

A Common Approach



Woodwind

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 woodwind instruments. Nevertheless, we discovered considerable common ground. We also found that we shared many similar ideas and principles with colleagues from the other working parties. Indeed, it was reassuring to find that many colleagues who contributed to the consultative process not only concurred with much of our thinking but also use some of the activities included here in their own teaching. To all who responded to the draft documentation, we are extremely grateful. Your experience and expertise were particularly valuable, and helped to clarify and refine our thinking.

By drawing on good practice, *A Common Approach* aims to improve the quality of musical experience for all pupils by encouraging instrumental/vocal teachers to reflect on, develop and improve their professional skills, knowledge and understanding. But it is not intended to be prescriptive. Our hope is that teachers will find the suggestions useful and will be helped in developing their own work further. Instrumental teaching is always evolving and we can all benefit from a fresh look at even the most fundamental aspects of our work. All the ideas and activities have been proven to work on many occasions, in a variety of circumstances and with different pupils. We believe, therefore, that the learning objectives and activities, used in conjunction with a wide and attractive range of repertoire, offer pupils the opportunity to enjoy a broad and balanced instrumental curriculum. Above all, we hope that we are encouraging a musical approach to learning an instrument, an approach that at each stage of learning is stimulating, enlightening and rewarding, and gives pupils a deepening love of music and a range of skills, knowledge and understanding.

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

- The size and maturity of pupils are of more importance than their age when choosing the right woodwind instrument.
- It is highly desirable for pupils to have a good quality instrument from the outset if they are to develop fine tone quality, secure intonation and assured finger technique. Whenever possible, teachers should advise on the purchase of an instrument. Although selection may be influenced by financial considerations, parents/carers need to be reminded that the cheapest instrument does not necessarily represent the best value. Providing information about instrument insurance is important as well.
- Pupils and parents/carers need advice about the make and strength of reeds.
- Clear instructions for assembling instruments, including sufficient awareness of the keywork to prevent damage, should be given in initial lessons. Similarly, instructions on the care and maintenance of instruments are essential in order to keep them in good working order. Pupils need to know the difference between assembly screws and adjustment screws.

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- Teachers should remember to give pupils information on Health and Safety issues. These include:
 - keeping instruments, mouthpieces and reeds clean
 - avoiding the sharing of instruments. (If instruments have to be shared, mouthpieces must be disinfected. Pupils should never share reeds)
 - having the means of disinfecting mouthpieces and reeds when tested by the teacher
 - Teachers who are required to teach instruments other than their own specialist instrument are encouraged to seek advice whenever necessary.
 - Professional issues regarding pupil and teacher protection are of the utmost importance, for example when teaching breathing techniques. 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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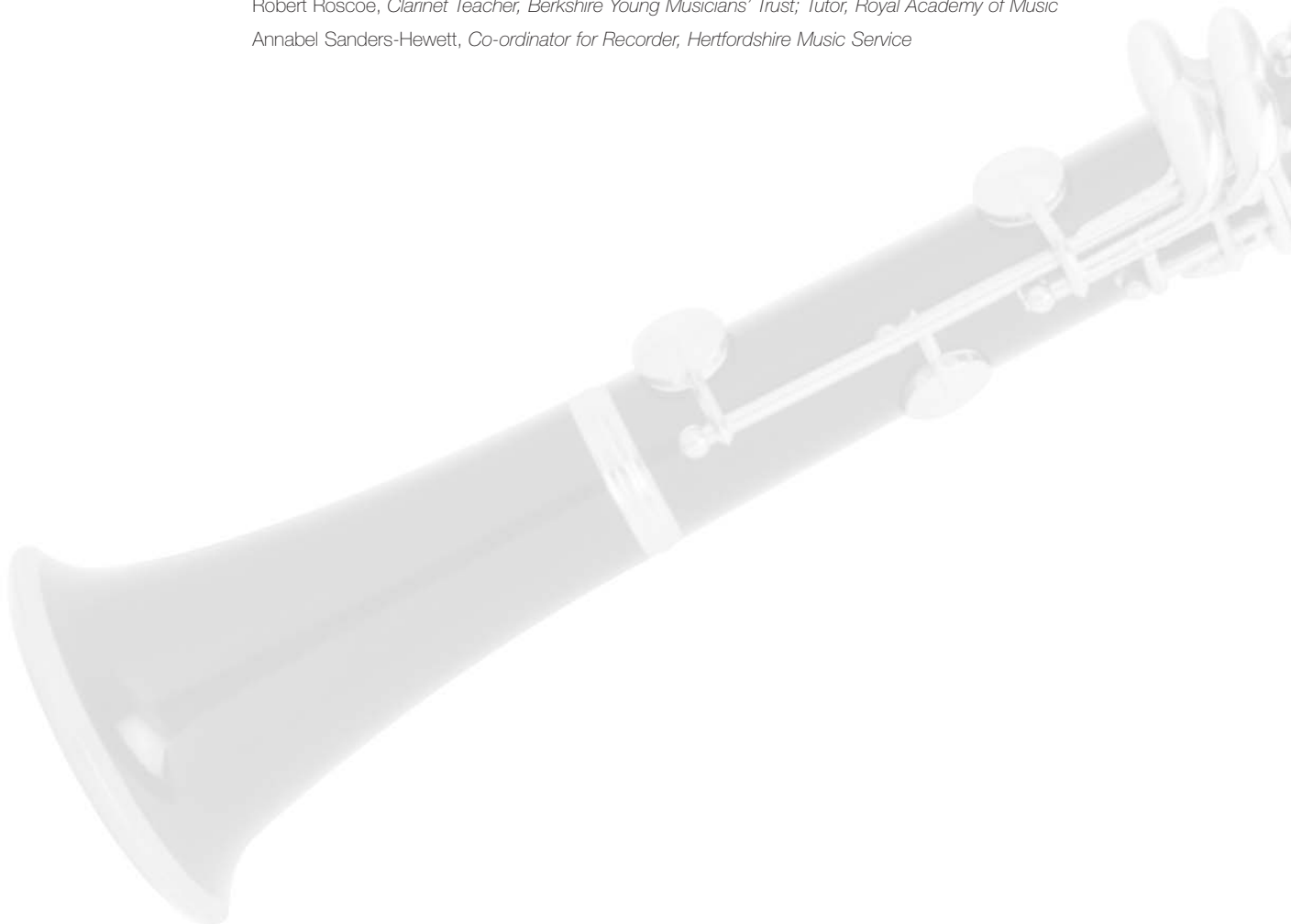
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The Woodwind Framework

Pupils should be offered broad and balanced programmes of study that promote and develop musical playing and singing. They should be given opportunities to:

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

through the interrelated areas of:

A. listening and internalising

including:

- i listening to music with concentration in and out of lessons, building on their experiences
- ii having a clear aural perception of the music to be played
- iii recognising and discriminating between the musical elements of pulse, pitch, rhythm, tempo, dynamics, texture, and tone colour
- iv recognising and conveying structural elements in their playing
- v making links between sound and symbols when using notation

B. making and controlling musical sounds : developing technique

including:

- i posture and freedom of movement
- ii embouchure
- iii breathing
- iv tone quality and intonation
- v articulation
- vi finger technique

C. creating, developing and interpreting musical ideas

including:

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

D. playing music

including:

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

E. playing music with others

including:

- i listening, watching, responding and leading
- ii contributing to collective decisions, including interpretation

F. performing and communicating

including:

- i interpreting and communicating the character of the music
- ii evaluating their performances and making improvements

* *where appropriate*

Programme of Study 1

NQF entry level/Pre-grade 1

Learning objectives

A. listening and internalising

Pupils should learn to:

i listen to music with concentration in and out of lessons, enjoying their experiences and building on them

ii have some aural perception of the music to be played

iii recognise and discriminate between the musical elements of pulse, pitch, rhythm, tempo, dynamics, texture, and notice changes of tone quality and colour

During programme 1, pupils aim to control sounds on their instruments. They start to develop technical and musical skills. They learn how to play simple pieces, enjoying their experiences and building on them with increasing confidence.

iv recognise and convey in their playing simple rhythmic and melodic patterns, e.g. repetition of main tune

v make links between sounds and symbols when using notation, e.g. shape of the melody

Programme of Study 1

NQF entry level/Pre-grade 1

Possible teaching activities

A. listening and internalising

- Ask pupils to listen with concentration to different pieces of music in their own time and then describe them in the lesson, including aspects of dynamics, instrumentation, character, etc.
- Encourage pupils to jot down details of favourite pieces in their notebooks.
- Perform a piece to be learnt to pupils. Ask them to describe its character.
- Ask pupils to tap the pulse of music played by the teacher or other pupils.
- Ask pupils to respond physically to music being played, i.e. moving in time or beating time to music with a regular pulse. Repeat at different tempi.
- Go through the piece again with pupils, using gestures or actions to indicate rests.
- Help pupils to play/sing short, simple rhythmic/melodic phrases by ear.
- Ask pupils simple questions about pulse, pitch, rhythm, dynamics, etc.
- Ask pupils to sing songs they know well, singing some phrases in their heads at a given signal from the teacher. When pupils sing aloud again, they should be singing at the correct pitch and pulse.
- Ask pupils to sing the final note to complete a melodic phrase played/sung by the teacher.
- Ask pupils how many phrases there are in a short piece. Where do they start and finish?
- Listen to other short pieces, e.g. 'Hot Cross Buns', and ask pupils to indicate when the main tune is repeated: count the number of times it is repeated and describe what happens in between.
- Using notation, ask pupils to play/sing or clap short phrases of a piece and count silent bars in their heads, e.g. bars 1-2 clapped/played/sung, bars 3-4 counted and bars 5-6 clapped/played/sung.
- Using notation, ask pupils to describe the main features of a piece before playing/singing it – e.g. shape of melody and obvious repetitions.
- Play a familiar piece incorrectly. Ask pupils to spot the mistakes.

Points to note

It is important that listening is approached in a relaxed and enjoyable way.

Listening games can be linked to all the pieces being learnt in the early stages.

Ensure that pupils understand the difference between tempo, pulse and rhythm.

Further ideas in developing aural acuity can be found in the approaches of Kodaly and Dalcroze (Eurhythmics).

The main aim is to internalise the sound before relating it to a symbol.

In the first instance, it helps if the penultimate note is either the leading note or the supertonic.

There are many opportunities to use a wide range of musical styles from around the world.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - play with an appropriate balanced and relaxed posture, both sitting and/or standing:
 - holding the instrument appropriately and without tension
 - in a manner which facilitates freedom of movement and the development of a secure technique

- ii embouchure

- develop and play with a correct and functional embouchure, suitable for the particular instrument:
 - gradually developing stamina

- iii breathing

- breathe in freely (inhalation) and produce a controlled column of air (exhalation)
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Demonstrate the correct posture and hand / finger position. Ask pupils to copy.
- Encourage pupils to demonstrate to each other and apply the technical skills in short pieces being learnt.

Without instrument:

- Show pupils how to place equal weight on both feet when standing, and place equal weight on the pelvic bones when seated. Ensure that heads are held up.
- Devise exercises and games in which pupils, standing, practise swinging their arms freely from their shoulders and into the playing position.

With instrument:

- Encourage pupils to practise moving their instruments into the playing position without disturbing the established posture.

embouchure

- Demonstrate the correct embouchure to pupils.

Without instrument:

- Use exercises to develop awareness of the muscles that are used to form an appropriate embouchure, e.g. ask pupils to say 'eee' and 'ooo', and direct a jet of air up and down one of their hands, dropping and raising the jaw.

With instrument:

- Ask pupils to play long notes with a steady sound on the head joint / mouthpiece / double reed and then on the instrument.
- Encourage pupils to experiment with making different sounds on the head joint, etc. Ask them to improvise short phrases, using the sounds to portray different moods. Discuss the musical effects.
- Show pupils how to move between notes, maintaining a steady sound on each. Use:
 - copycat games, i.e. ask pupils to copy notes or short phrases played by the teacher and / or others
 - call-and-response games, i.e. answer a short phrase with a different one
- Using well-known pieces, ask pupils to play simple phrases by ear and from notation, maintaining a steady sound on each note. Aim to build up pupils' short-term memory gradually.

breathing

- Devise breathing games for pupils to explore breath control. For example:
 - blow a screwed-up piece of paper or a feather across a table, slowly and quickly, and discuss the effect
 - keep a piece of paper against a wall by blowing
 - use the sequence: breathe out – breathe in – blow and produce sound
 - devise long-note competitions, perhaps over a simple accompaniment
- Ask pupils to:
 - place their hands just below their ribcages to feel movement when breathing
 - breathe in slowly, counting a pulse, hold and breathe out
 - breathe out for the length of a phrase being played by the teacher

Points to note

Help may be found in the Alexander Technique and other methods and exercises.

Be aware of pupils' individual physical characteristics - they will influence the instrument position.

