

A Common Approach

PERCUSSION

Percussion



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Introduction

Developing this revised and expanded version of *A Common Approach* has been a challenging and illuminating task. Our career paths and teaching experiences are diverse. We were aware that there are many different ways of teaching percussion 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.

Our focus has been primarily on drum-kit and orchestral percussion teaching. Teachers will need to select activities according to the instrument(s) they are teaching. We considered that the highly specialised teaching of world percussion instruments, such as tabla, gamelan, etc., would require a separate document.

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

- It is important that the instruments are set up correctly and comfortably, and at an appropriate height.
- Care should be taken to ensure that wing nuts, etc. are tightened securely.
- It is vital that all pedals are working correctly, any snare release mechanism works freely, and that drumheads are undamaged and tightened appropriately.
- Whenever possible, the teacher should advise on the purchase of instruments. Although selection will probably be influenced by financial considerations, parents/carers may need to be reminded that the cheapest new instrument(s) will not necessarily represent the best value. Second-hand instruments, however, can offer extremely good value. Teachers should also be able to offer advice about instrument insurance.
- Teachers need to be aware of Health and Safety issues, in particular the need to protect hearing both during lessons and whilst practising.

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- Teachers are encouraged to seek advice, whenever necessary, from specialists in particular percussion instruments. Given the vast array of instruments, we cannot be expected to be highly proficient at teaching / playing all of them!
 - Professional issues regarding pupil and teacher protection are of the utmost importance. Teachers working for Music Services and / or schools will probably have access to comprehensive guidelines. Private teachers should seek guidance from one of the professional associations, e.g. Musicians Union, Incorporated Society of Musicians, National Association of Percussion Teachers.

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The Percussion 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, grip and freedom of movement
- ii stick control
- iii tone quality
- iv co-ordination and control of instruments

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/say 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 and ask pupils to indicate when the main rhythm/tune is repeated: count the number of times it is repeated and describe what happens in between, e.g. a three-bar rock rhythm/groove and a one-bar fill.
- 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 use of mnemonics for non-pitched instruments is helpful here, e.g. 'one and' for quavers and 'one-ee-and-er' for semiquavers.

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, grip and freedom of movement
 - play with some control:
 - developing an appropriate and functional posture
 - developing an appropriate grip, with relaxed wrists, arms and shoulders

- ii stick control
 - develop hand-to-hand sticking technique
 - produce a clean sound (no buzzing) at a regular pulse on all instruments

- iii tone quality
 - develop some control of the position where the sticks strike the instrument, recognising the effect that it will have on the quality of sound
 - develop a pleasing sound at two or more dynamic levels

- iv co-ordination and control of instruments
 - play the drum-kit pedals with some control
 - use basic finger damping on the timpani and glockenspiel

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture, grip and freedom of movement

- Ask pupils to observe and describe a good example of posture, demonstrated by the teacher or a more experienced pupil.
- Ask pupils to stand with feet slightly apart and practise shifting their weight from foot to foot.
- Encourage pupils to sit upright towards the front of the stool/chair and to tap out simple rhythms using their toes while keeping their heels in contact with the floor.

stick control

- Show pupils an appropriate grip of the sticks.
- Ask pupils to practise picking up the stick from a flat surface, hands separately, using the first finger and thumb. This will help them to form an appropriate pivot point to allow freedom of movement of the sticks.
- Ask pupils to play short, simple rhythms with:
 - the back three fingers clear of, or loosely in contact with, the sticks
 - the sticks in line with the forearm
 - the sticks correctly balanced
- When playing, suggest to pupils that they imagine:
 - that there are smiley faces on the backs of their hands
 - using an action similar to that of bouncing a ball

tone quality

- Engage pupils in a competition to see how many clean single strokes they can play in a row on a snare drum.
- Encourage pupils to aim to hit two spots stuck on to the drum, e.g. draw a face on a practice pad and aim to strike the eyes.
- Teach pupils to play simple rhythms with their sticks kept low. Then, using the wrists, strike the instrument from a higher position.
- Ask pupils to choose ways of playing simple phrases using different dynamics.

co-ordination and control of instruments

- Encourage pupils to imagine that the ball of their foot is glued to the pedal.
- Ask pupils to tap feet alternately in time to live/pre-recorded music.
- When playing timpani/glockenspiel, ask pupils to practise playing one note, then dampen it with the back fingers of the same hand.
- Demonstrate the range of sounds produced by striking the timpani at different points across the head. Ask pupils to imitate and comment on the musical effect.
- When using drum kit and timpani, ask pupils to play four notes on each drum playing hand to hand, first leading with the strong hand and then with the weaker hand.

Points to note

Ensure that the instruments are set up correctly and comfortably and at an appropriate height. Where the height of an instrument is fixed, adjust the height of the stools if appropriate and/or use blocks to raise the height of the pupil or instruments. Ensure that music stands are suitably placed and at an appropriate height.

Pupils should play with either matched or orthodox grip. When using matched grip, and for the RH of orthodox grip, the sticks should be held with the thumb and first finger only.

Ensure that wrists, arms and shoulders remain relaxed at all times. Any signs of tension restricting stick control should be corrected.

Ensure that both sticks rebound to the same height each time. The sticks should not be allowed to rest on the drumhead at any time, causing 'buzzing'.

To facilitate striking in the correct place, encourage pupils to keep a triangular shape between the sticks and their body.

Allow the natural weight of the stick to control the dynamic level.

Encourage pupils to keep the hi-hats tightly shut, using their foot.

Encourage pupils to dampen during rests and at the ends of phrases.

When damping, ensure that the first finger and thumb maintain their grip on the shaft of the stick. Notes should be dampened in the same place on the instrument that they are struck.

Learning objectives

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

- ii make use of instrumental skills when beginning to compose

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Ask pupils to explore different ways of making musical sounds to realise the potential of percussion instruments. Discuss the variety of sounds.
- Demonstrate and discuss the rules of basic fills, i.e. playing in time, playing in the style, playing for the required length of time. Ask pupils to:
 - discuss the rhythm patterns / notes available to them at this level
 - make up short and simple rhythmic patterns from suggested musical starting points, e.g. rock rhythms / grooves, fills.
 - repeat the process, selecting and discarding ideas and aiming for musical coherence, e.g. changing the BD or SD patterns in a rock rhythm / groove
 - discuss the musical effect of the improvisation
 - record and play back the improvised pieces to help discuss their effectiveness

- 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 and tempi. 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 rhythms / tunes, e.g. marches, rock beats, television jingles, folk-tune, nursery rhymes. Ask pupils to select one and, on their instruments, work out separate phrases by ear, gradually building up the complete rhythm / tune.
- Ask pupils to play the complete rhythm / tune expressively to others.
- As an extension activity, ask pupils to teach the rhythm / tune to other pupils.
- Perform a piece and ask pupils to respond to the music by clapping, tapping or moving with a regular pulse and at a variety of tempi.
- Repeat, with pupils substituting a different sound, gesture or action to indicate rests.
- Engage pupils in 'copycat playing', either with or without notation, maintaining a secure pulse and rhythm. Incorporate different musical effects, such as contrasts of dynamics and articulation.
- With pitched percussion, ask pupils to sing easy intervals and match them to notes on the instrument where appropriate.

Points to note

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

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

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

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

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

There is always scope to design new musical games in order to develop pupils' short-term memory. These can often be invented together as the activity proceeds, building on prior learning.

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

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.
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- 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
 - recognise the correct drum to be played (for drum kit)
 - name notes and find them on the instrument (note recognition for tuned percussion)
 - read and play simple dynamics
 - read and play staccato and legato, e.g. on cymbals and timpani
 - For tuned percussion, devise a variety of games to explain staff notation to young beginners, e.g:
 - use a large staff 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 .
- Split up the drum kit, giving each pupils a different drum / cymbal and play simple rhythmic ensembles.
- Encourage 'air drumming' in group lessons with drum kit.
- 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 sit. If notation is used, ensure that stands are appropriately placed and at the correct height.

