

# Programme of Study 3

NQF 1 foundation level/Grades 2 - 3

## Learning objectives

### A. listening and internalising

*Pupils should learn to:*

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

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

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

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

# Programme of Study 3

NQF 1 foundation level/Grades 2 - 3

## Possible teaching activities

### A. listening and internalising

- Ask pupils to listen to a variety of music, e.g. baroque, classical, flamenco, blues, and then describe the expressive character of the music with reference to the musical elements.
- Ask pupils to listen to music that is similar in period, genre, etc. to pieces they are learning. Ask them to point out similarities and differences.
- Perform pieces to be learnt. Ask pupils to describe the overall character using appropriate vocabulary.
- Ask pupils to compare and contrast new pieces with pieces already known.
- Perform pieces in different ways. Ask pupils to describe how changes to the dynamics, articulation, phrasing, tone quality, etc. affect the expressive character of the music.
- Play appropriate rhythms from pieces. Ask pupils to clap them back and identify the note values.
- Ask pupils to tap the pulse of phrases with one hand and the rhythm with the other.
- Help pupils to sing/play by ear short phrases from pieces to be learnt. Ask them to analyse some of the melodic intervals.
- Play phrases in major and minor keys, ending on the tonic, dominant or submediant. Ask pupils to identify the mode of the music and the finishing note.
- Ask pupils to identify the main sections of more extended pieces. Ask further questions on rhythmic/melodic features, use of sequence, tonality, modulations, etc.
- Ask pupils to prepare short pieces using various compositional techniques, e.g. glissandi, tone clusters, 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.

## Points to note

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

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

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

## 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 and posture, both sitting and standing:
      - holding the instrument with ease in an appropriate manner
- 
- ii embouchure
    - maintain an appropriate and functional embouchure, suitable for the particular instrument:
      - gradually strengthening their embouchure over an increasing range and duration
    - slur notes with more ease and control at a variety of tempi
- 
- iii breathing
    - produce a controlled column of air over an increasing range of notes and phrase lengths
- 
- iv tone quality and intonation
    - tune the instrument with accuracy and more independence
    - recognise and play with reasonable intonation more consistently:
      - developing some ability to adjust and effect changes
    - make a satisfying tone with more consistency across a larger range of notes and dynamics
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## Possible teaching activities

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

*posture and freedom of movement*

- Ask pupils to evaluate each other's posture and suggest improvements.
- Continue to use a mirror to facilitate pupils' self-evaluation and refinement of their posture.
- Include a mix of sitting and standing during lessons, ensuring that good posture is established in both positions.

*embouchure*

- Encourage pupils to buzz with and without the mouthpiece. For example:
  - buzz an appropriate passage of a piece while the teacher or another member of the group plays the tune
  - buzz rhythms and pitch patterns from flash cards
- Ask pupils to play long notes with changing dynamics, e.g. crescendo and diminuendo, following directions and symbols.
- Encourage pupils to play lip-building exercises of increasing range, e.g. explore higher harmonics by starting on a lower harmonic series and working up.



- Devise flexibility exercises between G and B on first and third valves (sixth position). Ask pupils how many notes they can play in one breath. If appropriate, introduce the different positions of the tongue for high and low notes.
- As an extension activity, ask pupils to make up their own slur-pattern exercises.
- Use a mirror to facilitate pupils' self-evaluation of their embouchure mouthpiece placement.

*breathing*

- Ask pupils to play a long note on the starting or finishing note of a phrase whilst another pupil or the teacher plays the phrase. Then swap over.
- Encourage pupils to experiment with altering phrase lengths when playing well-known tunes. Ask them to observe what difference this makes to the way they have to breathe.

*tone quality and intonation*

- Practise tuning by inviting pupils to match a note played deliberately sharp or flat by the teacher.
- Ask pupils to play in unison with the teacher to match intonation.
- Encourage pupils to play long notes with crescendo and diminuendo, concentrating on maintaining a constant pitch.
- Ask pupils to listen to each other performing a piece. Ask them to comment on consistency of tone quality when the pitch and/or dynamics change.

## Points to note

All music examples are given as for trumpet in B<sub>♭</sub>.



Horns and tubas should be developing lower registers.

Points identified in programmes 1 and 2 should continue to apply in programme 3.

Use first and third valves or sixth position as appropriate.

Bring pupils' attention to the physiological aspects of breathing by devising games and activities, e.g. coughing to feel their own abdominal movements.

Throughout these activities, ensure that pupils are aware of the physiological aspects that affect intonation and tone quality, e.g. breathing, embouchure and the need to adjust.

## Learning objectives

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

contd...

- Pupils should learn to:*
- v articulation and co-ordination
    - use the tongue to articulate notes at a regular pulse:
      - playing with clarity and differing tongue articulations
      - co-ordinating hand and tongue with more ease and control at a variety of tempi
    - slur notes with more ease and control at a variety of tempi

### 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

## Possible teaching activities

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

contd...

*articulation and co-ordination*

- Ask pupils to play a scale to a rhythm, e.g. 'Piccadilly' or 'Paddington' on each note.
- Explore with pupils the musical effect created by playing a previously learnt tune with both legato and staccato tonguing.
- Encourage pupils to practise the an expanding scale.



- Demonstrate scales as running thirds. Ask pupils to practise them.



- Ask pupils to practise arpeggios slurred and in canon with the teacher or other pupils. Trombones should use legato tonguing rather than slurs.
- Ask pupils to practise slurring the first five notes of a scale up and down as fast as they can.



- Record pupils playing a piece. As they listen to it, encourage them to consider their articulations and discuss the musical outcome.

## C. creating, developing and interpreting musical ideas

- Ask pupils to lead a call-and-response improvisation, using notes based on a mode, e.g. *Dorian*.



Use a backing track if appropriate. Extend the note range to an octave when pupils have sufficient confidence.

- 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
- 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.

## Points to note

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

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.

## Learning objectives

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

contd...

*Pupils should learn to:*

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

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

### D. playing music

*Pupils should learn to:*

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

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

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- 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

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## Possible teaching activities

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

contd...

- Ask pupils to compose a short piece with a surprise in it, which could include the highest and lowest notes played so far.
- Encourage pupils to use a range of musical devices appropriate to their technical and musical understanding, e.g. repetition, sequence, contrast.
- Literary, visual or emotional starting points can be used, but the process of composing should focus on how effectively the musical ideas are developed within the genre.
- Help pupils to refine their pieces within the chosen style, discussing their progress and suggesting ideas for improvement and development.
- Provide opportunities for pupils to perform their compositions, perhaps involving other musicians.

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

## Points to note

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

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

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

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

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

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.



## Learning objectives

### D. playing music

contd...

*Pupils should learn to:* iv · **memorise** a variety of pieces from their repertoire of increasing length and complexity

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

### E. playing music with others

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

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

### D. playing music

contd...

- 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.
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- 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.

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

## Points to note

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.

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.

## Learning objectives

### F. performing and communicating

*Pupils should learn to:*

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

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

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## Possible teaching activities

### 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, ensembles, ensuring that their musical needs and stage of development are sensitively taken into account.

## Points to note

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

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

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

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