When playing from notation, ensure that the music stand is at a height that encourages a good posture.

Encourage self-evaluation by use of a mirror.

For reed instruments, upper and lower front second teeth are required. Teeth should not touch the mouthpiece of the recorder.

Avoid air pockets between the lips and teeth and in the cheeks.

Good tone is the result of correct embouchure, good breath control and good models.

Be aware of individual physical characteristics.

Sometimes discussion / evaluation of breathing mechanics can be useful.

Consider imagery, e.g. an intake of breath before shouting.

Encourage pupils to think of blowing through the instrument, not into it.

Ask pupils to think of blowing towards a distant point.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- iv tone quality and intonation
 - understand how their instrument is tuned
 - recognise and play with secure intonation
 - develop a pleasing tone with some dynamic variety

v articulation

- tongue and slur notes at a steady (regular) pulse:
 - co-ordinating tongue with fingers
 - developing clarity of sound

vi finger technique

- develop and play with appropriate finger shape
- co-ordinate finger movement

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...

tone quality and intonation

- Demonstrate how lengthening and shortening the instrument affects tuning.
- Play to pupils and ask them to try to match their intonation to that of the teacher.
- Ask pupils to make up simple improvisations over backing tracks and accompaniments, matching their intonation.
- Encourage pupils to experiment with bending the sound, e.g. recorder over-blowing and under-blowing, and discuss the musical effect.
- Ask pupils to improvise short pieces, exploring these techniques musically.
- Demonstrate good tone quality to pupils, or ask a more advanced pupil to do so. If possible, use recordings in order that pupils can hear other good models.
- Ask pupils to imitate the teacher's sound in a range of activities, e.g. long notes, copycat games, playing from ear / notation.
- Compare the tone quality produced by the teacher and pupils. Discuss the reasons for the difference.
- Encourage pupils to discover ways of making satisfying and unsatisfying sounds, e.g. play with 'no' embouchure control and then with embouchure control.

articulation

- Demonstrate to pupils how to set up a continuous stream of air. Ask them to start a long note, then separate with the tongue.
Without instrument:
- Use copycat games to focus on articulation, e.g. passing different consonants around a group – Morse Code.
With instrument:
- Ask pupils to play on one note initially, gradually adding more notes to develop co-ordination.
- Encourage pupils to play simple tunes using tongued and slurred articulation.

finger technique

Without instrument:

- Show pupils how to relax their arms, shoulders and hands by their sides and then bring hands and arms into playing position.

With instrument:

- Ask pupils to play simple finger patterns and tunes (away from written notation) in front of a mirror, checking finger positions.

C. creating, developing and interpreting musical ideas

- Ask pupils to explore different ways of making musical sounds on the instrument in response to an imaginative or pictorial idea.
- Help pupils to make up short and simple rhythmic / melodic patterns from suggested musical starting points, e.g. pentatonic phrases, drones, ostinati. Abstract or pictorial ideas could also be used.
- Repeat the process, selecting and discarding ideas and aiming for musical coherence.
- Lead pupils in a discussion about the musical effect of their improvisations.
- Play 'Follow my Leader': a pupil plays three or four notes, then the next pupil plays three or four more, starting on the last note of the first player, and so on.

Points to note

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

Tonguing is releasing sound rather than pushing it out.

Slurs are long notes with moving fingers.

Good slurring is achieved with neat finger movements.

Check points of contact for support and balance for individual instruments.

The teacher can promote pupils' confidence by:

- demonstrating how to experiment with musical ideas
- providing step-by-step assistance with models, patterns and procedures
- emphasising the open-ended nature of the activity – all outcomes are valued and enjoyed

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

Pupils should learn to:

- ii make use of instrumental skills when beginning to compose¹

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

D. playing music

Pupils should learn to:

- i work out **by ear** how to play short, easy phrases from well-known tunes

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

¹Instrumental teachers should harness the composing interests of pupils wherever it is appropriate. This may be as an integral part of the instrumental curriculum or to support the pupils in other areas of the National Curriculum.

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- Ask pupils to compose short pieces from a given starting point, e.g. a story, poem, theme, picture, or one of the musical techniques suggested above. Discuss the outcomes. Initially, this could consist of asking pupils to write down their improvisations as an aid to memory, perhaps using their own forms of shorthand as a precursor to staff notation.
- Provide opportunities for pupils to perform their compositions to others.
- Encourage pupils to use their instruments in creative activities in the classroom, applying technical skills already acquired.

- Show pupils how to experiment with different ways of playing pieces, perhaps in relation to dynamics, tempi and articulation. Ask them to listen and decide which way of playing is most appropriate to the character of the music.
- Involving all pupils in the group, discuss ways of improving the interpretation, particularly in pieces that have few expressive indications.

D. playing music

- Choosing appropriate starting notes, play short, simple tunes with a limited range of notes, e.g. television jingles, folk-tunes, nursery rhymes. Ask pupils to select one and, on their instruments, work out separate phrases by ear, gradually building up the complete tune.
- Ask pupils to play the complete tune expressively to others.
- As an extension activity, ask pupils to teach the tune to other pupils.

- Engage pupils in 'copycat playing', either with or without notation, maintaining a secure pulse and rhythm. Incorporate different musical effects, such as contrasts of dynamics and articulation.
- Ask pupils to sing easy intervals and match them to notes on their instruments where appropriate.

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. Teachers can help by being an informed listener, giving feedback and encouragement.

This is not as difficult as it sounds. Many pupils experiment with tunes they know before starting formal instrumental lessons.

If tunes exceed pupils' note range, teach a simple accompaniment or bass line by ear instead and play or sing the tune with them.

At first, limit the phrase to be copied to possibly two bars of 2/4 or equivalent, using only two notes.

Learning objectives

D. playing music

contd...

Pupils should learn to: iii **play** short, easy pieces from notation / symbols, conveying the character of the music

iv **memorise** with accuracy selected short, simple pieces from their repertoire

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

Possible teaching activities

D. playing music

contd...

- Select pieces for pupils to learn, from a range of different times and places, and in a variety of styles. Take into account:
 - the musical and technical skills that will be needed
 - opportunities to develop musical ideas
 - pupils' prior experience
 - their personal response to the music
 - their general musical interests
- Show pupils how to practise their pieces and make improvements.

- Help pupils to memorise selected pieces from their repertoire by:
 - building up short sections at a time
 - identifying and remembering rhythmic patterns and the shape of the melody
 - noting where repetitions and contrasts occur
 - focusing on expressive details
- From time to time, teach a short piece away from the music, only referring to the notation once it is learnt.
- Encourage pupils to play from memory to other pupils.

- Play short, simple rhythmic / melodic patterns and ask pupils to copy them.
- Using flash cards, help pupils to:
 - recognise different note values and their rests
 - clap, sing and play simple rhythmic / melodic patterns, maintaining a regular pulse, perhaps at different tempi
 - name notes and find them on the instrument (note recognition)
 - read and play simple dynamics
 - read and play staccato and legato
- Devise a variety of games to explain staff notation to young beginners, e.g:
 - use a large stave with movable notes
 - space permitting, play 'note jumping': lay out five skipping ropes and ask pupils to step or jump between them, calling out the note names and perhaps singing them as well
 - play the 'musical alphabet' game: a pupil says / sings a note name, the next pupil says / sings the next one, and so on, up and down. Do the same missing out a note – G/B/D, etc.

Points to note

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

Playing from memory is an important and realistic expectation in learning pieces from the earliest stages. Promote confidence by making memorisation of whole pieces a natural part of the learning process. Bear in mind that they are unlikely to be memorised properly until the performance is technically fluent.

Some objectives are:

- to strengthen pupils' confidence
- to focus on the expressive qualities of the music
- to enable pupils to communicate more freely without having the constraints of notation

The 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.

Learning objectives

E. playing music with others

Pupils should learn to:

- i play with others, demonstrating some basic ensemble skills by listening, watching and keeping in time with the group

- ii explore and discuss the character of the music and the expressive possibilities

F. performing and communicating

Pupils should learn to:

- i perform music to others, e.g. parents / carers, teachers and friends, demonstrating an awareness of the mood of the music

- ii discuss the quality of their playing and, with guidance, learn from their performance

Possible teaching activities

E. playing music with others

- Create opportunities for pupils to:
 - play with an accompaniment, provided either by the teacher or by recorded means, e.g. keyboard, tape, CD/minidisc, computer/midi sequencing
 - play in a small ensemble, e.g. school band

- Ask pupils to try to follow someone beating time.
- Discuss the mood of the music and how it can be conveyed.
- With pupils, assess their ensemble playing, identifying strengths and areas for further development. Make a recording for this purpose, if appropriate.

F. performing and communicating

- Organise opportunities for informal performances in lessons and for parents/carers, relatives and friends at home.
- Ask pupils to revise pieces already learnt and to perform them with expression.
- Encourage pupils to perform from memory where this will enhance confidence, musical awareness and communication.
- Demonstrate to pupils where and how to stand or sit. If notation is used, ensure that stands are appropriately placed and at the correct height.

- Help pupils to evaluate each performance and suggest ways of making improvements and building up confidence. Promote self-evaluation as much as possible.
- Encourage pupils to develop their own library of pieces that can be repeated in future.

Points to note

In addition to their lessons, all pupils should be provided with opportunities for participation in ensembles. By playing with others, they are likely to:

- increase their motivation and interest
- quicken their rate of progress
- widen their performing skills
- improve their personal and social skills

This can be a fun activity, with teacher or pupils beating time at a variety of tempi.

Performance is a key skill that should be a natural part of the learning process from the earliest lessons. Simulated performances in instrumental lessons are particularly beneficial, helping pupils gain confidence.

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

Pupils should be well prepared for every performance so that it is a positive experience for everyone.

Pieces need to be chosen with care so that they are well within pupils' capabilities.

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

On-going assessment is an integral part of successful teaching and learning. Opportunities for formal assessments need to be built into the activities. Informal assessments, however, are to be encouraged throughout the teaching, prompted by effective teacher-pupil discussion.

Programme of Study 2

NQF 1 foundation level/Grade 1

Learning objectives

A. listening and internalising

Pupils should learn to:

- i listen to music with concentration in and out of lessons, enjoying their experiences and building on them
- ii have some aural perception of the music to be played, including some feeling of the expressive characteristics
- iii recognise and discriminate between the musical elements, including aspects of articulation, phrasing and quality of tone
- iv recognise and convey simple structures in their playing, e.g. repetition of rhythmic and melodic phrases
- v hear some elements of the music internally when using notation/symbols, e.g. tempo, pitch, rhythm, dynamics

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

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - maintain an appropriate balanced and relaxed posture, both sitting and/or standing:
 - holding the instrument with more ease and without tension
 - in a manner which facilitates freedom of movement and the development of a secure technique

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.
- Play short rhythmic phrases from pieces to be learnt and ask pupils to clap back the pulse and/or rhythm.
- Ask pupils to identify note lengths aurally, e.g. crotchets and minims or quavers and crotchets.
- Ask pupils to tap the pulse of simple phrases with one hand and the rhythm with the other.
- Help pupils to sing/play short melodic phrases of pieces by ear, and to identify the differences either between half steps and whole steps or between different types of larger intervals.
- Ask pupils questions on the phrasing and structure of pieces.
- Improvise some rhythmic patterns with pupils, perhaps related to the pieces being learnt. Contrast long and short notes and link to a mood, occasion or story.
- Using notation, ask pupils to work out the rhythm of phrases in their heads, then clap it.
- Using notation, help pupils to trace the contour of phrases, then compare it with the actual sound when played.
- Ask pupils to clap/hum/sing simple phrases at sight.
- Using notation, perform pieces with some deliberate mistakes or deviations inserted. Ask pupils to identify the differences.

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- In the course of warm-up exercises, acknowledge good posture. Ask pupils to identify and correct poor posture, demonstrated either by the teacher or other pupils.
- Draw pupils' attention to how different ways of standing or sitting have an effect on musical outcomes.
- Encourage pupils to play warm-up exercises or pieces by ear in front of a mirror, to observe their posture and note how it affects the musical results.

Points to note

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

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

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

The aim is to enable pupils to support their instruments in a manner that facilitates a musical and technically secure performance.

