices that are well known to pupils.</li> <li>• As in all aspects of instrumental teaching, it is important that the teacher has assimilated all relevant techniques and applications. Since music technology is continually developing, it is likely that some pupils are acquiring considerable knowledge and skills independently.</li> <li>• Provide opportunities for pupils to listen to and appraise each other's compositions.</li> </ul>
<p><b>Repertoire and resources</b></p> <p>Refer to the documentation accompanying the software application used</p> <p>If available, use school music-technology resources</p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> be able to make use of external software applications connected via MIDI when composing and arranging music</p> <p><b>most pupils will:</b> be able to use loops in their compositions, save files and burn their compositions on to a CD</p> <p><b>some will have progressed further and will:</b> have experimented with more advanced features of the software application; be able to use the technology as a tool for producing well-structured compositions, rather than as an end in itself</p>	

<p><b>Title of unit</b> Finding the Voice for Instrumentalists</p>	<p><b>Focus of unit</b> This additional unit suggests ways in which instrumental teachers can help pupils to 'find' their own singing voices and begin to sing confidently with an accurate sense of pitch. All the activities below are aural, without reference to notation, so that pupils can use their singing voices in instrumental lessons, concentrating on the sound they produce.</p>	<p><b>Where the unit fits in</b> The unit provides possible materials for pupils beginning to pitch their singing voices. As each individual's voice and vocal experiences will be different, these activities should be adapted to suit individual needs.</p>
<p><b>Length</b> Ongoing</p>		
<p><b>Learning objectives</b></p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• about different ways of using their voices</li> <li>• how to internalise sound and develop 'inner hearing'</li> <li>• how to acquire a consistent sense of pitch, with an awareness of their natural pitch centre</li> <li>• how to match the pitch of their voices to others</li> <li>• how to extend the vocal pitch range</li> <li>• to become aware of melodic shape</li> <li>• about the link between correct breathing and vocal tone</li> </ul>	<p><b>Possible teaching activities</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Encourage pupils to improvise vocally by taking a lead in the above exercises when they have sufficient confidence.</li> <li>• Explore higher and lower pitches with pupils by using large gestures, to reinforce an understanding of when the voice is moving up and down.</li> <li>• Use appropriate call-and-response songs: ask one pupil to sing the 'call' for another pupil to 'respond', e.g. 'Kumala Vista'.</li> <li>• 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.</li> <li>• Change the starting pitch of the simple tunes pupils already know when singing unaccompanied.</li> <li>• Ask individual pupils to start call-and-response songs at different pitches.</li> <li>• Sing the rhythm of known tunes several times on a monotone, at a different pitch each time.</li> <li>• 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.</li> <li>• Help pupils to improve their breathing in order to develop their vocal tone.</li> </ul>	<p><b>Points to note</b></p> <ul style="list-style-type: none"> <li>• Always teach 'voice to voice', with pupils facing the teacher to enable them to copy physical aspects of the speaking and singing.</li> <li>• Avoid giving phrases from the piano.</li> <li>• This exercise will also help pupils to develop an internalised sense of pulse.</li> <li>• 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.</li> <li>• If pupils have difficulty pitching their voices accurately, find a comfortable natural pitch for them and sing these simple exercises at that pitch.</li> <li>• Many spirituals and folk-songs from different cultures are based on three, four or five notes of the pentatonic scale.</li> <li>• African, Afro-Caribbean and American repertoire provides many opportunities for this activity.</li> <li>• The imagery of a rocket taking off, a flying humming bee or a lift in a department store can add some humorous alternatives.</li> <li>• Ask pupils to identify whether the starting note is higher or lower.</li> </ul>
<p><b>Repertoire and resources</b> 'How Can I Keep from Singing?'</p>	<p><b>Expectations: by the end of the unit</b>  <b>all pupils will:</b> begin to pitch their own singing voices accurately; recognise pitch movement within simple melodies  <b>most pupils will:</b> pitch their own singing voices accurately; copy simple melodies with an understanding of relative pitching  <b>some will have progressed further and will:</b> understand the pitching of their own voices; recognise the relative pitching of simple melodies; sing simple melodies musically and with good intonation</p>	

# 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.		
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9.		
10.		
11.		
12.		
<b>Record of work</b> (e.g. pieces, studies, scales and exercises, aural, playing / singing at sight, duets / ensembles, improvisation / composition, performances)		
<b>End-of-term summary</b>		





# 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), also registration, and begin to internalise musical patterns in their heads. They play short phrases by ear, from memory, and from notation where appropriate. They improvise simple musical patterns (both rhythmically and melodically) with expression and use their instrumental skills when composing. They talk about the quality of their playing and suggest ways in which they can make improvements.

