

# A Common Approach

Strings

STRINGS



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

By drawing on good practice, *A Common Approach* aims to improve the quality of musical experience for all pupils by encouraging instrumental / vocal teachers to reflect on, develop and improve their professional skills, knowledge and understanding. But it is not intended to be prescriptive. Our hope is that teachers will find the suggestions useful and will be helped in developing their own work further. Instrumental teaching is always evolving and we can all benefit from a fresh look at even the most fundamental aspects of our work.

All the ideas and activities have been proven to work on many occasions, in a variety of circumstances and with different pupils. We believe, therefore, that the learning objectives and activities, used in conjunction with a wide and attractive range of repertoire, offer pupils the opportunity to enjoy a broad and balanced instrumental curriculum. Above all, we hope that we are encouraging a musical approach to learning an instrument, an approach that at each stage of learning is stimulating, enlightening and rewarding, and gives pupils a deepening love of music and a range of skills, knowledge and understanding.

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

- Pupils should be provided with an appropriately sized instrument and bow, suitable chin rest, shoulder rest, length of spike, chair, stool, etc. if they are to develop good posture. Each pupil has different physical characteristics, sometimes including disabilities, and ways must be found for each to find a good, balanced posture. Teachers should always aim to enable pupils to support the instrument in a manner which facilitates a musical and technically secure performance.
- It is highly desirable for pupils to have an instrument that makes a satisfying sound from the outset. Instruments, therefore, must be properly set up with correctly fitted bridges, adjusters and strings of reasonable quality.
- Whenever possible, teachers should advise on the purchase of an instrument. Although selection will probably be influenced by financial considerations, parents / carers need to be reminded that the cheapest instrument does not necessarily represent the best value. Providing information about instrument insurance is important as well.
- Clear instructions on the care of instruments are essential.

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- Teachers should be aware of relevant Health and Safety issues.
  - Teachers who are required to teach instruments other than their own specialist instrument are encouraged to seek advice whenever necessary.
  - Professional issues regarding pupil and teacher protection are of the utmost importance. Teachers working for Music Services and / or schools will probably have access to comprehensive guidelines. Private teachers are advised to seek guidance from one of the professional associations.

There is a large and varied repertoire of string music available to teachers, particularly for pupils in the early stages of learning. In addition, in recent years, much new material has been produced by such distinguished teachers as Paul Rolland, Sheila Nelson and Suzuki. String teaching need never be dull and routine!

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# The Strings Framework

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

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

through the interrelated areas of:

## A. listening and internalising

*including:*

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

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

*including:*

- i posture and freedom of movement
- ii tuning the instrument
- iii quality of sound and articulation: right hand
- iv quality of sound and articulation: left hand
- v intonation
- vi co-ordination

## 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

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

*Pupils should learn to:*

- i posture and freedom of movement
  - support the instrument in a manner which is effective in enabling a good technical and musical performance

# Programme of Study 1

NQF entry level/Pre-grade 1

## Possible teaching activities

### A. listening and internalising

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

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

#### *posture 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 move in time to music, e.g. walking, marching.

## Points to note

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

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

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

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

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

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

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

Some teachers like to use the Alexander Technique to develop good posture.

This can be done with or without the instrument and it helps to free the whole body. Also, walking and marching can help with the positioning of the feet when playing.

## Learning objectives

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

contd...

*Pupils should learn to:*

- ii tuning the instrument
  - understand the basic principles of tuning the instrument and compare the correct pitches to the sound of the open strings

- iii quality of sound and articulation: right hand
  - develop a basic bow-hold with free right-hand and arm movements
  - some bow control
  - play pizzicato without tension

- iv quality of sound and articulation: left hand
  - develop a flexible, balanced and rounded left-hand shape which facilitates accurate placement of the fingers and thumb

- v intonation
  - recognise and play with reasonably secure intonation
  - begin to develop some ability to adjust and effect changes to intonation

- vi co-ordination
  - co-ordinate the action of both hands rhythmically, developing an inner pulse



## Possible teaching activities

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

contd...

*tuning the instrument*

- Show pupils how the instrument is tuned.
- Ask whether the sound is the same or different from the given pitch.

*quality of sound and articulation: right hand*

- Help pupils to:
  - explore different ways of making sounds on the instrument, perhaps linked to accompanying a story
  - discover ways of making satisfying sounds, having an awareness of the science of sound production
  - identify the causes of unsatisfying sounds, with and without the bow
- Ask pupils to play at different points on the string, both arco and pizzicato, and discriminate between the sounds produced. Describe the differences in the musical effect.
- Demonstrate and explain to pupils how to:
  - produce an even sound bowed on one string or two strings together
  - play with clarity on one string and when crossing strings using separate bows
  - play staccato and legato and make choices when playing tunes
  - play bow retakes
  - choose and play different dynamics to create an intended expressive effect
  - play pieces requiring both pizzicato and arco (pluck with and without the bow in the hand)
 Ask pupils to imitate, using suitable exercises and pieces.

*quality of sound and articulation: left hand*

- Show pupils how to use exercises on and off the instrument, moving the arm, hand and elbow as appropriate, e.g. glissando.
- Show pupils how to move the left hand freely around the instrument. Ask them to copy, using all the fingers.
- Show pupils how to develop finger independence, e.g. play slow trills, leaving the lower fingers on the string.

*intonation*

- Ask pupils to sing, then play, simple familiar tunes by ear/from memory. Encourage them to check intonation against open strings/harmonics.
- Use:
  - 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
- Use an accompaniment to provide a tonal point of reference.
- Build up chords, each pupil playing one note.

*co-ordination*

- Ask pupils to:
  - play/tap/clap/move to a regular pulse using different tempi
  - fill in rests with an action, then count rests without actions to internalise pulse
  - play/tap/clap repeated rhythm patterns, e.g. an ostinato accompaniment or copycat games

## Points to note

Pupils should not attempt to do this themselves yet!

This can link to the Science curriculum.

Use exercises such as left-hand pizzicato, or tapping the strings in time to the music.

Internalising the sound is essential. Some teachers like to use sol-fa to do this.

Hearing notes within a harmonic context helps pupils to develop better intonation.

Establishing and maintaining an inner pulse is essential for good co-ordination.

## 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

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- ii make use of instrumental skills when beginning to compose<sup>1</sup>

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- 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

---

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

## Possible teaching activities

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

- Ask pupils to explore different ways of making musical sounds on the instrument in response to an imaginative or pictorial idea.
  - Help pupils to make up short and simple rhythmic/melodic patterns from suggested musical starting points, e.g. two or three selected notes, ostinati. Abstract or pictorial ideas could also be used.
  - Repeat the process, selecting and discarding ideas and aiming for musical coherence.
  - Lead pupils in a discussion about the musical effect of their improvisations.
  - Play 'Follow my Leader': a pupil plays three or four notes, then the next pupil plays three or four more, starting on the last note of the first player, and so on.
- 
- Ask pupils to compose short pieces from a given starting point, e.g. a story, poem, theme, picture, or one of the musical techniques suggested above. Discuss the outcomes. Initially, this could consist of asking pupils to write down their improvisations as an aid to memory, perhaps using their own forms of shorthand as a precursor to staff notation.
  - Provide opportunities for pupils to perform their compositions to others.
  - Encourage pupils to use their instruments in creative activities in the classroom, applying technical skills already acquired.
- 
- Show pupils how to experiment with different ways of playing pieces, perhaps in relation to dynamics, tempi and articulation. Ask them to listen and decide which way of playing is most appropriate to the character of the music.
  - Involving all pupils in the group, discuss ways of improving the interpretation, particularly in pieces that have few expressive indications.

### D. playing music

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

## 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 tunes they know before starting formal instrumental lessons.

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

## Learning objectives

### D. playing music

contd...

*Pupils should learn to:*

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

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

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

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## Possible teaching activities

### D. playing music

contd...

- 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.
- Ask pupils to sing easy intervals and match them to notes on their instruments where appropriate.
  
- Select pieces for pupils to learn, from a range of different times and places, and in a variety of styles. Take into account:
  - the musical and technical skills that will be needed
  - opportunities to develop musical ideas
  - pupils' prior experience
  - their personal response to the music
  - their general musical interests
- Show pupils how to practise their pieces and make improvements.
  
- Help pupils to memorise selected pieces from their repertoire by:
  - building up short sections at a time
  - identifying and remembering rhythmic patterns and the shape of the melody
  - noting where repetitions and contrasts occur
  - focusing on expressive details
- From time to time, teach a short piece away from the music, only referring to the notation once it is learnt.
- Encourage pupils to play from memory to other pupils.

## Points to note

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

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

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

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

## Learning objectives

### D. playing music

contd...

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

### 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
-

## Possible teaching activities

## D. playing music

contd...

- Play short, simple rhythmic / melodic patterns and ask pupils to copy them.
- Using flash cards, help pupils to:
  - recognise different note values and their rests
  - clap, sing and play simple rhythmic / melodic patterns, maintaining a regular pulse, perhaps at different tempi
  - name notes and find them on the instrument (note recognition)
  - read and play simple dynamics
  - read and play staccato and legato
  - play in simple keys / tonalities within an octave range from the open strings, e.g. major and minor scales or pentatonic scales

'Oh Susannah' (pentatonic)

Violin 

Vln 

- Devise a variety of games to explain staff notation to young beginners, e.g:
  - use a large staff with movable notes (in the shape of small, furry toys)
  - 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.

## 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 string ensemble

- Ask pupils 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.

## Points to note

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.

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.

## Learning objectives

### 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

### F. performing and communicating

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

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

## Points to note

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

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

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

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

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

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

# Programme of Study 2

NQF 1 foundation level/Grade 1

## Learning objectives

### A. listening and internalising

*Pupils should learn to:*

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

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.

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

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

- iv recognise and convey simple structures in their playing, e.g. repetition of rhythmic and melodic phrases

- v hear some elements of the music internally when using notation/symbols, e.g. tempo, pitch, rhythm, dynamics

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

*Pupils should learn to:*

- i posture and freedom of movement
  - support the instrument in a manner which is effective in enabling a good technical and musical performance

# Programme of Study 2

NQF 1 foundation level/Grade 1

## Possible teaching activities

### A. listening and internalising

- Ask pupils to listen with concentration to different pieces of music in their own time and then describe them in the lesson, including aspects of dynamics, instrumentation, character, etc.
- Referring to the musical elements, ask pupils to describe what they liked and disliked about the music they have listened to.

- Perform pieces to be learnt and ask pupils to discuss appropriate features, e.g. tempo, rhythm, range of melody, dynamics, in relation to the character of the music.
- Perform pieces in different ways, e.g. with different tempi, dynamics and articulation. Ask pupils to discuss the effect on the mood and character.

- Play short rhythmic phrases from pieces to be learnt and ask pupils to clap back the pulse and/or rhythm.
- Ask pupils to identify note lengths aurally, e.g. crotchets and minims or quavers and crotchets.
- Ask pupils to tap the pulse of simple phrases with one hand and the rhythm with the other.
- Help pupils to sing/play short melodic phrases of pieces by ear, and to identify the differences either between half steps and whole steps or between different types of larger intervals.