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

Points to note

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

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

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

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

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

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

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

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

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

Programme of Study 2

NQF 1 foundation level/Grade 1

Learning objectives

A. listening and internalising

Pupils should learn to:

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

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

- iii recognise and discriminate between the musical elements, including aspects of 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

- i posture, grip and freedom of movement
 - play with more ease and control:
 - using an appropriate and functional posture
 - maintaining an appropriate grip, with relaxed wrists, arms and shoulders

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 and dynamics. 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 to be 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/say 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, grip and freedom of movement

- Discuss the differences between good and poor posture. Ask pupils to demonstrate good posture and to correct poor posture, either their own or that illustrated by the teacher.
- Encourage pupils to play in front of a mirror to develop more awareness of posture.
- Help pupils to develop an awareness of how the instruments need to be set up/adjusted to facilitate playing.
- Ask pupils to observe and listen to the teacher playing with the sticks held correctly and incorrectly, listening to and evaluating the different sounds in various pieces.
- Ask pupils to observe and listen to the teacher playing on different points of the instrument(s), listening to and evaluating the different sounds.

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 or rhythm and then asking them to identify any deviations.

As the music becomes more demanding look out for lapses in posture, grip and tone production.

It is important that the instruments are adjusted correctly to ensure that pupils play with ease and control.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

ii stick control

- play a range of simple, rudimentary sticking patterns, e.g. single strokes, double strokes (not buzzed or bounced) and single paradiddles
- produce a clean sound (no buzzing) consistently at a regular pulse on all instruments

iii tone quality

- play with more control of the position where the sticks strike the instrument, developing some ability to adjust and effect change
- play with a pleasing sound at several dynamic levels

iv co-ordination and control of instruments

- play the drum-kit pedals with increased control
- use finger damping on the timpani and glockenspiel
- develop, where appropriate, basic skills on a variety of auxiliary orchestral percussion instruments, e.g. bass drum, triangle and tambourine

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

stick control

- Teach pupils to play simple exercises across different surfaces, using single strokes, double strokes and paradiddles with more fluency and at different tempi.
- Ask pupils to play through exercises and pieces with only the weak hand. Then ask them to repeat with both hands, but leading with the weaker hand.
- Ask pupils to imitate simple rhythms played by the teacher.
- Play, using double strokes:
 - copycat games, i.e. ask pupils to copy notes or short phrases played by the teacher
 - call-and-response games, i.e. answer a short phrase with a different one
- Introduce fun competitions, e.g. 'Who can play paradiddles the fastest?'; 'Who can keep going the longest without making a mistake?' Apply the technique to pieces being learnt.
- Hold another competition to see how many clean single strokes pupils can play in a row at different tempi. Discuss the musical effect.

tone quality

- Ask pupils to play familiar exercises from memory or by ear, observing where the sticks strike the instrument.
- Use copycat / call-and-response games, concentrating on where the sticks strike the instrument.
- Ask pupils to play short phrases at specified levels, e.g. first phrase quiet, second phrase fairly loud, third phrase loud, adjusting the stick height accordingly.
- Encourage pupils to discover and develop ways of making a crescendo and diminuendo, e.g. on the snare drum, by moving the sticks further away from the body (towards 12 o'clock) to produce a softer sound.
- Ask pupils to play simple, well-known rhythms / tunes from memory, using different dynamics, e.g. a rock beat / folk-tune.
- Ask pupils to listen to and evaluate the tone quality produced by the teacher, other pupils and themselves, analysing how improvements may be made.

co-ordination and control of instruments

- Ask pupils to play 'walking feet' (RF, LF alternately) to basic rock patterns.
- Play the drum kit with feet and hands out of balance dynamically and discuss the effect.
- Ask pupils to practise playing and damping at quicker tempi.
- Ensure that pupils practise basic playing and damping techniques on a range of instruments.
- Provide short, simple arrangements in which pupils can play along to a pre-recorded accompaniment.

Points to note

To prevent buzzing, the sticks should not remain on the drumhead at any time.

Pay particular attention to the weaker hand, ensuring that a relaxed action is used whilst maintaining a good clean sound.

Maintaining an even sound when moving between drums / notes often needs special attention.

Ensure that excessive force is not used when playing loudly.

This can be the starting point for four-way co-ordination.

Ensure that the first finger and thumb maintain their grip on the shaft of the stick when damping.

For optimum damping on the timpani, encourage pupils to spread their back three fingers to cover as wide a surface area as possible.

If no stand is available, a bass drum may be supported in a flat or upright position on two chairs facing each other. Placing a bass drum flat makes it easier to play and damp.

A triangle may be easily suspended using a short piece of string and a bulldog clip clamped to a music stand.

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, 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

- For drum kit, encourage pupils to develop an eight-, 12-, 16-bar sequence, changing the BD patterns and fills in each four-bar phrase.
- For pitched percussion, ask pupils to:
 - improvise sections of a melody above a chord sequence played on the piano or a backing track, having first demonstrated the idea. (Focus on musical coherence and an awareness of expressive possibilities)
 - play question-and-answer games with each other and/or the teacher
 - develop improvisations within a simple structure and mood
- Demonstrate the idea of a ‘sandwich rondo’ and how episodes can be created in between the main tune. Ask pupils to improvise the main tune whilst the teacher plays the episode. Swap roles: teacher plays rondo and pupil improvises episodes. In group lessons, pupils can share the roles.
- Show pupils how to build on ideas from pieces and improvisations and develop individual or group compositions. Starting points can be literary or visual stimuli, musical devices, including sequence, ostinato, riffs, and pieces listened to.
- For drum kit, give pupils a skeleton plan and ask them to write above each bar whether it is to be a rhythm/groove or a fill.
- Ask pupils to explore musical ideas using their instruments, jotting down the main points. The drum kit is an excellent sound source for this.
- 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 pieces, possibly using ICT if appropriate.
- Promote opportunities for pupils’ compositions to be performed alongside other pieces 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, 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

Develop the awareness of the vital role of the drum kit as an accompanying instrument, i.e. providing support for the melody.

When playing fills, it is often more effective for pupils to use a simple rhythm with few notes, e.g. a flam instead of four semiquavers, rather than filling each beat.

Use simple chord patterns in the key of C, e.g. C/E/F/G or C/Am/Dm/G.

Teachers might like to use this as an opportunity to reinforce attention to phrasing and melodic shaping.

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

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 simple rhythms and/or 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 dynamics

Possible teaching activities

D. playing music

- Show pupils how to work out rhythms and notes of simple, well-known pieces by ear and ask them to play them to others or play along with recorded music.
- 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 clap back the rhythm and / or 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, e.g. play a three-bar groove and a one-bar fill and ask pupils to copy.
- 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, e.g. linking from rhythm / groove bar to fill bar and on to the next rhythm / groove bar.
- 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, 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 uncorrected.

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

Pupils should learn to:

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

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

Possible teaching activities

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 the same rhythm 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. 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 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.

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. pop, rock, classical, ceildh, 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, 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/say 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, repetition and variation, 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/say simple phrases and then compare with the actual sound when played
- Using notation, ask pupils to describe the main characteristics of pieces to be learnt: refer to musical elements, phrasing, use of sequence, use of rudiments, tonality, structure, expressive features, etc.
- Ask pupils to clap/hum/sing/say 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, grip and freedom of movement
 - play with ease and control:
 - using an appropriate and functional posture
 - maintaining an appropriate grip, with relaxed wrists, arms and shoulders
 - develop an appropriate and functional four-mallet grip for tuned percussion

- ii stick control
 - play using a wider range of rudimentary sticking patterns to include flams, drags and ruffs
 - develop an even single-stroke roll on the timpani, snare drum and tuned percussion
 - develop the buzz roll on the snare drum
 - play even accents with both hands

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture, grip and freedom of movement

- Encourage pupils to take some responsibility for setting up and adjusting instruments to an appropriate height.
- Ask pupils to evaluate each other's posture and grip, recognising any faults and suggesting how improvements can be made.
- For drum kit, demonstrate 'stick across SD' for timbale/Latin/rim-click style, ensuring that one end of the stick is in contact with the drumhead and the other end is in contact with the rim, a third of the way down the stick.
- Demonstrate the different four-mallet grips. Ask pupils to play simple melodies/scales using the outside sticks only. Encourage them to practise moving the sticks together and apart by sliding them on a table.

stick control

- To introduce flams, ask pupils to hold the sticks at the same height, striking the drum with them simultaneously; then hold one stick higher than the other and strike the drum using a similar action.
- To introduce drags, ask pupils to hold one stick higher than the other and play, allowing the lower stick to buzz as it strikes the drum.
- For ruffs, encourage pupils to develop the ability to play four quick notes to a slow, regular pulse, with a rest between each repetition. The tempo can be increased gradually.
- Demonstrate the difference between flams, drags and ruffs. The speed at which basic rudiments are played should be gradually increased.
- Ask pupils to play single strokes at the speed of two strokes per second, then four per second, and finally eight per second.
- Repeat the above exercise with both sticks at a low, medium or high height.
- Ask pupils to experiment playing a buzzed stroke by holding the sticks tightly and then more loosely to develop awareness of how this affects the sound produced.
- Produce accents by lifting the stick higher prior to playing the stroke (idle hand high):
 - playing semiquaver patterns with shifting accents
 - playing accents in triplets and other odd-numbered groupings
 - playing across two different surfaces

Points to note

Encourage pupils to take more responsibility for their own learning.