## Programme 2 (building on programme 1)

Pupils play simple pieces from a variety of styles with fluency and expression, internalising the sounds and conveying the character of the music. When playing with others, they help to maintain a separate part with an awareness of their own role in the ensemble. They perform to others with a sense of occasion, acknowledging audience appreciation and applause. They maintain an appropriate posture in a manner that facilitates freedom of movement. They build on their listening experiences, making distinctions in articulation, registration, 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, registration, 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)

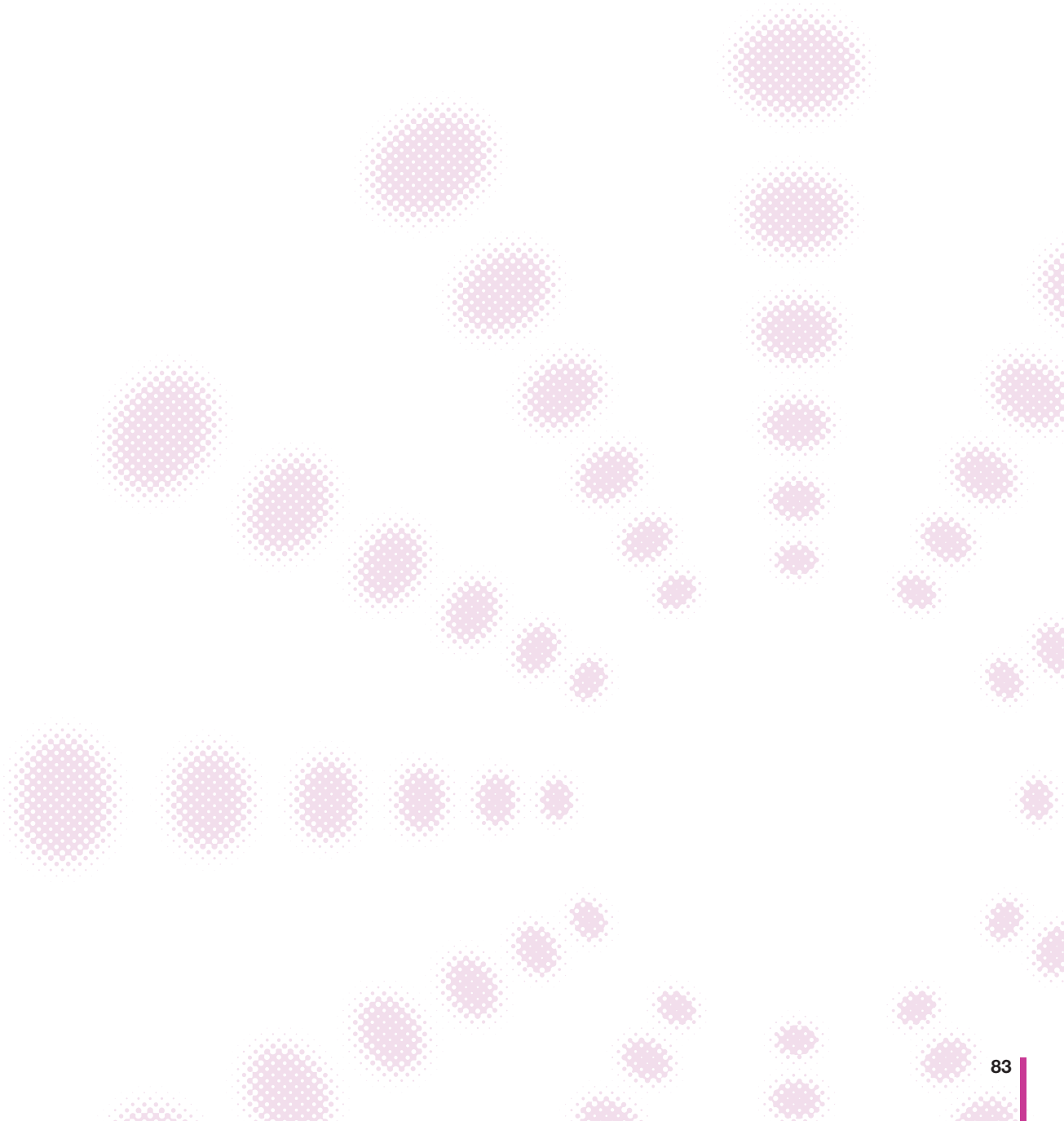
Pupils play a wide variety of pieces of moderate difficulty from different styles and traditions. They communicate their feelings within their knowledge and understanding of the style and the composer's markings, demonstrating a personal response to the music. When playing with others, they maintain 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, sound production, registration, dynamics, etc.) in order to interpret the music, expressing their feelings within their knowledge and understanding of style, period and the composer's markings. When playing in ensembles, they show sensitivity and empathy to others, contributing their own interpretative ideas and responding to those of others. In performance, they project the music with conviction through their own individual or shared interpretations, demonstrating a personal response to the music and an awareness of audience, venue and occasion. They memorise, internalise, imitate and recall sections from a wide variety of music. They read and play at sight moderately difficult pieces and respond to musical characteristics, including elements of surprise. They improvise extended musical ideas with a sense of direction and shape. They compose with consistency of style and coherence, understanding the idiomatic possibilities of their musical resources. They make informed evaluations about their performances, and those of others, in the light of their knowledge about the music and the interpretations of other musicians and professional artists. They value their music-making and take ownership of what they do.