Help may be found in the Alexander Technique and other methods and exercises.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

ii embouchure

- maintain a correct and functional embouchure, suitable for the particular instrument:
 - gradually developing stamina and flexibility over an increasing range
- recognise and, with guidance, correct faults

iii breathing

- breathe in freely and produce a controlled column of air, gradually increasing capacity, duration and control

iv tone quality and intonation

- tune the instrument with guidance
- recognise and play with secure intonation:
 - developing some ability to adjust and effect change
- play with a pleasing tone with more consistency and dynamic variety

v articulation

- tongue and slur notes at a steady (regular) pulse:
 - co-ordinating tongue with fingers with more ease and control
 - developing clarity of sound, using staccato and simple mixed articulation

vi finger technique

- maintain appropriate finger shape
- co-ordinate finger movement with more ease and fluency

Possible teaching activities

Points to note

B. making and controlling musical sounds: developing technique

contd...

embouchure

- Ask pupils to:
 - play longer notes to develop stamina
 - using a greater range of notes and wider intervals, move between notes, maintaining a steady sound on each
- Show pupils how to:
 - play longer exercises and pieces, by ear, from memory and from notation
 - play longer pieces with a greater range, maintaining tone quality
- Ask pupils to imitate phrases, ensuring they listen carefully to intonation.
- Encourage pupils to experiment with bending a note to make it sharp or flat.

breathing

- Ask pupils to hum / sing phrases before playing them.
- Provide short, simple pieces for pupils to play, ensuring that they breathe in appropriate places to match the musical phrases.
- Introduce long-note competitions to improve pupils' control and stamina.

tone quality and intonation

- Ask pupils to tune to a fixed pitched note given by the teacher.
- Explain to pupils how the concepts of sharp and flat relate to embouchure and breathing.
- Ask pupils to experiment with embouchure and breathing in order to discover how to effect change.
- Encourage pupils to listen and match their intonation and tone quality to that of the teacher, using a range of activities, e.g. long notes, copy-cat games, playing by ear and with notation.
- Ask pupils to listen to and evaluate the tone quality produced by the teacher, other pupils and themselves, analysing how improvements can be made.
- Ask pupils to play simple improvisations over backing tracks and accompaniments, paying particular attention to tone quality and intonation.
- Show pupils various ways of playing simple phrases. Ask them to experiment, using different dynamics.

articulation

- Ask pupils to experiment with different kinds of articulation, including staccato in copy-cat phrases.
- Teach pupils to play simple, well-known tunes from memory using different articulations (by ear, from memory and notation) and discuss the musical effect.
- Ask pupils to make up some music for a story, using different articulations to illustrate mood, characters, actions, etc.

finger technique

- Use finger patterns in warm-up exercises, leading to scales and arpeggios.
- Teach pupils some simple major, minor and pentatonic scales, modes and arpeggios, using different articulations.
- Continue to check pupils' finger positions when playing by ear, from memory and from notation.

Continue to encourage pupils to think about:

- blowing through the instrument, not into it
- blowing towards a distant point

Use recordings and/or attend live performances in order that pupils can hear good models.

Playing scales and arpeggios, with and without music, will help to develop muscular memory and aural/reading skills.

Learning objectives

C. creating, developing and interpreting musical ideas

Pupils should learn to:

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

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

- iii make choices in relation to tempo, dynamics, phrasing, articulation, colour, etc. in order to achieve an intended effect and convey the expressive characteristics; describe and evaluate the music using appropriate musical vocabulary

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Introduce pupils to improvising by selecting patterns and phrases over diatonic harmony and common chord schemes:
 - demonstrating the idea to pupils
 - selecting a range of notes that will fit a simple chord scheme
 - playing the chord scheme on the piano or using an appropriate backing track
 - helping pupils to select notes that fit each chord
 - asking pupils to play one of the appropriate notes as each new chord is sounded, trying different options when the chord comes round again
 - continuing by adding passing notes that lead through the bar from one chord change to the next
 - exploring the effect of moving in step and by larger intervals
- Encourage pupils to build up melodies from pentatonic patterns to blues and other scales by:
 - experimenting with patterns
 - shaping improvisations within a developing simple structure
 - discussing the results
 - performing to each other
- As an extension activity, pupils can create their own patterns or build on melodic and rhythmic patterns taken from pieces being learnt.
- Ask pupils to improvise modal / blues melodies using call and response, with increasing expectation of accuracy in terms of rhythm, dynamics and articulation.
- Introduce a simple structure by asking pupils to improvise a 'sandwich' rondo. Swap roles: teacher plays rondo and pupil improvises episodes.

- Show pupils how to build on ideas from pieces and improvisations and develop individual or group compositions. Starting points can be musical devices, structures found in repertoire, e.g. ostinati / riffs, A B A patterns, pieces listened to, or literary or visual stimuli.
- Ask pupils to explore musical ideas using their instruments, jotting down the main points.
- Encourage pupils to evaluate their work during their lessons. Give specific feedback about musical details and help them to overcome particular problems.
- Help pupils to refine and notate their compositions, possibly using ICT if appropriate.
- Promote opportunities for pupils' compositions to be performed alongside other pieces that they are learning.
- Set activities over a number of weeks. These can be undertaken as part of pupils' practice and reviewed in each lesson.

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

Points to note

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

- I C (7)
- II D minor (7)
- III E minor (7)
- IV F major (7)
- V G major (7)
- VI A minor (7)
- VII B diminished (flattened seventh)

Simple patterns are:

- I III IV V
 - I VI II V
- 12-bar blues

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

If a keyboard or backing track is unavailable, the activity can be done without an accompaniment: pupils play question-and-answer phrases with each other and / or with the teacher.

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

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

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

Learning objectives

D. playing music

Pupils should learn to:

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

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

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

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

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

Possible teaching activities

D. playing music

- Show pupils how to work out the notes and rhythms of simple, well-known pieces by ear and ask them to play them to others.
- Ask pupils to work out straightforward scale patterns and arpeggios by ear, giving them a suitable starting note.
- Play a simple piece and ask pupils to recall the melody by humming or singing it. At this stage, melodies can include simple leaps, e.g. the notes of a tonic triad, but aim to keep the overall range within an octave.
- Engage pupils in more extended 'copycat playing', i.e. more notes, longer phrases, greater expressive detail.
- Building on the musical skills, knowledge and understanding acquired in programme 1, extend the range of pieces to be taught, ensuring that the chosen repertoire relates to the full range of learning objectives.
- Demonstrate different ways of interpreting the music and encourage pupils to apply their own creative ideas, e.g. using ideas in the piece to generate their own improvisations or compositions.
- Show pupils how to practise their pieces and make improvements.
- Help pupils to learn selected pieces from memory, showing them ways to remember the music, e.g. by identifying patterns, identifying the form, noting how passages are similar, or how they change, and devising mnemonics to remember sections such as endings.
- Encourage pupils to read short, simple passages/pieces at sight, making sure that they are well within their technical range.
- Before playing through passages/pieces for the first time, help pupils to hear in their heads the overall sound of the music by asking them to:
 - identify important notational features of the music, e.g. time signature, key signature, accidentals, dynamics
 - clap or tap rhythmic patterns
 - tap the pulse with one hand and the rhythm with the other
 - note the shape of the melody and the melodic range
 - identify, from the notation, intervals larger than a second
 - sing/hum the larger intervals, having given them one of the two pitches
- Emphasise the importance of steady, fluent reading, i.e. maintaining a regular pulse, and of allowing mistakes to pass without hesitating.
- Ask pupils to sight-read in small groups (in unison) or in parts, perhaps with simplified filler lines.

Points to note

Use the holistic approach outlined in section 1.

Choose a wide range of repertoire that:

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

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

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

Learning objectives

E. playing music with others

Pupils should learn to:

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

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

F. performing and communicating

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

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

Possible teaching activities

E. playing music with others

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

F. performing and communicating

- Organise opportunities for performances with others of a similar standard in lessons, and occasionally for parents / carers, relatives and friends.
- Using their growing library of pieces, prepare pupils so that they are able to perform with fluency and expression.
- Encourage pupils to perform from memory where this will enhance confidence, musical awareness and communication.
- Remind pupils where and how to stand or sit to perform. If notation is used, ensure that stands are appropriately placed and at the correct height.
- Show pupils how to respond to applause and walk on and off stage.
- Refine pieces through simulated performances during instrumental lessons.

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

Points to note

Regular ensemble experiences provide a focus for making music. Taking part in a group promotes quicker progression and increased motivation and helps pupils to develop social and personal skills.

Performance enables pupils to convey their music to others, building on a range of acquired skills, knowledge and understanding. Simulated performances in lessons help to develop these skills before playing to larger audiences.

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

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

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

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

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

Programme of Study 3

NQF 1 foundation level/Grades 2 - 3

Learning objectives

A. and internalising

Pupils should learn to:

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

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

- iii recognise and discriminate between the musical elements, including more refined aspects of articulation, phrasing, quality / variety of tone

- iv recognise and convey structural features and compositional devices in their playing, e.g. A A B A, sequence

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

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

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture and freedom of movement
 - maintain an appropriate balanced and relaxed posture, both sitting and/or standing:
 - holding the instrument with ease and without tension
 - in a manner which facilitates freedom of movement and the development of a secure technique

Programme of Study 3

NQF 1 foundation level/Grades 2 - 3

Possible teaching activities

Points to note

A. listening and internalising

- Ask pupils to listen to a variety of music, e.g. baroque, romantic, pop, rock, and then describe the expressive character of the music with reference to the musical elements.
- Ask pupils to listen to music that is similar in period, genre, etc. to pieces they are learning. Ask them to point out similarities and differences.
- Perform pieces to be learnt. Ask pupils to describe the overall character using appropriate vocabulary.
- Ask pupils to compare and contrast new pieces with pieces already known.
- Perform pieces in different ways. Ask pupils to describe how changes to the dynamics, articulation, phrasing, tone quality, etc. affect the expressive character of the music.
- Play appropriate rhythms from pieces. Ask pupils to clap them back and identify the note values.
- Ask pupils to tap the pulse of phrases with one hand and the rhythm with the other.
- Help pupils to sing/play by ear short phrases from pieces to be learnt. Ask them to analyse some of the melodic intervals.
- Play phrases in major and minor keys, ending on the tonic, dominant or submediant. Ask pupils to identify the mode of the music and the finishing note.
- Ask pupils to identify the main sections of more extended pieces. Ask further questions on rhythmic/melodic features, use of sequence, tonality, modulations, etc.
- Ask pupils to prepare short pieces using various compositional techniques, e.g. glissandi, pentatonic and whole-tone scales, and describe their effect.
- Encourage pupils to improvise short pieces using similar techniques.
- Using notation, ask pupils to work out in their heads:
 - the rhythm of phrases
 - the sound of melodies, e.g. hum/sing simple phrases and then compare with the actual sound when played
- Using notation, ask pupils to describe the main characteristics of pieces to be learnt: refer to musical elements, articulation, phrasing, use of sequence, tonality, structure, expressive features, etc.
- Ask pupils to clap/hum/sing appropriate phrases at sight.
- Using notation, perform pieces with a range of deliberate mistakes, e.g. rhythmic, melodic, dynamic. Ask pupils to identify the differences.

As their knowledge increases, pupils are able to use a larger musical vocabulary.

There are many natural links with the early stages of GCSE work.

Music from all parts of the world is appropriate for these activities.

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Continue to check that the correct posture is maintained throughout lessons. Include a mix of sitting and standing to ensure consistent posture.
- Ask pupils to evaluate each other's posture and suggest improvements, possibly with the help of a mirror.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

ii embouchure

- maintain a correct and functional embouchure, suitable for the particular instrument:
 - gradually developing stamina and flexibility over an increasing range and duration
- recognise and, with some independence, correct faults

iii breathing

- breathe in freely and produce a controlled column of air, gradually increasing capacity, duration and control

iv tone quality and intonation

- tune the instrument with more accuracy and some independence
- recognise and play with secure intonation:
 - developing some ability to adjust and effect changes
- play with a pleasing tone with more consistency across a larger range of notes and dynamics

v articulation

- tongue and slur notes at a steady (regular) pulse:
 - co-ordinating tongue and fingers with more ease and control at a variety of tempi
 - playing with clarity and more flexibility, using a variety of simple articulations and note lengths

vi finger technique

- maintain appropriate finger shape
- co-ordinate finger movement with increasing speed and fluency

Possible teaching activities

Points to note

B. making and controlling musical sounds: developing technique

contd...

embouchure

- Remind pupils about a correct and functional embouchure. Help them to develop stamina and flexibility over an increasing range and duration by focusing on:
 - playing longer notes
 - playing phrases, maintaining an even sound on each note and using wider intervals and a greater range of notes
 - playing exercises and pieces by ear, memory and notation, increasing the range
 - playing longer pieces with a greater range, maintaining the tone quality and listening to intonation

breathing

- Remind pupils how to breathe in freely and produce a controlled column of air.
- When playing pieces, ensure pupils breathe in appropriate places to match the musical phrases.
- Ask pupils to sing phrases before playing.
- Play long-note competitions, using different and changing dynamics, e.g. crescendo and decrescendo, in order to evaluate and improve breath control.

tone quality and intonation

- Discuss the importance of tuning with accuracy. Ask pupils to tune to more than one note, e.g. clarinet – throat notes (for semitones immediately below upper register) adjusted with right-hand fingers; flute – E and F sharp keys down for C sharp; oboe – middle right finger for C.
- Focus on tuning in warm-ups, e.g. octaves, fifths.
- Ask pupils to experiment with the effects of different fingerings on intonation.
- Remind pupils how the concepts of sharp and flat relate to embouchure and breathing.
- Encourage pupils to experiment with their embouchure and breathing in order to discover how to effect change. Ensure that they match their intonation and tone quality to good models.
- Ask pupils to listen to and evaluate the tone quality produced by the teacher, other pupils and themselves. Encourage them to make improvements to their own playing.
- Focusing on intonation, ask pupils to play chords with each other.
- Ask pupils to improvise over backing tracks and accompaniments, concentrating on tone quality and intonation.
- As part of their evaluation, ask pupils to select ways of playing simple phrases using different dynamics, including crescendo and diminuendo. Discuss the musical effect.

articulation

- Ask pupils to experiment with different articulations, using scales and arpeggios at a variety of speeds.
- Experiment to find the appropriate pattern of articulation to match the requirements of the music, using some dynamic variety. Also ask pupils to take account of the characteristics of different registers of the instrument.

finger technique

- Build up greater control and fluency by encouraging pupils to use more complex finger patterns.
- Teach pupils a wider range of major and minor scales, arpeggios, etc., using various articulations.
- Demonstrate a chromatic scale. Ask pupils to imitate, starting on an appropriate note.
- Continue to check finger positions in all playing activities.