Country and western music can be useful for developing this technique.

Use shorter 'classroom' xylophone beaters to reduce strain on the wrists and fingers. Be careful not to strike the nodal point of the bar. Some chord work may be made easier by striking the end of the bar rather than over the resonators.

When playing flams, ensure that a clean sound is always produced (no buzzing). Be aware that the surface being played will affect the sound produced. Ensure that sticks do not move around the drum.

With practice, the buzzed stroke of the drag should develop into a bounced double stroke.

With flams, drags and ruffs, explain that each is the embellishment of a single beat.

Eight strokes per second should be an acceptable single-stroke roll speed at this level.

The use of different stick heights will help to develop good control of dynamics. Ensure that the wrists remain relaxed.

Make sure the upper arm and shoulder are not used to lift the stick higher.

Give pupils a musical example, e.g. 'Wipeout', to show how accents can be used to make music more exciting.

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

iii tone quality

- set up and tune the instruments (if appropriate) with some independence
- play and damp with control of the position where the sticks/hands strike the instrument, adjusting and effecting changes to the quality and character of the sound, e.g. side drum, cymbals
- play with a pleasing sound across a larger range of dynamics, including controlled crescendos and diminuendos

iv co-ordination and control of instruments

- play with some independence between the hands and feet on the drum kit
 - develop the technique of simultaneously damping one drum/note whilst playing another
 - develop, where appropriate, some basic skills on a variety of auxiliary orchestral percussion instruments, e.g. crash cymbals, bongos
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

tone quality

- Emphasise to pupils the need to always strike drums and cymbals in the correct place, especially when moving around the drum kit.
- Ask pupils to practise tuning timpani to a given note.
- Encourage pupils to sing the required note, developing an aural awareness of the intervals of a perfect fourth and fifth.
- Ask pupils to practise playing the crash cymbal with one hand and damping it with the other.
- Demonstrate to pupils how striking the cymbals with different parts of the stick, e.g. tip, shoulder and shaft, and striking them in different places, e.g. bell, middle and edge, affects the tone quality. Invite pupils to experiment with different techniques, encouraging them to select the most appropriate in order to produce the sound required.
- Discuss with pupils the most appropriate sounds for the pieces they are learning.

co-ordination and control of instruments

- Ask pupils to keep a steady quaver pulse on the hi-hat and practise opening and closing the cymbals on different beats. Add in other limbs one at a time to build up complete rhythms.
- For instruments producing a sustained sound, e.g. cymbals, timpani, remind pupils to play the ends of phrases with appropriate damping.
- Ask pupils to practise picking up the crash cymbals by grasping the whole strap with the fingers and thumb on top and as close to the bell as possible.
- To avoid airlocks, encourage pupils to practise playing the crash cymbals with the plates very slightly offset.
- Ensure that pupils master basic hand drum-strokes on one drum before proceeding to more complex patterns involving two or more drums.

Points to note

Encourage the use of a reliable pitch source, e.g. keyboard, glockenspiel, tuning fork. Refer to well-known tunes when pitching individual intervals.

The emphasis should be on controlling the way in which instruments are damped. At this stage, pupils should be able to keep hold of a stick in each hand whilst damping.

Ensure that individual levels of dynamics are consistent within a piece.

Ensure that the heels of each foot remain in contact with the pedals at all times to develop pedal control. Encourage pupils to execute this technique slowly.

Ensure that the sticks continue to strike the instrument(s) in the optimum position and that the hands damp in that position.

In orchestral situations, ensure that pupils do not put their wrists through the straps on crash cymbals.

Encourage pupils to dampen the cymbals by pulling them in to their stomachs rather than to their chests. Beware of flapping ties!

Learning objectives

C. creating, developing and interpreting musical ideas

Pupils should learn to:

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

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

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

D. playing music

Pupils should learn to:

- i work out **by ear** how to play rhythms in a variety of styles and tunes in straightforward major and minor keys or modes

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Regularly ask pupils to make up improvisations:
 - in particular styles, e.g. rock, 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, dynamics, tonality
 - using a free theme based on the mood or character of a piece, e.g. sense of autumn, clouds, jollity, sadness, open space, speed. This particularly applies to pitched percussion
- 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 selected percussion 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, ostinato.
- Literary, visual or emotional starting points can be used, but the process of composing should focus on how effectively the musical ideas are developed.
- 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

- With drum kit, encourage pupils to build up by ear a repertoire of rhythms/grooves, e.g. rock, blues, Latin, jazz, country and western.
- With pitched percussion:
 - ask pupils to work out by ear familiar tunes that are more challenging, e.g. longer, larger range, perhaps including some chromatic notes
 - introduce pupils to different modes, scales, blues patterns, etc. Ask them to experiment with various starting notes and to work out the key, structure, etc.

Points to note

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

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

It is likely that some pupils will be composing at this level.

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, sticking, tempo.

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

Learning objectives

D. playing music

contd...

Pupils should learn to:

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

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

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

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

Possible teaching activities

D. playing music

contd...

- Ask pupils to repeat moderately short phrases, of appropriate difficulty, performed by the teacher or other pupils. 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.
- 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
 - 'air drum' round the kit to physically appreciate the change of drums
 - 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, 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, 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, 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, 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/say 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, sticking, 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/say 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.

With the use of backing tapes with drum kit, make sure the balance is correct for the player and the listener.

Learning objectives

Pupils should learn to:

- i posture, grip and freedom of movement
 - play with more ease and control:
 - using an appropriate and functional posture
 - maintaining an appropriate grip, with relaxed wrists, arms and shoulders
 - maintain an appropriate and functional four-mallet grip for tuned percussion

- ii stick control

- play using a wide range of rudimentary sticking patterns
- play using an even single-stroke roll on the timpani, snare drum and tuned percussion
- develop an even double-stroke roll on the snare drum
- play even accents with both hands, using increasingly complex rhythmic patterns

- iii tone quality

- set up and tune the instruments (if appropriate) independently, doing any retuning when necessary
 - play and damp with control of the position where the sticks/hands strike the instrument, adjusting and effecting changes to the quality and character of the sound in response to the musical requirements
 - play with a consistent, satisfying sound across a large range of dynamics, including *sf* and *fp*
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture, grip and freedom of movement

- Demonstrate the differences in posture that may be appropriate to reflect the mood and dynamics of the music, e.g. upper-body movement.
- Use role-play to discuss and choose the most effective posture to achieve the required sound.
- Encourage pupils to observe others performing, noting the effects of posture on communication.
- Demonstrate alternative grips, e.g. matched versus orthodox, and the effect that they may have on the sound produced. Ask pupils to experiment.
- Ask pupils to experiment with the weak hand leading and the use of paradiddles, etc. to avoid crossing hands. In four-mallet work, try alternative stickings, e.g. 1 2 3 4 versus 1 3 2 4, to avoid awkward arm movements.

