

A Common Approach

Voice

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 singing. 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. Vocal 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 vocal curriculum. Above all, we hope that we are encouraging a musical approach to learning to sing, 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.

Everyone has a singing voice that is personal to them. The singer *is* the instrument. Teachers, therefore, need to show great sensitivity to the needs of individual pupils as they learn how to develop their voices. For example, care needs to be exercised when choosing songs, ensuring that they are appropriate for the pupil's vocal range. Pupils often have strong views on which styles of music they wish to sing. Part of the teacher's response is to ensure that pupils are gradually encouraged to explore a wider range of styles and genres, whilst at the same time developing their singing voices.

The working party believes it is best for young singers to start with ensemble singing in choirs rather than beginning with specialist lessons. Many aspects of a focused singing technique, such as posture, breathing and articulation, can – and should – be developed in choirs. Of course, pupils who wish to develop their singing further should be encouraged to have vocal lessons as well as continuing to sing in choirs. The advantages of choral experience include the development of listening skills and the joy of singing a wide range of music with others. In whatever context pupils are singing, however, it is important to protect the voice from strain and overuse. One other point – pupils should be encouraged to continue to sing whilst their voices are changing. Some suggested approaches have been included in one of the units of work.

The vocal programmes and units of work include suggested musical /teaching activities linked to each learning objective. Whenever possible, suggestions are offered on how these activities might be used when teaching mixed group lessons. Considerable emphasis is placed on the importance of pupils understanding the text and demonstrating this in their articulation.

Professional issues regarding pupil and teacher protection are of the utmost importance, for example when teaching posture and breathing. Teachers working for Music Services and /or schools will probably have access to comprehensive guidelines. Private teachers are advised to seek guidance from one of the professional associations.

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The Voice 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 sung
- 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 singing
- 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 breathing
- iii placing the voice
- iv intonation
- v articulation and diction

C. creating, developing and interpreting musical ideas

including:

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

D. singing music

including:

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

E. singing 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 sung

- 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 develop some vocal control. They start to develop technical and musical skills. They learn how to sing simple pieces, enjoying their experiences and building on them with increasing confidence.

- iv recognise and convey in their singing 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

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - stand well, with an awareness of correct posture

Programme of Study 1

NQF entry level/Pre-grade 1

Possible teaching objectives

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 simple song to be learnt to pupils. Ask them to describe its character.
- Ask pupils to indicate with their hands the shape of the melody. (Please refer to further activities in the 'Finding the Voice' unit of work.)
- Ask pupils to tap the pulse of the song.
- 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 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.
- Sing the song again, asking pupils to indicate the phrase length, i.e. where the singer breathes.
- 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 sing or clap short phrases of a piece and count silent bars in their heads, e.g. bars 1-2 clapped / sung, bars 3-4 counted and bars 5-6 clapped / sung.
- Using notation, ask pupils to describe the main features of a piece before singing it – e.g. shape of melody and obvious repetitions.
- Sing / play a familiar piece incorrectly. Ask pupils to spot the mistakes.

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Discuss aspects of good posture with pupils. Explore ways of stretching and relaxing to establish physical freedom.
- Show pupils how to stand when singing, with the feet slightly apart, giving a central balance, hands and arms relaxed by the side, and the head level. Ask pupils to aim for consistency.

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.

Encourage pupils to be aware of their posture when practising at home. It is important to focus on releasing tension, making sure that the head, neck and shoulders move freely.

Recommend that pupils use a mirror to check their posture.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- ii breathing
 - breathe deeply and freely, maintaining a correct posture
 - breathe out a steady column of air

-
- iii placing the voice
 - sing freely within a comfortable range

-
- iv intonation
 - pitch steps and simple intervals accurately

-
- v articulation and diction
 - sing with clear diction, focusing on clear beginnings and endings of words, and clear vowels

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...

breathing

- Help pupils to establish good deep breathing habits by ensuring that their ribcages expand so that the lungs are filled with air.
- Ask pupils to experiment with breathing slowly through the nose or the mouth, making sure that the shoulders do not rise.
- Explore different ways of breathing out with a steady column of air, e.g. breathing out on an unvoiced sigh, or gently blowing an imaginary candle so that it flickers but does not go out, or hissing like a snake with a constant stream of air. Ensure pupils maintain good posture.

placing the voice

- Show pupils how to sing freely within a comfortable range. Encourage them to explore their vocal range by using humming and sliding exercises.
- Help pupils to open the back of the throat, e.g. by vocalising on a yawned 'aah' sound.

intonation

- Draw attention to the importance of pitching accurately. Perform a song and ask pupils to indicate changes of pitch through gesture, e.g. showing when the pitch changes by moving their hands (sol-fa hand-signs can be used).
- Ask pupils to sing the notes of a triad in root position, gradually varying the order of the notes.
- Ask pupils to sing up and down the first five notes of the major scale unaccompanied, at a suitable pitch, either using sol-fa, numbers or note names.
- When the above exercise is secure, extend to singing intervals to numbers, e.g. 1-1, 1-2, 1-3, 1-4, 1-5.

articulation and diction

- Demonstrate to pupils how to sing with clear diction, with precise beginnings and endings of words and open vowels.
- Introduce some tongue-twisters. Pupils first say them, and then sing them clearly on a monotone or to a simple melodic pattern.
- Encourage pupils to make up their own tongue-twisters and add their own simple tunes, using the first five notes of the major scale.
- Ensure that pupils recite clearly the words of each song with understanding and expression.

C. creating, developing and interpreting musical ideas

- Ask pupils to explore different ways of making vocal sounds in response to a text or a variety of other stimuli.
- Help pupils to make up short and simple rhythmic / melodic, patterns from suggested musical starting points, e.g. call and response, using simple rhythms then simple tunes. Abstract or pictorial ideas could also be used.
- Play 'Follow my Leader': a pupil sings a short phrase, then the next pupil sings another phrase, starting on the last note of the first singer, and so on. Aim for musical coherence.

Points to note

Pupils should stand whenever they sing.

Pupils are often more aware of the sensation of breathing when they breathe out first.

When singing, singers normally breathe through the mouth.

Discourage pupils from collapsing inwards physically as the breath runs out.

Each voice is unique, so care needs to be taken to choose exercises and songs that lie comfortably within each pupil's range, working from high to low.

'Voice to voice' usually encourages better intonation than using a piano / keyboard.

Pupils should be encouraged to hear each sound internally before they sing it. Sol-fa is a great help.

This activity also helps to develop the aural recognition of intervals.

Tongue-twisters can be used in all the programmes of study.

As pupils become aware of the meaning of words, they should be able to focus on how this will influence where they breathe.

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 vocal skills when beginning to compose

iii begin to interpret music with some expression and with a sense of its intended effect; talk about its mood and how it is sung and suggest improvements

D. singing music

Pupils should learn to: i work out **by ear** how to sing short, easy phrases from well-known tunes

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

iii **sing** short, easy songs from notation/symbols, conveying the character of the music

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- Ask pupils to make up simple tunes to appropriate words. Help them to refine their songs and discuss the outcomes with them.
- Ask 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 songs to others.
- Encourage pupils to use their voices in creative activities in the classroom.

- Show pupils how to experiment with different ways of singing, varying the dynamics and tempi. Ask them to listen and decide which way of singing 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. singing music

- Choosing appropriate starting notes, introduce pupils to short, simple songs that they can learn by ear. Ask them to listen to the whole song first, identifying any simple aspects of structure, e.g. repetition of a phrase, rhythmic or melodic phrase.
- Encourage pupils to memorise the words in order to help them remember the rhythm. If necessary, divide the song into shorter phrases for memorising.
- Ask pupils to sing a well-known tune, e.g. a TV jingle, with an accompaniment that does not double the melody line.

- 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 singing', 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 an instrument where appropriate.

- Select songs 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 songs and make improvements.

Points to note

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

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

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

It is best to learn a song by ear, 'voice to voice', rather than using an instrument. If an instrument is used, ensure that it is played sensitively and accurately.

Singing with an accompaniment may prove to be more difficult than singing unaccompanied for some pupils.

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.

Learning objectives

D. singing music

contd...

Pupils should learn to: iv **memorise** with accuracy selected short, simple songs from their repertoire

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

vi understand the meaning of the text of simple songs

Possible teaching activities

D. singing music

contd...

- Help pupils to memorise selected songs 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 song away from the music, only referring to the notation once it is learnt.

- Encourage pupils to sing from memory to other pupils.

- Ask pupils to copy short, simple rhythm patterns. Then show them how to read rhythm patterns, using flash cards for clapping, whilst maintaining a steady pulse.
- Progress to singing short, simple melodic phrases, using flash cards.
- When beginning to sight-sing, sing simple melodies moving by step, without words.
- Progress to melodies that incorporate simple intervals, e.g. minor third, gradually introducing words.

- Ask pupils to explain the meaning of each song they are learning.

Points to note

Singing from memory is an important and realistic expectation in learning songs from the earliest stages. Promote confidence by making memorisation of whole songs 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 maxim 'sound before symbol' is as important now as ever. Reading notation is a means to making music, not an end in itself.

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

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

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

Understanding the text will always inform pupils' phrasing and breathing.

Learning objectives

E. singing music with others

Pupils should learn to:

- i sing 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 singing and, with guidance, learn from their performance

Possible teaching activities

E. singing music with others

- Create opportunities for pupils to:
 - sing with an accompaniment, provided either by the teacher or by recorded means, e.g. keyboard, tape, CD/minidisc, computer/midi sequencing
 - sing in a vocal group and/or choir
- Ask pupils to follow someone beating time.

- Discuss the mood of the music and how it can be conveyed.
- With pupils, assess their ensemble singing, 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 stand.

- 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 singing 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 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 sung, 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 singing, e.g. repetition of rhythmic and melodic phrases
- v hear some elements of the music internally when using notation/symbols, e.g. tempo, pitch, rhythm, dynamics

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

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - stand well, with awareness of a relaxed and balanced posture

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, dynamics and articulation. Ask pupils to discuss the effect on the mood and character.
- Sing/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 short melodic phrases of pieces by ear, and to identify the differences either between half steps and whole steps or between different types of larger intervals.
- Ask pupils questions on the phrasing and structure of pieces.
- Improvise some rhythmic patterns with pupils, perhaps related to the pieces being learnt. Contrast long and short notes and link to a mood, occasion or story.
- Using notation, ask pupils to work out the rhythm of phrases in their heads, then clap it.
- Using notation, help pupils to trace the contour of phrases, then compare it with the actual sound when sung/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

- Ensure that pupils adopt a relaxed posture, encouraging them to check it throughout the lesson, using a mirror if possible.
- Discuss the effect of poor posture on musical outcomes.
- In group lessons, encourage pupils to check each other's posture, so that they can become familiar with what to look for and can link this to their individual practice.