Continue to encourage pupils to think about:

- blowing through the instrument, not into it
- blowing towards a distant point

Use recordings and/or attend live performances in order that pupils can hear good models.

Learning objectives

C. creating, developing and interpreting musical ideas

Pupils should learn to:

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

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

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

D. playing music

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

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Regularly ask pupils to make up improvisations:
 - in particular styles, e.g. rags, marches, folk-songs; draw on relevant musical devices from pieces being learnt, where appropriate
 - by varying a theme, exploring contrasts of elements, e.g. pitch, rhythm, tonality, dynamics
 - using a free theme based on the mood or character of a piece, e.g. sense of autumn, clouds, jollity, sadness, open space, speed, night time
- 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 their own (and perhaps other) instruments, developing the work in programme 2.
- Encourage pupils to use a range of musical devices appropriate to their technical and musical understanding, e.g. repetition, sequence, contrast.
- Literary, visual or emotional starting points can be used, but the process of composing should focus on how effectively the musical ideas are developed within the genre.
- Help pupils to refine their pieces within the chosen style, discussing their progress and suggesting ideas for improvement and development.
- Provide opportunities for pupils to perform their compositions, perhaps involving other musicians.

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

D. playing music

- Ask pupils to work out by ear familiar tunes that are more challenging, e.g. longer, larger range, perhaps including some chromatic notes.
- Playing by ear, introduce pupils to different modes, scales, blues patterns, etc. Ask them to experiment with various starting notes and to work out the key, structure, etc.
- Ask pupils to repeat moderately short phrases, of appropriate difficulty, performed by the teacher or other pupils. Include music with a variety of time signatures, including compound time, and tunes with a wider range.
- Ask pupils to clap/tap the pulse while the phrases are being played and possibly identify some musical features.
- Play scales in canon, e.g. the teacher or a pupil starts, other pupils begin two notes later – playing in consecutive thirds.
- Extend a call-and-response sequence, repeating phrases or improvising new ones, always aiming for a musical performance.

Points to note

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

Notation 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 instrumental teachers can liaise with classroom colleagues for mutual support.

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

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

Learning objectives

D. playing music

contd...

Pupils should learn to:

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

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

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

Possible teaching activities

D. playing music

contd...

- Approach new pieces from different angles - perhaps aurally, or through improvisation, listening, notation, etc.
 - Ask pupils to identify challenging passages and to make suggestions for solving problems.
 - Building on their own suggestions (if appropriate), show pupils how to practise challenging passages and make improvements.
 - Make the process as creative as possible, always aiming to prompt pupils' imagination and curiosity.
-
- Building on strategies suggested in programme 2, help pupils to commit selected pieces to memory.
 - Once pieces are memorised, encourage pupils to try them out in front of others.
 - Discuss problems and possible solutions in respect of playing from memory.
 - Provide opportunities for pupils to play from memory in a group. Note any new perspectives that this brings, e.g. the opportunity to listen more acutely and to pick up visual cues more easily.
-
- Develop sight-reading skills by regularly asking pupils to play at sight music that is well within their technical range and in familiar keys or modes.
 - Extend the structured approach outlined in programme 2. Thus, before playing through pieces for the first time, help pupils to hear in their heads the overall sound of the music by asking them to:
 - identify important notational features of the music, e.g. tempo, time signature, key signature, accidentals
 - note articulation, phrasing and dynamics
 - clap or tap rhythmic patterns, perhaps including syncopated patterns
 - tap the pulse with one hand and the rhythm with the other
 - notice the shape of the melody and the melodic range
 - identify, from the notation, a range of intervals
 - sing/hum a variety of intervals taken from the melodic line
 - sing/hum the melodic line of appropriate phrases
 - Ask pupils to sight-read in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of keeping going and maintaining a regular pulse.

Points to note

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

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

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

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

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

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

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

Learning objectives

E. playing music with others

Pupils should learn to:

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

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

F. performing and communicating

Pupils should learn to:

- i perform to others with increasing awareness and assurance, communicating the character of the music and their musical intentions to the audience

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

Possible teaching activities

E. playing music with others

- Increase the frequency and range of ensemble experiences. These could include both instruments and voices.
- Ask pupils to consider the best layout for particular ensembles, ensuring that all participants can clearly watch the leader or conductor.
- Ask pupils to maintain a separate part individually.
- Encourage pupils to develop their listening skills, e.g. awareness of ensemble, balance, tuning, when playing with others.

- Promote more musical independence by encouraging pupils to take the lead and make decisions relating to the character of the music.
- Ask pupils to reflect on and evaluate their progress and discuss ways of making further improvements.

F. performing and communicating

- Organise opportunities for performance with others of a similar standard at various occasions and venues.
- Ask pupils to perform, over time, pieces from a variety of styles.
- Prepare pupils so that they are able to perform with fluency, expression and understanding.
- Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
- Make sure that pupils know where and how to 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, e.g. bands, orchestras, choirs, large ensembles, ensuring that their musical needs and stage of development are sensitively taken into account.

Points to note

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

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

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

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

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

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

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

Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

Learning objectives

A. listening and internalising

Pupils should learn to:

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

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

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

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

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

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

Programme of Study 4

NQF 2 intermediate level/Grades 4 - 5

Possible teaching activities

A. listening and internalising

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

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

- Help pupils to play/sing by ear appropriate phrases from pieces to be learnt, e.g. irregular phrases, melodies containing chromatic notes/embellishments.
- Ask pupils to comment on the implied cadence at the ends of phrases, e.g. 'open' or 'closed' – imperfect or perfect.
- When playing with others, ask pupils to note the differences between homophonic and contrapuntal passages.
- Encourage pupils to think about and experiment with alternatives in tempi, articulation, phrasing, dynamics, etc., listening to the effect and deciding which approach meets the musical intentions most successfully.

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

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

Points to note

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

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

There are many natural links with the GCSE curriculum.

Whenever possible, use ensemble opportunities to explore different textures.

The emphasis is on intuition, imagination and curiosity.

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

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

i posture and freedom of movement

- maintain an appropriate balanced and relaxed posture, both sitting and/or standing:
 - holding the instrument with ease and without tension
 - in a manner which facilitates freedom of movement and the development of a secure technique
 - developing a positive performing image

ii embouchure

- maintain a correct and functional embouchure, suitable for the particular instrument:
 - developing stamina and flexibility over an increasing range and duration
- recognise and correct faults with more independence

iii breathing

- breathe in freely and produce a controlled column of air, with increased capacity, duration and control

iv tone quality and intonation

- tune the instrument independently with accuracy, and recognise when retuning is necessary
- recognise and play with secure intonation:
 - adjusting and effecting changes
- play with a consistent, satisfying tone quality across a large range of notes and dynamics:
 - developing different tone colours and timbres

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Remind pupils to maintain an appropriate balanced and relaxed posture.
- In warm-ups, introduce pupils to longer phrase lengths, incorporating a wider range of notes and dynamics. Ask them to note any effect on posture.
- Continue to use long notes in warm-ups, ensuring that pupils evaluate their posture and make necessary adjustments.
- Use role-play to discuss and demonstrate the effects of good posture in communicating an effective performance.

embouchure

- Continue to encourage pupils to use long notes in warm-ups.
- To help develop stamina, ask pupils to play:
 - maintaining a steady sound on each note
 - several consecutive phrases incorporating large intervals
 - a greater range of notes
- Teach pupils octave/harmonic exercises to develop lip flexibility/security.
- Continue to use a mirror to check the effects of embouchure on intonation and tone quality, particularly at the low/high extremes of the range.
- Ask pupils to sing/say and then play using different vowel sounds at the beginning of individual notes. Evaluate the effects.

breathing

- Encourage pupils to breathe freely with increased capacity, duration and control, focusing particularly on breathing when playing pieces.
- Help pupils to match their breathing with the musical phrases and character of the piece, e.g. a quick intake of breath when appropriate.
- Ask pupils to vocalise phrases before playing, noting their shape.
- Introduce a rhythm game: over eight beats, play seven crotchets plus one crotchet rest; 15 quavers plus one quaver rest, etc. Crotchet mm.= 72.
- Ask pupils to play long notes in quick succession, with a quick breath in between.

tone quality and intonation

- Using more than one note, ask pupils to tune with greater independence.
- Continue to focus on tuning in warm-ups.
- Help pupils to experiment with different fingerings and harmonics in order to effect changes in intonation and dynamics.
- Ask pupils to experiment with some of the idiosyncratic notes of each individual instrument, showing them how to compensate at different dynamic levels.
- Using a variety of dynamics, encourage pupils to use the complete range of the instrument in order to develop awareness of the characteristics of the different registers.
- Where appropriate, demonstrate to pupils the effects of vibrato on tone quality. Start elementary exercises to enable simple production of vibrato. Discuss the expressive effect and apply to pieces.

Points to note

The teacher/other pupils can act as audience.

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

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

Encourage pupils to attend live performances.

Scales and arpeggios can be used to establish consistency and flexibility of embouchure. Try starting on a tonic other than the lowest.

Make pupils aware of the need to modify tuning when playing in an ensemble.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- v articulation
 - tongue and slur notes at a steady (regular) pulse:
 - co-ordinating tongue with fingers with more ease and control at a variety of tempi and over a larger compass
 - playing with clarity and more flexibility, using a variety of articulations, note lengths and finger patterns

vi finger technique

- maintain appropriate finger shape
- co-ordinate finger movement with greater speed and fluency, including more complex finger patterns

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

- Show pupils how to co-ordinate tongue and fingers with ease and control, at a variety of tempi and over a large range.
- Using scales, arpeggios and pieces, encourage pupils to develop control of different articulations at increasing tempi.
- Ask pupils to experiment to find the appropriate pattern of articulation to match the requirements of the music.
- Provide opportunities for pupils to evaluate, discuss and improve their articulation.

finger technique

- To develop more control and fluency, ask pupils to play:
 - using more complex finger patterns
 - a wide range of scales and arpeggios
- Continue to check pupils' finger positions in all playing activities.

C. creating, developing and interpreting musical ideas

- Ask pupils to improvise melodies above predetermined harmonic patterns, using conventions and techniques within the chosen style, e.g. melodies in Dorian mode with added chromatic notes above a chord sequence of seventh chords.

- Ask pupils to improvise short melodies using a variety of scales, e.g. major, minor, pentatonic, whole-tone, blues, chromatic.

- Ask pupils to improvise with others by embellishing a melody, e.g. the pentatonic *Raga Bhupali*:



- Help pupils to develop confidence by improvising frequently, 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:
 - exploration of a particular aspect of technique
 - two contrasting pieces for the instrument being studied, e.g. 'Nocturne', 'Carnival', aiming for consistency of style within each piece
 - a short piece for an ensemble, exploring aspects of textures, solos and accompaniments
 - a solo piece with accompaniment, possibly evoking moods or feelings, e.g. clouds, pyramids, the evening, rush hour, dreams

- Help pupils to refine their pieces within the chosen style and idiom.

Points to note

A wide range of repertoire can act as a powerful stimulus to develop these techniques.

By this stage, pupils should be playing with fingers closer to the tone holes/keys.

A chord sequence of Dm7 / Am7 / Gm7 / Am7 provides a suitable accompaniment.

The Dorian mode with chromatic notes would be D E F G G# A B C C# D.

Focus on developing an awareness of style by relating the particular scale or mode to repertoire being studied.

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

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

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

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. playing music

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

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

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

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

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 playing.