- Ask pupils questions on the phrasing and structure of pieces.
- Improvise some rhythmic patterns with pupils, perhaps related to the pieces being learnt. Contrast long and short notes and link to a mood, occasion or story.

- Using notation, ask pupils to work out the rhythm of phrases in their heads, then clap it.
- Using notation, help pupils to trace the contour of phrases, then compare it with the actual sound when played
- Ask pupils to clap/hum/sing simple phrases at sight.
- Using notation, perform pieces with some deliberate mistakes or deviations inserted. Ask pupils to identify the differences

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

#### *posture and freedom of movement*

- Ask pupils to describe the characteristics of good posture and ask them to demonstrate it, using a mirror if available.
- Demonstrate how to use exercises to eliminate tension, particularly in the neck and shoulders.
- Ask pupils to explore different ways of standing/sitting, e.g. in a rigid or relaxed manner, and describe the effect this has on the musical outcomes.
- Show pupils some musical warm-up routines. Ask them to imitate.

## Points to note

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

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

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

This can be turned into a game, with the teacher and/or pupils deliberately demonstrating poor posture.

## Learning objectives

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

contd...

*Pupils should learn to:*

- ii tuning the instrument
  - compare the correct pitches to the sound of the open strings and identify the differences

- iii quality of sound and articulation: right hand
  - play with a pleasing sound more consistently at two or more dynamic levels
  - maintain a basic bow-hold with more ease and some degree of control
  - play pizzicato without tension at different tempi

- iv quality of sound and articulation: left hand
  - continue to develop a flexible, balanced and rounded left-hand shape
  - increase speed, strength and flexibility of finger action
  - explore different positions

## Possible teaching activities

## Points to note

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

contd...

*tuning the instrument*

- Ask pupils to identify whether open strings are in tune, sharp or flat.

*quality of sound and articulation: right hand*

- Encourage pupils to listen to and evaluate their playing/quality of sound and that of others. Ask them to suggest ways of changing the sound in order to create an intended musical effect.
  - Ask pupils to:
    - play at different points on the string and make choices about the sounds produced
    - explore different ways of making sounds and describe the musical effect, e.g. staccato, legato, tremolo, col legno, 'bouncy' bows, accents
    - listen to good quality playing, both live and recorded
  - Give pupils exercises and pieces to help develop:
    - control of the placement of the bow, ensuring a degree of freedom and security whilst playing both on and off the string
    - an even bow-stroke on all strings, with some control of bow speed and distribution
  - Ask pupils to recognise and play different dynamics (including crescendo and diminuendo) and articulations.
  - Show pupils how to:
    - recognise and play staccato and legato from notation
    - slur two or three notes, including dotted rhythms
    - play hooked bows (broken slurs)
    - play pieces with and without slurs - ask them to compare the musical effects
- Give pupils exercises to help them develop these techniques.
- Encourage pupils to choose and play different dynamics appropriate to the music.

*quality of sound and articulation: left hand*

- Devise exercises to enable pupils to move freely from one string to another, e.g. left-hand pizzicato.
- If appropriate, devise exercises to help cello and bass pupils develop simple shifting and position work.
- Increase finger independence across strings by asking pupils to leave a finger on one string whilst stopping another, e.g. in reels where there are patterns similar to broken chords.

*'Fairy Dance'*

Violin

- Ask pupils to play simple trills rhythmically, beginning slowly and gradually increasing the speed, using the upper finger like a hammer.

## Learning objectives

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

contd...

*Pupils should learn to:*

- v intonation
  - recognise and play with more secure intonation
  - develop some ability to adjust and effect changes to intonation

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#### vi co-ordination

- co-ordinate the action of both hands rhythmically on the pulse, developing an inner pulse at different speeds and with different bowings

### 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
-

## Possible teaching activities

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

contd...

#### *intonation*

- Check the position of the left elbow, arm, hand and fingers.
- Ask pupils to sing/play, listening carefully to the intonation:
  - in copycat and call-and-response games
  - while improvising to an accompaniment
  - when changing from major to minor key, and vice versa
- Demonstrate and explain to pupils how to play in simple keys/tonalities within a two-octave range, e.g. major and minor scales, pentatonic scales, modes or ragas.
- Using simple arpeggios, teach pupils to recognise tonic and dominant, major and minor thirds.

#### *co-ordination*

- Provide opportunities for pupils to play/tap/clap/move to a regular pulse at different tempi, including dotted rhythms, *ritenuto* and *accelerando*.
- Teach pieces in simple time, using common note values and their rests.
- As an extension activity, having internalised the piece, ask pupils to play it using simple subdivisions, e.g. quavers.

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

- Provide opportunities for pupils to:
  - improvise patterns and phrases over an appropriate ostinato, backing track or simple chord sequence played on a keyboard
  - play question-and-answer phrases with each other and/or with the teacher, without an accompaniment
  - explore the effect of moving in step and by larger intervals
- Show pupils how to:
  - build up melodies from pentatonic or simple blues patterns. As an extension, pupils can create their own chords or build on melodic and rhythmic patterns taken from pieces being learnt
  - add passing notes that lead through the bar from one chord change to the next
- Introduce a simple structure by asking pupils to improvise a 'sandwich' rondo. Swap roles: teacher plays rondo and pupil improvises episodes.

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

## Points to note

Check the left hand/finger position of cellists when playing in an extended position.

Encourage pupils to internalise the sound, asking them to identify and adjust faulty intonation in individual and part-playing with an awareness of the harmonic context.

Tonic and dominant can be described as 'home and away' notes.

Establishing and maintaining an inner pulse is essential for good co-ordination.

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

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

Instrumental lessons 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 the instrument.

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

## Learning objectives

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

contd...

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

### D. playing music

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

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

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

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



## Possible teaching activities

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

contd...

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

### D. playing music

- Show pupils how to work out the notes and rhythms of simple, well-known pieces by ear and ask them to play them to others.
- Ask pupils to work out straightforward scale patterns and arpeggios by ear, giving them a suitable starting note.
- Play a new piece to pupils and ask them to sing the note names, the fingering or the rhythm of the melody.
- Play a simple piece and ask pupils to recall the melody by humming or singing it. At this stage, melodies can include simple leaps, e.g. the notes of a tonic triad, but aim to keep the overall range within an octave.
- Engage pupils in more extended 'copycat playing', i.e. more notes, longer phrases, greater expressive detail.
- Building on the musical skills, knowledge and understanding acquired in programme 1, extend the range of pieces to be taught, ensuring that the chosen repertoire relates to the full range of learning objectives.
- Demonstrate different ways of interpreting the music and encourage pupils to apply their own creative ideas, e.g. using ideas in the piece to generate their own improvisations or compositions.
- Show pupils how to practise their pieces and make improvements.
- Help pupils to learn selected pieces from memory, showing them ways to remember the music, e.g. by identifying patterns, identifying the form, noting how passages are similar, or how they change, and devising mnemonics to remember sections such as endings.

## Points to note

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

Use the holistic approach outlined in section 1.

Choose a wide range of repertoire that:

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

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

## Learning objectives

### D. playing music

contd...

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

### 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
-

## Possible teaching activities

### D. playing music

contd...

- 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.
- Ask pupils to sight-read in small groups (in unison) or in parts, perhaps with simplified filler lines.

### E. playing music with others

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

## Points to note

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.

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

## Learning objectives

### F. performing and communicating

*Pupils should learn to:*

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

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

## Possible teaching activities

### F. performing and communicating

- Organise opportunities for performances with others of a similar standard in lessons, and occasionally for parents / carers, relatives and friends.
- Using their growing library of pieces, prepare pupils so that they are able to perform with fluency and expression.
- Encourage pupils to perform from memory where this will enhance confidence, musical awareness and communication.
- Remind pupils where and how to stand 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

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 articulation, phrasing, quality / variety of tone

---

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

---

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

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

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

*Pupils should learn to:*

- i posture and freedom of movement
  - support the instrument in a manner which is effective in enabling a good technical and musical performance

# Programme of Study 3

NQF 1 foundation level / Grades 2 - 3

## Possible teaching activities

### A. listening and internalising

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

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

#### *posture and freedom of movement*

- Continue to ensure that pupils play with a balanced position, with an even distribution of weight and without undue tension so that movements are free and relaxed.
- Ask pupils to produce different musical outcomes by standing/sitting appropriately and to describe the musical effect.

## 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

contd...

- Pupils should learn to:*
- ii tuning the instrument
    - tune the instrument from below pitch, using adjusters

---

#### iii quality of sound and articulation: right hand

- play with a satisfying sound across a larger range of dynamics
- listen to the sound produced and adjust as appropriate, with help
- develop a flexible, secure bow-hold with more control
- play with varied articulations to express the character of the music
- begin to change speed and weight of bow-stroke to create different dynamics
- play pizzicato without tension at different tempi

---

#### iv quality of sound and articulation: left hand

- listen to the sound produced and adjust as appropriate, with help
  - play with a flexible, balanced and rounded left hand
  - increase speed, strength and flexibility of finger action
  - play using simple changes of position
  - play simple exercises as preparation for using vibrato
-



## Possible teaching activities

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

contd...

*tuning the instrument*

- Help pupils to begin to tune their instruments, using adjusters if fitted.

*quality of sound and articulation: right hand*

- Encourage pupils to play with tone colours that reflect the character of the music, e.g. dolce for a lullaby, martelé for a march.
- Ask pupils to choose different kinds of articulation to suit the music being played, e.g. classical, folk.
- Ensure that pupils have an awareness of the science of sound production.
- Having demonstrated and explained the required sound and appropriate physical movements, ask pupils to devise their own exercises to develop:
  - the placement of the bow with more freedom and security whilst playing on and off the string
  - a variety of bowing techniques e.g. hooked bows, spiccato, sul ponticello, martelé, tremolo
  - an even bow-stroke on all strings and in simple double stops
  - the slurring of several notes, including crossing strings
  - using different parts of the bow for varying musical effects
  - changing the bow speed and weight to affect tone and articulation, e.g. accents, crescendo and diminuendo
  - pizzicato technique, including double stops and strumming

*quality of sound and articulation: left hand*

- Provide pupils with appropriate pieces / exercises to develop more finger dexterity:
  - perpetuum mobile pieces
  - trills beginning on the upper or lower note
  - simple fingered double stops, e.g. bluegrass, Shetland or old-time music, where one might play an open string as a drone along side the melody

*'Always Welcome'*

Violin

Vln

- Show pupils how to develop a vibrato, beginning with simple exercises.

## Points to note

Pupils will probably find it helpful to learn to tune their instruments up to the given pitch from below. Use harmonics where appropriate.

This links with the Science curriculum.

Begin slowly, and gradually speed up.

The introduction of vibrato is a matter of discretion but should probably be left until intonation is mainly secure.

## Learning objectives

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

contd...