# Summary of Learning Objectives

*Pupils should be given opportunities to:*

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

*Pupils should learn to:*

	Programme 1	Programme 2	Programme 3	Programme 4	Programme 5
<b>A</b>	<b>listening and internalising</b>				
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	<p><i>posture and freedom of movement</i> play with ease and control:</p> <ul style="list-style-type: none"> <li>– developing an appropriate posture</li> <li>– developing appropriate forearm, wrist and hand positions, and a hand shape incorporating naturally curved fingers</li> </ul>	<p><i>posture and freedom of movement</i> play with ease and control:</p> <ul style="list-style-type: none"> <li>– maintaining an appropriate posture</li> <li>– maintaining appropriate forearm, wrist and hand positions, and a hand shape incorporating naturally curved fingers</li> </ul>	<p><i>posture and freedom of movement</i> play with ease and control:</p> <ul style="list-style-type: none"> <li>– maintaining an appropriate posture</li> <li>– maintaining appropriate forearm, wrist and hand positions, and an appropriate hand shape</li> </ul>	<p><i>posture and freedom of movement</i> play with ease and control:</p> <ul style="list-style-type: none"> <li>– maintaining an appropriate posture</li> <li>– maintaining appropriate forearm, wrist and hand positions and an appropriate hand shape when playing across the range of the instrument</li> </ul>	<p><i>posture and freedom of movement</i> play with ease and control:</p> <ul style="list-style-type: none"> <li>– maintaining an appropriate posture when using one or more keyboard instruments</li> <li>– maintaining appropriate forearm, wrist and hand positions, and playing comfortably across the range of one or more instruments</li> </ul>
ii	<p><i>keyboard geography and registration</i> make creative and musically expressive choices by:</p> <ul style="list-style-type: none"> <li>– understanding the geography of the instrument and the layout of its basic controls</li> <li>– applying given registration directions (selecting voices, rhythms, adjusting the volume and tempo controls)</li> </ul>	<p><i>registration</i> make creative and musically expressive choices by:</p> <ul style="list-style-type: none"> <li>– applying given registration directions and experimenting with alternatives where appropriate</li> <li>– using fills and accompaniment variations to highlight simple phrasing and structure</li> </ul>	<p><i>registration</i> make creative and musically expressive choices by:</p> <ul style="list-style-type: none"> <li>– applying given registration directions, experimenting with appropriate alternatives, and making some autonomous decisions</li> <li>– making use of dual voices, simple voice effects, and changing the voice within a performance for expressive effect</li> <li>– using the volume control for creative dynamic effect</li> </ul>	<p><i>registration</i> make creative and musically expressive choices by:</p> <ul style="list-style-type: none"> <li>– choosing suitable registration with stylistic awareness, including programming and using registration memories</li> <li>– adjusting or reprogramming the instrument's resources as appropriate, e.g. digital effects, reprogramming dual voices</li> <li>– altering the orchestration and mixing within the auto-accompaniment</li> </ul>	<p><i>registration</i> make creative and musically expressive choices by:</p> <ul style="list-style-type: none"> <li>– choosing and adapting registration with stylistic awareness and imagination, making full use of the instrument's features and settings</li> <li>– using on-board sequencing devices and MIDI interfacing where appropriate</li> <li>– using the pedal effectively, both as a sustaining mechanism and as a means of controlling registration in other programmable ways</li> <li>– transferring skills, knowledge and understanding from one keyboard instrument to another</li> </ul>
	<p><i>articulation:</i> distinguish between legato and non-legato articulation</p>	<p><i>articulation:</i> play with legato and non-legato articulation for expressive effect, including slurring in the right hand</p>	<p><i>articulation:</i> work out legato and non-legato articulation, including slurring and staccato, in order to interpret the character of the music</p>	<p><i>articulation:</i> work out legato and non-legato articulations in both hands in order to interpret the character of the music</p>	<p><i>articulation:</i> apply a wide range of legato and non-legato articulations in both hands at a variety of tempi in order to interpret the character of the music</p>