D. playing music

- Ask pupils to play by ear familiar tunes that include some simple chromatic writing and modulations.
- Discuss the effect of accidentals and what needs to be done in order to modulate from one key to another.
- 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.
- Play scales in canon, e.g. one pupil starts, the next begins two notes later, the third a further two notes on, thus producing a sequence of chords. Discuss whether the chords are major, minor, diminished, etc.
- Play arpeggios in canon, pupils starting on successive notes. Discuss whether the resulting chords are in root position, first inversion, etc.
- Play simple pieces in canon, with either the teacher or other members of the group leading. The second group repeats the part played by the first group.
- Continue the activity in pairs, with the second player decorating the line or improvising answering phrases in the style of the first. Whole pieces can be built up in this manner.

- When pupils are learning new pieces, ask them to identify and discuss structural relationships, e.g. repetitions, contrasts, deviations, developments. Ask them to describe the musical effects of these features.
- Encourage pupils to learn pieces more independently, identifying and solving problems, and making musical decisions.
- Continue to advise pupils on practising strategies.
- Encourage pupils to learn pieces away from the instrument in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.

- Encourage pupils to read the score away from the instrument, as another way to help with memorising pieces.
- Ask pupils to memorise short pieces or sections of music this way, then play them without using the music.

Points to note

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

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

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

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

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

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

Try to include some aspect of memorising in each lesson.

Learning objectives

D. playing music

contd...

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

E. playing music with others

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

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

F. performing and communicating

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

Possible teaching activities

D. playing music

contd...

- Continue to develop sight-reading skills by regularly asking pupils to play appropriate music at sight, using the structured approach outlined in programme 3, i.e. before playing through pieces for the first time, help pupils to gain a clear internal picture of the overall shape and character of the music.
- Ask pupils to sight-read appropriate music in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of pupils listening to each other in respect of ensemble, tuning, balance, etc.

E. playing music with others

- Encourage more independence by promoting unsupervised rehearsals and by asking pupils to take the lead, e.g. pupil-led woodwind ensembles, instrumental/vocal groups.
- Encourage pupils to use eye contact when playing in small (chamber-music size) ensembles.
- Discuss ways of using rehearsal time effectively, e.g. marking scores and parts, tuning procedures, dealing with challenging passages.
- Encourage pupils, through careful listening, to develop greater sensitivity in respect of balance, ensemble, tuning, shaping of phrases, etc.
- Ensure there are a variety of opportunities for ensembles/groups to perform to audiences and to each other.

- Encourage all pupils to contribute to discussions on interpretative issues, e.g. communicating and projecting the style and character of the music.
- Invite pupils to discuss, using appropriate vocabulary, how further refinements can be made.

F. performing and communicating

- Organise performing opportunities at a variety of occasions and venues, e.g. school events, concerts in the wider community.
- Ask pupils to perform, over time, pieces from a range of musical styles and traditions.
- Prepare pupils to perform with fluency and understanding, encouraging them to communicate their personal feelings within the style of the music and the composer's markings.
- Ask pupils to research some background information on pieces, e.g. details of style, the historical/social context.
- Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
- Refine pieces through simulated performances in lessons, during performances at school and as part of concerts to the wider community.
- Encourage pupils to perform music with others independently of the teacher, e.g. duets, ensembles, folk and rock bands.

Points to note

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.

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.

Learning objectives

F. performing and communicating

contd...

- Pupils should learn to:*
- 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

contd...

- Ask pupils to reflect on and evaluate each performance in order to make further improvements and build up confidence.
- Record pupils' performances in order to promote discussion.
- Encourage pupils to devise their own criteria for self-assessment.
- Organise opportunities for pupils to perform with directed groups by encouraging them to join bands, orchestras, choirs, large ensembles, etc. that are appropriate to their needs.

Points to note

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

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Learning objectives

A. listening and internalising

Pupils should learn to:

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

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

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

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

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

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

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Possible teaching activities

A. listening and internalising

- Ask pupils to listen to and identify music from a variety of styles and traditions, including extended pieces with complex structures. Ask them to compare and contrast various pieces, referring to form, texture, harmonic language, instrumentation, tonality, etc.
 - Ask pupils to listen to music that is related in style and tradition to the pieces they are learning. Ask them to compare and contrast the range of musical ideas / devices and observe how they are used in the music.
-
- Perform pieces to be learnt and / or listen to recorded / live performances. Ask pupils to describe the overall character and style of the music.
 - Ask pupils to compare the performances, noting subtleties of tempo, phrasing, articulation, dynamics, quality / variety of tone, etc.
-
- Help pupils to play by ear more extended and / or complex phrases, e.g. those featuring wider leaps and / or challenging rhythms, from pieces to be learnt. Look at how these phrases fit into the whole piece.
 - Ask pupils to explore the effects of varying the tempi, articulation, phrasing, dynamics, etc. in pieces from different styles and traditions. Encourage them to develop personal interpretations and to use their understanding of the characteristics of the instrument.
 - Discuss the musical effects of more advanced technical devices, e.g. flutter tonguing, alternative fingering, 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 played.
 - Using notation, ask pupils to describe the overall character of pieces, referring to style, structure, harmonic language, dynamic range, texture, etc. Suggest how they affect the mood of the music.
 - Ask pupils to clap / hum / sing at sight appropriate phrases from pieces to be learnt.
 - Play extracts with subtle deviations from the text in terms of pitch, rhythm, articulation, phrasing, harmonies, dynamics, etc. Ask pupils to point out the differences.

Points to note

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

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

These activities may relate to AS / A level work.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

i posture and freedom of movement

- maintain an appropriate balanced and relaxed posture, both sitting and/or standing:
 - holding the instrument with ease and without tension
 - in a manner which facilitates freedom of movement and playing with technical security
 - playing with a positive performing image

ii embouchure

- maintain a correct and functional embouchure, suitable for the particular instrument:
 - developing stamina and flexibility over an increasing range and duration
- recognise and correct faults independently

iii breathing

- breathe in freely and produce a controlled column of air with sufficient capacity, duration and control to meet the demands of the music

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Continue to emphasise how to hold the instrument without tension and in a manner that facilitates freedom of movement.
- Continue to use long phrase lengths in warm-ups, over a large range of notes and dynamics. Ensure that pupils evaluate their posture and make necessary adjustments.
- Ask pupils to devise their own checklist of the main sources of tension. Discuss how tension can be alleviated.
- Draw attention to the importance of maintaining a relaxed posture whilst developing the stamina necessary for extended performance.
- Continue to encourage positive body language when performing.
- Encourage pupils to use imagery in order to convey the character and mood of the music. Discuss how posture may contribute towards communication.
- Provide opportunities for pupils to observe how others communicate in performance, e.g. master-classes, concerts.
- Help pupils to use their posture to communicate musical intention, e.g. beginning and/or changing tempo in an ensemble performance.
- Discuss ways in which pupils can develop the physical and mental stamina required to play longer, more demanding pieces.

embouchure

- Encourage pupils to maintain a functional embouchure by continuing to use long notes in warm-ups.
- Maintaining an even sound throughout, ask pupils to play pieces incorporating:
 - large intervals
 - a wide range of notes, working towards the complete compass of the instrument
- Use octave/harmonic exercises to develop lip flexibility/security.
- Encourage pupils to experiment with changing dynamics on long notes.

breathing

- When pupils play pieces, ensure that their breathing matches the musical phrases and character of the piece, e.g. a quick intake of breath when appropriate to the musical phrase.
- Ask pupils to play the rhythm exercise (introduced in programme 4) at a faster tempo, i.e. over eight beats, play seven crotchets plus one crotchet rest; 15 quavers plus one quaver rest, etc. at crotchet mm. = 120.
- Continue to use long notes as warm-up exercises, increasing the duration.
- From time to time, use larger teaching spaces, e.g. school hall, in order to encourage and develop musical projection.

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.

Scales and arpeggios can be used to establish consistency and flexibility of embouchure. Try starting on a tonic other than the lowest.

An electronic tuner/tuning fork may be useful.

Good breath control is an integral part of performance.

Particular repertoire can be used to develop the demands of advanced breathing techniques, e.g. Schumann, Fantasy Pieces for clarinet; romances for oboe; most baroque repertoire.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

iv tone quality and intonation

- tune the instrument independently with accuracy and recognise when retuning is necessary
- recognise and play with secure intonation:
 - adjusting and effecting subtle changes
- play with a consistent, refined tone quality across the complete compass and dynamic range:
 - using different tone colours/timbres, according to the style of the music

v articulation

- tongue and slur notes at a regular (steady) pulse:
 - co-ordinating tongue with fingers with ease and control at a variety of tempi over the complete compass
 - playing with clarity and dexterity, using a variety of articulations (including multiple tonguing), note lengths and finger patterns
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

tone quality and intonation

- Demonstrate and discuss with pupils ways of playing with consistent, refined tone quality across the complete compass and dynamic range.
- Ask pupils to tune the instrument independently:
 - using more than one note
 - focusing on tuning in warm-ups, e.g. octaves, fifths
- Continue to encourage pupils to:
 - introduce alternative fingerings and harmonics to enable secure intonation in more advanced repertoire
 - experiment with the idiosyncratic notes of each individual instrument, learning how to compensate at different dynamic levels
- Encourage pupils to explore different tone colours / timbres, according to the style of the music. Ask them to experiment with the effects that different vowel sounds have on tone colour in different ranges.
- Ask pupils to devise exercises to develop varying speeds and intensity of vibrato, according to the style of the music.
- Ask pupils to learn pieces that demonstrate how tone quality affects the atmosphere of the piece, e.g. Poulenc sonatas.

articulation

- Give pupils exercises, pieces, etc. aimed at developing clarity and dexterity, using a variety of articulations (including multiple tonguing), note lengths and finger patterns.
- Ask pupils to play scales with multiple repeated notes (twos, threes, fours) at increasing speed, in order to develop quick tonguing.
- Ask pupils to change legato phrasing to tongued in different passages, at increasing tempi. This will develop flexibility in articulation and meet the demands of the most challenging repertoire.
- Use differing styles of music, e.g. baroque, romantic, contemporary (including jazz and popular styles) to help pupils develop all types of articulation.
- Ask pupils to use their knowledge and understanding of style, structure, etc., to experiment with different articulations in various pieces. Record the performances, encouraging them to make informed choices and to give reasons for their interpretations.
- After listening together to suitable examples, ask pupils to consider how articulation and legato phrasing are approached on different instruments, and what these consciously applied expressive qualities contribute to the overall effect of the music, e.g. making a dance movement seem more animated or a melodic piece more song-like. Explore ways for pupils to recreate what they have heard in these examples in their own playing.
- With pupils, choose an item of repertoire in which articulations, slurs and phrase marks are specified in the text, e.g. a 20th-century piece. Ask them to internalise and apply these expressive qualities from the start of the learning process, using the appropriate techniques.
- Next, select together an item of repertoire in which articulations, slurs and phrase marks are not specified, e.g. a baroque dance. From the start of the learning process, ask pupils to incorporate these expressive qualities, using their knowledge and understanding of musical style, etc., and combining the appropriate techniques with an awareness of phrasing and structure.

Points to note

Some A-level boards require knowledge of 'advanced' instrumental techniques, e.g. flutter tonguing, glissandi.

Listening to other instruments' means of expression can broaden pupils' musical awareness. Some instruments have a more natural capacity for legato, i.e. through playing several notes in one bow or breath, and non-legato, i.e. through changing bow or tonguing between notes. Internalising different phrasing characteristics through vocal imitation is a good place to start, followed by playing short passages by ear.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- vi finger technique
 - maintain appropriate finger shape
 - co-ordinate finger movement with fluency at a variety of tempi, including complex finger movements

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...

finger technique

- Using more complex finger patterns, ask pupils to play with increasing control and accuracy a wide range of:
 - major, minor, chromatic, pentatonic, whole-tone scales and modes
 - major and minor arpeggios, dominant and diminished sevenths
- Ask pupils to play more advanced scales and arpeggios, e.g. scales in broken thirds and interrupted scales.

C. creating, developing and interpreting musical ideas

- Ask pupils to improvise a piece involving a simple modulation, possibly within a given structure, e.g. A (tonic) B (dominant) A (tonic). Explore techniques involved in modulating and apply them in other improvisations.
- Continue to link improvisations to repertoire being studied, e.g. pupils improvise a short piece in the style of a well-known composer such as Mozart or Gershwin.
- Ask pupils, or possibly teacher and pupil, to extend a melody by improvising in turn, each player basing the improvisation on the previous section. Aim for coherence and expression within an agreed style.
- Encourage pupils to improvise a cadenza for a concerto or ornaments for a baroque or classical solo piece.
- Teach a well-known jazz standard, e.g. 'I Got Rhythm':
 - play pupils a recording of the piece
 - familiarise them with the 32-bar A A B A form and teach them the chords and melody. Play it with them as a pupil/teacher duo, swapping roles
 - demonstrate how to embellish the melody freely and encourage pupils to do the same when their turn comes
 - finally, ask them to improvise over the chords, making fewer references to the original melody
- Ask pupils to devise/use a graphic score as the basis for a free improvisation in a contemporary style.
- Ask pupils to compose pieces for more than one instrument, e.g. wind quintet, solo woodwind instrument and piano.
- Support pupils in refining, notating and evaluating their ideas.
- Provide guidance on writing for other instruments/voices.
- Provide opportunities for pupils' compositions to be performed, if possible in public, and make recordings to help evaluation.
- Ask pupils to write programme notes for their pieces, including details of background, style, intention and outcomes.