stick control

- Introduce new rudiments to the pieces being studied, as appropriate.
- Ask pupils to identify rudiment patterns within a piece of music, e.g. flams, paradiddles.
- Using appropriate exercises, encourage pupils to increase the speed at which rudiments are played with control.
- Use onomatopoeic words and phrases to help pupils distinguish between rudiments, e.g. paradiddlediddle, ratamacue.
- Demonstrate the difference between buzzed strokes and bounced double strokes. Ask pupils to play:
 - eight double strokes with the right hand, followed by eight with the left hand, then repeat
 - eight single strokes, followed by eight bounced double strokes, then repeat
 - double strokes with brushes and / or hotrods to develop back-finger technique
 - double-stroke rolls with single-beat accents

tone quality

- Discuss, and where possible demonstrate, how to change a drumhead.
- Encourage pupils to practise retuning timpani to a wider range of intervals:
 - with reference to a given pitch
 - with the use of relative pitch
- Play a short piece several times, demonstrating ways of conveying different musical moods and characteristics. Ask pupils to experiment in the same way.
- Ensure that pupils develop an understanding of how different instruments produce their sound, and thus how playing techniques may need to vary, i.e. wherever possible, introduce pupils to different types of stick/mallet and evaluate their appropriateness for different pieces and instruments.
- Ask pupils to practise *fp* rolls on cymbals, allowing the cymbal to settle before commencing the *p* aspect of the roll.
- Ask pupils to practise soft cymbal rolls, giving a slight emphasis to the initial stroke to establish the sound.

Points to note

As pupils grow, it is important to ensure that the height of instruments is adjusted accordingly.

Ensure that any movement enhances the sound produced.

The teacher / other pupils can act as audience.

Encourage pupils to attend live performances.

Alternative stickings can be particularly useful when playing chords containing a mixture of diatonic and chromatic notes.

Ensure that stick heights for a given stroke are mirrored from hand to hand.

Playing one hand at a time allows pupils to concentrate on producing the correct stroke.

Ensure that rolls do not contain accents, unless notated.

Pupils should now begin to make decisions about which techniques to use.

Ensure that pupils:

- develop an awareness of the different roll speeds required
- do not overlay *sf* markings and possibly compromise the tone quality

Learning objectives

B. making and controlling musical sounds: developing technique

contd...

Pupils should learn to:

- iv co-ordination and control of instruments
 - play with increasing independence between the hands and feet on the drum kit
 - use various damping techniques as appropriate, including pedal damping on the vibraphone
 - play, where appropriate, with ease and control, a wide variety of auxiliary orchestral percussion instruments, using a range of technical skills, e.g. finger rolls on tambourines, timbales, castanets

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

Possible teaching activities

B. making and controlling musical sounds: developing technique

contd...

co-ordination and control of instruments

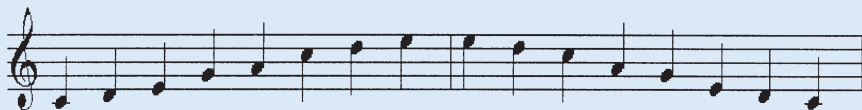
- Ask pupils to play just the side-drum and bass-drum parts of complex drum-kit rhythms, e.g. involving semiquavers, ensuring that they are played accurately and precisely. Later, add semiquavers on the high-hat to develop awareness of exactly where each side-drum / bass-drum note should be placed.
- Ask pupils to play, to a slow pulse, a series of notes or simple chords on the vibraphone or tubular bells, damping each one immediately before the next is played.
- Encourage pupils to practise finger rolls on a variety of surfaces, e.g. table-top, drumhead, using all fingers and both thumbs.
- Encourage pupils to play simple rhythmic exercises involving strokes on both the head and rim of the timbales.

C. creating, developing and interpreting musical ideas

- For drum kit, encourage pupils to develop a given rhythmic phrase into an extended composition, applying techniques already acquired.
- For pitched percussion, ask pupils to improvise melodies above pre-determined harmonic patterns, using conventions and techniques within a chosen style, e.g. use sequences and ornaments when creating a quasi-baroque-style piece.

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

- 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.

Points to note

At this stage, there should be more awareness of the relative dynamic levels of the different drum-kit instruments so that a balanced overall sound is achieved.

Pupils need to develop awareness of the places where damping is desirable, e.g. chord changes, ends of phrases.

Be aware that if a pupil executes a shake roll on the tambourine using their right hand, they will need to develop finger-roll techniques using their left hand, and vice versa.

Issues of hygiene need to be remembered when licking fingers for rolling.

Rhythms may be incorporated in grooves, and then developed and extended within a musical style.

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 stick-led and will help prevent them from getting musically 'stuck'.

A melody using the Dorian mode in D could be improvised above an accompanying chord sequence, e.g. Dm7 / Am7 / Gm7 / Am7.

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

Learning objectives

C. creating, developing and interpreting musical ideas

contd...

Pupils should learn to:

- 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

D. playing music

Pupils should learn to:

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

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

contd...

- 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, aiming for consistency of style within each piece, e.g. rock, swing
 - 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.
- 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

- On drum kit, encourage pupils to build up by ear a repertoire of grooves/rhythms in a wider range of styles, e.g. swing, bossa nova, waltz.
- On pitched percussion, 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.
- 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.
- On drum kit, ask pupils to play back phrases of a moderate length, including more complex fills.
- On pitched percussion, 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.

Points to note

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.

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

Learning objectives

D. playing music

contd...

Pupils should learn to: 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

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

Possible teaching activities

D. playing music

contd...

- 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.
-
- 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, 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 percussion ensembles, instrumental/vocal groups.
 - Encourage pupils to use eye contact when playing in small 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, shaping of phrases, etc.
 - Ensure there are a variety of opportunities for ensembles/groups to perform to audiences and to each other.
-
- Encourage all pupils to contribute to discussions on interpretative issues, e.g. communicating and projecting the style and character of the music.
 - Invite pupils to discuss, using appropriate musical vocabulary, how further refinements can be made.

Points to note

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.

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

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

Learning objectives

F. performing and communicating

Pupils should learn to:

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

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

Possible teaching activities

F. performing and communicating

- Organise performing opportunities at a variety of occasions and venues, e.g. school events, concerts in the wider community.
- Ask pupils to perform, over time, pieces from a range of musical styles and traditions.
- Prepare pupils to perform with fluency and understanding, encouraging them to communicate their personal feelings within the style of the music and the composer's markings.
- Ask pupils to research some background information on 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

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

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

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

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

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

Programme of Study 5

NQF 3 advanced level / Grades 6 - 8

Learning objectives

A. listening and internalising

Pupils should learn to:

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

During programme 5, pupils 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, 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, 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. different stickings, rudimentary patterns, 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 or rudiments.

- 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 / say 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.

When changing tempi, ensure that the original tempo is played in 'a tempo' sections.

Learning objectives

B. making and controlling musical sounds: developing technique

Pupils should learn to:

- i posture, grip and freedom of movement
 - play with ease and control:
 - using an appropriate and functional posture
 - maintaining an appropriate grip for the style of the music, with relaxed wrists, arms and shoulders
 - maintain an appropriate and functional four-mallet grip for tuned percussion

- ii stick control

- play using the full range of rudimentary sticking patterns
- play accents with both hands, using complex rhythmic patterns

- iii tone quality

- set up and tune the instruments (if appropriate) independently, doing any retuning when necessary
- play and damp with control of the position where the sticks/hands strike the instrument, adjusting and effecting subtle changes to the quality and character of the sound in response to the stylistic and musical requirements
- play with a consistent, satisfying sound across the full dynamic range, appropriate to the music being performed and the acoustics of the surroundings

- iv co-ordination and control of instruments

- play with complete independence between the hands and feet on the drum kit
 - use the full range of damping techniques as appropriate
 - play, where appropriate, with ease and confidence, an extensive range of auxiliary orchestral percussion instruments
-