*Pupils should learn to:*

- v intonation
  - recognise and play with secure intonation in more than one position
  - adjust and effect changes to intonation

---

#### vi co-ordination

- co-ordinate the action of both hands rhythmically on the pulse
- play at different speeds with varied bowing techniques and rhythmic patterns, maintaining a regular pulse

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

*Pupils should learn to:*

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

## Possible teaching activities

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

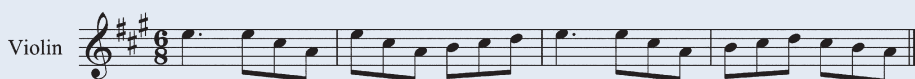
contd...

*intonation*

- Check the position of left elbow, arm, hand and fingers, ensuring that the fingertips are close to the strings.
- Encourage pupils to:
  - internalise and play/sing simple intervals both aurally and from notation, e.g. tonic/dominant, major/minor thirds and sixths, perfect fourths
  - check intonation within a harmonic context, e.g. a major third in a chord
- Build on previous copycat/call-and-response games.
- Show pupils exercises to develop simple shifting and position work.
- Teach pupils a wider range of major and minor scales, modes, etc., over two octaves, aiming for more fluency. Ask them to listen carefully to the distance between each degree of the scale.
- Ask pupils to play a wider range of arpeggios over two octaves, listening particularly carefully to the third of the chord.
- Demonstrate how to play a chromatic scale, beginning on an open string. Ask pupils to copy, listening carefully to the distance between each semitone.

*co-ordination*

- Show pupils how to co-ordinate faster bowing and fingering patterns, e.g. triplets in jigs or the uneven quavers found in jazz or hornpipes.

*'Athole Highlanders'*

- Ensure pupils internalise the sounds when playing dotted and syncopated rhythms, e.g. clapping/tapping.

## C. creating, developing and interpreting musical ideas

- Regularly ask pupils to make up improvisations:
  - in particular styles, e.g. rags, marches, folk-songs; draw on relevant musical devices from pieces being learnt where appropriate
  - by varying a theme, exploring contrasts of elements, e.g. pitch, rhythm, tonality, dynamic range
  - using a free theme based on the mood or character of a piece, e.g. sense of autumn, clouds, jollity, sadness, open space, speed
- Discuss the results of the improvisations with pupils, perhaps considering the appropriateness of style, development of ideas, use of musical elements, structure and overall outcome.
- Suggest and demonstrate further ways of developing and refining ideas, whilst building up pupils' confidence.
- Make a recording, if possible.

## Points to note

Accurate intonation is only possible if pupils already have the correct sound in their heads.

Jigs and hornpipes offer plenty of opportunities for developing co-ordination.

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

## Learning objectives

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

cont...

*Pupils should learn to:*

- 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 tunes in straightforward major and minor keys or modes

---

- 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

---

## Possible teaching activities

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

contd...

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

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

### D. playing music

- Ask pupils to work out by ear familiar tunes that are more challenging, e.g. longer, larger range, perhaps including some chromatic notes.
- Playing by ear, introduce pupils to different modes, scales, blues patterns, etc. Ask them to experiment with various starting notes and to work out the key, structure, etc.
- Ask pupils to repeat moderately short phrases, of appropriate difficulty, performed by the teacher or other pupils. These can include music with a variety of time signatures, including compound time, and tunes with a wider range.
- Ask pupils to clap/tap the pulse while the phrases are being played and possibly identify some musical features.
- Play scales in canon, e.g. the teacher or a pupil starts, other pupils begin two notes later - playing in consecutive thirds.
- Extend a call-and-response sequence, repeating phrases or improvising new ones, always aiming for a musical performance.
- Approach new pieces from different angles – perhaps aurally, or through improvisation, listening, notation, etc.
- Ask pupils to identify challenging passages and to make suggestions for solving problems.
- Building on their own suggestions (if appropriate), show pupils how to practise challenging passages and make improvements.
- Make the process as creative as possible, always aiming to prompt pupils' imagination and curiosity.

## Points to note

Notation is likely to be used as a memory aid, first in shorthand (or graphic form) and then for performance.

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

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

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

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

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

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

## Learning objectives

### D. playing music

contd...

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

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

### E. playing music with others

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

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

## Possible teaching activities

### D. playing music

contd...

- Building on strategies suggested in programme 2, help pupils to commit selected pieces to memory.
  - Once pieces are memorised, encourage pupils to try them out in front of others.
  - Discuss problems and possible solutions in respect of playing from memory.
  - Provide opportunities for pupils to play from memory in a group. Note any new perspectives that this brings, e.g. the opportunity to listen more acutely and to pick up visual cues more easily.
- 
- 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, dynamics and possible bowings
    - clap or tap rhythmic patterns, perhaps including syncopated patterns
    - tap the pulse with one hand and the rhythm with the other
    - notice the shape of the melody and the melodic range
    - identify, from the notation, a range of intervals
    - sing/hum a variety of intervals taken from the melodic line
    - sing/hum the melodic line of appropriate phrases
  - Ask pupils to sight-read in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of keeping going and maintaining a regular pulse.

### E. playing music with others

- Increase the frequency and range of ensemble experiences. These could include both instruments and voices.
  - Ask pupils to consider the best layout for particular ensembles, ensuring that all participants can clearly watch the leader or conductor.
  - Ask pupils to maintain a separate part individually.
  - Encourage pupils to develop their listening skills, e.g. awareness of ensemble, balance, tuning, when playing with others.
- 
- Promote more musical independence by encouraging pupils to take the lead and make decisions relating to the character of the music.
  - Ask pupils to reflect on and evaluate their progress and discuss ways of making further improvements.

## Points to note

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

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

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

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

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

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

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

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

## Learning objectives

### F. performing and communicating

*Pupils should learn to:*

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

---

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

---



## Possible teaching activities

### F. performing and communicating

- Organise opportunities for performance with others of a similar standard at various occasions and venues.
- Ask pupils to perform, over time, pieces from a variety of styles.
- Prepare pupils so that they are able to perform with fluency, expression and understanding.
- Encourage pupils to perform some or all of their pieces from memory where this will enhance confidence, musical awareness and communication.
- Make sure that pupils know where and how to stand or sit to perform. If notation is used, check the position and height of stands.
- Ensure that pupils know how to respond to applause and walk on and off stage.
- Refine pieces through simulated performances in lessons, during performances at school and as part of concerts to the wider community.

- Ask pupils to reflect on and evaluate each performance in order to make further improvements and build up confidence.
- Organise opportunities for pupils to join and perform with directed groups, e.g. orchestras, ensembles, ensuring that their musical needs and stage of development are sensitively taken into account.

## Points to note

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

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

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

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

# Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

## Learning objectives

### A. listening and internalising

*Pupils should learn to:*

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

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

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

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

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

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

# Programme of Study 4

NQF 2 intermediate level / Grades 4 - 5

## Possible teaching activities

### A. listening and internalising

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

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

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

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

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

## Points to note

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

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

There are many natural links with the GCSE curriculum.

Whenever possible, use ensemble opportunities to explore different textures.

The emphasis is on intuition, imagination and curiosity.

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

## Learning objectives

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

*Pupils should learn to:*

- i posture and freedom of movement
  - support the instrument in a manner which is effective in enabling a good technical and musical performance

---

- ii tuning the instrument

- tune the instrument with accuracy from below pitch

---

- iii quality of sound and articulation: right hand

- play with a consistent, satisfying tone quality across a large range of dynamics
  - adjust the sound production to reflect musical and technical requirements
  - use a flexible and balanced bow-hold with ease and more control
  - use appropriate articulation for the character of the music
  - play pizzicato at a variety of tempi
-

## Possible teaching activities

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

*posture and freedom of movement*

- Within the music, ask pupils to identify areas that might lead to physical tension. Ask them to suggest strategies to address this, and make decisions about appropriate posture, e.g. maintaining control of the bow in long notes, or remaining relaxed in fast passages.
- Ask pupils to look for convenient points in the music where they can counteract any accumulated tension by consciously relaxing. Show them various tension and release exercises.
- Demonstrate to pupils the difference between positive and negative body language when performing.
- Use role-play to discuss the effects of good posture in communicating an effective performance.

*tuning the instrument*

- Ask pupils to tune the instrument to a given A:
  - using adjusters, if fitted
  - using pegs with guidance
  - playing two strings together and/or using harmonics where appropriate

*quality of sound and articulation: right hand*

- Ask pupils to identify the character / mood of pieces and choose appropriate sound qualities, tone colours and articulations, e.g. heavy bows for 'The Elephant' by Saint-Saëns, light bows for a baroque minuet.
- Teach pupils various bowing techniques, e.g. sautillé, arpeggiando, flautando, bariolage (Handel or Corelli sonatas)

*Handel violin sonata in E op. 1 no.15 2nd movement*

Violin

- Demonstrate a wider range of tone colours to pupils, asking them to describe the musical effect. Ask them to experiment, using appropriate exercises.
- Show pupils how to apply the principles of changes of bow speed and weight to affect tone and articulation for expressive effect, e.g. dynamics.
- Teach pupils to use the bow to produce different intensities of sound, e.g. slow and heavy bow-strokes near the bridge, fast and light bow-strokes near the fingerboard, fast and light bow-strokes for harmonics.
- Develop pupils' ability to play pizzicato in a variety of tempi and styles, e.g. chords, snap pizzicato.

## Points to note

Pupils should be aware of possible tensions arising from musical and technical complexities.

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

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

The teacher / other pupils can act as audience.

Encourage pupils to attend live performances.

The emphasis is on intuition, imagination and curiosity.

## Learning objectives

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

contd...

*Pupils should learn to:*

- iv quality of sound and articulation: left hand
  - adjust the sound production to reflect musical and technical requirements
  - increase speed, strength and flexibility of finger action at a variety of tempi
  - develop security in different positions
  - play with vibrato

---

#### v intonation

- recognise and play with secure intonation
- adjust and effect changes to intonation

---

#### vi co-ordination

- co-ordinate the action of both hands rhythmically, playing with an inner pulse at different speeds and with more complex bowing patterns
- co-ordinate the action of both hands during position shifts
- adjust their articulation and co-ordination in response to the stylistic requirements of the music

### 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...

*quality of sound and articulation: left hand*

- Help pupils to develop more finger independence, e.g. by devising their own exercises for playing double stops in bluegrass music.

*'Orange Blossom Special'*

- Encourage pupils to choose appropriate fingering, e.g. avoiding open strings or unnecessary string crossing.
- Ask pupils to play exercises aimed at increasing finger dexterity, e.g. rapid passage work in fast reels and jigs.
- Encourage pupils to choose positions appropriate to the tone colour required by the music.
- Teach exercises that help pupils develop their use of vibrato, i.e. applying it with more variety and security.

*intonation*

- Continue to give pupils exercises that help them to develop shifting and position work with accuracy and speed.
- Ask pupils to play a wide range of major, minor and chromatic scales, modes, etc. over two octaves, using a variety of articulations.
- Ensure that pupils are aware of tuning within a harmonic context, e.g. the rising leading note.
- Ask pupils to play a wide range of arpeggios over two octaves, using a variety of articulations.
- Introduce the notes of the dominant and diminished seventh. Encourage pupils to listen to the intonation within a harmonic context.
- Help pupils to be able to identify and demonstrate all diatonic intervals.