B	making and controlling musical sounds: developing technique				<i>continued</i>
	shape short melodic phrases	shape and define phrases with guidance	shape and define phrases with guidance and some autonomy	shape and define phrases with autonomy and including dynamic control	shape and define phrases with autonomy, dynamic control and rhythmic flexibility
iv	<p><i>fingering</i> recognise and use finger numbering</p> <p>use appropriate fingering, initially within a single hand position</p> <p>use appropriate fingering for left-hand chords</p>	<p><i>fingering</i> recognise and use consistent fingering</p> <p>use appropriate fingering for scales and arpeggios</p> <p>use appropriate fingering for left-hand chords</p>	<p><i>fingering</i> recognise and use consistent fingering, beginning to suggest fingering for short, simple phrases</p> <p>use appropriate fingering for scales and arpeggios</p> <p>use appropriate fingerings for left-hand full-fingered chords</p>	<p><i>fingering</i> observe and adhere to chosen fingering, suggesting and writing in fingering for short phrases</p> <p>use consistent fingering in a wide range of scales and arpeggios</p> <p>use a range of appropriate fingerings for left-hand full-fingered chords</p> <p>use some finger substitution</p>	<p><i>fingering</i> observe and adhere to chosen fingering, suggesting and writing in fingering for passages</p> <p>use standard fingering in a wide range of scales and arpeggios, including scales in thirds and sixths</p> <p>use a range of appropriate fingerings for left-hand full-fingered chords</p> <p>use finger substitution with ease</p>
v	<p><i>right hand</i> develop some independence of fingers</p> <p>play in a closed five-note hand position</p>	<p><i>right hand</i> develop finger independence and control</p> <p>use closed and extended hand positions, e.g. major / minor pentatonic patterns</p> <p>connect different hand positions by the passing of the thumb</p>	<p><i>right hand</i> develop finger independence and dexterity, including using touch response</p> <p>use closed and extended hand positions</p> <p>connect hand positions with fluency</p>	<p><i>right hand</i> develop finger independence, dexterity and strength using touch response at a variety of tempi</p> <p>play comfortably in a variety of closed and extended hand positions, including some octave playing</p> <p>connect hand positions with fluency and confidence at a variety of tempi</p> <p>introduce suitable harmony notes</p>	<p><i>right hand</i> develop finger independence, dexterity and strength using touch response at a wide variety of tempi</p> <p>play comfortably in a wide variety of hand positions, including legato octave playing</p> <p>connect hand positions with fluency and confidence at a variety of tempi</p> <p>incorporate a range of harmony notes, effects and ornamentation</p>
vi	<p><i>left hand</i></p>	<p><i>left hand</i> recognise the sound and understand the formation of major triads in root position</p>	<p><i>left hand</i> recognise the sound and understand the formation of major and minor triads and (dominant) seventh chords in root position and using suitable inversions</p>	<p><i>left hand</i> recognise the sound and understand the formation of major and minor triads and a range of sixth and seventh chords in root position and using suitable inversions</p>	<p><i>left hand</i> recognise the sound and understand the formation of a comprehensive range of chords, including diminished, augmented, suspensions and all standard chord extensions</p>