Possible teaching activities

B. making and controlling musical sounds: developing technique

posture, grip and freedom of movement

- Continue to emphasise the importance of good posture and freedom of movement.
- Encourage pupils to experiment with different grips and wrist actions to produce the most appropriate sound, e.g. use of back three fingers to control the sticks when playing soft timpani rolls/ride patterns, etc. Ask them to discuss and justify their decisions.
- Ask pupils to devise their own checklist of the main sources of tension. Discuss how tension can be alleviated.
- Continue to encourage positive body language when performing.
- Encourage pupils to use imagery in order to convey the character and mood of the music. Discuss how posture may contribute towards communication.
- Provide opportunities for pupils to observe how others communicate in performance, e.g. master-classes, concerts.
- Help pupils to use their posture to communicate musical intention, e.g. beginning and/or changing tempo in an ensemble.
- Discuss ways in which pupils can develop the physical and mental stamina required to play longer, more demanding pieces.

stick control

- Encourage pupils to incorporate rudimentary sticking patterns into pieces to facilitate ease of playing where appropriate.
- Through choosing appropriate exercises and pieces, continue to help pupils to develop the speed at which they can play rudiments with control and accuracy.
- Ensure that pupils can distinguish between different roll types and their notation, e.g. trill sign and demisemiquaver abbreviation for closed and open rolls.

tone quality

- To facilitate performance, experiment with different instrument layouts for multi-percussion pieces.
- Show pupils how to retune one pedal timpani while continuing to play another.
- Play a short piece in several different venues, e.g. practice room, hall, outdoors, to enable pupils to evaluate the ways in which acoustics affect the sound produced.
- Ensure that pupils practise playing at different dynamic levels in a range of venues.

co-ordination and control of instruments

- On drum kit, ask pupils to maintain a steady ride-pattern whilst adding phrasing on the bass drum, side drum and tom-toms as appropriate.
- Introduce pupils to the basic playing techniques of a wide variety of auxiliary orchestral percussion instruments.
- Encourage pupils to listen to other instruments in bands or orchestras and discuss 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.

Points to note

Some pupils with poor posture and/or tension problems find relaxation methods useful, e.g. yoga, Alexander Technique.

It is important to consider facial expression.

Encourage pupils to attend a wide range of live performances.

The type of roll used may be determined not only by the notation used but also the tempo required.

As well as finding a suitable layout for the instruments, care must be taken to ensure that stick changes are possible and that all instruments can be played effectively.

By this stage, pupils should be conversant with the whole range of different drumming styles.

Many schools have a good range of auxiliary orchestral percussion instruments for classroom use.

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

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

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

Possible teaching activities

C. creating, developing and interpreting musical ideas

- Ask pupils to improvise a drum solo / cadenza within a piece.
- Ask pupils, or possibly teacher and pupil, to extend a rhythm / melody by improvising in turn, each player basing the improvisation on the previous section. Aim for coherence and expression within an agreed style.
- For pitched percussion, explore techniques involved in modulating and apply them in improvising.
- Link improvisations to repertoire being studied, e.g. pupils make up a short rag in the style of Scott Joplin.
- For pitched instruments, 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. percussion ensemble or percussion with other instruments.
- Support pupils in refining, notating and evaluating their ideas.
- Provide guidance on writing for other instruments / voices.
- Provide opportunities for pupils' compositions to be performed, if possible in public, and make recordings to help evaluation.
- Ask pupils to write programme notes for their pieces, including details of background, style, intention and outcomes.

- Ask pupils to evaluate their approach to the interpretation of pieces being studied, justifying musical decisions by referring to musical styles, conventions and personal feelings.
- Explore alternative ways of interpreting the directions of the composer.
- With pupils, discuss the interpretations of others, possibly including professional performances and those of their peers, and compare them with their own.
- Encourage pupils to respond imaginatively to their own playing, and that of others, as performances unfold.

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

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

D. playing music

- On tuned percussion demonstrate how to play by ear in different keys. Initially, let pupils take the most natural key and then transpose to another, e.g. 'Country Gardens' played first in C and then transposed to B flat.
 - As an extension activity, encourage pupils to play a well-known tune in a 'difficult' key and note the problems that need solving.
 - Ask pupils to practise playing a familiar piece, e.g. 'Happy Birthday', in a variety of keys.
 - Ask pupils to make up some variations on well-known tunes by ear, using a range of melodic and/or rhythmic patterns.
 - 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. raga, hooks and riffs, ritornello.
 - Ask pupils to practise repeating patterns that may include irregular rhythms, augmented and diminished intervals and asymmetrical phrases.
 - 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 style, ornaments, cadences, phrasing and 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

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

Transposing by ear is an important tool for the advanced musician.

Before playing chords, it may help to sing or hum the notes / individual parts.

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

- 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. changing grip position of sticks and shifting pedal action of kit to heel
 - 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 rhythm/groove changes, 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, 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, hands and feet 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 the 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)

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

Unit of Work

<p>Title of unit Drum-kit Basics</p>	<p>Focus of unit This unit introduces pupils to a range of basic rock rhythms and fills. During this unit, they will be introduced to simple notations for the drum kit and will develop the ability to improvise simple fills.</p>	<p>Where the unit fits in This unit is intended as an introduction to drum-kit playing.</p>
<p>Length One term</p>		
<p>Learning objectives</p>	<p>Possible teaching activities</p>	<p>Points to note</p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • to play using an appropriate grip • to play producing a clean sound • to play the drum-kit pedals with some control • to begin to make links between sound and symbol 	<ul style="list-style-type: none"> • Begin each lesson by checking pupils' posture, ensuring that the stool is at an appropriate height and that they can reach and play both pedals comfortably. • Play short, simple rhythms on the snare drum using single strokes, ensuring that an appropriate grip is used, and concentrating on the production of a good clean sound. Ask pupils to copy. • Play 'walking feet' (RF, LF) with pupils, adding in single strokes played hand-to-hand on the snare drum. • Ask pupils to play a steady pulse on the HH and introduce the SD on the third out of every four beats. Then ask them to play a steady pulse on the HH and introduce the BD on the first out of every four beats. Attempt to combine the above ideas. • Introduce pupils to several other basic rock beats using charts / notation. Begin each one slowly, focusing on maintaining a steady pulse and producing a good clean sound. • Ask pupils to play simple rock rhythms along to live or pre-recorded backing music. • Encourage pupils to practise simple rhythmic patterns around the SD and tom-toms to a steady pulse. Use mnemonics to reinforce rhythmic patterns. • Play three bars of rhythm, followed by a one-bar fill and ask pupils to copy. Concentrate on maintaining a steady pulse and producing a good clean sound. • Encourage pupils to improvise simple fills to given rhythmic patterns, asking them to identify the ones that they feel are most effective. • Record pupils' performances, and encourage them to comment on their playing, focusing on the sound produced, the steadiness of the pulse and the effectiveness of their fills. 	<ul style="list-style-type: none"> • Pupils should play with either a matched or orthodox grip, ensuring that: <ul style="list-style-type: none"> – the back three fingers are clear of, or loosely in contact with, the sticks – the sticks are in line with the forearm – the sticks are correctly balanced • This may be done aurally, using a chart or using conventional notation. • If pupils have improvised their own simple fills, encourage them to write them down using staff notation. This will help them with linking their aural understanding to written notation. • Improvising fills could be part of individual practice, with pupils comparing their ideas in the following lesson. • Some pupils may be reluctant to improvise at first, but by using a set rhythmic pattern, e.g. two quavers, crotchet, two quavers, crotchet, the process can be made relatively foolproof and will help them to gain confidence in their abilities.
<p>Repertoire and resources</p> <p>Basic rock rhythm charts / notation sheets Keyboard / pre-recorded backing music Recording equipment!</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: be able to play one or more basic rock rhythms at a steady pulse most pupils will: be able to play several basic rock rhythms at a steady pulse, incorporating simple one-bar fills at the end of phrases some will have progressed further and will: be able to play several basic rock rhythms at a steady pulse, improvising simple fills within a four-bar phrase structure</p>	