*co-ordination*

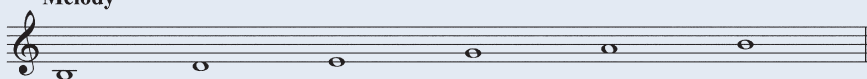
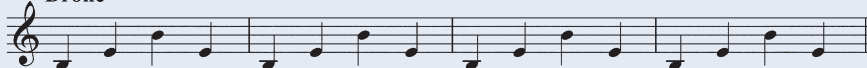
- Help pupils to internalise, and then play, more complex rhythms, e.g. sub-dividing the beat in slow and ornate baroque movements.

*Handel violin sonata op. 1 no. 3 in A 1st movement*

- Teach pupils to play rapid passages using different bowing techniques, e.g. slurred and separate, playing off the string, in compound time.

## C. creating, developing and interpreting musical ideas

- Ask pupils to improvise melodies above predetermined harmonic patterns, using conventions and techniques within the chosen style, e.g. melodies in an Aeolian mode above a simple chord sequence.
- 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 on a specific melody, e.g. *Raga Malakosh – Night raga*

**Melody****Drone**

## Points to note

Be aware that in some cases vibrato can affect intonation.

Pupils should demonstrate an awareness of intonation within different tonalities and develop intonation in relation to the harmonic context and the functions of intervals, e.g. harmonic tensions and resolutions.

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

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

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 tunes, e.g. with simple modulations, a wider range of intervals and different octaves / positions



## Possible teaching activities

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

contd...

- Help pupils to develop confidence by improvising frequently and doing a little at a time.
  - Make recordings of improvisations and discuss the outcomes with pupils.
- 
- Ask pupils to compose some pieces over an extended period of time in a variety of traditional and contemporary styles. This could include:
    - exploration of a particular aspect of technique
    - two contrasting pieces for the instrument being studied, e.g. 'Nocturne', 'Carnival', aiming for consistency of style within each piece
    - a short piece for an ensemble, exploring aspects of textures, solos and accompaniments
    - 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

- Ask pupils to play by ear familiar tunes that include some simple chromatic writing and modulations.
- Discuss the effect of accidentals and what needs to be done in order to modulate from one key to another.
- If a piano / keyboard is available, ask pupils to work out some of the underlying harmonies. Discuss possible alternatives. Explain that chromatic writing may be decorative and therefore does not require harmonisation.
- Ask pupils to vary tunes by using alternative melodic and / or rhythmic patterns. Discuss the variations.
- Improvise on the given tune and extend the piece for fun.

## Points to note

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

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

Group compositions can be useful for developing ensemble skills.

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

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

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

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

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

### 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

## Possible teaching activities

### D. playing music

contd...

- Develop further call-and-response or echo exercises, perhaps using more challenging keys and a wider variety of styles and forms, e.g. waltz, Latin-American rhythms, riffs.
  - Play scales in canon, e.g. one pupil starts, the next begins two notes later, the third a further two notes on, thus producing a sequence of chords. Discuss whether the chords are major, minor, diminished, etc.
  - Play arpeggios in canon, pupils starting on successive notes. Discuss whether the resulting chords are in root position, first inversion, etc.
  - Play simple pieces in canon, with either the teacher or other members of the group leading. The second group repeats the part played by the first group.
  - Continue the activity in pairs, with the second player decorating the line or improvising answering phrases in the style of the first. Whole pieces can be built up in this manner.
- When pupils are learning new pieces, ask them to identify and discuss structural relationships, e.g. repetitions, contrasts, deviations, developments. Ask them to describe the musical effects of these features.
  - Encourage pupils to learn pieces more independently, identifying and solving problems, and making musical decisions.
  - Continue to advise pupils on practising strategies.
  - Encourage pupils to learn pieces away from the instrument in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
- Encourage pupils to read the score away from the instrument, as another way to help with memorising pieces.
  - Ask pupils to memorise short pieces or sections of music this way, then play them without using the music.
- Continue to develop sight-reading skills by regularly asking pupils to play appropriate music at sight, using the structured approach outlined in programme 3, i.e. before playing through pieces for the first time, help pupils to gain a clear internal picture of the overall shape and character of the music.
  - Ask pupils to sight-read appropriate music in small groups, each pupil maintaining a separate part individually (the parts possibly having differentiated levels of difficulty). Emphasise the importance of pupils listening to each other in respect of ensemble, tuning, balance, etc.

### E. playing music with others

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

## 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

### E. playing music with others

contd...

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

### F. performing and communicating

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

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

## Possible teaching activities

### E. playing music with others

contd...

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

### F. performing and communicating

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

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

## Points to note

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. and internalising

- Ask pupils to listen to and identify music from a variety of styles and traditions, including extended pieces with complex structures. Ask them to compare and contrast various pieces, referring to form, texture, harmonic language, instrumentation, tonality, etc.
- Ask pupils to listen to music that is related in style and tradition to the pieces they are learning. Ask them to compare and contrast the range of musical ideas / devices and observe how they are used in the music.

- Perform pieces to be learnt and / or listen to recorded / live performances. Ask pupils to describe the overall character and style of the music.
- Ask pupils to compare the performances, noting subtleties of tempo, phrasing, articulation, dynamics, quality / variety of tone, etc.

- Help pupils to play by ear more extended and / or complex phrases, e.g. those featuring wider leaps and / or challenging rhythms, from pieces to be learnt. Look at how these phrases fit into the whole piece.
- Ask pupils to explore the effects of varying the tempi, articulation, bowing, 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. fingered harmonics, portamento, and ask pupils to experiment with different ways of using them in pieces being studied.
- Encourage pupils to ensure consistency of tempo in extended pieces and large-scale movements.

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

- Using notation, ask pupils to work out in their heads the sound of:
  - phrases / pieces
  - simple chords
 then compare these with the actual sound when played.
- Using notation, ask pupils to describe the overall character of pieces, referring to style, structure, harmonic language, dynamic range, texture, etc. Suggest how they affect the mood of the music.
- Ask pupils to clap / hum / sing at sight appropriate phrases from pieces to be learnt.
- Play extracts with subtle deviations from the text in terms of pitch, rhythm, articulation, phrasing, harmonies, dynamics, etc. Ask pupils to point out the mistakes.

## Points to note

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

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

These activities may relate to AS / A level work.

## Learning objectives

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

*Pupils should learn to:*

- i posture and freedom of movement
  - support the instrument in a manner which is effective in enabling a good technical and musical performance, showing a high degree of independence

- 
- ii tuning the instrument
    - tune the instrument with refinement

- 
- iii quality of sound and articulation: right hand
    - adjust their right-hand technique as appropriate to reflect the character and style of the music, focusing on a consistent, refined tone quality across a large range of dynamics
    - play pizzicato with confidence, at a variety of tempi

- iv quality of sound and articulation: left hand
    - independently evaluate their left-hand technique and adjust as appropriate to reflect the musical requirements
    - play with speed, strength and flexibility of finger action at all tempi
    - play with security in all positions
    - play with a well-developed vibrato, using it expressively
-



## Possible teaching activities

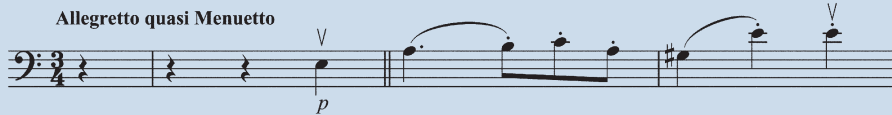
### B. making and controlling musical sounds: developing technique

#### *posture and freedom of movement*

- Continue to emphasise the importance of good posture and freedom of movement.
- Ask pupils to devise their own checklist of the main sources of tension.
- Encourage pupils to:
  - counteract tension in the body through exercises for breathing and relaxation within the music, e.g. as in an upbeat

#### *Brahms Cello Sonata in E minor, 2nd movement, Trio*

##### **Allegretto quasi Menuetto**



- release tension in one part of the body by focusing attention on another, e.g. from one hand to the other

- 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.

#### *tuning the instrument*

- Encourage pupils to tune the instrument independently and accurately, by playing two strings together, using harmonics, etc.

#### *quality of sound and articulation: right hand and left hand*

- Show pupils how to play with different intensities of sound by varying bow weight/speed, e.g. for French or Russian styles. Discuss how they affect the interpretation. Ask pupils to practise appropriate pieces.
- Encourage pupils to develop control of the placement of the bow in relation to the bridge, using articulation and varying the timbre to suit the style of music being played, e.g. sul tasto, sul ponticello.
- Teach pupils to play pieces with multiple stops, e.g. unaccompanied Bach. Encourage them to listen to the balance within a chord or between parts.
- Show pupils how to play pizzicato in a wide range of tempi and styles, e.g. chords, snap pizzicato, left-hand pizzicato.
- Encourage pupils to make independent choices about tone colours, shaping of phrases, etc. in order to create the required musical effect, e.g. choosing different positions in Faure's 'Elegie' or Elgar's 'Chanson de Nuit'.
- Continue to give pupils exercises aimed at developing a secure and varied vibrato, i.e. developing different speeds of vibrato appropriate to a range of musical styles.
- After listening together to suitable examples, ask pupils to consider how articulation and legato phrasing are approached on different instruments, and what these consciously applied expressive qualities contribute to the overall effect of the music, e.g. making a dance movement seem more animated or a melodic piece more song-like. Explore ways for pupils to recreate what they have heard in these examples in their own playing.
- With pupils, choose an item of repertoire in which articulations, slurs and phrase marks are specified in the text, e.g. a 20th-century piece. Ask them to internalise and apply these expressive qualities from the start of the learning process, using the appropriate techniques.
- Next, select together an item of repertoire in which articulations, slurs and phrase marks are not specified, e.g. a baroque dance. From the start of the learning process, ask pupils to incorporate these expressive qualities, using their knowledge and understanding of musical style, etc., and combining the appropriate techniques with an awareness of phrasing and structure.

## Points to note

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

Pupils should aim to anticipate and develop psychological and technical strategies to avoid tension.

Encourage pupils to attend a wide range of live performances.

Monti's 'Czardas' provides examples of different pizzicato techniques.

Ensure pupils play with freedom and security in all positions and shifts.

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

## Learning objectives

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

*Pupils should learn to:*

- v intonation
  - recognise and play with secure intonation
  - make subtle changes to intonation where appropriate, e.g. leading note

---

#### vi co-ordination

- co-ordinate the action of both hands rhythmically on the pulse, using a large variety of tempi and bowing patterns
- co-ordinate the action of both hands in position shifts across the full range of the instrument
- evaluate and improve their articulation and co-ordination in response to the stylistic requirements of a broader repertoire

### 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

## Possible teaching activities

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

contd...