Points to note

Singing / 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.

It is best to start each lesson focusing on posture.

When using notation, the music should be at a height that allows pupils to project their voices and maintain a good standing posture.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- ii breathing
 - breathe freely, with control over longer phrases
 - breathe out a steady column of air

- iii placing the voice

- sing freely within a comfortable range, developing a free vocal tone

- iv intonation

- pitch steps and larger intervals accurately
- begin to recognise when singing out of tune

- v articulation and diction

- focus on crisp consonants and clear, open vowel sounds in a relaxed manner

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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

breathing

- Using vowel sounds, encourage pupils to sing long notes whilst maintaining a full tone. This should help them to breathe freely, with control over longer phrases.
- Ask pupils to practice 'voicing' exercises, gradually extending the length, e.g. using humming, or a continuous 'sss' sound.

placing the voice

- Discuss with pupils how to sing freely within a comfortable range, developing a free vocal tone.
- Ask pupils to sing scales, initially descending, starting on C above middle C, then D, etc.
- Teach pupils to sing step-wise exercises up and down a fifth, slowly at first, then gradually increasing speed to improve flexibility.
- Ask pupils to sing a 'coo' sound, on C or D above middle C, on a long sustained note. This should help them begin to develop upper resonances.

intonation

- Using vowel sounds, ask pupils to practise singing short melodies (incorporating larger intervals) slowly, focusing on accurate pitching.
- Encourage pupils to listen to and assess their own intonation (in accompanied and unaccompanied singing) in order to help them recognise when they are singing out of tune.
- In group lessons, ask pupils to listen to each other and assess each other's intonation.
- Make recordings of pupils singing. Ask them to listen carefully and comment on the intonation.

articulation and diction

- Demonstrate how to sing crisp consonants in an open and relaxed manner.
- Ask pupils to sing the melody of a song to vowel sounds rather than words.
- Ask pupils to sing one vowel sound to a descending scale, maintaining a relaxed, round mouth shape.
- Merge vowel sounds, perhaps linking them to step-wise melodic exercises, e.g. 'ee-ai-ah' or 'oo-aw-ah', sung on consecutive notes.
- Use repeated consonants, spoken then sung, e.g. 'bbbb', 'pppp', etc.
- Encourage pupils to make up their own consonant and vowel patterns for others in their group to copy.

C. creating, developing and interpreting musical ideas

- Ask pupils to sing short question-and-answer phrases with each other and/or with the teacher in a variety of styles:
 - helping them to experiment with patterns and discuss the musical effects
 - encouraging them to shape the improvisation within a simple structure
 - aiming to generate a particular mood or atmosphere
 - providing opportunities for them to perform to each other
- Ask pupils to improvise simple melodies using call and response, with increasing expectation of accuracy in terms of rhythm, dynamics and intonation. Develop the activity in the same way as the one above.

Points to note

Care should be taken not to conserve the breath at the expense of tone.

Some pupils are reluctant to experiment with higher notes and may need lots of encouragement.

Pupils may need to be encouraged to drop the jaw when singing vowel sounds, but they should try to avoid the vacant look!

Pupils should try to make question-and-answer phrases sound as if they are part of the same 'conversation'.

It is often helpful if pupils aim to create a particular mood or atmosphere in their improvisations.

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

Pupils should learn to:

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

D. singing music

Pupils should learn to:

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

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- Provide opportunities for pupils to compose their own songs, building on ideas from pieces that they are learning. Starting points can be words or a simple musical phrase.
- Ask pupils to explore musical ideas using their voices, and possibly a musical instrument, jotting down the main points.
- Encourage pupils to evaluate their work during their lessons. Give specific feedback about musical details and help them to overcome particular problems.
- Help pupils to refine and notate their compositions, possibly using ICT if appropriate.
- Promote opportunities for pupils' compositions to be performed alongside other pieces that they are learning.
- Set activities over a number of weeks. These can be undertaken as part of pupils' practice and reviewed in each lesson.

- When learning new songs, encourage pupils to make independent decisions about expressive features, such as dynamics, tempi, phrasing and articulation.
- Show pupils how to apply their listening skills and respond to the musical features of the music.
- Tease out pupils' understanding in questions about the music.
- Encourage pupils to perform the music intuitively and to explore different interpretations, even at a simple level.
- Demonstrate alternatives for pupils to discuss and evaluate.

D. singing music

- Sing pupils short, memorable phrases from well-known songs. Ask them to repeat each phrase and work out the notes and rhythms.
 - Sing a simple song 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 singing', i.e. more notes, longer phrases, greater expressive detail.
- Building on the musical skills, knowledge and understanding acquired in Programme 1, extend the range of pieces to be taught, ensuring that the chosen repertoire relates to the full range of learning objectives.
 - Demonstrate different ways of interpreting the music and encourage pupils to apply their own creative ideas, e.g. using ideas in the song to generate their own compositions.
- Ask pupils to sing pieces that have simple independent accompaniments, e.g. folk-songs.
 - Show pupils how to practise their songs and make improvements.

Points to note

Whilst vocal lessons are not a substitute for curriculum music, they do provide opportunities for pupils to extend ideas that originate from classroom lessons. Vocal teachers have particular expertise that helps pupils to explore the technical and expressive potential of their voices.

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

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

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

Sections of any song where the accompaniment is independent of the melody may need more practice.

Learning objectives

D. singing music

contd...

Pupils should learn to: iii **sing** a variety of easy songs from notation / symbols, conveying the character of the music

iv sing **from memory**, and to others, selected contrasting songs from their repertoire

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

vi understand the meaning of the text of songs

E. singing music with others

Pupils should learn to: i sing 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

Possible teaching activities

D. singing music

contd...

- 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 sing short, simple passages / pieces from notation at sight.
- Before singing through passages / pieces for the first time, help pupils to hear in their heads the overall sound of the song by asking them to:
 - identify important notational features of the music, e.g. time signature, key signature, accidentals, dynamics
 - clap or tap rhythmic patterns
 - tap the pulse with one hand and the rhythm with the other
 - note the shape of the melody and the melodic range
 - identify, from the notation, intervals larger than a second
 - sing / hum the larger intervals, having given them one of the two pitches
 - note the phrasing
- Emphasise the importance of steady, fluent reading, i.e. maintaining a regular pulse, and of allowing mistakes to pass uncorrected.
- Encourage pupils to incorporate phrasing and expression as essential aspects of the music.
- To reinforce the meaning of the text, continue to encourage pupils to explain the texts of the songs they are learning.

E. singing music with others

- Ask pupils to sing a variety of ensemble pieces together, maintaining a regular pulse and listening to the other singers.
- Remind pupils to stand so that they can clearly watch the leader or conductor.
- Ask pupils to sing different parts of a piece (with differentiated levels of difficulty) in turn, discovering which part is the most significant in any particular passage and noting how the parts fit together.
- Encourage different pupils to take a lead, perhaps by counting in, selecting the tempi or suggesting expressive contrasts.
- Encourage pupils to participate in a school choir and / or vocal group, singing in unison with others initially, later maintaining a simple separate part.
- Ask pupils to discuss the character of the music and how this influences the choice of tempi, dynamics, etc.
- Discuss with pupils how further improvements can be made to their singing.

Points to note

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 singing 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.

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.

Learning objectives

F. performing and communicating

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

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

Possible teaching activities

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 to perform. If notation is used, ensure that music is held appropriately and at the correct height.
- Show pupils how to respond to applause and walk on and off stage.
- Refine pieces through simulated performances during lessons.

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

Points to note

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 singing to larger audiences.

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

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

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

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

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

Programme of Study 3

NQF 1 foundation level/Grades 2 - 3

Learning objectives

A. listening and internalising

Pupils should learn to:

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

- ii have a clear aural perception of the music to be sung, 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 singing, e.g. A A B A, sequence

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

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

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - maintain a relaxed and balanced posture whilst using simple gesture

Programme of Study 3

NQF 1 foundation level/Grades 2 - 3

Learning objectives

A. listening and internalising

- Ask pupils to listen to a variety of music from different times and places 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 songs 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.
- Sing/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 by ear short phrases from pieces to be learnt. Ask them to analyse some of the melodic intervals.
- Sing/play phrases in major and minor keys, ending on the tonic, dominant or submediant. Ask pupils to identify the mode of the music and the finishing note.
- Ask pupils to identify the main sections of more extended pieces. Ask further questions on rhythmic/melodic features, use of sequence, tonality, modulations, etc.
- Ask pupils to prepare short pieces using various compositional techniques, e.g. glissandi, pentatonic and whole-tone scales, and describe their effect.
- Encourage pupils to improvise short pieces using similar techniques.
- Using notation, ask pupils to work out in their heads:
 - the rhythm of phrases
 - the sound of melodies, e.g. hum/sing simple phrases and then compare with the actual sound when sung
- Using notation, ask pupils to describe the main characteristics of pieces to be learnt: refer to musical elements, articulation, phrasing, use of sequence, tonality, structure, expressive features, etc.
- Ask pupils to clap/hum/sing appropriate phrases at sight.
- Using notation, perform pieces with a range of deliberate mistakes, e.g. rhythmic, melodic, dynamic. Ask pupils to identify the differences.

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Draw pupils' attention to the need to ensure that all gesture should be appropriate to the style of the song, and in the context of the words, e.g. an African song might have movement and gesture on the beat.
- Introduce a gospel song and show pupils how to practise moving their feet to feel the pulse.

Points to note

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.