B making and controlling musical sounds: developing technique					continued
	play easy chord progressions, using major triads in single-finger mode, ensuring chords are clearly detached	play easy chord progressions using triads in single-finger and / or full-fingered mode, ensuring chords are clearly detached	play chord progressions in a variety of keys in single- and full-fingered mode	play chord progressions in a variety of keys in single- and full-fingered mode	play progressions including a comprehensive range of fingered chords, with syncopated harmonic movement and using inversions of chords for their musical effect
				play an independent left-hand part (not using auto-accompaniment) using independent finger action, passing of the thumb, various hand positions, etc.	play an independent left-hand part with fluency, using a wide range of fingering techniques, hand positions, etc.
vii	<p><i>co-ordination and balance</i> play with a secure pulse:</p> <ul style="list-style-type: none"> <li>– short pieces co-ordinating and integrating a simple right-hand melody and left-hand single-finger chords</li> <li>– keeping time with a simple auto-accompaniment, e.g. eight-beat</li> <li>– listening to and controlling the balance between melody and accompaniment</li> </ul>	<p><i>co-ordination and balance</i> play with a secure pulse:</p> <ul style="list-style-type: none"> <li>– short pieces co-ordinating and integrating a right-hand melody and left-hand chords (single- and / or full-fingered), and including repeats of their own devising, e.g. an octave higher</li> <li>– keeping time with an auto-accompaniment and including simple changes of registration</li> <li>– listening to and controlling the balance between melody and accompaniment</li> </ul>	<p><i>co-ordination and balance</i> play with a secure pulse:</p> <ul style="list-style-type: none"> <li>– their own arrangements of pieces co-ordinating and integrating a right-hand melody and left-hand full-fingered chords</li> <li>– keeping time with an auto-accompaniment and including varied changes of registration</li> <li>– listening to and controlling the balance between melody and accompaniment</li> </ul>	<p><i>co-ordination and balance</i> play with rhythmic control and security:</p> <ul style="list-style-type: none"> <li>– their own arrangements of pieces co-ordinating and integrating a complex right-hand melody and a wide range of left-hand full-fingered chords</li> <li>– keeping time with an auto-accompaniment and including frequent and varied changes of registration</li> <li>– listening to and controlling the balance between melody, accompaniment and parts</li> </ul>	<p><i>co-ordination and balance</i> play with rhythmic control and security:</p> <ul style="list-style-type: none"> <li>– their own extended arrangements of pieces co-ordinating and integrating a complex right-hand melody and a full range of frequently changing left-hand full-fingered chords</li> <li>– keeping time with an auto-accompaniment and demonstrating a full command of registration</li> <li>– listening to and controlling the balance between melody, accompaniment, parts and voicings</li> <li>– incorporating additional sequenced material</li> </ul>
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

C creating, developing and interpreting musical ideas		continued			
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 <b>by ear</b> how to play short, easy phrases from well-known tunes	work out <b>by ear</b> how to play easy, well-known tunes in simple keys	work out <b>by ear</b> how to play tunes in straightforward major and minor keys or modes	work out <b>by ear</b> how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves / positions	work out <b>by ear</b> how to play pieces of increasing complexity, using simple transpositions if necessary
ii	<b>repeat</b> with accuracy short, easy rhythmic and melodic patterns by playing back from memory	<b>repeat</b> with accuracy short, easy rhythmic and melodic phrases by playing back from memory	<b>repeat</b> with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory	<b>repeat</b> with accuracy phrases of moderate length and complexity in a variety of styles	<b>repeat</b> increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate
iii	<b>play</b> short, easy pieces from notation / symbols, conveying the character of the music	<b>play</b> a variety of easy pieces from notation / symbols, conveying the character of the music	<b>play</b> 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	<b>play</b> a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music	<b>play</b> 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	<b>memorise</b> with accuracy selected short, simple pieces from their repertoire	play <b>from memory</b> , and to others, selected contrasting pieces from their repertoire	<b>memorise</b> a variety of pieces from their repertoire of increasing length and complexity	<b>memorise</b> a variety of pieces from their repertoire in different styles and traditions, featuring a range of musical devices and structures	<b>memorise</b> systematically and independently pieces from their repertoire with refinement and expressive subtlety, demonstrating a personal response to the music