#### *intonation*

- Teach pupils how to play large shifts, e.g. an octave on one string, using separate and slurred bowing.
- Ask pupils to play selected major, minor, pentatonic and chromatic scales over three octaves, using a variety of articulations and tempi and paying particular attention to intonation in the top octave.
- Show pupils how to play double-stop scales, e.g. sixths, octaves, perhaps initially in broken steps.
- Ask pupils to play selected major and minor arpeggios, dominant and diminished sevenths over three octaves, using a variety of articulations and tempi.
- Ask pupils to play, with secure intonation, a variety of pieces from different styles and traditions that include:
  - diatonic, modal and atonal passages
  - different positions and shifting between positions

#### *co-ordination*

- Ask pupils to play pieces with a variety of irregular beats, syncopated rhythms and bowing patterns, e.g. jazz styles, contemporary music.
- Teach pupils to play extended, rapid passages with different bowing techniques, e.g. slurred and separate, playing off the string, in compound time.

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

- Ask pupils to improvise a piece involving a simple modulation, possibly within a given structure, e.g. A (tonic) B (dominant) A (tonic). Explore techniques involved in modulating and apply them in other improvisations.
- Continue to link improvisations to repertoire being studied, e.g. pupils improvise a short piece in the baroque or romantic styles.
- Ask pupils, or possibly teacher and pupil, to extend a melody by improvising in turn, each player basing the improvisation on the previous section. Aim for coherence and expression within an agreed style.
- Encourage pupils to improvise a cadenza for a concerto or ornaments for a baroque or classical solo piece.
- Teach a well-known jazz standard, e.g. 'I Got Rhythm':
  - play pupils a recording of the piece
  - familiarise them with the 32-bar A A B A form and teach them the chords and melody. Play it with them as a pupil / teacher duo, swapping roles
  - demonstrate how to embellish the melody freely and encourage pupils to do the same when their turn comes
  - finally, ask them to improvise over the chords, making fewer references to the original melody
- Ask pupils to devise / use a graphic score as the basis for a free improvisation in a contemporary style.

## 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.

## Learning objectives

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

contd...

*Pupils should learn to:*

- 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

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

### D. playing music

*Pupils should learn to:*

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

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

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## Possible teaching activities

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

contd...

- Ask pupils to compose pieces for more than one instrument, e.g. string quartet, solo string instrument and piano.
- Support pupils in refining, notating and evaluating their ideas.
- Provide guidance on writing for other instruments / voices.
- Provide opportunities for pupils' compositions to be performed, if possible in public, and make recordings to help evaluation.
- Ask pupils to write programme notes for their pieces, including details of background, style, intention and outcomes.

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

### D. playing music

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

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

## Points to note

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.

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:*

- 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

- 
- 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
-

## Possible teaching activities

### D. playing music

contd...

- Continue the holistic approach to learning new pieces described in section 1 by:
    - enabling pupils to research background knowledge of style, period, etc.
    - discussing the structure, harmonic language, etc.
    - ensuring that technical skills are applied to the musical context
    - devising related listening exercises that support the learning and memorisation of key features of the music
    - encouraging pupils to explore alternative ways of interpreting pieces, taking into account their knowledge of genre and period, e.g. approaches to ornaments, cadences, phrasing and articulation, tone quality, etc.
    - enriching pupils' understanding by structuring improvisations based on ideas from the pieces being learnt
    - providing opportunities for self- and peer-evaluation, using criteria that have been devised by pupils themselves
  - Continue to encourage pupils to learn pieces away from the instrument in order to consider the overall character, the shape of phrases, subtleties of tempo, etc.
  - Continue to suggest appropriate practising strategies.
  - Encourage pupils to communicate their feelings, within their knowledge and understanding of the style, with more freedom, conviction and independence.
- 
- Help pupils to memorise selected pieces from the repertoire being learnt. Offer particular strategies for dealing with longer and more complex pieces, so that pupils remember music in different ways. These could include:
    - devising ways of visualising the music, ranging from imagining a simple picture outline to a more photographic image
    - relating memory to touch and movement, e.g. finger movement, hand position and patterns of notes
    - supporting pupils in knowing the sound in their heads
    - analysing the structure of the music, e.g. counting the number of times a phrase occurs, noting key changes and sequences, consciously remembering deviations and exit points
  - Provide opportunities for repeated playing and testing in order for pupils to develop complete security.
- 
- Provide sight-reading practice in music that features a wide range of rhythmic and melodic devices, e.g. syncopated jazz rhythms and a variety of subdivisions where the rhythms are 'straight'. Include pieces that contain elements of surprise and, with pupils, formulate strategies for dealing with them.
  - Ensure pupils look through the music first, adopting the structured approach described in earlier programmes, in order to internalise the overall sound and character, and spot potential problems.
  - Help pupils to develop further the skill of reading ahead by covering individual bars in the score as soon as they have looked at them.
  - Discuss the overall character and style of sight-reading pieces with pupils, emphasising the importance of communicating this to others.
  - Encourage pupils to sight-read straightforward, standard repertoire rather than sight-reading exercises.

## Points to note

By memorising the music, many performers are able to:

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

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

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

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

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

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

## Learning objectives

### E. playing music with others

*Pupils should learn to:*

- i play with others with assurance and sensitivity, demonstrating an empathy with other performers

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

### F. performing and communicating

*Pupils should learn to:*

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

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

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## Possible teaching activities

### E. playing music with others

- Provide ensemble opportunities that make increasing musical and technical demands on pupils.
  - Help pupils to develop more sensitivity and subtlety in their playing, e.g. shaping of phrases, variety of articulation, rhythmic flexibility, through increasing musical awareness and communication within the group.
  - Invite individual pupils to take the lead and direct others.
  - Acknowledge unexpected musical outcomes.
  - Provide a variety of performing opportunities.
- 
- Encourage pupils to use their knowledge, understanding and relevant musical experience to inform their discussions as they seek to develop a shared interpretation.
  - Encourage all pupils to contribute to a shared interpretation that is developed and refined as the piece is practised and performed.

### F. performing and communicating

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

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

## Points to note

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.

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.

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

# Unit of Work

SPECIMEN UNIT FOR **STRINGS**

PROGRAMME **1**

<p><b>Title of unit</b> Feeling the Pulse</p>	<p><b>Focus of unit</b> This unit illustrates ways in which pupils can be taught how to internalise a regular pulse and make simple subdivisions of the beat.</p>	<p><b>Where the unit fits in</b> The unit provides preliminary activities, and no prior learning is necessary. It is intended to feature as part of several lessons over a few weeks.</p>
<p><b>Length</b> Four to six weeks</p>		
<p><b>Learning objectives</b></p>	<p><b>Possible teaching activities</b></p>	<p><b>Points to note</b></p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• the skill of counting beats and moving to a pulse</li> <li>• how to internalise a pulse</li> <li>• how to play a short rhythmic pattern over a regular pulse</li> <li>• how rhythms can be written down</li> </ul>	<ul style="list-style-type: none"> <li>• Play or sing to pupils and ask them to clap, tap or move to the pulse. Repeat at different speeds and, space permitting, encourage them to move in the style of the music, e.g. marching or skipping.</li> <li>• Repeat the activity and, brushing the strings, ask pupils to pluck in time to the music.</li> <li>• Ask pupils to pluck or bow with steady beats, adding rests filled with an action, such as tapping a foot.</li> <li>• Repeat the above, counting in the rests, but without moving.</li> <li>• Ask pupils to copy short, repeated rhythmic patterns to a pulse played by the teacher or other pupils.</li> <li>• Encourage pupils to invent their own short rhythm patterns to a given regular pulse.</li> <li>• If you wish to introduce notation, use flash cards. Pupils may read rhythm notations for two different note values, e.g. crotchets and quavers or crotchets and minims.</li> <li>• Remind pupils to <i>feel</i> the pulse in pieces that they are learning.</li> </ul>	<ul style="list-style-type: none"> <li>• Teachers will probably need to revise one week's activities before moving on to the next step.</li> <li>• Some teachers like to use words such as 'tea' and 'coffee' for crotchets and quavers. Other alternatives include the French time names (tah / ta-te, etc.) or 1+2....</li> <li>• Try extending these activities in order to stretch pupils. Rhythmic patterns can be simple or complex, regular or syncopated, depending on the pupils' abilities.</li> </ul>
<p><b>Repertoire and resources</b></p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> be able to tap a pulse and copy a simple rhythm</p> <p><b>most pupils will:</b> be beginning to maintain a pulse while playing simple rhythms</p> <p><b>some will have progressed further and will:</b> maintain a good sense of pulse while playing longer or more complex rhythmic patterns</p>	


<b>Title of unit</b> Improvisation in the Early Stages of Learning	<b>Focus of unit</b> This unit is intended to develop, through improvisation, the aural, technical, rhythmic and performing skills required for pupils at a very early stage of learning. Starting by imitating the teacher within a clearly defined phrase structure, pupils then progress to improvising within that same structure.	<b>Where the unit fits in</b> This unit is intended to help pupils who are able to play on two / three notes to improvise. It is best used for those who have developed some sense of pulse and rhythm.
<b>Length</b> Half a term		
<b>Learning objectives</b>	<b>Possible teaching activities</b>	<b>Points to note</b>
Pupils should learn: <ul style="list-style-type: none"> <li>• how to improvise for two bars in 4/4 on two different strings</li> <li>• how to internalise musical sounds</li> <li>• how to build up an improvisation in short phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Sing/play a two-bar tune in 4/4 on two open strings and ask pupils to copy.</li> <li>• Repeat this procedure for a little while, attempting to maintain the momentum with a steady pulse.</li> <li>• Ask pupils to state the rhythm of one of the tunes that they have just played in whichever way they are used to, e.g. words / one beat / crotchet / 'taa', and so on.</li> <li>• Play / sing a simple two-bar tune with pupils.</li> <li>• Together, play the tune several times, leaving a gap of two bars in between. During this gap, pupils and teacher count out aloud: '1, 2, 3, 4; 2, 2, 3, 4'. For a younger group, pupils' names, e.g. 'Tom and Holly', could be substituted, chanted twice.</li> <li>• Repeat the activity but with pupils thinking the numbers (or words) instead of saying them.</li> <li>• Extend the activity, with the teacher filling the gaps with his / her own simple improvised tunes.</li> <li>• Repeat the activity, this time with each pupil consecutively filling in the gaps with their own improvised tune. The teacher should start the repeated tune at the correct time, e.g. after two bars, even if pupils seem to be overrunning, thereby maintaining the phrase structure.</li> <li>• Repeat the activity at some point in each lesson, treating it as a game and engaging in more musical conversation. Encourage pupils to experiment with variations and new ideas, but still aim for coherence and balance.</li> <li>• Make a recording of some of the improvisations. Play it back to pupils and ask them what they think of the result. Give positive encouragement and help them to shape further improvisations in the light of what they hear.</li> </ul>	<ul style="list-style-type: none"> <li>• Other skills being developed include:             <ul style="list-style-type: none"> <li>– aural discrimination (between notes a fifth apart)</li> <li>– internalisation (getting the feel) of two- or four-bar phrase structure</li> <li>– more fluent bowing from one string to another</li> </ul> </li> <li>• This will increase aural awareness of different time values, aiding translation of symbol to sound if working out notated rhythms before playing them.</li> <li>• Counting the basic pulse in their heads provides pupils with a useful introduction to counting rests in ensembles.</li> <li>• Pupils might develop independence in this activity by closing their eyes.</li> <li>• Encourage pupils all the time, even when the improvisation is insecure.</li> <li>• It is helpful to emphasise the fact that often the best tunes are the simplest, and that rests as well as notes are important.</li> <li>• The teacher can gesture which pupil is to have a turn. If there is a specific order, it may give individual pupils more time to worry.</li> <li>• Some pupils may feel that they would like at least two turns, so that they can improve on their first attempt.</li> <li>• If pupils fail to play anything, suggest that they play just one note.</li> <li>• There is no need to use the possibly off-putting term 'improvisation'. Call it the verse-chorus game, the sandwich game or the rondo game.</li> </ul>
<b>Repertoire and resources</b>	<b>Expectations: by the end of the unit</b> <b>all pupils will:</b> play one note for their improvisation and be able to choose the pitch and length of the note <b>most pupils will:</b> be able to improvise a tune using more than one note and / or time value; maintain a basic pulse and a two-bar phrase structure <b>some will have progressed further and will:</b> improvise longer improvisations, e.g. four bars in 3/4 (tutti), followed by four bars of individual improvisation, using a wider range of notes	