Title of unit Basic Dynamic Control for Snare Drum	Focus of unit This unit focuses on the technique required to play at several dynamic levels (including controlled crescendos and diminuendo) and the ways in which it is used for an expressive purpose.	Where the unit fits in Elements of this unit can be incorporated in the early stages of learning snare drum; the entire unit might be used later during the first year of learning.
Length Half a term		
Learning objectives Pupils should learn: <ul style="list-style-type: none"> • how to maintain an appropriate grip • how to play a variety of rhythms, producing an even volume at several dynamic levels with both hands • how to play short phrases by ear • how to improvise with an expressive intention • about the meanings of different dynamic markings • how to apply their skills in making music with others 	Possible teaching activities <ul style="list-style-type: none"> • Begin each lesson by checking pupils' posture, ensuring that their drums are at an appropriate height and that pupils are standing / sitting at a suitable distance. • Show pupils how to play single strokes, double strokes and paradiddles. Ask them to copy, trying to maintain an equal height with both hands. • Repeat this activity, keeping the sticks initially at a high height, then at a medium height, and finally at a low height. • Play a phrase loudly and ask pupils to echo it quietly. • Play a question phrase and ask pupils to make up an answering phrase at a different dynamic level. Draw attention to the style and character of the phrases, e.g. in the style of a march, rock groove. • Introduce pupils to markings for different dynamic levels, e.g. <i>ff</i>, <i>f</i>, <i>mf</i>, <i>p</i>, <i>pp</i>, crescendo, diminuendo. Explain their meaning. • Encourage pupils to choose the dynamic levels for selected passages of music. They may add dynamics to existing music, or compose their own phrases. • Ask pupils to play phrases and short pieces, observing the dynamic markings. • Provide opportunities for pupils to apply their acquired skills in ensembles of mixed instruments / voices. • Discuss with pupils the effectiveness of their playing and composing, ensuring that they are always aware of the musical context. 	Points to note <ul style="list-style-type: none"> • Beware of lapses in posture, grip and tone production as pupils become more experienced. • To ensure that pupils play with ease and control, it is important that their instruments are adjusted correctly. • Pay particular attention to the weaker hand, ensuring that a relaxed action is used whilst maintaining a good clean sound. • Ensure that excessive force is not used when playing loudly. • These activities may be adapted in various ways, e.g. one pupil may play a phrase and another echo it. • Whilst learning the Italian terms is desirable, it is more important that pupils understand their musical meaning. • Such activities give pupils a sense of ownership and a greater understanding of the musical context. • Some teachers may like to introduce the concept of moving the sticks between the centre and far edge of the drum to effect dynamic change through a change in tone quality.
Repertoire and resources A variety of simple passages and short pieces Grade 1 snare-drum exercises from all QCA-recognised syllabuses	Expectations: by the end of the unit all pupils will: will be able to play a limited range of dynamic levels, e.g. <i>ff</i> , <i>mf</i> , <i>p</i> , with some control; recall and improvise short phrases with some accuracy most pupils will: be able to play are several dynamic levels (including crescendos and diminuendos) with control and understanding; recall and improvise short phrases accurately and with a sense of musical style some will have progressed further and will: be able to play at several dynamic levels (including crescendos and diminuendos) with good control and understanding; recall and improvise more complex rhythmic phrases with accuracy, musical purpose and style	

Unit of Work

<p>Title of unit Four-mallet Playing</p>	<p>Focus of unit This unit introduces pupils to the various four-mallet grips and works on developing basic playing techniques.</p>	<p>Where the unit fits in This unit is intended as an introduction to four-mallet playing for pupils who have developed good basic playing and reading skills using two mallets.</p>
<p>Length Half a term</p>		
<p>Learning objectives</p>	<p>Possible teaching activities</p>	<p>Points to note</p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> • how to acquire an appropriate and functional four-mallet grip for tuned percussion • how to develop the basic techniques of four-mallet playing • how to apply the techniques to interpret pieces expressively 	<ul style="list-style-type: none"> • Demonstrate the different four-mallet grips, i.e. traditional, Musser, Burton and Stevens. • Ask pupils to experiment with holding the sticks using the different grips. Help them to discover the advantages and disadvantages of each one, and which of them they find most easy and comfortable to use. • Show the pupils how to play double lateral strokes, i.e. striking two notes simultaneously with the sticks of one hand, then with those of the other hand, then all together. Help them to practise, reminding them to keep the sticks at a fixed interval, e.g. a fourth. • Ask pupils to play simple melodies/scales using first the inside sticks only, and then the outside sticks only, hand-to-hand as much as possible. • Keeping the sticks at a fixed interval, pupils should then practise simple sticking exercises, e.g. 1, 2, 3, 4; 1, 3, 2, 4, etc., concentrating on producing a good even tone with each mallet. • Show pupils how to practise moving the sticks together and apart by sliding them on a table or other flat surface. • Continue by asking pupils to practise moving the sticks together and apart to specific intervals, e.g. thirds to fourths to fifths on the instrument. • Discuss the techniques and consider how they can be applied in repertoire being studied. Provide opportunities to perform pieces that explore the expressive potential of four-mallet playing. 	<ul style="list-style-type: none"> • It is useful for pupils to be able to use different grips so that they can select the most appropriate one for the circumstances. • Pupils should be able to hold the mallets comfortably and play keeping the wrists and fingers relaxed. • The use of shorter, 'classroom' xylophone beaters in the first instance may help to reduce strain on the wrists and fingers. • Initially, pupils may only be able to sustain a four-mallet grip for a short period of time. This should be increased gradually to avoid stress and damage to wrists and tendons. • For best sound production, notes should be struck over the resonators. Care should be taken to avoid striking notes over the nodal point. (The nodal point is the point where the string passes through the bar to suspend it. This area produces a dead sound.) • Some chord work may be made easier by striking the end of the note, rather than over the resonators. • Remind pupils of the fundamental importance of listening carefully to the sound produced, so that the intention is always musical.
<p>Repertoire and resources</p> <p>Four matched mallets Suitable chromatic-tuned instrument Exercises and simple pieces from all QCA-recognised syllabuses around grade 2 and 3 standard, where appropriate</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: be able to hold four mallets and play simple fixed chords; play melodies using two of the mallets, e.g. inside and outside mallets</p> <p>most pupils will: be able to play chords and pieces using four mallets with some degree of ease and accuracy</p> <p>some will have progressed further and will: be able to play accurately pieces incorporating simple changes of intervals using four mallets</p>	

Title of unit Tambourine Skills	Focus of unit This unit concentrates on developing a variety of playing techniques on the tambourine that need to be applied in performance.	Where the unit fits in The unit is designed to develop the skills necessary for playing in ensemble / band situations and may be taught specifically in this context.
Length Half a term		
Learning objectives	Possible teaching activities	Points to note
Pupils should learn: <ul style="list-style-type: none"> • how to play shake rolls on the tambourine • how to play with a steady, regular pulse, e.g. tambourine rock rhythm • how play rhythmic patterns with accuracy and clarity at different dynamic levels • how to play finger/thumb rolls on the tambourine • that tambourine techniques enhance the musical dimension of ensemble pieces 	<ul style="list-style-type: none"> • Check that pupils hold the tambourine by grasping the rim with their fingers, with the thumb on the head or rim. • Demonstrate the following techniques and encourage pupils to practise them, building up their skills little by little. Help them to: <ul style="list-style-type: none"> – practise holding the tambourine in either hand – practise shake rolls with each hand, keeping the wrist straight and the tambourine in line with the forearm – use the tambourine upright for shake rolls and in playing a regular rhythm, e.g. eight or 16 rock pattern – play with a steady, regular pulse, e.g. quavers/semiquavers, by shaking the tambourine from side to side, keeping the wrist straight and the tambourine in line with the forearm – accent specific beats by tapping the top edge of the tambourine against the heel of the other hand • Introduce the concept of keeping the head of the tambourine in a horizontal position when playing precise rhythmic patterns. Demonstrate this to pupils and then help them to: <ul style="list-style-type: none"> – practise playing rhythmic patterns and short phrases, keeping the hand in a cupped position and playing with the tips of the fingers close to the edge of the head – practise playing with one, two or three fingers to effect dynamic change – practise playing quick/intricate rhythmic patterns, keeping the tambourine, head up, on a trap tray/table/knee/lap and using the fingertips of both hands – practise finger/thumb rolls on a variety of surfaces, e.g. table-top, drumheads, as well as on the tambourine head – experiment playing finger/thumb rolls, using the thumb and each finger in turn • Provide ongoing opportunities for pupils to evaluate their progress and apply the techniques they have learned in ensemble performances. 	<ul style="list-style-type: none"> • Make sure pupils do not put a finger or thumb through any hole in the rim. • Pupils will usually find it easier to effect a shake roll with one particular hand. This hand should then always be used to hold the tambourine, and the other hand used to develop further technique, i.e. rhythmic playing and finger rolls. • This technique is particularly used in accompanying rock music. • The half-moon tambourine is specifically designed to facilitate this style of playing. • This position stops the jingles from rattling unnecessarily and helps in producing a crisp, even sound. Pupils should be encouraged to keep the tambourine in a horizontal position when resting, and when picking up/putting down the instrument. • Use a duster underneath the tambourine to act as a shock absorber when playing on a hard surface. • Be aware of hygiene issues when licking fingers for rolling. • Some pupils may find it easier to roll if the edge of the tambourine head is rubbed with a little beeswax, or a circle of fine emery paper is attached to the edge of the head using contact adhesive. • Remind pupils to always listen and decide how the technique is achieving an expressive, musical sound.
Repertoire and resources A variety of tambourines Simple rhythmic exercises, e.g. grade 1 snare-drum music from all QCA-recognised syllabuses Orchestral/band excerpts	Expectations: by the end of the unit all pupils will: will be able to play shake rolls and rhythmic passages accurately and have an understanding of other playing techniques most pupils will: be able to play using a variety of techniques with accuracy and confidence some will have progressed further and will: be able to play the full range of techniques with accuracy, ease and confidence	