D	playing music				<i>continued</i>
v	read and play <b>at sight</b> short, simple phrases at a regular pulse; begin to make links between sound and symbol	read and play <b>at sight</b> 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 <b>at sight</b> a variety of short, straightforward pieces at a regular pulse, using an increasing rhythmic, melodic and tonal range	read and play <b>at sight</b> 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 <b>at sight</b> 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
	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 2002.*

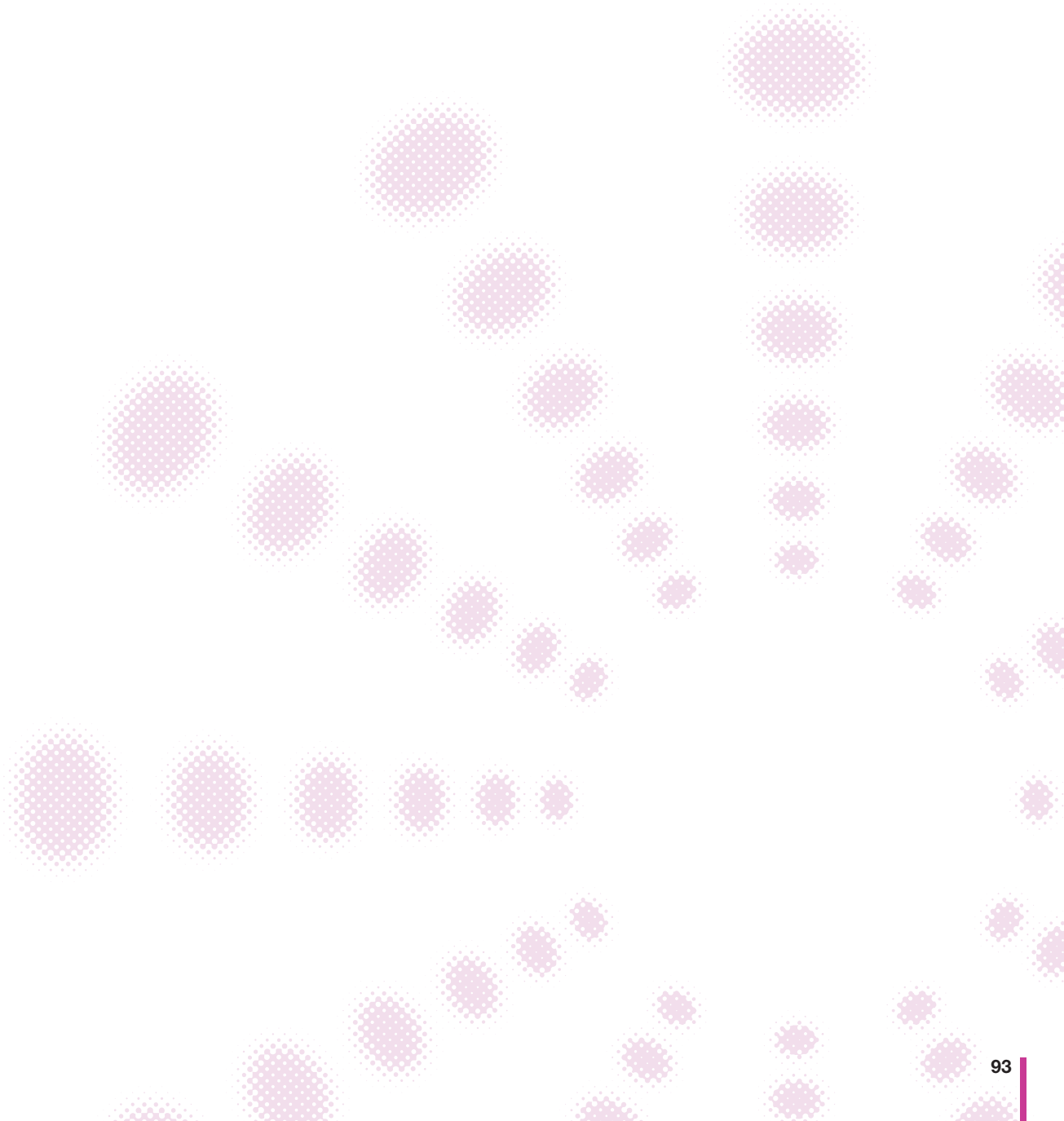
*The glossary for keyboard technology is constantly evolving. The use of "\*" in the text indicates that the keyboard manual/operating instructions will need consulting for specific information.*