# Unit of Work

SPECIMEN UNIT FOR **CELLO**

PROGRAMME **1**

<p><b>Title of unit</b> Holding the Bow</p>	<p><b>Focus of unit</b> This unit illustrates how to teach a relaxed bow-hold and enable pupils to begin to make a stroke and produce a musical sound.</p>	<p><b>Where the unit fits in</b> The unit is for the early stages of learning and may feature in lessons with other activities.</p>
<p><b>Length</b> Four to six weeks</p>		
<p><b>Learning objectives</b></p>	<p><b>Possible teaching activities</b></p>	<p><b>Points to note</b></p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• about the best shape for their right hand</li> <li>• how to hold and move the bow</li> <li>• how to pull the bow across the strings musically</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the bow being pulled across a string. Introduce relaxed and large arm movements.</li> <li>• Ask pupils to make a 'rabbit' with their right hand and to hold it out as if 'catching a raindrop'.</li> <li>• Teach pupils an open-string tune, such as a waltz, plucking with large, circular movements.</li> <li>• Lay a pencil across the middle section of pupils' fingers and place the thumb, without tension and slightly bent, between the second and third fingers. Turn the hand over and check the spacing between the fingers.</li> <li>• Introduce exercises with the bow-hold on the pencil, to a pulse or accompaniment. Encourage big arm movements.</li> <li>• Transfer pupils' bow-hold on to a bow at the balance point. Continue the large movement exercises, introducing a basic stroke underneath the strings and against the bridge.</li> <li>• Pull the bow across the string (in circles, i.e. all down-bows) and continuously check the bow-hold.</li> <li>• Move the bow-hold back to the frog when the stroke and the bow-hold are comfortable.</li> <li>• Apply the technique to pieces being learnt and aim for a musical tone and expressive effect.</li> </ul>	<ul style="list-style-type: none"> <li>• Use exercises to encourage large, free arm movements with the right arm, e.g. 'painting the wall' by stroking the bow back and forth when it is placed on a string.</li> <li>• Place fingers 2 and 3, rounded, against a relaxed, bent thumb (to form a rabbit). Suggest that fingers 1 and 4 wiggle like ears.</li> <li>• This is a preparation for the initial bow-stroke.</li> <li>• The thumb can be bent – continuously check that it is relaxed.</li> <li>• Suggest pupils fit a Smartie between each of their fingers. If they hold the bow correctly, then they can eat the Smarties!</li> <li>• Use large arm exercises, perhaps turning them into games by using titles such as 'Stirring the Pot' or 'Windscreen Wipers', etc.</li> <li>• Check here to see if the right hand is like the 'rabbit' hold (see above).</li> <li>• Holding the bow at the point of balance can make the initial stroke easier, since it lightens the bow.</li> </ul>
<p><b>Repertoire and resources</b> <i>Essential String Method, Book 1</i> by Sheila Nelson <i>Beginners Please</i> by Sheila Nelson <i>Team Strings for Cello</i> by Bull, Goodborn and Duckett <i>Suzuki Cello Method, Book 1</i> (Summy-Birchard)</p>	<p><b>Expectations: by the end of the unit</b> <b>all pupils will:</b> make a sound with a basic bow-hold <b>most pupils will:</b> be able to make a basic stroke, maintaining the correct bow-hold <b>some will have progressed further and will:</b> play on open strings with a comfortable, relaxed bow-hold, producing a musical tone</p>	

<b>Title of unit</b> Crossing the Strings	In this unit, pupils learn a left-hand technique to facilitate legato string crossing with accuracy and clarity.	<b>Where the unit fits in</b> The unit is appropriate when pupils' bowed repertoire requires a change of string combined with a change of finger. It should be incorporated into lessons with other activities.																																				
<b>Length</b> Approximately six weeks																																						
<b>Learning objectives</b> Pupils should learn: <ul style="list-style-type: none"> <li>• how to produce a smooth, clear sound when crossing strings using the bow</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate how to hold a left-hand finger down until another finger has crossed to a different string to prepare the new note.</li> <li>• Ask pupils to describe the difference in sound when the technique is not applied.</li> <li>• Introduce a silent left-hand activity by demonstrating 'finger walking'. Ask pupils to 'take different fingers for a walk', stepping from string IV to string III to string II and string I, and then back through the strings to return to string IV. Each time they must only release a finger when the new one is safely down.</li> <li>• Help pupils to practise the activity, co-ordinating with the bow using a simple phrase, e.g:</li> </ul>  <ul style="list-style-type: none"> <li>• Play simple tunes involving crossing of strings, using the bow, e.g. 'The Drunken Sailor'. Make sure that pupils play and hear the new note before releasing the old.</li> <li>• Ask pupils to make up a short piece of their own, featuring the crossing of strings.</li> <li>• Look for opportunities to use this technique as soon as possible in pieces being learnt.</li> </ul>	<b>Points to note</b> <ul style="list-style-type: none"> <li>• Younger pupils may appreciate a descriptive name for this technique, such as 'careful climbing', 'see-saw fingers', 'finger walking', etc. An example using fingers 1 and 4 could be:</li> </ul> <table border="1" data-bbox="1523 614 2116 758"> <tr> <td>I</td> <td></td> <td>4</td> <td></td> <td>4</td> <td></td> <td></td> <td>1</td> <td>1</td> </tr> <tr> <td>II</td> <td></td> <td>1</td> <td></td> <td>1</td> <td></td> <td></td> <td>4</td> <td>4</td> </tr> <tr> <td>III</td> <td>4</td> <td></td> <td></td> <td>4</td> <td></td> <td>1</td> <td></td> <td>1</td> </tr> <tr> <td>IV</td> <td>1</td> <td></td> <td></td> <td></td> <td>1</td> <td>4</td> <td></td> <td>4</td> </tr> </table> <ul style="list-style-type: none"> <li>• The mastery of this technique is important when pupils learn to shift from one string to another in order to maintain a legato line.</li> </ul>	I		4		4			1	1	II		1		1			4	4	III	4			4		1		1	IV	1				1	4		4
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III	4			4		1		1																														
IV	1				1	4		4																														
<b>Repertoire and resources</b>	<b>Expectations: by the end of the unit</b> <b>all pupils will:</b> be able to cross the string with help <b>most pupils will:</b> also produce a smooth, clear sound, with some prompts from the teacher <b>some will have progressed further and will:</b> apply the technique naturally and use it to good musical effect																																					

# Unit of Work

SPECIMEN UNIT FOR **VIOLIN** AND **VIOLA**

PROGRAMME **3-4**

<p><b>Title of unit</b> Developing a Vibrato</p>	<p><b>Focus of unit</b> This unit introduces pupils to vibrato. Although there is an inevitable emphasis on technique, it is also important to focus on tone quality and the expressive purposes of vibrato.</p>	<p><b>Where the unit fits in</b> The unit can be used when pupils demonstrate a rounded, balanced left-hand shape and some security of intonation. It will be integrated with other activities.</p>
<p><b>Length</b> One term or more</p>		
<p><b>Learning objectives</b></p>	<p><b>Possible teaching activities</b></p>	<p><b>Points to note</b></p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• about the ways in which a relaxed vibrato can be developed</li> <li>• the actions needed for vibrato</li> <li>• how to vibrato on each finger and on all strings</li> <li>• when to use vibrato in pieces being played</li> </ul>	<p><i>The first three activities can be explored without using the bow.</i></p> <ul style="list-style-type: none"> <li>• Remind pupils about the importance of a rounded, balanced left-hand shape, with the instrument in playing position. Check their left-hand positions: start with the left hand in resting position, e.g. third position on the second-highest string, and check that the thumb and fingers are not gripping.</li> <li>• Help pupils to slowly slide each finger in turn from resting position as far up the fingerboard as possible, back to resting position, then as far back along the fingerboard as possible, and finally to resting position. Repeat this continuous action a number of times.</li> <li>• Repeat the exercise, showing pupils how to gradually decrease the distance covered by the sliding finger until the action begins to resemble a wide vibrato movement. Provide opportunities for practice and evaluation.</li> </ul> <p><i>The following activities may first be tried without the bow.</i></p> <ul style="list-style-type: none"> <li>• Continue the activity, gradually introducing the vibrato rocking actions. Ask pupils to play the following activity with each finger in turn: help them to keep the tip of the finger in contact with the fingerboard (but without pressing hard) and slowly roll the finger as far as possible up and down the fingerboard. Repeat this continuous action a number of times. When this action has been mastered, ask pupils to try bowing the string simultaneously and listen to the ‘mee-ow’ sound that is produced.</li> <li>• Next, let the heel of each pupil’s left hand lean against the instrument’s rib and place the hand and thumb in starting position. Tell them to make a series of ‘mee-ow’ rocking actions at an even but slow speed, using the second finger. They then bow the string and make four ‘mee-ow’ rocking actions in each bow stroke, e.g. ‘mee-ow, mee-ow, mee-ow, mee-ow’.</li> <li>• Encourage pupils to repeat the activity a number of times, but stop as soon as any tensions occur.</li> <li>• Demonstrate making first eight and then 16 ‘mee-ow’ rocking actions in each bow.</li> <li>• Next, ask pupils to try these activities on each finger, and then on the other three strings.</li> <li>• Show pupils how to apply vibrato in a musical context, e.g. on one note in a piece, building up the application a little at a time, always aiming to enrich the tone for an expressive purpose.</li> </ul>	<ul style="list-style-type: none"> <li>• To help pupils check if their thumb is gripping, place a small piece of Blu-tack under the thumb and make sure it is never squashed flat.</li> <li>• Check that the thumb stays in one place, maybe initially using Blu-tack as a reference point.</li> <li>• Most pupils will maintain a balanced left-hand shape by starting with the second / third fingers.</li> <li>• To enable this ‘easy’ sliding, ensure that pupils have cleaned their fingerboards with a soft cloth.</li> <li>• To help pupils envisage the necessary rolling action, suggest that the movement is like a child’s rolling toy with a round base and a weight inside – rocking backwards and forwards with an even, repetitive movement.</li> <li>• Once the basic ‘mee-ow’ rocking action is progressing, introduce a metronome pulse (crotchet = 60 would be a useful starting speed).</li> <li>• Progress to a practice routine, e.g. two bows of four ‘mee-ow’ rocking actions, four bows of eight actions. Four bows of 16 actions could be achieved after several weeks.</li> </ul>
<p><b>Repertoire and resources</b> <i>Viva Vibrato</i> by G. F. Fischbach and R. S. Frost</p>	<p><b>Expectations: by the end of the unit</b></p> <p><b>all pupils will:</b> be starting to achieve an even vibrato on the second-highest string with one finger at a time</p> <p><b>most pupils will:</b> be able to make an even vibrato action on any string with one finger at a time</p> <p><b>some will have progressed further and will:</b> be able to move from a slow to a fast, even vibrato action on any string with one finger at a time</p>	