Ensure that the quality of the singing does not deteriorate when gesture / movement is added.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

ii breathing

- control their breathing over increasingly longer phrases
- control their breathing to enable them to sing with some dynamic variation

iii placing the voice

- sing with a free vocal tone, gradually extending the vocal range

iv intonation

- pitch small and large intervals (up to an octave) accurately, including semitones
- be aware of accuracy of intonation

v articulation and diction

- begin to use the tongue, teeth, lips and palate in the clear articulation of words, including those with diphthongs
- begin to differentiate between legato and staccato singing

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

breathing

- Ask pupils to sing on one note within the centre of their vocal range, counting on the pulse and gradually extending the length of the note whenever this activity is repeated.
- Increasingly extend the number of repetitions of short exercises sung on one breath.
- Gradually crescendo on a long, sustained note, choosing a comfortable pitch in the middle of the vocal range.

placing the voice

- Explain how to create extra space for resonance. Compare opening the throat and raising the soft palate to downing a pint or a glass of lemonade in one gulp.
- To brighten the tone, ask pupils to sing a sincere American 'Hi!', with raised cheek muscles and eyebrows to encourage the singer's 'mask of the face'.

intonation

- Take phrases containing 'difficult' intervals out of known songs and help pupils to practise pitching accurately. Humming may help.
- Encourage pupils to think about and internalise the opening notes of a song before singing them.

articulation and diction

- Ask pupils to sing scales to words like 'pepperoni', 'margarita' and 'chocolate'.
- To develop legato singing, ask pupils to sing phrases from songs, taking out the consonants, i.e. only singing the vowel sounds.
- For staccato singing, show pupils how to practise short 'bursts of steam' with an 's' sound. Then ask them to sing the same length of notes on open-vowel sounds and finally on voiced consonants, e.g. j (pronounced 'jhe').

Points to note

Remember to ensure that the chest does not collapse and that the ribcage stays controlled. Pupils should be aware that, when breathing in, the diaphragm descends with an expansion of the muscles in the midriff and the back. The controlled return of the diaphragm to its original position will result in a steady column of air, essential for good quality tone production and intonation.

Always try to work from the top to the bottom of the voice to avoid the lower chest resonance being used at too high a pitch.

Singer's 'mask of the face' refers to a bright-eyed expression with slightly raised facial muscles.

Unaccompanied singing is excellent for improving intonation.

The use of sol-fa hand-signs provides an excellent aid to developing the 'inner ear'.

Remember that when singing English in a classical style most of the emphasis and length in diphthongs are on the first vowel, with some notable exceptions, e.g. 'music'.

Ensure good legato singing before introducing staccato. This aspect of singing also links closely to breathing and the development of control of the diaphragm.

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 voice

- ii apply knowledge and understanding of the voice 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. singing music

Pupils should learn to:

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Regularly ask pupils to make up improvisations:
 - in particular styles, e.g. gospel, folk-songs; draw on relevant musical devices from pieces being learnt where appropriate
 - by varying a theme, exploring contrasts of musical elements, e.g. pitch, rhythm, tonality, dynamics
 - using a free theme based on the words of a poem
- Discuss the results of the improvisations with pupils, perhaps considering the appropriateness of style, development of ideas, use of musical elements, structure and overall outcome.
- Suggest and demonstrate further ways of developing and refining ideas, whilst building up pupils' confidence.
- Make a recording, if possible.

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

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

D. singing music

- Sing/play pupils memorable phrases from well-known songs, perhaps including some chromatic notes. Ask them to repeat each phrase and work out the notes and rhythms.
- Singing by ear, introduce pupils to different modes, scales, blues patterns, etc. Ask them to experiment with various starting notes and to work out the key, structure, etc.

Points to note

Improvisation provides opportunities for pupils to extend their own musical ideas within the context of what they have learned. As vocal 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 is likely to be used as a memory aid, first in shorthand (or graphic form) and then for performance.

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

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

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

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

Learning objectives

D. singing music

contd...

Pupils should learn to:

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

-
- iii **sing** a variety of moderately easy songs 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 songs from their repertoire of increasing length and complexity
-

Possible teaching activities

D. singing music

contd...

- Ask pupils to repeat moderately short phrases, of appropriate difficulty, performed by the teacher or other pupils. Include music with a variety of time signatures, including compound time, and tunes with a wider range.
 - Ask pupils to clap/tap the pulse while the phrases are being sung and possibly identify some musical features.
 - Sing scales in canon, e.g. the teacher or a pupil starts, other pupils begin two notes later – singing 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 songs to memory.
 - Once songs are memorised, encourage pupils to try them out in front of others.
 - problems and possible solutions in respect of singing from memory.
 - Provide opportunities for pupils to sing 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.

Points to note

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

- Choose a wide range of repertoire that builds on pupils' technique, musical understanding and creativity. Ensure that it:
 - is relevant to their stage of development and interests
 - includes music with more complex independent accompaniments
 - includes songs from other cultures, particularly those from an aural / oral tradition

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.

Learning objectives

D. singing music

contd...

Pupils should learn to:

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

- vi understand and begin to interpret the meaning of the text of the songs being studied

E. singing music with others

Pupils should learn to:

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

- ii contribute to collective decisions, e.g. tempo, ensemble, tuning, balance, conveying the character of the music

Possible teaching activities

D. singing music

contd...

- Develop sight-reading skills by regularly asking pupils to sing at sight music that is well within their range and in simple keys or modes, starting on notes other than the tonic.
 - Extend the structured approach outlined in programme 2. Thus, before singing through pieces for the first time, help pupils to hear in their heads the overall sound of the music by asking them to:
 - identify important notational features of the music, e.g. tempo, time signature, key signature, accidentals
 - 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, e.g. fourth, fifth, octave, semitone
 - Ask pupils to sight-read in small groups, each pupil maintaining a simple independent part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of keeping going and maintaining a regular pulse.
-
- Encourage pupils to explore the text of songs they are learning for devices such as alliteration, and observe how this affects the music, and ultimately their own performance.

E. singing music with others

- Increase the frequency and range of ensemble experiences. These could include both voices and instruments.
 - Ask pupils to consider the best layout for particular ensembles, ensuring that all participants can clearly watch the leader or conductor.
 - Develop part-singing by encouraging pupils to:
 - sing simple separate parts in group singing, e.g. a two-part song
 - sing duets (the teacher could sing one of the parts)
 - improvise ostinato patterns
 - Ask pupils to maintain a separate part individually.
 - Encourage pupils to develop their listening skills, e.g. awareness of ensemble, balance, intonation, when singing with others.
-
- Promote more musical independence by encouraging pupils to take the lead and make decisions relating to the character of the music.
 - Ask pupils to reflect on and evaluate their progress and discuss ways of making further improvements.

Points to note

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

Pupils may need to continue reading rhythms on their own first before adding melodies.

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

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

In groups, a rhythmic ostinato can be added first, followed by a pitched ostinato.

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

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

Learning objectives

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

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

Possible teaching activities

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.
 - 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

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

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

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

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

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Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

Learning activities

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 singing. 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 sung, including some feeling and understanding of the expressive and stylistic characteristics

- iii identify and incorporate subtle changes to the musical elements in their singing, 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, diction, use of rubato, quality/variety of tone, etc.

- Help pupils to 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 singing with others, ask pupils to note the differences between homophonic and contrapuntal passages.
- Encourage pupils to think about and experiment with alternatives in tempi, articulation, phrasing, dynamics, etc., listening to the effect and deciding which approach meets the musical intentions most successfully.

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

- Using notation, ask pupils to work out in their heads the sound of phrases, then compare with the actual sound when sung.
- 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
 - maintain a relaxed posture whilst projecting a positive performance image, including gesture

- ii breathing
 - understand how the breathing mechanism works
 - understand how to support the voice and how this affects all aspects of singing

- iii placing the voice
 - sing with a free vocal tone throughout their range
 - develop vocal resonance and awareness of its effect on tone quality

- iv intonation
 - sing in tune throughout their range, including challenging intervals
 - begin to understand some possible causes of poor intonation and how to correct them

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Remind pupils of the importance of maintaining a relaxed posture whilst projecting a positive performing image.
- Ask pupils to add simple appropriate characterisation to a song through stance and gesture, e.g. 'Consider Yourself' from Oliver.
- Demonstrate to pupils the difference between positive and negative body language when performing.
- Encourage pupils to observe themselves and others performing, noting the effects of posture on communication.

breathing

- Discuss how the breathing mechanism works. Encourage pupils to explore their own breathing mechanism, e.g. when breathing in, they can imagine they are inflating a rubber ring around their middle. When exhaling, they can produce a 'ssss' sound, as though the ring has sprung a leak.
- As an extension activity, ask pupils to stop and start the 'ssss' sound, all in one breath, to develop control of the diaphragm.
- Demonstrate how to support the voice and emphasise how good support affects all aspects of singing. Ask pupils to sing a slow crescendo and diminuendo on one note, at a comfortable pitch. Apply the technique to appropriate phrases in songs and discuss the expressive effect.

placing the voice

- Show pupils how to sing with a free vocal tone throughout their range. As a vocal experiment, ask them, regardless of voice type, to explore high and low pitch, e.g. through experimenting with portamenti.
- In order to develop an awareness of vocal resonance and its effect on tone quality, experiment with varying moods or colours within a song or exercise. Discuss the changes in tone quality/resonance and ask pupils to decide which would be most appropriate for the character of the music.

intonation

- Discuss ways of singing in tune throughout the pupils' range. Practise singing unaccompanied phrases from songs being studied, or which are well-known, ensuring that challenging intervals are accurate.
- Discuss possible causes of poor intonation. Encourage pupils to listen carefully and recognise when intonation difficulties arise. Ask them to analyse the possible causes, e.g. lack of support through faulty breathing techniques - particularly in descending phrases; the lack of preparation of the sound (internalisation); 'pushing' the voice from the throat; under-energising.

Points to note

Encourage pupils to check posture/gesture/characterisation in a mirror, to make sure they are all appropriate to the song.

The teacher/other pupils can act as audience.

An occasional lesson in a large space can help to encourage projection. Encourage pupils to attend live performances.

This activity may be used as homework, which pupils practise to achieve greater control.

As a follow up, some pupils may wish to be given a more detailed explanation about breath control.

Ensure that pupils maintain a constant pitch when using a slow crescendo and/or diminuendo.

If pupils sing in choirs, ensure that those who have good aural and music-reading skills are not pigeonholed into singing lower parts when their natural voice is higher.

Changing voices need sensitive handling, particularly in the case of boys, who should be encouraged to continue singing, gradually moving down the vocal range.

Group lessons can provide an opportunity for pupils to listen to and comment on each other's tone quality.

In order to make perceptive, helpful comments, it is important that teachers resist the temptation to sing with pupils!

Record pupils' performances, and encourage them to listen to each other in group lessons, focusing on a good quality of intonation.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

- Pupils should learn to:*
- v articulation and diction
 - use the tongue, teeth, lips and palate in the clear and correct articulation of words
 - differentiate with ease between legato and staccato singing
 - listen to and self-evaluate their own diction

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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

articulation and diction

- Demonstrate how to use the tongue, teeth, lips and palate in order to ensure clear and correct articulation of words. Take difficult individual words from songs being studied and ask pupils to practise, singing them in scales.
- To understand the difference between legato and staccato singing, encourage pupils to experiment with the use of the diaphragm, e.g. voiced consonants on a sigh, panting, 'ape' noises.
- Encourage pupils to listen to each other in group lessons, particularly noting aspects of articulation and diction. Ask them to suggest where and how improvements can be made.