<b>accompaniment volume:</b>	found on all but most basic models, allows for adjustment of the volume below the split point when style/rhythm/accompaniment on is selected. (NB: the basic factory setting for the accompaniment is usually too loud and needs reducing to balance the type of voice(s) (tone) selected)
<b>auto-harmony:</b>	adds a chordal effect that enriches every melody note. It harmonises with the auto-accompaniment chords being played
<b>auto-accompaniment:</b>	operates a full band/group/orchestral backing, depending on the style (rhythm) select
<b>chorus*:</b>	adds depth and a more rounded texture to a voice
<b>custom styles (style recording, pattern sequencer):</b>	found on higher-specification models, allows the performer to arrange and store a number of their own accompaniment patterns*
<b>DI box:</b>	Direct Injection box: matches the keyboard's pick-ups impedance to that of the microphone inputs
<b>disk drive*:</b>	found on most high-specification keyboards, this uses a standard floppy disk to record, store and play back arrangements, compositions, backing tracks and registration-memory information. It saves music in MIDI format and music recorded on the keyboard can be edited/played back and transmitted using ICT on PCs and Apple Macs. Commercially produced (standard MIDI file) floppy disks can be played back on the keyboard*
<b>dual voices:</b>	usually two forms: <ul style="list-style-type: none"> <li>– a different voice can be selected to play below the split point to the one above it</li> <li>– two voices can be sounded simultaneously (layered voicing), e.g. flute plus strings</li> </ul>
<b>fills (fill-ins):</b>	normally taking form of a one-bar drum break, fills help highlight phrase lengths and form in many styles of music
<b>full-fingered chords (accompaniment on)*:</b>	chords performed in the traditional (three-note) chord-shape formations. They also allow the performance of diminished, augmented and other added notes, according to the keyboard specification.* They sound only in root position, whatever inversion is played. Also note that: <ul style="list-style-type: none"> <li>– for ease of performance, many players use a combination of root and inverted chords just below the split point</li> <li>– higher-specification keyboards can be set to allow inverted chords to sound in their true position below the split point</li> <li>– some models allow the performer to use a mixture of both methods of chord fingering in combination without resetting the accompaniment controls*</li> </ul>
<b>intro / ending:</b>	for sounding an introduction/ending in the manner of the selected style, these can vary in length and need checking for their appropriateness to the style of the melody being performed
<b>MIDI*:</b>	Musical Instrument Digital Interface. Most medium- to high-specification keyboards have MIDI ports*. MIDI cables can connect the keyboard to PCs or other electronic instruments with MIDI ports. Information can be transmitted and received, e.g. allowing one keyboard to be played using another keyboard's features, or inputting information via a keyboard into a computer music sequencing/printing package. Also note that: <ul style="list-style-type: none"> <li>– most electronic instruments and computer music programs are MIDI-compatible</li> <li>– MIDI cables shouldn't be squashed</li> </ul>
<b>monitor speakers / foldback:</b>	enable players to hear themselves when amplifying a keyboard externally cuts off the instrument's internal speakers