<b>Title of unit</b> Creating Music with Others	<b>Focus of unit</b> This unit is designed to develop ensemble skills through composing and improvising, using musical devices that are familiar to pupils.	<b>Where the unit fits in</b> The unit can be incorporated into any scheme of work and adapted to suit the needs of pupils of different ages and background. It builds on their skills and is ideal as a project over several lessons.
<b>Length</b> Up to four hours		
<b>Learning objectives</b>	<b>Possible teaching activities</b>	<b>Points to note</b>
Pupils should learn: <ul style="list-style-type: none"> <li>• about the importance of listening to and communicating with each other</li> <li>• how to follow and give musical directions</li> <li>• how to explore musical devices in imaginative ways</li> <li>• how music needs to be shaped into organised structures</li> <li>• how to apply their instrumental skills creatively</li> <li>• how to play together as an ensemble</li> </ul>	<ul style="list-style-type: none"> <li>• Ask the group to choose a title for a piece (an atmospheric one, such as 'Fog', 'Frost', 'Snow' or 'Sunset', works well).</li> <li>• Build a chord sequence: player 1 selects a note and plays it, player 2 adds a different note, followed by players 3 and 4, thus building up each chord. Pupils should decide how many different chords they need (probably about four). Ask them to continuously repeat the chord sequence to convey the character of the title (tremolo, quiet/loud semibreves) using a rhythmic pattern with a particular articulation.</li> <li>• Ask willing pupils to invent a melodic line, phrase or pattern to go over the chord sequence, possibly using agreed instrumental skills/keys/modes. With extension, e.g. an answering phrase, and variation this can form the first and last sections of a piece in arch form or the ritornello (the repeated A tune) of a rondo.</li> <li>• The middle section(s) might be more improvisatory. For example, a drone can form a backing for a pattern or a phrase to be passed round other members of the group. Each player can vary the pattern or phrase, or repeat it exactly, or change the dynamics and articulation. The drone can pass from one pupil to another.</li> <li>• The group should decide where a climax might be in their music (if indeed they want one) and how to achieve it. They will need to listen to each other and perhaps choose a leader to co-ordinate the piece.</li> <li>• A more complex texture may be one way of building tension. Other ways include the use of harmony and discord, dynamics and articulation.</li> <li>• The final section could be the same as the first, or it could be reworked in a variety of different ways, e.g. rhythmically, melodically, with varied instrumentation, inversion or as a palindrome.</li> <li>• Encourage pupils to rehearse and perform the piece, perhaps to others. Make a recording, if possible. Discuss the musical effect: what techniques were employed, how effective were they? What was the overall musical effect, did the piece fulfil the original intention?</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils often find that non-diatonic chords work well in group improvisations. They learn the different effects of various combinations of notes and ways of playing them.</li> <li>• Pupils will have many ideas for creating different colours and musical sound pictures. They should experiment with various combinations and, by listening carefully, decide what to include and what to leave out.</li> <li>• Pupils may write the music down in conventional notation or using a graphic score.</li> <li>• From the start, pupils are listening intently to one another and assessing their success in creating an appropriate character for the title. They should be aware of what is going on elsewhere in the group and of the role of each player or section of the ensemble.</li> <li>• Above all, the character and expression of the music is more important than the composers' technical skills!</li> </ul>
<b>Repertoire and resources</b> Imagination!	<b>Expectations: by the end of the unit</b> <b>all pupils will:</b> have learnt something about working and playing collaboratively, and used a variety of musical devices <b>most pupils will:</b> have taken part in decision-making and will play their part in rehearsal and performance with understanding and responsibility <b>some will have progressed further and will:</b> have been leaders in decision-making and/or in performance	



# Unit of Work

SPECIMEN UNIT FOR STRINGS

PROGRAMME 1

<p><b>Title of unit</b> Finding the Voice for Instrumentalists</p>	<p><b>Focus of unit</b> This additional unit suggests ways in which instrumental teachers can help pupils to 'find' their own singing voices and begin to sing confidently with an accurate sense of pitch. All the activities below are aural, without reference to notation, so that pupils can use their singing voices in instrumental lessons, concentrating on the sound they produce.</p>	<p><b>Where the unit fits in</b> The unit provides possible materials for pupils beginning to pitch their singing voices. As each individual's voice and vocal experiences will be different, these activities should be adapted to suit individual needs.</p>
<p><b>Length</b> Ongoing</p>		
<p><b>Learning objectives</b></p>	<p><b>Possible teaching activities</b></p>	<p><b>Points to note</b></p>
<p>Pupils should learn:</p> <ul style="list-style-type: none"> <li>• about different ways of using their voices</li> <li>• how to internalise sound and develop 'inner hearing'</li> <li>• how to acquire a consistent sense of pitch, with an awareness of their natural pitch centre</li> <li>• how to match the pitch of their voices to others</li> <li>• how to extend the vocal pitch range</li> <li>• to become aware of melodic shape</li> <li>• about the link between correct breathing and vocal tone</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Encourage pupils to improvise vocally by taking a lead in the above exercises when they have sufficient confidence.</li> <li>• Explore higher and lower pitches with pupils by using large gestures, to reinforce an understanding of when the voice is moving up and down.</li> <li>• Use appropriate call-and-response songs: ask one pupil to sing the 'call' for another pupil to 'respond', e.g. 'Kumala Vista'.</li> <li>• 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.</li> <li>• the starting pitch of the simple tunes pupils already know when singing unaccompanied.</li> <li>• Ask individual pupils to start call-and-response songs at different pitches.</li> <li>• Sing the rhythm of known tunes several times on a monotone, at a different pitch each time.</li> <li>• 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.</li> <li>• Help pupils to improve their breathing in order to develop their vocal tone.</li> </ul>	<ul style="list-style-type: none"> <li>• Always teach 'voice to voice', with pupils facing the teacher to enable them to copy physical aspects of the speaking and singing.</li> <li>• Avoid giving phrases from the piano.</li> <li>• This exercise will also help pupils to develop an internalised sense of pulse.</li> <li>• 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.</li> <li>• If pupils have difficulty pitching their voices accurately, find a comfortable natural pitch for them and sing these simple exercises at that pitch.</li> <li>• Many spirituals and folk-songs from different cultures are based on three, four or five notes of the pentatonic scale.</li> <li>• African, Afro-Caribbean and American repertoire provides many opportunities for this activity.</li> <li>• The imagery of a rocket taking off, a flying humming bee or a lift in a department store can add some humorous alternatives.</li> <li>• Ask pupils to identify whether the starting note is higher or lower.</li> </ul>
<p><b>Repertoire and resources</b> 'How Can I Keep from Singing?'</p>	<p><b>Expectations: by the end of the unit</b>  <b>all pupils will:</b> begin to pitch their own singing voices accurately; recognise pitch movement within simple melodies  <b>most pupils will:</b> pitch their own singing voices accurately; copy simple melodies with an understanding of relative pitching  <b>some will have progressed further and will:</b> understand the pitching of their own voices; recognise the relative pitching of simple melodies; sing simple melodies musically and with good intonation</p>	



# Short-term Planning and Recording Template

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

Date	Objectives and activities	Lesson outcomes and achievements
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
<b>Record of work</b> (e.g. pieces, studies, scales and exercises, aural, playing/singing at sight, duets/ensembles, improvisation/composition, performances)		
<b>End-of-term summary</b>		

# 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 notations where appropriate. They improvise simple musical patterns (both rhythmically and melodically) with expression and use their instrumental skills when composing. They talk about the quality of their playing and suggest ways in which they can make improvements.

## Programme 2 (building on programme 1)

Pupils play simple pieces from a variety of styles with fluency and expression, internalising the sounds and conveying the character of the music. When playing with others, they help to maintain a separate part with an awareness of their own role in the ensemble. They perform to others with a sense of occasion, acknowledging audience appreciation and applause. They maintain an appropriate posture in a manner that facilitates freedom of movement. They build on their listening experiences, making distinctions in articulation, dynamics, tone quality, etc. They recognise simple structures in their pieces and use these in their own improvisations and compositions. They also improvise and compose using a limited number and range of notes, or with more freedom. They play by ear easy 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 (articulation, fingering, 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, articulation, dynamics, tone colour, etc.) in order to interpret the music, expressing their feelings within their knowledge and understanding of style, period and the composer's markings. When playing in ensembles, they show sensitivity and empathy to others, contributing their own interpretative ideas and responding to those of others. In performance, they project the music with conviction through their own individual or shared interpretations, demonstrating a personal response to the music and an awareness of audience, venue and occasion. They memorise, internalise, imitate and recall sections from a wide variety of music. They read and play at sight moderately difficult pieces and respond to musical characteristics, including elements of surprise. They improvise extended musical ideas with a sense of direction and shape. They compose with consistency of style and coherence, understanding the idiomatic possibilities of their musical resources. They make informed evaluations about their performances, and those of others, in the light of their knowledge about the music and the interpretations of other musicians and professional artists. They value their music-making and take ownership of what they do.