Unit of Work

SPECIMEN UNIT FOR **PERCUSSION**

PROGRAMME 5

<p>Title of unit Playing Timpani in Style</p>	<p>Focus of unit This unit concentrates on developing an awareness of the role of a timpanist in an advanced ensemble.</p>	<p>Where the unit fits in The unit is designed to develop timpani playing to the highest standards within the programmes of study.</p>
<p>Length One term and ongoing</p>		
<p>Learning objectives</p> <p>Pupils should learn:</p> <ul style="list-style-type: none"> • about different types of mallets • how to adjust their grip and wrist action to produce the most appropriate sound • how to adjust the position where the sticks strike the instrument in order to produce the most appropriate sound • how to play rolls at a speed appropriate to the tension of the drum, the type of sticks used and the dynamic level • to be aware of the fine-tuning of the drums and be able to tune and retune as necessary • to be aware of where damping is necessary and desirable • how to play across the full dynamic range with a consistent, satisfying sound that is appropriate to the music being performed and the acoustics of the surroundings 	<p>Possible teaching activities</p> <ul style="list-style-type: none"> • Ask pupils to experiment in order to discover the sounds made by different types / makes of mallets. Encourage them to select the most appropriate for the music being performed. • Help pupils to explore different grips and wrist actions in order to find out how to produce the most appropriate sound. This may be the use of the back three fingers to control the sticks when playing soft timpani rolls, or playing with a tighter grip and wrist action to produce a staccato sound. • Ask pupils to experiment with the position where the sticks strike the instrument, e.g. play closer to the rim to produce quiet staccato sounds. • Encourage pupils to practise playing rolls at the same speed on drums with different tensions to demonstrate the need to increase / decrease the speed to maintain an even roll sound. • Ask pupils to play a rhythmic pattern on one drum and practise using the pedal to change the pitch. • Next, ask them to play a rhythmic pattern on one drum whilst retuning a different drum. • Remind pupils to be constantly aware of their tuning. • Encourage pupils to sing through their music to internalise the sound and develop a greater aural awareness. • Ask pupils to read through the music, noting places where damping may be desirable, e.g. sudden changes in dynamics, particularly when changing drums, to highlight phrasing and cadence points. • Play a short piece in several different venues, e.g. practice room, hall, outdoors, and ask pupils to evaluate the ways in which the acoustics of the surroundings affect the sound produced. • Provide opportunities for pupils to practise playing at different dynamic levels in a range of venues; also practise playing at one dynamic level across drums at different tensions. 	<p>Points to note</p> <ul style="list-style-type: none"> • It may be necessary to borrow several varieties of sticks to compare sounds. • Check that stick heights are even and playing position is constant. • Access to pedal timpani is not always possible. • When playing with others, listen and adjust tuning if necessary. • Encourage pupils to bring ensemble music to lessons for advice. • The acquisition of advanced techniques in playing timpani enables pupils to make decisions about the interpretation of pieces being performed. Techniques will frequently be applied in an orchestral context. Pupils therefore need to respond sensitively to the contributions of other performers, including the conductor, bearing in mind the stylistic requirements of the music.
<p>Repertoire and resources</p> <p>Full range of ensemble / orchestral music Timpani solo music – grade 7 and 8 pieces from all QCA-approved boards Short solos in the Goodman book for timpani</p>	<p>Expectations: by the end of the unit</p> <p>all pupils will: play timpani music with some awareness of its stylistic and musical requirements; listen to fit in with other performers most pupils will: play timpani music with a sensitive awareness of its stylistic and musical requirements; respond to other performers some will have progressed further and will: play timpani music with confidence, selecting appropriate techniques for the style of the music</p>	

Unit of Work

SPECIMEN UNIT FOR PERCUSSION

PROGRAMME 1

Title of unit Finding the Voice for Instrumentalists	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.	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.
Length Ongoing		
Learning objectives	Possible teaching activities	Points to note
Pupils should learn: <ul style="list-style-type: none"> • about different ways of using their voices • how to internalise sound and develop 'inner hearing' • how to acquire a consistent sense of pitch, with an awareness of their natural pitch centre • how to match the pitch of their voices to others' • how to extend the vocal pitch range • to become aware of melodic shape • about the link between correct breathing and vocal tone 	<ul style="list-style-type: none"> • Explore pupils' voices by asking them to imitate rhymes and very simple, short phrases, using a variety of 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. 	<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.
Repertoire and resources 'How Can I Keep from Singing?'	Expectations: by the end of the unit all pupils will: begin to pitch their own singing voices accurately; recognise pitch movement within simple melodies most pupils will: pitch their own singing voices accurately; copy simple melodies with an understanding of relative pitching some will have progressed further and will: understand the pitching of their own voices; recognise the relative pitching of simple melodies; sing simple melodies musically and with good intonation	

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 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 pieces in simple keys, recall short rhythmic and melodic phrases from memory and use notation, sometimes at sight. They make choices about their playing in relation to musical elements and talk about the quality of their performances.

Programme 3 (building on programme 2)

Pupils play a variety of moderately easy pieces from different styles, conveying the expressive intentions of the music. When playing with others, they maintain an independent part individually, showing awareness of their role within the ensemble. They play with assurance when performing to others, communicating the character of the music with expression and understanding. They display good posture themselves and identify it in others. Their growing technical control (stick control, 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 pieces in simple keys or modes, recall moderately short musical phrases and read/play at sight a variety of short pieces. They evaluate the quality of their performances with some independence, using appropriate musical vocabulary, and make improvements in the light of their own perceptions and those of others.

Programme 4 (building on programme 3)

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

Programme 5 (building on programme 4)

Pupils play a range of advanced pieces from different styles and traditions that are technically and/or musically demanding. They draw on their high levels of technical control (rhythm, tempo, co-ordination, 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.

