

Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

Learning activities

A. listening and internalising

Pupils should learn to:

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

During programme 4, pupils continue to develop their technical skills and to extend the range of their 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.
- Using notation, perform extracts with deliberate deviations in rhythm, articulation, phrasing, dynamics, etc. inserted. 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.

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 standing:
 - holding the instrument with ease in an appropriate manner
 - developing a positive performance image
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- ii embouchure
 - maintain an appropriate and functional embouchure, suitable for the particular instrument:
 - gradually strengthening their embouchure over an increasing range and duration
 - slur with more ease and control at a variety of tempi and over an increasing range of notes
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Possible teaching activities

B. making and controlling musical sounds: developing technique

posture and freedom of movement

- Demonstrate to pupils the difference between positive and negative body language when performing.
- Encourage pupils to observe themselves and others performing, noting the effects of posture on communication.
- Discuss with pupils how to convey musical intentions through posture, e.g. starting an ensemble performance, indicating a tempo change in an ensemble or to an accompanist.
- Ask pupils to look for convenient points in the music where they can counteract any accumulated tension by consciously relaxing.

embouchure

- Ask pupils to buzz chromatically, with and without the mouthpiece, from C to G (a fifth).



- Teach pupils pieces that help them build up stamina of embouchure.
- Introduce exercises to raise pupils' awareness of the muscles involved in forming an appropriate embouchure, e.g. holding a pencil in the lips at 90 degrees to the teeth. How long can they hold it for? (These exercises also strengthen the muscles involved.)
- Ask pupils to compose a short piece incorporating slurring across harmonics, e.g. an Alpine dance starting with the phrase:



Points to note

All music examples are given as for trumpet in B_♭.



Horns should now be working towards development of lower octave down to CC.

All instruments should become fully chromatic within the known range.

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.

Points identified in programmes 1, 2 and 3 should continue to apply in programme 4. In addition, account should be taken of pupils' continuing growth, making sure that their posture remains appropriate and gradually reducing compromise, e.g. ensure correct hand position in bell of French horn.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- iii breathing
 - produce a controlled column of air over an increasing range of notes and phrase lengths:
 - developing abdominal breathing to enhance all aspects of playing

iv tone quality and intonation

- tune the instrument with accuracy independently, recognising 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

v articulation and co-ordination

- use the tongue to articulate notes at a regular pulse:
 - playing with clarity and flexibility of tonguing over a larger range
 - co-ordinating hand and tongue with more ease and control at a variety of tempi
- slur with more ease and control at a variety of tempi and over an increasing range of notes

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

breathing

- Ask pupils to play a well-known tune or study and go as far as they can in one breath.
- Join with pupils in shouting 'haa' as loud as possible. Ask them to check that they can feel the movement in the abdomen. Try playing diaphragmatic scales, i.e. 'huffing' using abdominal attacks rather than tongue.
- Encourage pupils to check the evenness of their tone quality across the range by listening carefully or perhaps making recordings.

tone quality and intonation

- Help pupils to tune their instruments to different timbres, e.g. piano, violin, oboe.
- Ask pupils to play tunes and exercises that incorporate notes with unsafe intonation, e.g. middle C sharp on trumpet. Use instrument-specific techniques to adjust or correct.
- Play two contrasting pieces, e.g. one slow and sad, the other fast and jazzy. Compare the tone quality needed for each piece. Discuss the appropriateness of the different sounds.
- Ask pupils to practise scales using long notes with a crescendo and diminuendo on each note, paying particular attention to consistency of pitch.

articulation and co-ordination

- Ask pupils to play chromatically from low C to the bottom of the known range, using the 'Piccadilly' rhythm.
- Ask pupils to practise familiar scales as expanding scales, e.g:



- To strengthen the third finger, ask pupils to play known pieces substituting third valve for first and second valves where appropriate.
- Encourage pupils to practise chromatic passages in the low register to co-ordinate the tongue and more awkward fingerings.
- Ask pupils to practise scales in thirds, slurring either pairs of notes or the whole scale



- As an extension activity, ask pupils to try slurring different patterns, e.g. every three notes.
- Introduce trombone pupils to the concept of slurring against the slide, e.g:



- Encourage pupils to whistle the notes of the harmonic series, so they can feel the natural movement of the tongue as the pitch changes. Try the same activity with the instrument and discuss what difference the tongue makes.

Points to note

This exercise focuses on lung capacity. Other factors, such as tone quality, should not be compromised.

Ask pupils to practise 'huffing' scales.

Pupils should begin to be aware of technical aids to assist intonation where available:

- trumpets – triggers
- horns – hand position in bell
- trombones – fine adjustment of the slide
- tubas / euphoniums – use of fourth valve for tuning

Consider using an electronic tuner to check consistency of pitch whilst changing volume.

Similar alternate fingering exercises can be used for fourth valves to strengthen the fourth finger and improve co-ordination.

Four-valve players should work particularly on strengthening the third finger. Similar exercises are valuable for trombones, e.g. long shifts at speed.

Trombone pupils need to become aware of where they can slur against the slide, and where they can use legato tonguing.

Learning objectives

C. creating, developing and interpreting musical ideas

Pupils should learn to:

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

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

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Introduce an improvisation using a 12-bar blues:
 - show pupils how to improvise a melody over a blues chord scheme
 - ask pupils to experiment with pentatonic notes and develop them into a coherent melody
 - when pupils are confident, explore effects created by adding additional notes, e.g. blues in D minor (concert C minor).



- add a flattened fifth in D minor (A flat), turning the minor pentatonic into a blues scale
 - extend the piece with variations to the original idea, and help pupils to convey a particular mood or feeling
 - emphasise an approach where trial and error are developed into fluent musical phrases
 - record the improvisation and use it as the basis for evaluation
- 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, e.g. tonguing
 - two contrasting pieces for the instrument being studied, aiming for consistency of style within each piece
 - a short piece for an ensemble
 - 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.

- Building on programme 3, discuss the interpretation of pieces being studied, especially how pupils can convey their own personal responses within the stylistic conventions and the composer's markings.
- Encourage pupils to be aware of stylistic, structural and idiomatic features of pieces, e.g. musical forms, repetition, contrast, development techniques, and to communicate their feelings and understanding in their playing.

Points to note

The chords Dm7 / Gm7 / Am7 provide the basis for a suitable accompaniment, but different blues patterns create interesting variety.

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

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 compositions are essential parts of the process.

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

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

Learning objectives

D. playing music

Pupils should learn to:

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

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

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

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

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

Possible teaching activities

D. playing music

- Ask pupils to play by ear familiar tunes that include some simple chromatic writing and modulations.
- Discuss the effect of accidentals and what needs to be done in order to modulate from one key to another.
- 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 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.

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

Points to note

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

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

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

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

Try to include some aspect of memorising in each lesson.

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

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

Learning objectives

E. playing music with others

Pupils should learn to:

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

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

F. performing and communicating

Pupils should learn to:

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

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

Possible teaching activities

E. playing music with others

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

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

F. performing and communicating

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

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

Points to note

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

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

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

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

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

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

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