Points to note

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

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

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

Compositions for more than one instrument provide opportunities for pupils to explore different textures.

Pupils can use techniques associated with pieces being learnt. These may include contrapuntal textures and more complex structures, and can involve a higher level of technical difficulty for the performer. Alternatively, limitations may be imposed, e.g. thematic, structural, technical. Encourage pupils to exploit the idiomatic potential of instruments.

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. playing music

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

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

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

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 playing, and that of others, as performances unfold.

D. playing music

- Demonstrate how to play melodies by ear in different keys. Initially, let pupils take the most natural key and then transpose to another, e.g. 'Country Gardens' played first in C and then transposed to B flat.
- As an extension activity, encourage pupils to play a well-known tune in a 'difficult' key and note the problems that need solving.
- Ask pupils to practise playing a familiar piece, e.g. 'Happy Birthday', in a variety of keys.
- Ask pupils to make up some variations on well-known tunes by ear, using a range of melodic and/or rhythmic patterns.
- If a piano/keyboard is available, ask pupils to work out by ear some possible harmonies for well-known tunes.

- Encourage pupils to play back longer and more complex musical extracts from memory, using a wide range of styles, e.g. ritomello, raga, hooks and riffs.
- Ask pupils to practise repeating patterns that may include augmented and diminished intervals, asymmetrical phrases and irregular rhythms.
- If a piano/keyboard is available, play a three- or four-part chord or simple chord progression and ask pupils to play the upper, inner and lower parts in turn; alternatively, allocate a part to each pupil and ask for each chord to be played separately, then as a progression.
- As an extension activity, discuss whether the chords are major, minor, diminished, etc. and which position/inversion they are in.

- Continue the holistic approach to learning new pieces described in section 1 by:
 - enabling pupils to research background knowledge of style, period, etc.
 - discussing the structure, harmonic language, etc.
 - ensuring that technical skills are applied to the musical context
 - devising related listening exercises that support the learning and memorisation of key features of the music
 - encouraging pupils to explore alternative ways of interpreting pieces, taking into account their knowledge of genre and period, e.g. approaches to ornaments, cadences, phrasing and articulation, tone quality, etc.
 - enriching pupils' understanding by structuring improvisations based on ideas from the pieces being learnt
 - providing opportunities for self- and peer-evaluation, using criteria that have been devised by pupils themselves
- Continue to encourage pupils to learn pieces away from the instrument in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
- Continue to suggest appropriate practising strategies.
- Encourage pupils to communicate their feelings, within their knowledge and understanding of the style, with more freedom, conviction and independence.

Points to note

Transposing by ear is an important tool for the advanced musician, especially clarinet and saxophone players who sometimes have to transpose their parts in an ensemble. It is important, therefore, to help pupils develop fluency in some of the most common transpositions encountered by wind players, e.g. for B flat, E flat and A.

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

Learning objectives

D. playing music

contd...

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

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

E. playing music with others

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

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

Possible teaching activities

D. playing music

contd...

- Help pupils to memorise selected pieces from the repertoire being learnt. Offer particular strategies for dealing with longer and more complex pieces, so that pupils remember music in different ways. These could include:
 - devising ways of visualising the music, ranging from imagining a simple picture outline to a more photographic image
 - relating memory to touch and movement, e.g. finger movement, hand position and patterns of notes
 - supporting pupils in knowing the sound in their heads
 - analysing the structure of the music, e.g. counting the number of times a phrase occurs, noting key changes and sequences, consciously remembering deviations and exit points
- Provide opportunities for repeated playing and testing in order for pupils to develop complete security.

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

E. playing music with others

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

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

Points to note

By memorising the music, many performers are able to:

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

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

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

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

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

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

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

Learning objectives

F. performing and communicating

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

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

Possible teaching activities

F. performing and communicating

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

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

Points to note

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

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

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

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

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

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

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 **WOODWIND**

PROGRAMME **1**

<p>Title of unit Introducing Mixed Articulation</p>	<p>Focus of unit In this unit, pupils learn how to make expressive use of tongued and slurred notes in pieces.</p>	<p>Where the unit fits in This unit builds on initial work on tongued and slurred notes.</p>
<p>Length Two to three weeks</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to tongue and slur notes clearly, combining articulation skills already learnt • how to co-ordinate tongue and fingers • that the character of the piece can be conveyed using articulation in a musical context 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • As a warm-up activity, begin each lesson with long notes, asking pupils to match tone and intonation to that of the teacher. Devise ways of making this musical, perhaps by playing the long notes over an accompaniment and linking to the theme of 'Open Spaces'. • Ask pupils to copy tongued phrases of increasing lengths, played by the teacher, including: <ul style="list-style-type: none"> – repeated notes at different speeds – rhythm patterns from the piece to be studied – movement by step leading to thirds – slurred pairs and then short phrases of mixed articulation Aim for a musical result that contains an expressive intention. Discuss the different effects with pupils. • Ask pupils to improvise an answering phrase to one given by the teacher, and vice versa, including tonguing, slurring and mixed articulation. Demonstrate evenness and unevenness in slurring and discuss the differences. • Introduce an appropriate piece, e.g. 'Les Bouffons'. Discuss key features and set the pulse. Ask pupils to: <ul style="list-style-type: none"> – clap pulse and rhythms – sight-sing all / short sections, recognising notes that move by step – play in small sections – play the complete piece • Experiment with articulation at different tempi: discuss the effect on the character of the piece. 	<p>Points to note</p> <ul style="list-style-type: none"> • Instruments and reeds need to be ready to play. • Encourage the use of a mirror in the teaching room and at home to check posture, embouchure, hand shape. • Emphasise that tonguing is merely an interruption in the continuous stream of air. • Warm-up could culminate in phrases by ear from the piece being studied. • Pupils may create ostinati that could involve use of percussion instruments to emphasise pulse and the character of the piece. • Some pupils could play simpler ostinati. • For sight-singing, bassoon pupils may need to have phrases transposed to treble clef. • Encourage pupils to breathe in appropriate places and to feel the shape of each phrase.
<p>Repertoire and resources</p> <p>'Les Bouffons' 'Hot Cross Buns' 'Tina Sangu'</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: know the principles of tonguing and slurring; have some control over finger and tongue co-ordination; understand that tempo and articulation have an effect upon the character of the music; have developed a fluent performance of the piece in the group and/or with the teacher</p> <p>most pupils will: tongue and slur notes clearly; play passages with mixed articulation, with well co-ordinated tongue and fingers</p> <p>some will have progressed further and will: incorporate mixed articulation into a convincing performance, possibly from memory</p>	

<p>Title of unit Introducing the Bassoon</p>	<p>Focus of unit In this unit, guidance is provided in introducing the bassoon to pupils, enabling them to master the basic requirements needed to play simple three- to four-note tunes.</p>	<p>Where the unit fits in The unit is for the initial stage of learning.</p>
<p>Length Four to five weeks</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to assemble and disassemble the bassoon correctly • how to develop a good basic posture and embouchure, with some diaphragm support • how to play simple long notes with a steady tone • how to demonstrate basic tonguing • how to maintain a steady pulse • how to play simple pieces, making links between sound and symbol • about the importance of acquiring a basic weekly practice routine • how to compose their own tunes and play them with others 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Ask pupils to put the bassoon together, copying the teacher in a safe routine; reverse the procedure. Ensure that they dry out the bassoon after each playing. • Assess with pupils whether they are more comfortable holding the bassoon standing or sitting, and work with them to adopt a relaxed basic posture. • Demonstrate a good embouchure and ask pupils to copy. Together, blow long notes on the reed, helping pupils to maintain a steady tone. Transfer this to the bassoon, checking that the airflow is sufficient for the whole instrument. • Ask pupils to place the tip of the tongue gently on the end of the reed and then, as they blow, to take the tongue away and replace it again slowly two or three times, whilst keeping a steady flow of air. • Clap an even pulse and ask pupils to transfer this to the reed, whilst the teacher sings or plays a simple tune over the top. • Ask pupils to copy a simple rhythmic pattern of four notes played on the reed, over a pulse maintained by the teacher. More able pupils may be able to play this copycat game straight away on the instrument, using the note D. • Ask pupils to say the names of the notes of the chosen piece over a steady pulse (C/D/E/F). Perhaps begin by using minims and minim rests on the note E. Next, ask them to clap the piece and then play it. Each note can be introduced in this way still using 'say, clap and play' and adjusting the amount of material used for the needs of each pupil. • Help pupils to acquire effective practice routines and encourage them to maintain a daily record. • Provide opportunities for pupils to play by ear and from memory and have fun listening to the sounds whilst making up tunes and playing copycat games. The more able can take the lead in question-and-answer activities and in experimenting with simple improvisations. Help pupils to achieve expressive outcomes, e.g. dynamic contrasts. 	<p>Points to note</p> <ul style="list-style-type: none"> • A free-blowing reed with a good tone is important. • In the early weeks, use the reed alone, whenever possible. This gives pupils a break from the weight of the bassoon and the complications of balance and posture. • Five minutes' practice on the reed is better than no practice for that day. • Encourage the use of a mirror to check embouchure and posture. • Links between sound and symbol can be woven into the teaching in an enjoyable and relaxed way where appropriate.
<p>Repertoire and resources</p> <p>'Merrily' 'At Pierrot's Door'</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: be able to put the bassoon together safely; use a functional embouchure and be able to recognise and play at least three different notes from notation</p> <p>most pupils will: sit or stand with good posture and have a good basic embouchure; read simple notation accurately and be able to play, as tongued minims and crotchets, the notes C, D, E and F; maintain a steady pulse</p> <p>some will have progressed further and will: tongue clearly, playing the notes C, D, E and F in tune, with a focused tone; take the lead in copycat games and play a simple duet part with the teacher</p>	

Unit of Work

SPECIMEN UNIT FOR **FLUTE**

PROGRAMME **2**

<p>Title of unit Developing Good Intonation</p>	<p>Focus of unit This unit is designed to develop pupils' awareness and control of intonation. It highlights the roles that embouchure and breathing have in controlling pitch. During this unit, pupils will be encouraged to compose and perform with increasing independence.</p>	<p>Where the unit fits in This unit builds on what pupils have already learnt about embouchure and breath control. It utilises both listening and musical skills.</p>
<p>Length Approximately six weeks</p>		
<p>Learning objectives Pupils should learn:</p> <ul style="list-style-type: none"> • about discriminating between variations of pitch • how to tune the instrument, with guidance • how to produce a controlled column of air • about maintaining a correct embouchure, gradually developing flexibility • how to play with secure intonation, developing some ability to adjust and effect change 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Play to pupils pairs of notes from a fifth to a semitone, and ask them to identify which is the higher and which the lower note. • Help pupils to tune to a note given by the teacher, relating the concept of sharp and flat to their embouchure and breathing. • Ask pupils to blow towards a distant point, keeping the pitch steady. Experiment with altering the pressure and speed of air and discuss the effect on intonation. • Encourage pupils to experiment with embouchure in order to discover how to effect change, e.g. bending a note so that it is sharp or flat – rolling the flute head joint. • Demonstrate good sound / intonation when introducing a chosen piece. • Before they play phrases, encourage pupils to sing them first. • Ask pupils to play in unison with the teacher, matching intonation. • Encourage pupils to play a phrase both loudly and quietly, noting the effect on the pitch. Suggest ways to adjust intonation. • Using a limited number of notes, starting and ending on the tonic, ask pupils to improvise a piece. This could be done over a ground bass, riff or blues scale. • Ensure that pupils focus on tone quality and listen to intonation whilst playing, e.g. during warm-ups, pieces, in ensembles, etc. • Discuss ways in which tone quality and intonation affect the musical outcome. 	<p>Points to note</p> <ul style="list-style-type: none"> • Singing the notes and 'sliding' from one note to another can help pupils to distinguish between high and low; it also gives them an idea of the degrees of adjustment that can be made. • Occasional checking by the teacher of the position of the head-joint stopper cork can avoid unnecessary intonation problems. • It is useful for pupils to check in a mirror to see that they have approximately two-thirds of the embouchure hole showing, in order to give optimum intonation. • Including familiar tunes can help pupils to internalise the correct pitch. • Improvisation can be used to target intonation problems that have occurred in a piece, e.g. pitching a particular interval or playing a note that is inherently difficult to tune. • Special care needs to be taken when playing C and C sharp – the flute can roll inwards if not held correctly.
<p>Repertoire and resources</p> <p>'Mocking Bird' 'Hatikvah' 'Frère Jacques' 'Three Blind Mice' (which can be combined with 'Frère Jacques')</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: have an awareness of good and bad intonation; be aware of the effect that embouchure and breath control have on tuning</p> <p>most pupils will: play mostly with accurate intonation; be able to adjust tuning with assistance from the teacher</p> <p>some will have progressed further and will: play with secure intonation; be able to adjust tuning with independence</p>	