C. creating, developing and interpreting musical ideas

- Provide opportunities for pupils to develop jazz improvisations (see the 'Vocal Improvisation' unit of work).
- Demonstrate the appropriate techniques, using recordings, and encourage pupils to develop their own personal style.
- Ask pupils to improvise melodies above predetermined harmonic patterns, using conventions and techniques within the chosen style, e.g. melodies in an Aeolian mode.
- Ask pupils to improvise and embellish short melodies using a variety of scales, e.g. major, minor, pentatonic, blues, chromatic, modes.
- Help pupils to develop confidence by improvising frequently and doing a little at a time.
- Make recordings of improvisations and discuss the outcomes with pupils.
- 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 for voice, with accompaniment if possible, aiming for consistency of style within each piece
 - a short piece for an ensemble, e.g. a simple part-song, exploring aspects of textures, solos and accompaniments
- Help pupils to refine their pieces within the chosen style and idiom.

Points to note

Remember to revisit songs already known.

Pupils need to be made aware of the differences in articulation and diction in more popular styles and music theatre.

Singing is the most natural and spontaneous way of improvising. In order to improvise, pupils need to have first an idea of the music in their heads. By developing their ideas in a relaxed manner, they can develop coherence and fluency, enjoying this creative aspect of singing.

A chord sequence of Am7 / Dm7 / Em7 / Am7 provides a suitable accompaniment. The Aeolian mode would be A B C D E F G A.

Focus on developing an awareness of style by relating the particular scale or mode to repertoire being studied, e.g. folk-songs, spirituals, gospel songs, African rain-songs.

Research less-familiar musics from around the world and make links with curriculum music, e.g. GCSE, where appropriate.

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.

Group compositions can be useful for developing ensemble skills.

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

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

- Pupils should learn to:*
- 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

D. singing music

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

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

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

Continued overleaf

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- 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 singing.

D. singing music

- Ask pupils to sing by ear familiar songs 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.
- If a piano / keyboard is available, ask pupils to work out some of the underlying harmonies. Discuss possible alternatives. Explain that chromatic writing may be decorative and therefore does not require harmonisation.
- Ask pupils to vary tunes by using alternative melodic and / or rhythmic patterns. Discuss the variations.
- Improvise on the given tune and extend the piece for fun.

- Develop further call-and-response or echo exercises, perhaps using more challenging keys and a wider variety of styles and forms, e.g. waltz, Latin-American rhythms, riffs.
- Sing 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.
- Sing arpeggios in canon, pupils starting on successive notes. Discuss whether the resulting chords are in root position, first inversion, etc.
- Sing simple pieces in canon, with either the teacher or other members of the group leading. The second group repeats the part sung by the first group.
- Continue the activity in pairs, with the second singer 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. phrasing, 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 independently of singing them. This will help them to consider the overall character, the shape of phrases, word colouring, subtleties of tempo, etc.

Continued overleaf

Points to note

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

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

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

As boys' voices change, remember that it may be necessary to help them to read from a different clef.

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.

Learning objectives

D. singing music

contd...

Continued from previous page

Pupils should learn to: iv **memorise** a variety of songs from their repertoire in different styles and traditions, featuring a range of musical devices and structures

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

vi understand how to interpret the meaning of the text of songs

E. singing music with others

Pupils should learn to: i sing with others, independently maintaining an individual line with sensitivity and demonstrating awareness of their role within the ensemble

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

Possible teaching activities

D. singing music

contd...

Continued from previous page

- Ask pupils to listen carefully to accompaniments, particularly where they provide less support to the vocal line, i.e. have greater independence. Extra help with intonation may be necessary in these passages.
- Encourage pupils to read music without singing it, as another way to help with memorising pieces.
- Ask pupils to memorise short pieces or sections of music this way, then sing them without using the music, with or without an accompaniment.
- Continue to develop sight-reading skills by regularly asking pupils to sing appropriate music at sight, using the structured approach outlined in programme 3, i.e. before singing through pieces for the first time, help pupils to gain a clear internal picture of the overall shape and character of the music.
- Ask pupils to sight-read appropriate music in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of pupils listening to each other in respect of ensemble, tuning, balance, etc.
- Encourage pupils to investigate possible changes in the tone colour suggested by the text.

E. singing music with others

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

Points to note

When selecting repertoire, include a variety of extended and more technically challenging songs from different styles and traditions that have:

- a variety of time signatures, including compound time and asymmetrical, e.g. 5/4
- more challenging subdivisions of the beat, including syncopated rhythms and triplets
- chromatic passages and modulations

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

Try to include some aspect of memorising in each lesson.

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

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

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.

Learning objectives

F. performing and communicating

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

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

Possible teaching activities

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 the pieces, e.g. details of style, the historical/ social context.
 - Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
 - Refine pieces through simulated performances in lessons, 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, rock bands, gospel groups, barbershop choirs.
-
- 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, choirs, large ensembles, etc. that are appropriate to their vocal needs.

Points to note

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

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

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

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

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

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Learning objectives

A. listening and internalising

Pupils should learn to:

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

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

- ii have an accurate aural perception of the music to be sung, 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 singing, 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, e.g. recitative and aria, leader, jazz. 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, word colouring, dynamics, quality / variety of tone, etc.

- Help pupils to sing by ear more extended and / or complex phrases, e.g. those featuring wider leaps and / or challenging rhythms, from pieces to be learnt. Look at how these phrases fit into the whole piece.
- Ask pupils to explore the effects of varying the tempi, articulation, phrasing, dynamics, etc. in pieces from different styles and traditions. Encourage them to develop personal interpretations and to use their understanding of voice production.
- Discuss the musical effects of more advanced technical devices, e.g. portamenti, ornamentation, and ask pupils to experiment with different ways of using them in pieces being studied.
- Encourage pupils to ensure consistency of tempo in extended pieces and large-scale movements

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

- Using notation, ask pupils to work out in their heads the sound of:
 - phrases / pieces
 - simple chords
 then compare these with the actual sound when sung / 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.
- Sing / play extracts with subtle deviations from the text in terms of pitch, rhythm, articulation, phrasing, harmonies, dynamics, etc. Ask pupils to point out the mistakes.

Points to note

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

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

These activities may relate to AS / A level work.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - maintain a relaxed posture whilst projecting a positive performance image, including when moving, e.g. music theatre

- ii breathing

- understand fully the physiology of breathing
- understand how breathing affects all aspects of singing, including the quality of performance

- iii placing the voice

- sing freely throughout their range, with an even tone
- use different vocal resonances over a wide range

- iv intonation

- sing in tune throughout their range, including awkward intervals and chromatic passages
 - understand the causes of insecure intonation and how to correct them
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Remind pupils how to maintain a relaxed posture whilst projecting a positive performing image.
- Ask pupils to devise their own checklist of the main sources of tension. Discuss how tension can be alleviated.
- Encourage pupils to use imagery in order to convey the character and mood of the music. Discuss how posture may contribute towards communication, e.g. assuming a suitably relaxed posture in 'Song of the Night Club Proprietress' by Madeleine Dring, or 'Luck Be a Lady' from Guys and Dolls.
- 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 a piece, changing tempo in an ensemble performance.
- Discuss ways in which pupils can develop the physical and mental stamina required to sing longer, more demanding pieces.

breathing

- Help pupils to understand the workings of the diaphragm, ribs, lungs and abdominal muscles and to apply this knowledge when singing.
- Suggest to pupils that they lie on the floor and observe the natural movement of the breathing mechanism.
- As an extension activity, ask pupils to sit or stand, leaning forward, feeling the movement of the back when breathing in.
- Encourage pupils to plan their breathing throughout each song, and to analyse the results when they perform.

placing the voice

- Ensure that pupils sing freely throughout their range with an even tone.
- Ask pupils to sing scales and exercises over a wider range, trying to match up the different vocal registers, i.e. minimising any 'gear changes' between different parts of the voice.
- Taking into account the mood and character of a song, ask pupils to explore a variety of tone colours, e.g. by varying the vocal resonance, 'word colouring'.

intonation

- Ensure that pupils sing in tune throughout their range, including awkward intervals and chromatic passages.
- Ask pupils to practise singing down a chromatic scale, then back up to the correct start note (which has been internalised), using different vowel sounds.
- Continue to encourage pupils to analyse the possible causes of poor intonation.
- Encourage pupils to be aware of 'darker' vowels, e.g. 'o' as in 'for', which might cause flat singing, and 'brighter' vowels, e.g. 'ee', which might cause sharp singing.
- Remind pupils that voiced consonants, e.g. l, m, n, r, z, should always be centred on the note.
- Ask pupils to practise singing combination words on one pitch, e.g. 'late' on a minim.

Points to note

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.

Remember that pupils may become dizzy if they have not developed sufficient stamina to cope with a succession of breathing exercises.

If a pupil has difficulty with 'gear changes', always work from the top of the voice downwards through the different vocal resonances.

Always aim for the voice to move freely and evenly throughout the whole range without any weak areas.

When singing a chromatic scale, it helps to think of small intervals going down and large intervals going up.

In popular styles, the judicious use of portamento, both upwards and downwards, can be used for expressive purposes.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

- Pupils should learn to:*
- v articulation and diction
 - use the tongue, teeth, lips and palate in the clear and correct articulation and 'colouring' of words
 - differentiate with subtlety between various articulations
 - begin to sing in languages other than English
 - listen to and self-evaluate their own diction and articulations in various styles of music

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
 - 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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

articulation and diction

- Remind pupils how to use the tongue, teeth, lips and palate to articulate and colour the words. Encourage them to understand that vowels need to be modified at the top of the range, e.g. an 'ee' (as in 'cheese') will require as much space as an 'ar' (as in 'car').
- Ask pupils to practise using the tongue to voice compound consonants, e.g. 'fl'.
- Encourage pupils to use voiced consonants to colour words as appropriate.
- In order to differentiate between various articulations, encourage pupils to sing a phrase legato, then repeat it staccato immediately. Ask them to describe the musical effect.
- Ask pupils to practise musical accents, as these will involve the use of the diaphragm.
- Introduce songs in other languages. Begin by showing pupils how to sing in Italian or Latin, as these languages create bright, open vowel sounds with no diphthongs.
- Ensure that pupils fully understand the words and the correct pronunciation.
- In due course, introduce appropriate songs in German and French.