70 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*

	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 phrasing and quality of tone	recognise and discriminate between the musical elements, including more refined aspects of phrasing, quality/variety of tone	identify and incorporate subtle changes to the musical elements in their playing, e.g. tempo, 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, grip and freedom of movement</i></p> <p>play with some control:</p> <ul style="list-style-type: none"> – developing an appropriate and functional posture – developing an appropriate grip, with relaxed wrists, arms and shoulders 	<p><i>posture, grip and freedom of movement</i></p> <p>play with more ease and control:</p> <ul style="list-style-type: none"> – using an appropriate and functional posture – maintaining an appropriate grip, with relaxed wrists, arms and shoulders 	<p><i>posture, grip and freedom of movement</i></p> <p>play with ease and control:</p> <ul style="list-style-type: none"> – using an appropriate and functional posture – maintaining an appropriate grip, with relaxed wrists, arms and shoulders <p>develop an appropriate and functional four-mallet grip for tuned percussion</p>	<p><i>posture, grip and freedom of movement</i></p> <p>play with more ease and control:</p> <ul style="list-style-type: none"> – using an appropriate and functional posture – maintaining an appropriate grip, with relaxed wrists, arms and shoulders <p>maintain an appropriate and functional four-mallet grip for tuned percussion</p>	<p><i>posture, grip and freedom of movement</i></p> <p>play with ease and control:</p> <ul style="list-style-type: none"> – using an appropriate and functional posture – maintaining an appropriate grip for the style of the music, with relaxed wrists, arms and shoulders <p>maintain an appropriate and functional four-mallet grip for tuned percussion</p>
ii	<p><i>stick control</i></p> <p>develop hand-to-hand sticking technique</p> <p>produce a clean sound (no buzzing) at a regular pulse on all instruments</p>	<p><i>stick control</i></p> <p>play a range of simple, rudimentary sticking patterns, e.g. single strokes, double strokes (not buzzed or bounced) and single paradiddles</p> <p>produce a clean sound (no buzzing) consistently at a regular pulse on all instruments</p>	<p><i>stick control</i></p> <p>play using a wider range of rudimentary sticking patterns to include flams, drags and ruffs</p> <p>develop an even single-stroke roll on the timpani, snare drum and tuned percussion</p> <p>develop the buzz roll on the snare drum</p> <p>play even accents with both hands</p>	<p><i>stick control</i></p> <p>play using a wide range of rudimentary sticking patterns</p> <p>play using an even single-stroke roll on the timpani, snare drum and tuned percussion</p> <p>develop an even double-stroke roll on the snare drum</p> <p>play even accents with both hands, using increasingly complex rhythmic patterns</p>	<p><i>stick control</i></p> <p>play using the full range of rudimentary sticking patterns</p> <p>play accents with both hands, using complex rhythmic patterns</p>
iii	<p><i>tone quality</i></p> <p>develop some control of the position where the sticks strike the instrument, recognising the effect that it will have on the quality of sound</p>	<p><i>tone quality</i></p> <p>play with more control of the position where the sticks strike the instrument, developing some ability to adjust and effect change</p>	<p><i>tone quality</i></p> <p>set up and tune the instruments (if appropriate) with some independence</p> <p>play and damp with control of the position where the sticks / hands strike the instrument, adjusting and effecting changes to the quality and character of the sound, e.g. side drum, cymbals</p>	<p><i>tone quality</i></p> <p>set up and tune the instruments (if appropriate) independently, doing any retuning when necessary</p> <p>play and damp with control of the position where the sticks / hands strike the instrument, adjusting and effecting changes to the quality and character of the sound in response to the musical requirements</p>	<p><i>tone quality</i></p> <p>set up and tune the instruments (if appropriate) independently, doing any retuning when necessary</p> <p>play and damp with control of the position where the sticks / hands strike the instrument, adjusting and effecting subtle changes to the quality and character of the sound in response to the stylistic and musical requirements</p>

B making and controlling musical sounds: developing technique					<i>continued</i>
	develop a pleasing sound at two or more dynamic levels	play with a pleasing sound at several dynamic levels	play with a pleasing sound across a larger range of dynamics, including controlled crescendos and diminuendos	play with a consistent, satisfying sound across a large range of dynamics, including <i>sf</i> and <i>fp</i>	play with a consistent, satisfying sound across the full dynamic range, appropriate to the music being performed and the acoustics of the surroundings
iv	<p><i>co-ordination and control of instruments</i> play the drum-kit pedals with some control</p> <p>use basic finger damping on the timpani and glockenspiel</p>	<p><i>co-ordination and control of instruments</i> play the drum-kit pedals with increased control</p> <p>use finger damping on the timpani and glockenspiel</p> <p>develop, where appropriate, basic skills on a variety of auxiliary orchestral percussion instruments, e.g. bass drum, triangle and tambourine</p>	<p><i>co-ordination and control of instruments</i> play with some independence between the hands and feet on the drum kit</p> <p>develop the technique of simultaneously damping one drum/note whilst playing another</p> <p>develop, where appropriate, some basic skills on a variety of auxiliary orchestral percussion instruments, e.g. crash cymbals, bongos</p>	<p><i>co-ordination and control of instruments</i> play with increasing independence between the hands and feet on the drum kit</p> <p>use various damping techniques as appropriate, including pedal damping on the vibraphone</p> <p>play, where appropriate, with ease and control, a wide variety of auxiliary orchestral percussion instruments, using a range of technical skills, e.g. finger rolls on tambourines, timbales, castanets</p>	<p><i>co-ordination and control of instruments</i> play with complete independence between the hands and feet on the drum kit</p> <p>use the full range of damping techniques as appropriate</p> <p>play, where appropriate, with ease and confidence, an extensive range of auxiliary orchestral percussion instruments</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, 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 simple rhythms and/or easy, well-known tunes in simple keys	work out by ear how to play rhythms in a variety of styles and tunes in straightforward major and minor keys or modes	work out by ear how to play moderately easy rhythmic patterns and tunes, e.g. with simple variations and 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) 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

D playing music		<i>continued</i>			
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 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 performance in the light of their knowledge about the music and the interpretations of distinguished musicians

Glossary

The following definitions are designed to be used in conjunction with A Common Approach.

blues scale:	starting on C, the scale uses the notes C / Eb / F / F# / G / Bb / C. Blues scales can be used in any key
chromatic scale:	a scale composed of all 12 semitones of the octave, i.e. C / C# / D / Eb / E / F / F# / G / G# / A / Bb / B / C
drone:	a note, or chord, which is sustained or persistently repeated throughout a piece or part of a piece
four-mallet work:	the numbers relate to the different mallets as follows: 1 – outside beater of left hand 2 – inside beater of left hand 3 – inside beater of right hand 4 – outside beater of right hand <i>always refer to any key at the beginning of a publication, as sometimes the numbering may be reversed</i>
grip:	the accepted term for holding the sticks / mallets. (It does not refer to 'grasping' the sticks / mallets tightly)
hook:	a repetitive phrase, usually in the chorus of a song, which catches the listener's attention
Latin style:	dance styles and rhythms originating from Latin America (Cuba and Brazil), e.g. rhumba, bossa nova, samba, cha-cha, mambo
modes:	the medieval system of scales on which Western European music was based until around 1600. Corresponding to the white notes of the piano, they are: <i>Aeolian</i> (A to A) – also known as the natural minor scale <i>Locrian</i> (B to B) <i>Ionian</i> (C to C) – also known as the major scale <i>Dorian</i> (D to D) <i>Phrygian</i> (E to E) <i>Lydian</i> (F to F) <i>Mixolydian</i> (G to G)
nodal point:	the place on the instrument which produces a dead tone when struck, e.g. on the xylophone, the point where the cord passes through the bar
ostinato(i)	a rhythm or melody which is repeated throughout a piece or part of a piece, e.g. the snare-drum part of Ravel's Bolero
pentatonic scale:	any scale consisting of five notes, e.g. C/D/E/G/A
pitched percussion:	those instruments which produce one or more notes of definite pitch, e.g. xylophone, glockenspiel, marimba, timpani
raga:	an organised collection of tones that sets the melodic framework for a piece of Indian classical music
riff:	a melodic pattern or phrase (often two or four bars long) repeated persistently, over changing harmonies, throughout all or part of a piece. It is a term particularly applied to jazz and popular music

rudiments:	the basic sticking patterns used in percussion playing, e.g. single strokes, double strokes, paradiddle, ratamacue, etc.
through-composed:	a vocal composition where each verse is set to new music; there is little or no musical repetition
tone row:	the order in which all 12 notes of the chromatic scale are used in a 12-note, or serial, composition. The entire composition will be based on this tone row
unpitched percussion:	those instruments which produce sounds of indefinite pitch, e.g. snare drum, drum kit, triangle, tambourine, cymbals
whole-tone scale:	a scale made up entirely of whole tones, e.g. C / D / E / F# / G# / Bb / C (starting on C)

Within this document, the following abbreviations are used:

BD – bass drum	RH – right hand
SD – snare drum	LH – left hand
HH – hi-hat	RF – right foot
RC – ride cymbal	LF – left foot





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