<p>Title of unit Developing Musical Phrasing</p>	<p>Focus of unit In this unit, pupils learn how to play expressively music which includes wide intervals in legato phrases.</p>	<p>Where the unit fits in The unit builds on previous work, including finger co-ordination over wider intervals and increasing breath control.</p>
<p>Length Three to four weeks</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • the link between breath control and long phrases • how to sustain a musical phrase including wide intervals • how to co-ordinate fingers for an expressive intention • how to use flexible phrasing, e.g. rubato to convey the character of the music 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • As a warm-up activity, ask pupils to play long notes, using increasingly wide intervals and matching tone and intonation to that of the teacher. • Ask pupils to copy phrases played by the teacher or another pupil, incorporating legato octaves, sixths, etc. and using a variety of phrase lengths. • Encourage pupils to improvise an answering phrase, using wide intervals, in response to a two-bar phrase improvised by the teacher or another pupil. This can be extended to a four-bar phrase. • Introduce a well-known piece that contains wide intervals, e.g. 'Somewhere over the Rainbow', 'My Bonny Lies over the Ocean', 'Happy Birthday'. • Ask pupils to play sections of the piece, replacing the octave intervals with a repeated note to discover the different musical effect. • Use copycat techniques, starting in steps and leading to wider intervals, e.g. sirens using different rhythms (linked to rocking thirds in 'Somewhere over the Rainbow'). • Play pupils some phrases with rigid pulse and no musical expression and discuss with them. Ask them to compare this with the same phrases played with rubato and musical phrasing - what is the effect on the music, which is preferable and why? • Encourage pupils to apply the understanding they have acquired in other pieces being learnt. 	<p>Points to note</p> <ul style="list-style-type: none"> • Encourage the use of a mirror at home to check posture, embouchure, hand shape. • Additional activities for this unit might include exercises for finger co-ordination, breath support and lip flexibility, e.g. harmonics for flute. • A useful way of developing awareness of longer phrase lengths is for the teacher to play the tune whilst pupils play a long note. • When introducing a new piece, teachers might like to discuss lyrics, their meaning, and their effects on phrasing, atmosphere or character. • The teacher could demonstrate other tunes that use wide intervals, e.g. the <i>Star Wars</i> theme.
<p>Repertoire and resources</p> <p>Melodies which incorporate wide intervals and have opportunities for rubato include: 'Somewhere over the Rainbow' 'My Bonny Lies over the Ocean' Norman Fulton, 'Air' Douglas Steele, 'Song'</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: sustain longer phrases more effectively; have some control over finger co-ordination; understand how rubato affects performance; be developing a fluent performance in a group and / or with the teacher</p> <p>most pupils will: demonstrate the link between breath control and supporting longer phrases; give a fluent performance, incorporating legato phrasing and some rubato</p> <p>some will have progressed further and will: incorporate legato phrasing into a convincing performance, possibly from memory</p>	

Unit of Work

SPECIMEN UNIT FOR **WOODWIND**

PROGRAMME 4

<p>Title of unit Introducing Vibrato for Appropriate Instruments</p>	<p>Focus of unit This unit raises awareness of vibrato and its expressive function. Pupils are shown how to experiment with and apply this technique. Although originally written for oboe, many of the activities are relevant to other woodwind instruments.</p>	<p>Where the unit fits in The unit builds on previous work concerned with establishing a satisfying tone quality across an appropriate range of notes and dynamics.</p>
<p>Length Half a term</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • how vibrato is used expressively to enhance musical performance • how to play with secure intonation • how to adjust intonation and effect changes in relation to developing vibrato • how to make a consistently satisfying tone across a larger range of notes and dynamics 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • As a warm-up activity, start by asking pupils to play long notes without vibrato. • Ask pupils to listen to and observe the teacher demonstrating vibrato: discuss which muscles are used for correct production. • Encourage pupils to identify and locate the correct muscles by trying exercises away from the instrument, e.g. by panting like a dog, or moving and making noises like a gorilla! • Show pupils how to blow a steady note, without vibrato. Ask them to pump the air intermittently with sudden tummy spasms, relating this to a pulse, e.g. they can imagine extinguishing candles on a moving conveyor belt, gradually increasing the speed. • Next, ask pupils to play a sustained note and imitate a steam train departing and arriving at a station. • Pupils should then experiment with pitch, altering the intonation by adjusting diaphragm / breath support. • Transfer this technique to easy scales, using a different number of vibrato pulses per note. • Ask pupils to play a slow study or piece, vibrating in semiquaver, quaver or triplet quaver rhythm throughout. Help them to apply vibrato more naturally, discussing its application and expressive intentions. • Encourage pupils to listen to audio recordings of professional players and discuss the expressive potential of vibrato. 	<p>Points to note</p> <ul style="list-style-type: none"> • Group exercises are useful and fun for developing vibrato skills. • Encourage use of a mirror to ensure that embouchure remains secure. • Teachers may find it useful to use simple, familiar pieces. • Bear in mind that vibrato is an entirely expressive technique and always needs to be applied in a musical context.
<p>Repertoire and resources</p> <p><i>80 Graded Studies for Oboe</i> by P. Harris <i>Elementary Method for Oboe</i> by G. Hinkle Any baroque slow movement Paul Reade, <i>Jane Eyre</i> theme Audio recordings of solo oboe / other woodwind instruments</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: understand which muscles are used to produce vibrato most pupils will: play a range of notes moderately loudly, with some evidence of vibrato; begin to recognise when it is desirable to use vibrato some will have progressed further and will: vary the speed of vibrato; produce vibrato at a variety of dynamics in different registers; use vibrato naturally in performance, as an additional tool to enhance tone in order to play expressively</p>	

Title of unit Articulation the Upper Register	Focus of unit The unit describes how a musical performance is promoted by playing with clean articulation in the upper register.	Where the unit fits in The unit continues from previous work on tonguing.
Length Half a term (linked with other activities)		
Learning objectives	Possible teaching activities	Points to note
Pupils should learn: <ul style="list-style-type: none"> • how to play with clean articulation in the upper register • how to play with clarity and dexterity, using a variety of articulations, note lengths and finger patterns • how to apply the technique to generate a musical performance 	<ul style="list-style-type: none"> • To warm up, ask pupils to play scales with increasing range and tongue speed, e.g. simple scales (crotchet = 108) up to semiquaver movement. • Introduce scales that are relevant to pieces being studied. • Move on to more complicated scales, with slow finger movement but faster tongue, i.e. repeated notes on each degree of the scale. • Ask pupils to blow low F with the tongue gradually resting on the reed – it still vibrates, despite the impediment! Ask them to try again on high A – the sound stops...?! Discuss the effect with pupils, noting that less and lighter tongue is good for the higher register. • Next, encourage pupils to try the upper register without the speaker key (play high G, then drop the speaker key). Then ask them to try without the speaker key at all. • Now ask pupils to try upper-register scales again, applying their knowledge and understanding. Discuss the technical and musical differences. • Ensure that pupils practise these activities regularly, as part of their warm-up routine. • Over a period of time, help pupils to play with clean articulation in chosen pieces. Discuss approaches, problems and solutions in relation to different styles. With pupils, evaluate the musical effect. 	<ul style="list-style-type: none"> • Identify the problem – the higher the note, the more obvious the harmonic undertone! • Group teaching activities might include scales in multiple keys and rhythms to provide differentiation, e.g. three pupils playing F, C and A major scales together. • It is essential that pupils have an appropriate strength of reed. • Secure embouchure and breath control must first be in place.
Repertoire and resources Saint-Saëns, Clarinet Sonata, Second movement Krommer, Clarinet Concerto, First movement Stravinsky, third of Three Pieces for Unaccompanied Clarinet <i>Staccato Studies</i> by R. Kell	Expectations: by the end of the unit all pupils will: be more informed about upper-register articulation and have the knowledge to work on this aspect of their playing most pupils will: have improved their upper-register articulation and demonstrated an understanding of problems and solutions; have applied their knowledge in chosen pieces in their repertoire some will have progressed further and will: be able to play (articulate) with clarity and focus in the high / top register; use articulation in the upper register to interpret music stylistically	

Unit of Work

<p>Title of unit Finding the Voice for Instrumentalists</p>	<p>Focus of unit This additional unit suggests ways in which instrumental teachers can help pupils to 'find' their own singing voices and begin to sing confidently with an accurate sense of pitch. All the activities below are aural, without reference to notation, so that pupils can use their singing voices in instrumental lessons, concentrating on the sound they produce.</p>	<p>Where the unit fits in The unit provides possible materials for pupils beginning to pitch their singing voices. As each individual's voice and vocal experiences will be different, these activities should be adapted to suit individual needs.</p>
<p>Length Ongoing</p>		
<p>Learning objectives</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 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Explore pupils' voices by asking them to imitate rhymes and very simple, short phrases, using a variety of sounds, e.g. whispering, humming, singing. Finish by singing on a monotone or the soh-me minor third pattern. • Introduce melodies that develop the 'thinking voice'. When pupils can sing a simple melody accurately from memory, ask them to sing some sections in their heads at a given signal from the teacher. When they begin singing aloud again, pupils should still be singing at the correct pitch. In a group situation, individual pupils in turn might give the signal. If appropriate, use sol-fa hand-signs. • Sing simple phrases and ask pupils to sing them back. Begin with a very small pitch range, using the minor third pattern (soh and me), then move to the third, fifth and sixth of the major scale (me, soh and lah). When pupils are pitching well, move on to phrases using the first, second and third notes of the major scale (doh, ray, me). If you then move on to melodies using the first, second, third, fifth and sixth notes of the scale (doh, ray, me, soh and lah), pupils will be able to sing any pentatonic song with well-centred vocal pitch. • Encourage pupils to improvise vocally by taking a lead in the above exercises when they have sufficient confidence. • Explore higher and lower pitches with pupils by using large gestures, to reinforce an understanding of when the voice is moving up and down. • Use appropriate call-and-response songs: ask one pupil to sing the 'call' for another pupil to 'respond', e.g. 'Kumala Vista'. • Help pupils to discover a wider pitch range by using the sliding voice, moving smoothly up and down the vocal pitch range. Start modestly, gradually increasing the range, e.g. humming smoothly, following the moving hand of the teacher, then that of another pupil. • Change the starting pitch of the simple tunes pupils already know when singing unaccompanied. • Ask individual pupils to start call-and-response songs at different pitches. • Sing the rhythm of known tunes several times on a monotone, at a different pitch each time. • Ask pupils to indicate the shape of a melody with their hands. Ask them to recognise any patterns that emerge, such as repetition or sequence. • Help pupils to improve their breathing in order to develop their vocal tone. 	<p>Points to note</p> <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.
<p>Repertoire and resources</p> <p>'How Can I Keep from Singing?'</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: begin to pitch their own singing voices accurately; recognise pitch movement within simple melodies</p> <p>most pupils will: pitch their own singing voices accurately; copy simple melodies with an understanding of relative pitching</p> <p>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>	

Short-term Planning and Recording Template

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

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

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

End-of-term summary

Summary of Learning Outcomes

By the end of each programme:

Programme 1

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

Programme 2 (building on programme 1)

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

Programme 3 (building on programme 2)