C. creating, developing and interpreting musical ideas

- Ask pupils to improvise a song involving a simple modulation, possibly within a given structure, e.g. A (tonic) B (dominant) A (tonic). Explore techniques involved in modulating and apply them in other improvisations.
- Continue to link improvisations to repertoire being studied, e.g. pupils improvise a short song in the style of a well-known composer such as Gershwin.
- Ask pupils, or possibly teacher and pupil, to extend a melody by improvising in turn, each singer basing the improvisation on the previous section. Aim for coherence and expression within an agreed style.
- Ask pupils to improvise a cadenza for an aria or ornaments for a baroque or classical solo piece.
- Demonstrate simple jazz patterns. Ask pupils to improvise a jazz solo using a standard as stimulus (e.g. 'I Got Rhythm'). Use scat-singing techniques where appropriate.

- Ask pupils to compose pieces for more than one voice, e.g. a part song or solo voice and piano / other instruments.
- Support pupils in refining, notating and evaluating their ideas.
- Provide guidance on writing for instruments.
- 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.

Points to note

Consonants need to be fitted in before the beat. This particularly applies to clusters of consonants, e.g. 'Rex tremendae', and is particularly relevant when singing German, e.g. 'Klage'.

Pupils need to understand every word of the text and the correct pronunciation. It is suggested that they work with a language specialist, if possible.

See the unit of work 'Introducing the First Foreign-language Song'.

Ensure that technical points are fully understood and absorbed, e.g. modulations to relative keys.

Improvisation provides an obvious and enjoyable way of exploring musical devices and conventions. It often provides the groundwork for more extended compositions. These advanced improvisations can be as challenging for the teacher as the pupil!

Scat singing is perhaps the most natural way into vocal improvisation. See the 'Vocal Improvisation' unit of work for further ideas.

Compositions for more than one voice / 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.

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

- Pupils should learn to:*
- iii interpret music personally with consistency of style, and an understanding of idiomatic performing conventions; make independent, critical judgements about their interpretation

D. singing music

- Pupils should learn to:*
- i work out **by ear** how to sing songs of increasing complexity, using simple transpositions if necessary

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

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- 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 singing, and that of others, as performances unfold.

D. singing music

- Regularly ask pupils to sing songs by ear from a variety of styles and periods.
- Ask them to think about the most appropriate pitch range and identify the key. Experiment with different transpositions and discuss the effect they have on the music.
- Ask pupils to make up some variations on well-known tunes by ear, using a range of melodic and/or rhythmic patterns.
- Using a piano/keyboard, ask pupils to work out by ear some possible harmonies for well-known tunes.

- Encourage pupils to sing 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.
- Using a piano/keyboard, play a three- or four-part chord or simple chord progression and ask pupils to sing the upper, inner and lower parts in turn; alternatively, allocate a part to each pupil and ask for each chord to be sung 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.
 - discussing the nature of the accompaniment in respect of the style and period of the music, and its relationship to the text
 - ensuring that technical skills are applied to the musical context
 - devising related listening exercises that support the learning and memorisation of key features of the music
 - encouraging pupils to explore alternative ways of interpreting pieces, taking into account their knowledge of genre and period, e.g. approaches to ornaments, cadences, phrasing and articulation, tone quality, etc.
 - enriching pupils' understanding by structuring improvisations based on ideas from the pieces being learnt
 - providing opportunities for self- and peer-evaluation, using criteria that have been devised by pupils themselves
- Continue to encourage pupils to learn pieces independently of singing them 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.

Points to note

It is essential for vocal teachers and pupils to have regular access to a piano/keyboard at this stage.

Learning objectives

D. singing music

contd...

Pupils should learn to: iv **memorise** systematically and independently songs from their repertoire with refinement and expressive subtlety, demonstrating a personal response to the music

v read and sing **at sight** a range of songs 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

vi understand the meaning and artistic intention of the text, including when singing in a foreign language

E. singing music with others

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

Possible teaching activities

D. singing music

contd...

- 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. breathing, placing of voice 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 singing and testing in order for pupils to develop complete security.

- 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.

- Before introducing a new song (including those in foreign languages), discuss with pupils the artistic possibilities of the text, e.g. tone colour, word painting.
- Ensure that pupils have access to a word-for-word translation of any song or aria sung in a foreign language.
- Encourage pupils to find out about the context of the song or aria and to explore the poet's/author's intentions in order to inform their musical performance.

E. singing 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 singing, e.g. word colouring, shaping of phrases, variety of tone and dynamics, rhythmic flexibility, through increasing musical awareness and communication within the group.
- Invite individual pupils to take the lead and direct others, e.g. in the context of a madrigal group or gospel choir.
- Acknowledge unexpected musical outcomes.
- Provide a variety of performing opportunities.

Points to note

By memorising the music, many performers are able to:

- focus more intimately on the music
- have greater freedom in their singing
- communicate more directly

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

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

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

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

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

These activities are essentially for independent study and research.

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

E. singing music with others

contd...

- Pupils should learn to:*
- ii contribute their own interpretative ideas and respond to those of others, conveying the character and style of the music

F. performing and communicating

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

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

Possible teaching activities

E. singing music with others

contd...

- Encourage pupils to use their knowledge, understanding and relevant musical experience to inform their discussions as they seek to develop a shared interpretation.
- Encourage all pupils to contribute to a shared interpretation that is developed and refined as the piece is practised and performed.

F. performing and communicating

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

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

Points to note

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 singing. 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.

Unit of Work Template

PROGRAMME(S)

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

Unit of Work

SPECIMEN UNIT FOR VOICE

PROGRAMME 1

<p>Title of unit Finding the Voice</p>	<p>Focus of unit This unit suggests activities to enable 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 concentrate on the sound they produce</p>	<p>Where the unit fits in This unit provides possible materials for pupils' first singing lessons. As each individual's voice and vocal experiences will be different, these activities should be adapted to suit individual needs.</p>
<p>Length Ongoing</p>		
<p>Learning objectives</p>	<p>Possible teaching activities</p>	<p>Points to note</p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • about different ways of using their voices • how to internalise sound and develop 'inner hearing' • how to acquire a consistent sense of pitch, with an awareness of their natural pitch centre • how to match the pitch of their voices to others' • how to extend the vocal pitch range • to become aware of melodic shape • about the link between correct breathing and vocal tone 	<ul style="list-style-type: none"> • Explore pupils' voices by asking them to imitate rhymes and very simple, short phrases, using a variety of different sounds, e.g. whispering, humming, singing. Finish by singing on a monotone or the soh-me minor third pattern. • Introduce melodies that develop the 'thinking voice'. When pupils can sing a simple melody accurately from memory, ask them to sing some sections in their heads at a given signal from the teacher. When they begin singing aloud again, pupils should still be singing at the correct pitch. In a group situation, individual pupils in turn might give the signal. If appropriate, use sol-fa hand-signs. • Sing simple phrases and ask pupils to sing them back. Begin with a very small pitch range, using the minor third pattern (soh and me), then move to the third, fifth and sixth of the major scale (me, soh and lah). When pupils are pitching such phrases 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 major scale (doh, ray, me, soh and lah), pupils will be able to sing any pentatonic songs with well-centred vocal pitch. • Encourage pupils to improvise vocally by taking a lead in the above exercises when they have sufficient confidence. • Explore higher and lower pitches with pupils by using large gestures, to reinforce an understanding of when the voice is moving up and down. • Use appropriate call-and-response songs: ask one pupil to sing the 'call' for another pupil to 'respond', e.g. 'Kumala Vista'. • Help pupils to discover a wider pitch range by using the sliding voice, moving smoothly up and down the vocal pitch range. Start modestly, gradually increasing the range, e.g. humming smoothly, following the moving hand of the teacher, then that of another pupil. • Change the starting pitch of simple tunes pupils already know when singing unaccompanied. • Ask individual pupils to start call-and-response songs at different pitches. • Sing the rhythm of known tunes several times on a monotone, at a different pitch each time. • Ask pupils to indicate the shape of a melody with their hands. Ask them to recognise any patterns that emerge, such as repetition or sequence. • Help pupils to improve their breathing in order to develop their vocal tone. 	<ul style="list-style-type: none"> • Always teach 'voice to voice', with pupils facing the teacher to enable them to copy physical aspects of the speaking and singing. • Avoid giving phrases from the piano. • This exercise will also help pupils to develop an internalised sense of pulse. • If you do not wish to use sol-fa hand-signs, trace the pitch of songs with your hands. Pupils can also 'show' the movement of pitch in this way. • If pupils have difficulty pitching their voices accurately, find a comfortable natural pitch for them and sing these simple exercises at that pitch. • Many spirituals and folk-songs from different cultures are based on three, four or five notes of the pentatonic scale. • African, Afro-Caribbean and American repertoire provides many opportunities for this activity. • The imagery of a rocket taking off, a flying humming bee or a lift in a department store can add some humorous alternatives. • Ask pupils to identify whether the starting note is higher or lower. • Please refer to the breathing activities in programme 1.
<p>Repertoire and resources 'How Can I Keep from Singing?'</p>	<p>Expectations: by the end of the unit all pupils will: begin to pitch their own singing voices accurately; recognise pitch movement within simple melodies most pupils will: pitch their own singing voices accurately; copy simple melodies with an understanding of relative pitching some will have progressed further and will: understand the pitching of their own voices; recognise the relative pitching of simple melodies; sing simple melodies musically and with good intonation</p>	