<b>multi-pads:</b>	on-board, ready-made short phrases to add variety to a performance, a more sophisticated version of the fill-in function. Higher-specification keyboards allow players to record and store their own short phrases
<b>one-touch setting(s):</b>	a rapid way of selecting a different registration, pre-set by the manufacturer
<b>pan-effects:</b>	an editing feature allowing the stereo perspective of the selected voice to be adjusted by various degrees between the left and right speakers
<b>pedal (footswitch):</b>	usually operates like a piano sustaining pedal. However, many keyboards will allow functions such as volume, accompaniment start/stop, tempo, etc. to be assigned to it*
<b>pitch bend*:</b>	pitch-bend wheels or pads are particularly appropriate for the electric-guitar voices, to mimic the effect of both the tremolo arm in early rock and country music and 'string-bending' left-hand guitar styles
<b>pitch control*:</b>	adjusts the tuning within a semitone up or down from the standard A440 (or transposed pitch), allowing the keyboard to be fine-tuned to other instruments, e.g. baroque recorder, ethnic instruments
<b>quantise:</b>	when playing during recording, this editing function allows rhythmical inaccuracies to be aligned to the pre-set pulse/beat
<b>raga:</b>	an organised collection of tones that sets the melodic framework for a piece of Indian classical music
<b>recording (on-board sequencing):</b>	usually two forms: – real-time recording (quick recording): press record – play it – store/save it* – multi-track recording: some keyboards have up to 16 tracks, which can be individually recorded for more complex (recording-studio) arrangements and compositions. A knowledge of MIDI is an advantage for higher-specification models*
<b>registration memories*:</b>	allow players to set up a comprehensive range of settings (e.g. harpsichord and strings with baroque rock custom accompaniment and multi-pad phrases), store them, then access it all via a single button. This reduces setting-up time in performances
<b>remixing accompaniment:</b>	found on most keyboards, allows for thinning-out, enlarging or changing the orchestration of the accompaniment*
<b>reprogramming voices (synthesiser function, digital effects, mixer channels):</b>	features of higher-specification keyboards, allowing the user to alter and/or create their own sounds by changing the parameters of the pre-set voices, e.g. by adding chorus, reverb, DSP (vibrato / tremolo), harmony and echo effects*. These can often be stored for future use*
<b>reverb*:</b>	the simulation of a different acoustic environment, e.g. a concert hall, to the keyboard
<b>sequencing:</b>	using the built-in MIDI sequencer to record and play back notes and phrases in different layers/tracks
<b>single-finger chords* (Casio chords*, accompaniment on*):</b>	provide a simple way of playing fully formed chords using a single note and a combination of adjacent notes. They are usually limited to a major, minor and their dominant sevenths in root position (sound only)*
<b>songs / demos / jam tracks:</b>	vary widely in quality and number*. Many keyboards allow the melody (voice) to be disabled so the performer can play along with the accompaniment to a well-known piece. Jam tracks, which are useful teaching aids, are pre-set chord sequences, e.g. 12-bar blues, over which the player can improvise

<b>split point:</b>	when the auto-accompaniment is selected, operates from F sharp below middle C downwards, leaving the voices from G below middle C upward. Some models allow the split point to be varied
<b>start / stop:</b>	operates the drum backing only (no chords)
<b>style (<i>rhythm</i>):</b>	allows chords only to be played (no drum backing). If start is pressed first, then the style (rhythm) button engaged, this will operate the full backing
<b>synchro-start:</b>	when engaged, will instantly operate the full backing (drums and chords) once any note(s) below the split point is depressed. (This is useful for music that starts with upbeats)
<b>touch response:</b>	most keyboards offer touch sensitivity*. Note also: <ul style="list-style-type: none"><li>– this is purely velocity-driven</li><li>– higher-specification models allow you to determine the level of touch response</li><li>– if the accompaniment is on, the touch response will only operate above the split point</li><li>– the timbre of some voices can change over the range of volume when touch response is selected</li></ul>
<b>transpose*:</b>	allows the pitch to be raised or lowered by an octave in semitone increments. (Very useful to increase the range of the instrument and accompany transposing instruments or vocalists)
<b>voices (<i>tones</i>):</b>	most current models have between 100 and 700 different voices.* These will operate over the full range of the keyboard (piano style) unless the auto-accompaniment is selected





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