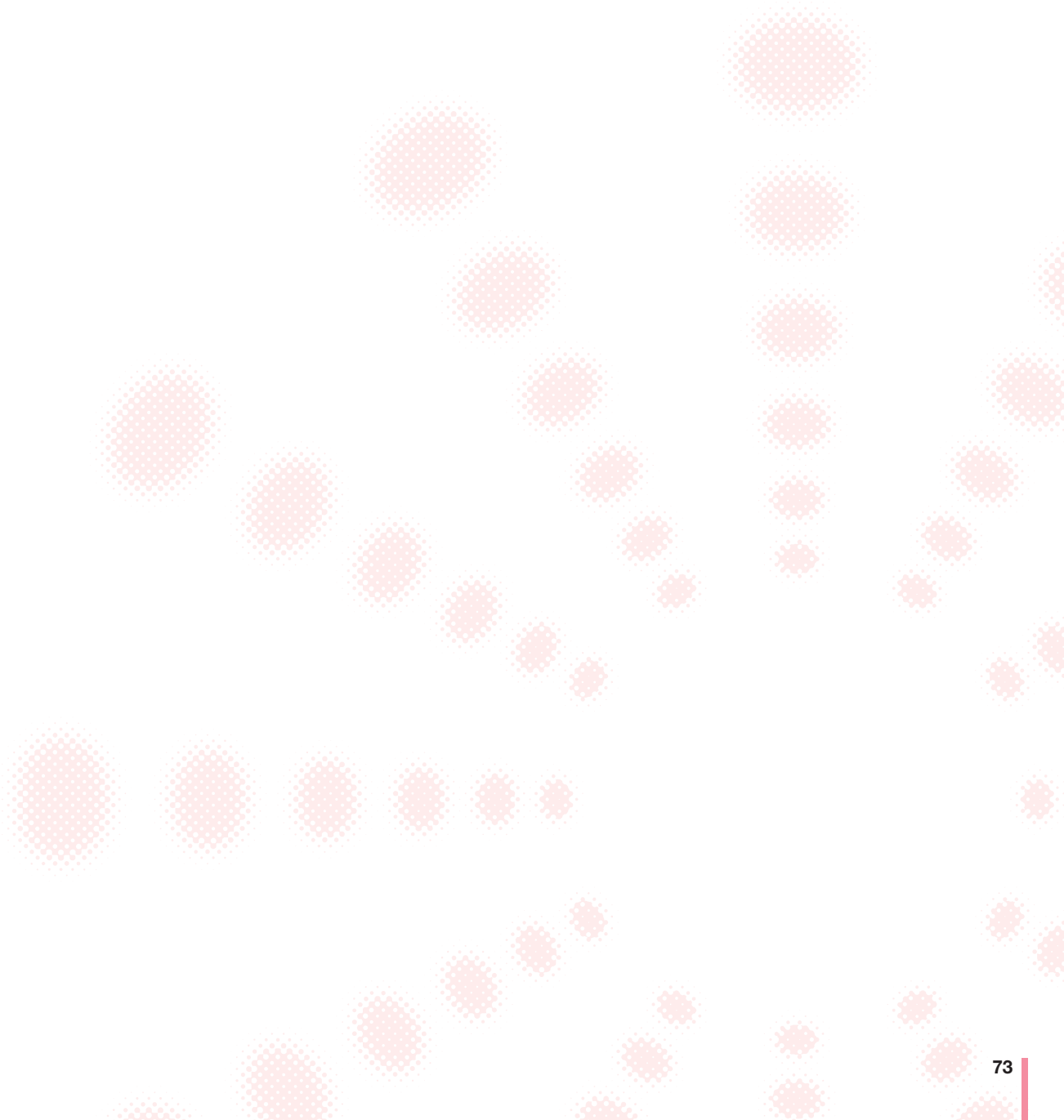
Pupils play a variety of moderately easy pieces from different styles, conveying the expressive intentions of the music. When playing with others, they maintain an independent part individually, showing awareness of their role within the ensemble. They play with assurance when performing to others, communicating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

Programme 4 (building on programme 3)

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

Programme 5 (building on programme 4)

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



74 Summary of Learning Objectives

Pupils should be given opportunities to:

express their musical ideas and feelings; use their creativity, imagination and intuition;

develop their skills, knowledge and understanding; reflect on and evaluate their progress

Pupils should learn to:

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

B Making and controlling musical sounds: developing technique					
i	<p><i>posture and freedom of movement</i> play with an appropriate balanced and relaxed posture, both sitting and / or standing:</p> <ul style="list-style-type: none"> – holding the instrument appropriately and without tension – in a manner which facilitates freedom of movement and the development of a secure technique 	<p><i>posture and freedom of movement</i> maintain an appropriate balanced and relaxed posture, both sitting and / or standing:</p> <ul style="list-style-type: none"> – holding the instrument with more ease and without tension – in a manner which facilitates freedom of movement and the development of a secure technique 	<p><i>posture and freedom of movement</i> maintain an appropriate balanced and relaxed posture, both sitting and / or standing:</p> <ul style="list-style-type: none"> – holding the instrument with more ease and without tension – in a manner which facilitates freedom of movement and the development of a secure technique 	<p><i>posture and freedom of movement</i> maintain an appropriate balanced and relaxed posture, both sitting and / or standing:</p> <ul style="list-style-type: none"> – holding the instrument with more ease and without tension – in a manner which facilitates freedom of movement and the development of a secure technique 	<p><i>posture and freedom of movement</i> maintain an appropriate balanced and relaxed posture, both sitting and / or standing:</p> <ul style="list-style-type: none"> – holding the instrument with more ease and without tension – in a manner which facilitates freedom of movement and the development of a secure technique
ii	<p><i>embouchure</i> develop and play with a correct and functional embouchure, suitable for the particular instrument:</p> <ul style="list-style-type: none"> – gradually developing stamina 	<p><i>embouchure</i> maintain a correct and functional embouchure, suitable for the particular instrument:</p> <ul style="list-style-type: none"> – gradually developing stamina and flexibility over an increasing range <p>recognise and, with guidance, correct faults</p>	<p><i>embouchure</i> maintain a correct and functional embouchure, suitable for the particular instrument:</p> <ul style="list-style-type: none"> – gradually developing stamina and flexibility over an increasing range and duration <p>recognise and correct faults with some independence</p>	<p><i>embouchure</i> maintain a correct and functional embouchure, suitable for the particular instrument:</p> <ul style="list-style-type: none"> – developing stamina and flexibility over an increasing range and duration <p>recognise and correct faults with more independence</p>	<p><i>embouchure</i> maintain a correct and functional embouchure, suitable for the particular instrument:</p> <ul style="list-style-type: none"> – developing stamina and flexibility over an increasing range and duration <p>recognise and correct faults independently</p>
iii	<p><i>breathing</i> breathe in freely (inhalation) and produce a controlled column of air (exhalation)</p>	<p><i>breathing</i> breathe in freely and produce a controlled column of air, gradually increasing capacity, duration and control</p>	<p><i>breathing</i> breathe in freely and produce a controlled column of air, gradually increasing capacity, duration and control</p>	<p><i>breathing</i> breathe in freely and produce a controlled column of air, with increased capacity, duration and control</p>	<p><i>breathing</i> breathe in freely and produce a controlled column of air with sufficient capacity, duration and control to meet the demands of the music</p>

B	Making and controlling musical sounds: developing technique				<i>continued</i>
iv	<p><i>tone quality and intonation</i> understand how the instrument is tuned</p> <p>recognise and play with secure intonation</p> <p>develop a pleasing tone with some dynamic variety</p>	<p><i>tone quality and intonation</i> tune the instrument with guidance</p> <p>recognise and play with secure intonation: – developing some ability to adjust and effect change</p> <p>play with a pleasing tone with more consistency and dynamic variety of movement, using apoyando and tirando strokes</p>	<p><i>tone quality and intonation</i> tune the instrument with more accuracy and some independence</p> <p>recognise and play with secure intonation: – developing some ability to adjust and effect changes</p> <p>play with a pleasing tone with more consistency across a larger range of notes and dynamics</p>	<p><i>tone quality and intonation</i> tune the instrument independently with accuracy, and recognise when retuning is necessary</p> <p>recognise and play with secure intonation: – adjusting and effecting changes</p> <p>play with a consistent, satisfying tone quality across a large range of notes and dynamics: – developing different tone colours and timbres</p>	<p><i>tone quality and intonation</i> tune the instrument independently with accuracy, and recognise when retuning is necessary</p> <p>recognise and play with secure intonation: – adjusting and effecting subtle changes</p> <p>play with a consistent, refined tone quality across the complete compass and dynamic range: – using different tone colours / timbres, according to the style of the music</p>
v	<p><i>articulation</i> tongue and slur notes at a steady (regular) pulse: – co-ordinating tongue with fingers – developing clarity of sound</p>	<p><i>articulation</i> tongue and slur notes at a steady (regular) pulse: – co-ordinating tongue with fingers with more ease and control – developing clarity of sound, using staccato and simple mixed articulation</p>	<p><i>articulation</i> tongue and slur notes at a steady (regular) pulse: – co-ordinating tongue and fingers with more ease and control at a variety of tempi – playing with clarity and more flexibility, using a variety of simple articulations and note lengths</p>	<p><i>articulation</i> tongue and slur notes at a steady (regular) pulse: – co-ordinating tongue with fingers with more ease and control at a variety of tempi and over a larger compass – playing with clarity and more flexibility, using a variety of articulations, note lengths and finger patterns</p>	<p><i>articulation</i> tongue and slur notes at a regular (steady) pulse: – co-ordinating tongue with fingers with ease and control at a variety of tempi over the complete compass – playing with clarity and dexterity, using a variety of articulations (including multiple tonguing), note lengths and finger patterns</p>
vi	<p><i>finger technique</i> develop and play with appropriate finger shape</p> <p>co-ordinate finger movement</p>	<p><i>finger technique</i> maintain appropriate finger shape</p> <p>co-ordinate finger movement with more ease and fluency</p>	<p><i>finger technique</i> maintain appropriate finger shape</p> <p>co-ordinate finger movement with increasing speed and fluency</p>	<p><i>finger technique</i> maintain appropriate finger shape</p> <p>co-ordinate finger movement with greater speed and fluency, including more complex finger patterns</p>	<p><i>finger technique</i> maintain appropriate finger shape</p> <p>co-ordinate finger movement with fluency at a variety of tempi, including complex finger movements</p>

C Creating, developing and interpreting musical ideas					
i	improvise expressively by exploring different sounds and creating satisfying repeated musical patterns or phrases	improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group	improvise in a variety of genres and styles, sustaining and developing musical ideas and achieving different intended musical effects with the instrument	improvise with freedom in a wide range of musical structures, genres, styles and traditions, drawing on internalised sounds	improvise extended musical ideas with a sense of direction and shape as they develop their own personal style
ii	make use of instrumental skills when beginning to compose	compose by developing musical ideas within given simple structures and applying instrumental skills	apply knowledge and understanding of the instrument in order to compose with an understanding of musical idiom	compose in different styles, creating and selecting musical ideas by exploring the characteristics of their chosen resources	compose with consistency of style, coherence of musical ideas and a degree of individuality, and by making the most of the instrumental and vocal resources
iii	begin to interpret music with some expression and with a sense of its intended effect; talk about its mood and how it is played and suggest improvements	make choices in relation to tempo, dynamics, phrasing, articulation, colour, etc. in order to achieve an intended effect and convey the expressive characteristics; describe and evaluate the music using appropriate musical vocabulary	convey their interpretation with an understanding of the musical style and idiom; make improvements to their work in the light of their knowledge about the music	apply their knowledge of style, characteristics and historical / social background in order to interpret the music with understanding and insight; evaluate how their interpretation reflects the context in which the music was created and is performed and heard	interpret music personally with consistency of style, and an understanding of idiomatic performing conventions; make independent, critical judgements about their interpretation

D	Playing music				
i	work out by ear how to play short, easy phrases from well-known tunes	work out by ear how to play easy, well-known tunes in simple keys	work out by ear how to play tunes in straightforward major and minor keys or modes	work out by ear how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves / positions	work out by ear how to play pieces of increasing complexity, using simple transpositions if necessary
ii	repeat with accuracy short, easy rhythmic and melodic patterns by playing back from memory	repeat with accuracy short, easy rhythmic and melodic phrases by playing back from memory	repeat with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory	repeat with accuracy phrases of moderate length and complexity in a variety of styles	repeat increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate
iii	play short, easy pieces from notation / symbols, conveying the character of the music	play a variety of easy pieces from notation / symbols, conveying the character of the music	play a variety of moderately easy pieces from different styles and traditions, showing an awareness of idiom and structure and communicating the character of the music and the intentions of the composer	play a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music	play a range of pieces from different styles and periods that are technically and musically advanced; form their own critical ideas in order to project their personal interpretation
iv	memorise with accuracy selected short, simple pieces from their repertoire	play from memory , and to others, selected contrasting pieces from their repertoire	memorise a variety of pieces from their repertoire of increasing length and complexity	memorise a variety of pieces from their repertoire in different styles and traditions, featuring a range of musical devices and structures	memorise systematically and independently pieces from their repertoire with refinement and expressive subtlety, demonstrating a personal response to the music
v	read and play at sight short, simple phrases at a regular pulse; begin to make links between sound and symbol	read and play at sight short, easy pieces at a regular pulse, beginning to hear some of the elements internally and attending to expressive details, including articulation and dynamics	read and play at sight a variety of short, straightforward pieces at a regular pulse, using an increasing rhythmic, melodic and tonal range	read and play at sight moderately easy pieces in different styles at a regular pulse; internalise and incorporate less familiar musical features, e.g. time signatures, variety of tempi, keys	read and play at sight a range of pieces in a variety of styles containing elements of surprise and deviation; internalise and incorporate a wide range of time signatures and tempi, rhythmic patterns, melodic range, intervals, tonality and expression

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



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