<p>Title of unit Articulation and Diction 1</p>	<p>Focus of unit This unit enables pupils to concentrate on clear diction and, in particular, how the position of the tip of the tongue helps form crisp consonants.</p>	<p>Where the unit fits in This unit could be used prior to teaching 'wordy' descriptive songs, e.g. 'The Wizard' by Peter Jenkins, or 'The Sailor's Song' by Haydn.</p>
<p>Length Ongoing</p>		
<p>Learning objectives</p>	<p>Possible teaching activities</p>	
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to produce clear, crisp consonants when speaking and singing • how to develop clear, pure vowel sounds • about combining all aspects of clear articulation in a performance of a song 	<ul style="list-style-type: none"> • Introduce the topic by saying, then singing, clearly repeated consonants, e.g. 'bbbb', 'tttt', 'pppp' and asking pupils to copy. Ask them to make up rhythmic patterns and tunes to fit the chosen consonants. In group lessons, invite them to take turns extending the patterns, thus developing memory and improvisational skills. • To encourage forward pronunciation and crisp consonants, use tongue-twisters, e.g. 'Betty Botter bought a bit of better butter'. • Introduce verses with strong metric accents, e.g. 'On the Nang Ning Nong' by Spike Milligan or an appropriate Gilbert and Sullivan patter song, and ask pupils to project them clearly. • Ask pupils to sing one vowel sound at a time on a sustained monotone: extend to a descending scale at an appropriate pitch, maintaining a relaxed, round mouth shape. • Ask pupils to practise saying a simple verse that contains long vowel sounds, e.g. 'Row boatman row, over the foam and far from home'. They should then improvise a simple melody to these words. • To develop an understanding of how to say and sing short vowel sounds, use phrases such as 'dull dark dock', 'life long lock', 'short sharp shock' and 'big black block'. • With pupils, read aloud rhythmically the text of the song to be studied: ask them to explain the meaning and context of the words. • As the song is learnt, concentrate on singing the words as clearly and expressively as possible, with controlled breathing to help shape the phrasing. Ensure that the character of the piece is central to the interpretation. • Record pupils singing the song: ask them to comment on the effectiveness of diction and the character of the performance. 	<ul style="list-style-type: none"> • Teachers may need to be sensitive to pupils with orthodontic braces who may experience difficulties. • Encourage pupils to make up their own sayings and tongue-twisters. • Pupils can compose their own melodies to the verses they are using. • Make sure that the tongue is relaxed and that the tip touches the bottom teeth when singing vowel sounds. • Pupils can also improvise their own melodies and perhaps write them down for homework.
<p>Repertoire and resources Tongue-twisters 'The Wizard', 'The Owls', 'Bessie the Black Cat' by Peter Jenkins 'The Sailor's Song' by Haydn</p>	<p>Expectations: by the end of the unit all pupils will: understand the difference in saying and singing consonants and vowels; control their breathing with some awareness of phrasing; understand the importance of text in the performance of a song; know how to improvise very simple melodic patterns to words most pupils will: sing with clear diction and some control of tone quality and breathing; perform with a sense of the meaning of the text and with some characterisation; improvise simple, effective melodies some will have progressed further and will: differentiate between vowels and consonants; have good control of tone quality and breathing; perform songs with an understanding of text and character; improvise melodies to words fluently</p>	

Unit of Work

SPECIMEN UNIT FOR VOICE

PROGRAMME 4

<p>Title of unit Articulation and Diction 2</p>	<p>Focus of unit This unit focuses on developing a legato line whilst maintaining well-articulated consonants.</p>	<p>Where the unit fits in The unit develops from the 'Articulation and Diction 1' unit of work for programmes 2 and 3 and is an excellent preliminary to teaching a song in a foreign language.</p>
<p>Length Four to six lessons</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • about the importance of developing well-articulated consonants • how to articulate consonants whilst maintaining a legato line • how to project 'combination' vowel sounds • ways of applying clear articulation and diction for an expressive purpose 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Draw pupils' attention to the distinction between voiced and unvoiced sounds. Introduce appropriate spoken exercises, e.g. 'th' as in 'think' and 'th' as in 'this', or 'ff' as in 'fat' and 'vv' as in 'vat'. This will encourage forward consonants and energy at the front of the mouth. • Encourage clarity of diction when there are adjacent consonants, e.g. 'and the' or 'black cats', focusing on the forward position of the tongue. • Show pupils how to merge vowel sounds on a monotone, e.g. 'ee-ai-ah-oh-oo'. Make sure each sound matches the previous one, that there are no ugly 'ee' sounds and that the jaw is relaxed. • Ask pupils to practise saying words with common diphthongs, e.g. 'hear', 'clear', 'dear', 'wild', 'smile'. • Put common diphthongs into the context of songs that pupils are learning, e.g. 'The Lark in the Clear Air', 'I Feel Pretty', 'I'm Late'. • Progress on to working with more complex combined sounds, e.g. 'choir' and 'fire', 'tower' and 'flower'. • Discuss the musical effect and encourage pupils to articulate phrases expressively in repertoire being sung and performed. 	<p>Points to note</p> <ul style="list-style-type: none"> • An awareness of articulation and diction needs to be carried into all aspects of singing, including improvisation and composition. • When singing diphthongs, sing the first vowel sound for as long as possible. • Words like 'going' and 'blowing' do not need such a defined second syllable. Remind pupils to keep the jaw dropped.
<p>Repertoire and resources</p> <p>'Five Eyes' by Armstrong Gibbs 'I Feel Pretty' from <i>West Side Story</i> 'I'm Late' from <i>Alice in Wonderland</i> 'The Lark in the Clear Air', Trad.</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: begin to sing clearly, with an awareness of the different ways that consonants might be used, and understand that vowel sounds are often combined within a word</p> <p>most pupils will: be able to sing clearly text which includes adjacent consonants, diphthongs and combined sounds, with help from the teacher</p> <p>some will have progressed further and will: be able to undertake independent analysis of where adjacent consonants, diphthongs and combined sounds occur in the text of songs being studied; be able to sing these songs clearly and with meaning, whilst maintaining a legato tone</p>	

<p>Title of unit Introducing the First Foreign-language Song</p>	<p>Focus of unit This unit provides examples of possible teaching activities for teaching the first foreign language song, which is likely to be in Italian.</p>	<p>Where the unit fits in This unit builds on prior knowledge on articulation and diction. Pupils may also have learnt simple foreign-language songs aurally at an earlier stage, e.g. an African call-and-response song.</p>
<p>Length Four to six lessons</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • about songs in other languages, gaining an impression of a simple song in Italian • how to pronounce basic Italian words and apply their understanding to songs • the meaning of the text and its relationship to the music • how to perform the song and apply their pronunciation skills 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Perform the complete song to pupils: ask them to listen and comment on the words – can they detect what the song is about, even though they may not understand the words? • Say the words through, demonstrating the rise and fall of the language. Teach the words aurally, line by line, asking pupils to copy the sounds. • Work on well-articulated consonants and pure forward vowels sounds. Draw pupils' attention to the position of the tongue by saying phrases, then singing them. • Ask pupils to speak the words through to the rhythm of the song, quite slowly, ensuring there are no diphthongs. Gradually speed up. • Work on words with double consonants, e.g. <i>diletto</i> or <i>tutta</i>, which need to be very crisp. Help pupils to practise saying the English words that have similar double consonants, e.g. 'sick cow'. • Translate the song, paying particular attention to the key words, so that pupils have a clear understanding of the mood and intention of the text. • Finally, perform the song and record it. Encourage pupils to refine their own performance and pronunciation by applying their listening skills. 	<p>Points to note</p> <ul style="list-style-type: none"> • Teachers must have at least a good working knowledge of the basic rules of pronunciation! • It is important that pupils can see the teacher's face and mouth shape when listening and imitating. • Pupils could keep a personal dictionary of special words which occur often, e.g. <i>amor</i>, <i>bella</i>, <i>bene</i>, so that they can learn common words from the new language and spot them in future songs.
<p>Repertoire and resources</p> <p>First Italian songs might be 'Nel cor piu non mi sento' by Piasello; 'Vieni, vieni, o mio diletto' by Vivaldi; 'Caro mio ben' by Giordani</p> <p><i>Metodo Pratico</i> by Nicola Vaccai has a section on how to pronounce Italian</p> <p><i>26 Italian Songs</i> by John Glenn Paton has line by line translations and hints on pronunciation</p> <p><i>Celebrated Songs</i>, Book 2 (Chester) contains 'Vieni, vieni'</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: copy Italian pronunciation and understand the overall meaning of text in Italian</p> <p>most pupils will: sing a complete Italian song with satisfactory articulation and diction; copy accurately the teacher's demonstrations; understand the meaning in more detail</p> <p>some will have progressed further and will: perform the song musically with clear diction, accurate pronunciation and effective characterisation; pronounce new Italian texts independently; have a good understanding of the meaning of an Italian text</p>	

Unit of Work

SPECIMEN UNIT FOR VOICE

PROGRAMME 5

<p>Title of unit Preparing a Recital</p>	<p>Focus of unit This unit is about preparing for a short recital or exam. The pupil selects a short programme of contrasting songs and rehearses this systematically. The unit is designed for individual lessons, but can be adapted for groups.</p>	<p>Where the unit fits in The unit builds on the pupil's prior learning, utilising musical, performing and technical skills.</p>
<p>Length One term or more</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to choose a suitable and varied programme that includes music in different styles and genres • how to fully understand the text of each song selected and be able to communicate this to an audience • about all aspects of preparing for a performance 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Discuss ideas with the pupil and select a programme of contrasting songs, paying attention to the range and breadth of repertoire. • Ask the pupil to explore the text of each song, focusing on how the meaning might be communicated to an audience. • Encourage the pupil to plan the breathing throughout each song, including 'emergency' breaths if required. Focus on how the breathing will affect the musical phrasing and expression. • Explore with the pupil different types of resonance produced in the head, palate and chest. Note how the use of different types of resonance affect the tone colour and possible interpretation, e.g. Britten's 'Sephestia's Lullaby' or Ireland's 'Sea Fever', which both include a variety of moods and types of resonance. • Encourage the pupil to evaluate his/her singing, improving both vocal technique (particularly intonation, placing the voice and articulation) and the overall musical impression. • Help the pupil to organise a rehearsal, ensuring adequate time with an accompanist: encourage the pupil to take the lead as much as possible. • Practise with the pupil how to project a positive performance image, including stage presence and good platform deportment, e.g. where to stand, where to focus the eyes, how to acknowledge the audience and the accompanist. • Discuss how to control nerves during a performance. 	<p>Points to note</p> <ul style="list-style-type: none"> • The choice of repertoire should be well within the pupil's capabilities, so that all the songs can be performed with confidence. • The pupil should be able to use different types of resonance to produce the desired effect in each song, becoming increasingly aware of the physical sensations produced by singing with a focused tone. • If possible, video or record performance rehearsals, as a tool for evaluation. • Beware that some accompanists may try to impose their own interpretation on the young singer, affecting the character of the final performance. If possible, the vocal teacher should also be present, to help prevent this happening. • Refer to the 'performing and communicating' activities within the programmes of study for further guidance.
<p>Repertoire and resources</p> <p>An appropriately varied range of songs, chosen by the pupil with help from the teacher</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: select a programme of songs and begin to integrate the use of different types of vocal resonance</p> <p>most pupils will: sing musically a variety of songs with satisfactory breathing, placing of the voice and articulation</p> <p>some will have progressed further and will: fully engage an audience through a committed musical performance; show a good application of all aspects of vocal technique; understand the character and mood of the chosen music</p>	