# 76 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
<b>A</b>	<b>Listening and internalising</b>				
i	listen to music with concentration in and out of lessons, enjoying their experiences and building on them	listen to music with concentration in and out of lessons, enjoying their experiences and building on them	listen with concentration, responding to the expressive character of music, using their experiences to inform their playing	use their listening skills and experiences of a variety of musical styles and traditions to inform their interpretations, e.g. use of rubato, shaping of phrases, variety of tone	listen systematically and critically to a wide variety of music from different styles and traditions to develop their own independent interpretations
ii	have some aural perception of the music to be played	have some aural perception of the music to be played, including some feeling of the expressive characteristics	have a clear aural perception of the music to be played, including some feeling and understanding of the expressive characteristics	have a clear aural perception of the music to be played, including some feeling and understanding of the expressive and stylistic characteristics	have an accurate aural perception of the music to be played, conveying their feeling and understanding of the expressive and stylistic features in practice and performance
iii	recognise and discriminate between the musical elements of pulse, pitch, rhythm, tempo, dynamics, texture, and notice changes of tone quality and colour	recognise and discriminate between the musical elements, including aspects of articulation, phrasing and quality of tone	recognise and discriminate between the musical elements, including more refined aspects of articulation, phrasing, quality / variety of tone	identify and incorporate subtle changes to the musical elements in their playing, e.g. tempo, articulation, phrasing	identify and incorporate subtle changes to the musical elements in their playing, interpreting music both personally and idiomatically
iv	recognise and convey in their playing simple rhythmic and melodic patterns, e.g. repetition of main tune	recognise and convey simple structures in their playing, e.g. repetition of rhythmic and melodic phrases	recognise and convey structural features and compositional devices in their playing, e.g. A A B A, sequence	recognise and convey more extended structures and techniques in pieces being studied, e.g. rondo, raga, dance forms, simple modulations	recognise and convey in their interpretative decisions a wide variety of musical structures and compositional techniques
v	make links between sounds and symbols when using notation, e.g. shape of the melody	hear some elements of the music internally when using notation / symbols, e.g. tempo, pitch, rhythm, dynamics	hear simple music internally when using notation / symbols, including repetitions, contrasts, changes to melodic and rhythmic patterns	hear simple music internally with increasing accuracy and fluency when using notation / symbols	hear a wider range of music internally when using notation / symbols, anticipating the sound in their heads

B Making and controlling musical sounds: developing technique					
i	<i>posture and freedom of movement</i> support the instrument in a manner which is effective in enabling a good technical and musical performance	<i>posture and freedom of movement</i> support the instrument in a manner which is effective in enabling a good technical and musical performance	<i>posture and freedom of movement</i> support the instrument in a manner which is effective in enabling a good technical and musical performance	<i>posture and freedom of movement</i> support the instrument in a manner which is effective in enabling a good technical and musical performance	<i>posture and freedom of movement</i> support the instrument in a manner which is effective in enabling a good technical and musical performance, showing a high degree of independence
ii	<i>tuning the instrument</i> understand the basic principles of tuning the instrument and compare the correct pitches to the sound of the open strings	<i>tuning the instrument</i> compare the correct pitches to the sound of the open strings and identify the differences	<i>tuning the instrument</i> tune the instrument from below pitch, using adjusters	<i>tuning the instrument</i> tune the instrument with accuracy from below pitch	<i>tuning the instrument</i> tune the instrument with refinement
iii	<i>quality of sound and articulation: right hand</i> develop a basic bow-hold with free right-hand and arm movements  develop some bow control  play pizzicato without tension	<i>quality of sound and articulation: right hand</i> play with a pleasing sound more consistently at two or more dynamic levels  maintain a basic bow-hold with more ease and some degree of control  play pizzicato without tension at different tempi	<i>quality of sound and articulation: right hand</i> play with a satisfying sound across a larger range of dynamics  listen to the sound produced and adjust as appropriate, with help  develop a flexible, secure bow- hold with more control  play with varied articulations to express the character of the music  begin to change speed and weight of bow-stroke to create different dynamics  play pizzicato without tension at different tempi	<i>quality of sound and articulation: right hand</i> play with a consistent, satisfying tone quality across a large range of dynamics  adjust the sound production to reflect musical and technical requirements  use a flexible and balanced bow-hold with ease and more control  use appropriate articulation for the character of the music  play pizzicato at a variety of tempi	<i>quality of sound and articulation: right hand</i> adjust their right-hand technique as appropriate to reflect the character and style of the music, focusing on a consistent, refined tone quality across a large range of dynamics  play pizzicato with confidence, at a variety of tempi

B	Making and controlling musical sounds: developing technique <span style="float: right;"><i>continued</i></span>				
iv	<p><i>quality of sound and articulation: left hand</i> develop a flexible, balanced and rounded left-hand shape which facilitates accurate placement of the fingers and thumb</p>	<p><i>quality of sound and articulation: left hand</i> continue to develop a flexible, balanced and rounded left-hand shape</p> <p>increase speed, strength and flexibility of finger action</p> <p>explore different positions</p>	<p><i>quality of sound and articulation: left hand</i> listen to the sound produced and adjust as appropriate, with help</p> <p>play with a flexible, balanced and rounded left hand</p> <p>increase speed, strength and flexibility of finger action</p> <p>play using simple changes of position</p> <p>play simple exercises as preparation for using vibrato</p>	<p><i>quality of sound and articulation: left hand</i> adjust the sound production to reflect musical and technical requirements</p> <p>increase speed, strength and flexibility of finger action at a variety of tempi</p> <p>develop security in different positions</p> <p>play with vibrato</p>	<p><i>quality of sound and articulation: left hand</i> independently evaluate their left-hand technique and adjust as appropriate to reflect the musical requirements</p> <p>play with speed, strength and flexibility of finger action at all tempi</p> <p>play with security in all positions</p> <p>play with a well-developed vibrato, using it expressively</p>
v	<p><i>intonation</i> recognise and play with reasonably secure intonation</p> <p>begin to develop some ability to adjust and effect changes to intonation</p>	<p><i>intonation</i> recognise and play with more secure intonation</p> <p>develop some ability to adjust and effect changes to intonation</p>	<p><i>intonation</i> recognise and play with secure intonation in more than one position</p> <p>adjust and effect changes to intonation</p>	<p><i>intonation</i> recognise and play with secure intonation</p> <p>adjust and effect changes to intonation</p>	<p><i>intonation</i> recognise and play with secure intonation</p> <p>make subtle changes to intonation where appropriate, e.g. leading note</p>
vi	<p><i>co-ordination</i> co-ordinate the action of both hands rhythmically, developing an inner pulse</p>	<p><i>co-ordination</i> co-ordinate the action of both hands rhythmically on the pulse, developing an inner pulse at different speeds and with different bowings</p>	<p><i>co-ordination</i> co-ordinate the action of both hands rhythmically on the pulse</p> <p>play at different speeds with varied bowing techniques and rhythmic patterns, maintaining a regular pulse</p>	<p><i>co-ordination</i> co-ordinate the action of both hands rhythmically, playing with an inner pulse at different speeds and with more complex bowing patterns</p> <p>co-ordinate the action of both hands during position shifts</p> <p>adjust their articulation and co-ordination in response to the stylistic requirements of the music</p>	<p><i>co-ordination</i> co-ordinate the action of both hands rhythmically on the pulse, using a large variety of tempi and bowing patterns</p> <p>co-ordinate the action of both hands in position shifts across the full range of the instrument</p> <p>evaluate and improve their articulation and co-ordination in response to the stylistic requirements of a broader repertoire</p>



C Creating, developing and interpreting musical ideas					
i	improvise expressively by exploring different sounds and creating satisfying repeated musical patterns or phrases	improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group	improvise in a variety of genres and styles, sustaining and developing musical ideas and achieving different intended musical effects with the instrument	improvise with freedom in a wide range of musical structures, genres, styles and traditions, drawing on internalised sounds	improvise extended musical ideas with a sense of direction and shape as they develop their own personal style
ii	make use of instrumental skills when beginning to compose	compose by developing musical ideas within given simple structures and applying instrumental skills	apply knowledge and understanding of the instrument in order to compose with an understanding of musical idiom	compose in different styles, creating and selecting musical ideas by exploring the characteristics of their chosen resources	compose with consistency of style, coherence of musical ideas and a degree of individuality, and by making the most of the instrumental and vocal resources
iii	begin to interpret music with some expression and with a sense of its intended effect; talk about its mood and how it is played and suggest improvements	make choices in relation to tempo, dynamics, phrasing, articulation, colour, etc. in order to achieve an intended effect and convey the expressive characteristics; describe and evaluate the music using appropriate musical vocabulary	convey their interpretation with an understanding of the musical style and idiom; make improvements to their work in the light of their knowledge about the music	apply their knowledge of style, characteristics and historical / social background in order to interpret the music with understanding and insight; evaluate how their interpretation reflects the context in which the music was created and is performed and heard	interpret music personally with consistency of style, and an understanding of idiomatic performing conventions; make independent, critical judgements about their interpretation
D Playing music					
i	work out <b>by ear</b> how to play short, easy phrases from well-known tunes	work out <b>by ear</b> how to play easy, well-known tunes in simple keys	work out <b>by ear</b> how to play tunes in straightforward major and minor keys or modes	work out <b>by ear</b> how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves / positions	work out <b>by ear</b> how to play pieces of increasing complexity, using simple transpositions if necessary
ii	<b>repeat</b> with accuracy short, easy rhythmic and melodic patterns by playing back from memory	<b>repeat</b> with accuracy short, easy rhythmic and melodic phrases by playing back from memory	<b>repeat</b> with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory	<b>repeat</b> with accuracy phrases of moderate length and complexity in a variety of styles	<b>repeat</b> increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate
iii	<b>play</b> short, easy pieces from notation / symbols, conveying the character of the music	<b>play</b> a variety of easy pieces from notation / symbols, conveying the character of the music	<b>play</b> 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	<b>play</b> a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music	<b>play</b> 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 <span style="float: right;"><i>continued</i></span>					
iv	<b>memorise</b> with accuracy selected short, simple pieces from their repertoire	play <b>from memory</b> , and to others, selected contrasting pieces from their repertoire	<b>memorise</b> a variety of pieces from their repertoire of increasing length and complexity	<b>memorise</b> a variety of pieces from their repertoire in different styles and traditions, featuring a range of musical devices and structures	<b>memorise</b> systematically and independently pieces from their repertoire with refinement and expressive subtlety, demonstrating a personal response to the music
v	read and play <b>at sight</b> short, simple phrases at a regular pulse; begin to make links between sound and symbol	read and play <b>at sight</b> short, easy pieces at a regular pulse, beginning to hear some of the elements internally and attending to expressive details, including articulation and dynamics	read and play <b>at sight</b> a variety of short, straightforward pieces at a regular pulse, using an increasing rhythmic, melodic and tonal range	read and play <b>at sight</b> 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 <b>at sight</b> 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.*

**articulation:** the various ways in which a performer may execute a succession of notes, e.g. staccato or legato, mostly by using different bowing techniques

## **bowing techniques:**

### programme 1:

**détaché:** smooth and even, each note being joined to the next without a break. It is the foundation for all other strokes, because the speed and pressure is entirely even from the beginning of the stroke to the end

**retake or circular stroke:** the bow placed on string, drawn and lifted and returned to the string in one continuous movement (on down bows or up bows)

**spiccato:** the bow tapped vertically at the point of balance together with a small horizontal action  
(*off the string*) (in preparation for sautillé bowing)

### programme 2:

**martelé:** vigorous, accented, detached notes played on the string

### programme 3:

**sautillé bowing:** spiccato bowing at greater speed and less volume at the point of balance

**hooked bowing:** making a clean stop between the two slurred notes (broken slurs)

### programme 4:

**bariolage:** rapid playing of alternate strings using separate bows (creating a figure-of-eight pattern with the bowing arm)

**arpeggiando:** broken chords played off the string, each bounce on a different string

**flautando:** 'fluted', a very light bow-stroke over the fingerboard



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