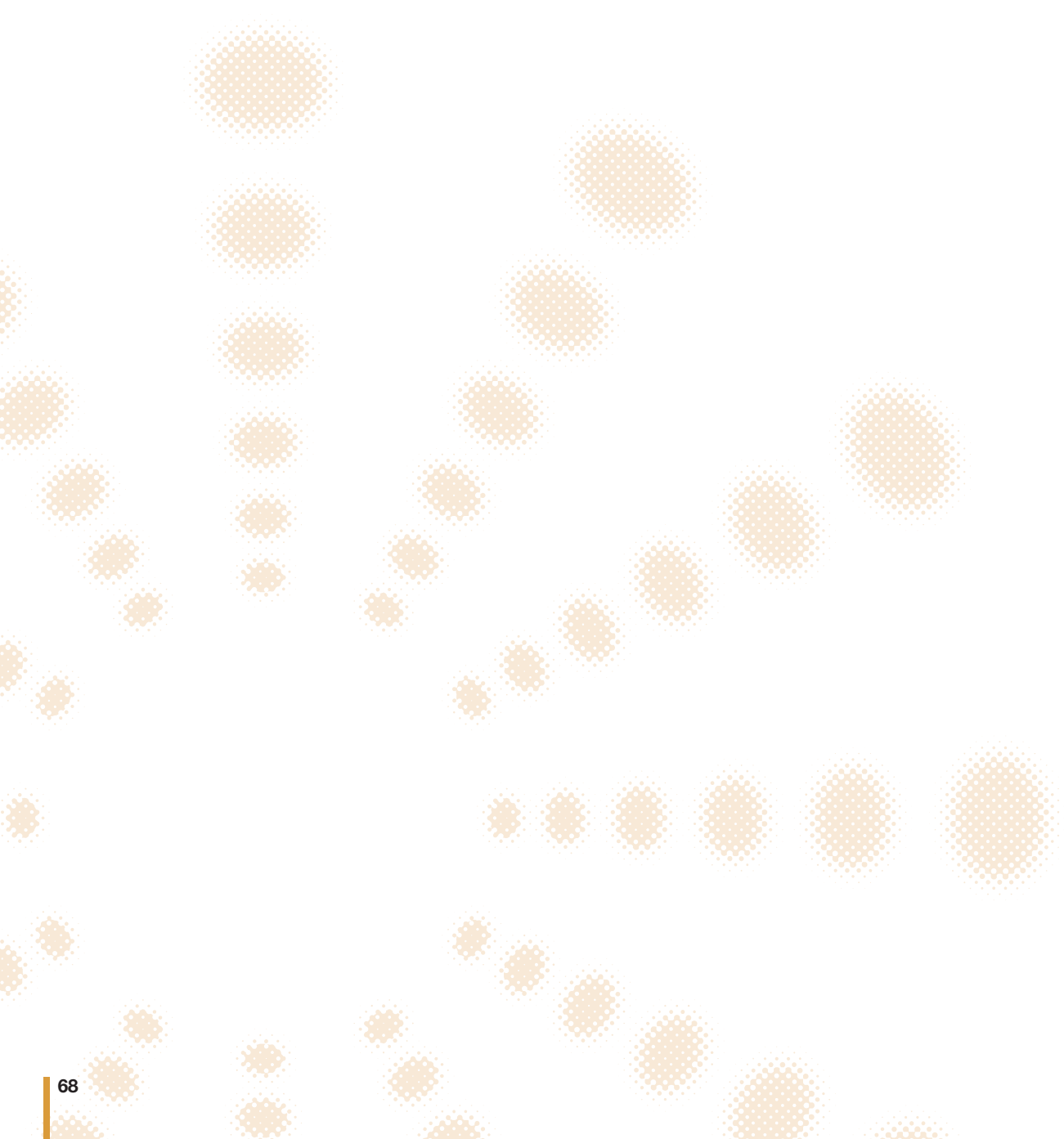
Title of unit Vocal Improvisation	Focus of unit This unit contains suggested activities for helping pupils develop vocal improvisation skills within jazz and popular music. Many of these activities should be integrated into lessons without pupils and teachers feeling that improvisation is an 'add-on'.	Where the unit fits in Aspects of this unit may feature throughout all five programmes of study. It is particularly relevant when singing jazz-based music, e.g. rock, pop, soul.
Length Ongoing		
Learning objectives	Possible teaching activities	Points to note
Pupils should learn: <ul style="list-style-type: none"> • how to develop an aural image of songs in the Dorian mode • how to begin developing rhythmic and pitch improvisation skills • how to begin to improvise above a chord progression • that all singers can develop free improvisational skills 	<ul style="list-style-type: none"> • Teach pupils aurally at least one song in the Dorian mode, e.g. 'Drunken Sailor', 'Scarborough Fair', or 'Dalmation Cradle Song' by Robertson. • Ask pupils to clap on the beat in 4/4 (but with a 12/8 feel). Vary the beats, e.g. first bar beat 1 only, second bar beat 2 only, etc. Repeat the exercise, clapping on the second quaver of the bar only, then the fourth quaver, then the sixth, then the eighth. • Sing up and down the Dorian mode and ask pupils to copy. Vary the rhythms, e.g. swing. Extend this activity by singing the mode in canon. • Using call-and-response melodies in the Dorian mode, encourage pupils to sing back a response, starting with one note, then two and three, etc. as they gain confidence. • Play the suggested chord progression in the Dorian mode. Ask pupils to hum gently above the chords, experimenting freely with the tune. Extend this activity by introducing further modes, e.g. Phrygian, Lydian, Mixolydian. • Ask pupils to improvise short patterns that may be used as ostinati and riffs within longer pieces. Ask them to copy the riffs sung by the teacher. Then help pupils to practise improvising riffs above modal chord progressions, e.g. chords from 'So What?' by Miles Davis, either played on a piano/keyboard or from a backing track. • Encourage pupils to improvise around a tonal centre, with one note acting as the starting and return point in the melody. • Finally, help pupils to improvise freely on any selected mode. Aim for distinguishable phrases and clear structures. Encourage a varied and imaginative use of pitch and rhythm. • Allow time for pupils to evaluate their improvisations, building on strengths and developing confidence. 	<ul style="list-style-type: none"> • Begin to explore aspects of the Dorian mode, such as the raised sixth. • This exercise will help pupils to sing on the 'off-beats'. • If you begin on D, this will be easier for pupils to understand and practise, since it does not involve the use of accidentals. • In group lessons, encourage pupils to lead by singing the 'call'. • Practice point: ask pupils to play a favourite CD at home, and hum along to any instrumental solos, improvising a simple melody. • In a vocal ensemble or choir, more experienced pupils might improvise freely over a modal riff performed by other members of the group.
Repertoire and resources <i>What to Listen for in Jazz</i> by B. Kernfeld Transcribed score of 'Kind of Blue' by Miles Davis <i>Play A Long</i> book and recording sets (Jamey Aebersold Jazz Inc.)	Expectations: by the end of the unit all pupils will: distinguish between singing on the beat and singing on off-beats; sing in the Dorian mode; improvise simple melodies, using a limited number of notes from that mode most pupils will: improvise with an awareness of variations in rhythm and pitch in a variety of musical styles; improvise simple patterns or riffs; respond confidently in call-and-response improvisations some will have progressed further and will: improvise ostinati and riffs with confidence; sing free improvisations, demonstrating an awareness of different musical styles; apply their own ideas in jazz or popular musical styles, creating melodies spontaneously	

Unit of Work

SPECIMEN UNIT FOR VOICE

ALL PROGRAMME

<p>Title of unit The Changing Voice</p>	<p>Focus of unit This unit provides some basic ideas about working with pupils (boys or girls) whose voices are beginning to change.</p>	<p>Where the unit fits in The unit is not linked to a specific programme, since pupils' voices inevitably change at different ages. It is important that attention to breathing, intonation, tone and articulation is sustained throughout the time of vocal change.</p>
<p>Learning objectives</p>	<p>Possible teaching activities</p>	<p>Points to note</p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to produce a well-placed, consistent sound throughout the vocal range, without obvious breaks • how to sing with a clear, focused tone, concentrating on the start of the note (the attack) to avoid a breathy sound 	<ul style="list-style-type: none"> • Find a comfortable note in the middle of pupils' range. Show them how to move down a five-note scale pattern on an open-vowel sound, e.g. 'u', as in 'nut', or 'oo', with the cheeks lifted. Ask them to copy. Return to the starting note by jumping the interval of a fifth. Repeat this exercise at different pitches, as appropriate. • Help pupils to sing a descending arpeggio, sliding between the notes of the chord to ensure a smooth passage. • Continue with an ascending and descending triplet pattern to 'coo', attempting to keep as much upper resonance as possible on lower notes. • Ask pupils to sing descending scales of five or eight notes, raising their hands as they descend and keeping their eyes bright. • Encourage pupils to sing five short sounds very lightly on vowel sounds on a note in the middle of the range, e.g. 'oo oo oo oo'. Move on to other vowels as appropriate. • Show pupils how to sing a succession of vowel sounds, 'ee ai ah oh oo', in a detached (but not staccato) way. 	<ul style="list-style-type: none"> • It is essential that teachers handle pupils whose voices are changing with great sensitivity. The changing voice is a natural process, and should not be seen as a problem. • Pupils should be encouraged to continue singing as their voices change. Take care to choose material suitable for each individual's voice. • This is a good exercise for an upper break. • When singing in choirs, pupils can gradually move parts, often singing with those with more mature voices who can be role models. • Keep the soft palate high when descending, as this will ensure a good blend of resonances as the voice goes down. • Make sure there is a sustained support of the abdominal muscles throughout this exercise to encourage a full tone. • Avoid guttural sounds: the ugly coup de glotte sound should not be produced in the throat. • In all these activities, demonstrate the technique first and make appropriate links with songs being learnt. Aim for musical effects.
<p>Repertoire and resources 'The Changing Voice' in <i>Teaching Kids to Sing</i> by Kenneth H. Phillips <i>The Adolescent Voice</i> (RSCM)</p>	<p>Expectations: by the end of the unit all pupils will: continue enjoying singing throughout the period that their voices are changing most pupils will: sing with a satisfactory tone as their voices are changing some will have progressed further and will: sing confidently with a good vocal tone as their voices are maturing</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.		
7.		
8.		
9.		
10.		
11.		
12.		

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

End-of-term summary

Summary of Learning Outcomes

By the end of each programme:

Programme 1

Pupils sing a variety of short, simple songs with fluency and some expression. When singing 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 sing with an appropriate balanced and relaxed posture, with an awareness of diction and the meaning of the text, producing a pleasing musical sound. They display aural awareness in their control of musical elements (pulse, rhythm, tempo and dynamics) and begin to internalise musical patterns in their heads. They sing short phrases by ear, from memory, and from notation where appropriate. They improvise simple musical patterns (both rhythmically and melodically) with expression and begin to use their vocal skills when composing. They talk about the quality of their singing and suggest ways in which they can make improvements.

Programme 2 (building on programme 1)

Pupils sing simple pieces from a variety of styles with fluency and expression, internalising the sounds and conveying the character of the music. When singing 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 as they develop a free vocal tone, clear articulation, dynamic/tonal variety and an understanding of the text. They recognise simple structures in their pieces and use these in their own improvisations and compositions. They improvise and compose using a limited number and range of notes, or with more freedom. They sing by ear easy tunes in simple keys, recall short rhythmic and melodic phrases from memory and use notation, sometimes at sight. They make choices about their singing in relation to musical elements and talk about the quality of their performances.

Programme 3 (building on programme 2)

Pupils sing a variety of moderately easy songs from different styles, conveying the expressive intentions of the music. When singing with others, they maintain an independent part individually, showing awareness of their role within the ensemble. They sing 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 (breathing, articulation, vocal placing, intonation, diction, 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 sing by ear tunes in simple keys or modes, recall moderately short musical phrases and read/sing 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 sing a wide variety of songs 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 singing 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 sing by ear tunes with simple modulations and a wide range of intervals and read and sing 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 sing 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, articulation, dynamics, tone colour, etc.) in order to interpret the music, expressing their feelings within their knowledge and understanding of style, period and the composer's markings. When singing 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, including music using foreign languages. They read and sing at sight moderately difficult songs 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.

72 Summary of Learning Objectives

Pupils should be given opportunities to:

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

Pupils should learn to:

	Programme 1	Programme 2	Programme 3	Programme 4	Programme 5
A	Listening and internalising				
i	listen to music with concentration in and out of lessons, enjoying their experiences and building on them	listen to music with concentration in and out of lessons, enjoying their experiences and building on them	listen with concentration, responding to the expressive character of music, using their experiences to inform their singing	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 sung	have some aural perception of the music to be sung, including some feeling of the expressive characteristics	have a clear aural perception of the music to be sung, including some feeling and understanding of the expressive characteristics	have a clear aural perception of the music to be sung, including some feeling and understanding of the expressive and stylistic characteristics	have an accurate aural perception of the music to be sung, 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 singing, e.g. tempo, articulation, phrasing	identify and incorporate subtle changes to the musical elements in their singing, interpreting music both personally and idiomatically
iv	recognise and convey in their singing simple rhythmic and melodic patterns, e.g. repetition of main tune	recognise and convey simple structures in their singing, e.g. repetition of rhythmic and melodic phrases	recognise and convey structural features and compositional devices in their singing, e.g. A A B A, sequence	recognise and convey more extended structures and techniques in pieces being studied, e.g. rondo, raga, dance forms, simple modulations	recognise and convey in their interpretative decisions a wide variety of musical structures and compositional techniques
v	make links between sounds and symbols when using notation, e.g. shape of the melody	hear some elements of the music internally when using notation / symbols, e.g. tempo, pitch, rhythm, dynamics	hear simple music internally when using notation / symbols, including repetitions, contrasts, changes to melodic and rhythmic patterns	hear simple music internally with increasing accuracy and fluency when using notation / symbols	hear a wider range of music internally when using notation / symbols, anticipating the sound in their heads

B Making and controlling musical sounds: developing technique					
i	<i>posture and freedom of movement</i> stand well, with an awareness of correct posture	<i>posture and freedom of movement</i> stand well, with awareness of a relaxed and balanced posture	<i>posture and freedom of movement</i> maintain a relaxed and balanced posture whilst using simple gesture	<i>posture and freedom of movement</i> maintain a relaxed posture whilst projecting a positive performance image, including gesture	<i>posture and freedom of movement</i> maintain a relaxed posture whilst projecting a positive performance image, including when moving, e.g. music theatre
ii	<i>breathing</i> breathe deeply and freely, maintaining a correct posture breathe out a steady column of air	<i>breathing</i> breathe freely, with control over longer phrases breathe out a steady column of air	<i>breathing</i> control their breathing over increasingly longer phrases control their breathing to enable them to sing with some dynamic variation	<i>breathing</i> understand how the breathing mechanism works understand how to support the voice and how this affects all aspects of singing	<i>breathing</i> understand fully the physiology of breathing understand how breathing affects all aspects of singing, including the quality of performance
iii	<i>placing the voice</i> sing freely within a comfortable range	<i>placing the voice</i> sing freely within a comfortable range, developing a free vocal tone	<i>placing the voice</i> sing with a free vocal tone, gradually extending the vocal range	<i>placing the voice</i> sing with a free vocal tone throughout their range develop vocal resonance and awareness of its effect on tone	<i>placing the voice</i> sing freely throughout their range, with an even tone use different vocal resonances over a wide range
iv	<i>intonation</i> pitch steps and simple intervals accurately	<i>intonation</i> pitch steps and larger intervals accurately begin to recognise when singing out of tune	<i>intonation</i> pitch small and large intervals (up to an octave) accurately, including semitones be aware of accuracy of intonation play with varied articulations to express the character of the music	<i>intonation</i> sing in tune throughout their range, including challenging intervals begin to understand some possible causes of poor intonation and how to correct them	<i>intonation</i> sing in tune throughout their range, including awkward intervals and chromatic passages understand the causes of insecure intonation and how to correct them
v	<i>articulation and diction</i> sing with clear diction, focusing on clear beginnings and endings of words, and clear vowels	<i>articulation and diction</i> focus on crisp consonants and clear, open vowel sounds in a relaxed manner	<i>articulation and diction</i> begin to use the tongue, teeth, lips and palate in the clear articulation of words, including those with diphthongs begin to differentiate between legato and staccato singing	<i>articulation and diction</i> use the tongue, teeth, lips and palate in the clear and correct articulation of words differentiate with ease between legato and staccato singing listen to and self-evaluate their own diction	<i>articulation and diction</i> use the tongue, teeth, lips and palate in the clear and correct articulation and 'colouring' of words differentiate with subtlety between various articulations begin to sing in languages other than English listen to and self-evaluate their own diction and articulations in various styles of music

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 voice	improvise with freedom in a wide range of musical structures, genres, styles and traditions, drawing on internalised sounds	improvise extended musical ideas with a sense of direction and shape as they develop their own personal style
ii	make use of vocal skills when beginning to compose	compose by developing musical ideas within given simple structures and applying vocal 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 Singing music					
i	work out by ear how to sing short, easy phrases from well-known tunes	work out by ear how to sing easy, well-known tunes in simple keys	work out by ear how to play tunes in straightforward major and minor keys or modes	work out by ear how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves / positions	work out by ear how to play pieces of increasing complexity, using simple transpositions if necessary
ii	repeat with accuracy short, easy rhythmic and melodic patterns by singing back from memory	repeat with accuracy short, easy rhythmic and melodic phrases by singing back from memory	repeat with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory	repeat with accuracy phrases of moderate length and complexity in a variety of styles	repeat increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate
iii	sing short, easy pieces from notation/symbols, conveying the character of the music	sing a variety of easy pieces from notation/symbols, conveying the character of the music	sing 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	sing a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music	sing 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

D Singing music					continued
iv	memorise with accuracy selected short, simple songs from their repertoire	sing from memory , and to others, selected contrasting songs from their repertoire	memorise a variety of songs from their repertoire of increasing length and complexity	memorise a variety of songs from their repertoire in different styles and traditions, featuring a range of musical devices and structures	memorise systematically and independently songs from their repertoire with refinement and expressive subtlety, demonstrating a personal response to the music
v	read and sing at sight short, simple phrases at a regular pulse; begin to make links between sound and symbol	read and sing at sight short, easy songs at a regular pulse, beginning to hear some of the elements internally and attending to expressive details, including articulation and dynamics	read and sing at sight a variety of short, straightforward pieces at a regular pulse, using an increasing rhythmic, melodic and tonal range	read and sing at sight moderately easy pieces in different styles at a regular pulse; internalise and incorporate less familiar musical features, e.g. time signatures, variety of tempi, keys	read and sing 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
vi	understand the meaning of the text of simple songs	understand the meaning of the text of songs	understand and begin to interpret the meaning of the text of songs being studied	understand how to interpret the meaning of the text of songs	understand the meaning and artistic intention of the text, including when singing in a foreign language
E Singing music with others					
i	sing with others, demonstrating some basic ensemble skills by listening, watching and keeping in time with the group	sing with others, helping to maintain a separate part and showing awareness of their role within the ensemble	sing with others, independently maintaining an individual line, demonstrating awareness of their role within the ensemble	sing with others, independently maintaining an individual line with sensitivity and demonstrating awareness of their role within the ensemble	sing with others with assurance and sensitivity, demonstrating an empathy with other performers
ii	explore and discuss the character of the music and the expressive possibilities	explore, discuss and convey the character of the music	contribute to collective decisions, e.g. tempo, ensemble, tuning, balance, conveying the character of the music	contribute to collective decisions, e.g. balance, ensemble, interpretation, conveying the character and style of the music	contribute their own interpretative ideas and respond to those of others, conveying the character and style of the music

F	Performing and communicating				
i	perform music to others, e.g. parents / carers, teachers and friends, demonstrating an awareness of the mood of the music	perform to others with a sense of occasion, e.g. in a concert, school assembly, examination, projecting the character of the music and acknowledging audience applause	perform to others with increasing awareness and assurance, communicating the character of the music and their musical intentions to the audience	perform convincingly to others, responding to the audience, venue and occasion, communicating the character and style of the music through their own / shared interpretation	perform music to others with conviction, communicating the character and style of the music; demonstrate empathy with other performers and with the audience, to whom they should be able to talk informatively, providing programme notes if appropriate
ii	discuss the quality of their singing 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.

- blues scale:** a scale devised from blues music, consisting of the following pitches: 1, flat 3, 4, flat 5, 5, flat 7, 8, e.g. in key of C: C/Eb/F/Gb/G/Bb/C
- riff:** a simple repeated phrase, which is often syncopated
- scatting:** jazz term for improvised singing

Dorian mode chord progression

(see 'Vocal Improvisation' *Unit of Work*, page 66)





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