

Unit of work template

PROGRAMME(S)

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

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Unit of work

SPECIMEN UNIT FOR BRASS

PROGRAMME 1

Title of unit Getting Started	Focus of unit This is an introductory unit that aims to establish basic playing techniques in a musical context and an enjoyable way.	Where the unit fits in The first few lessons playing are described and the activities draw on pupils' musical experience in class and/or out of school.
Length Four to six weeks		
Learning objectives	Possible teaching activities	Points to note
Pupils should learn: • how to form an appropriate and functional embouchure, suitable for the particular instrument • how to produce a controlled column of air • how to use the tongue to articulate notes • how to play by ear simple phrases and short pieces • about constructing simple tunes to play and compose • how to practise and perform to others	• Demonstrate the sound of the instrument and/or play a CD of examples. What do pupils like about the sound? • Show pupils the basic features and function of their instruments and how to take care of them. • Play various rhythmic patterns and ask pupils to echo them by buzzing through the mouthpiece. Also encourage them to sing back a response to the syllable 'tu' or 'du'. • Try giving a visual or sound image for pupils to buzz, e.g. 'sliding down a slope', 'being a racing car'. • Ask them to buzz a well-known tune (for at least rhythmic content). • Make up a buzzing sound story, e.g. 'the football match', with each pupil contributing a particular section. • After explaining basic posture and sound production techniques, encourage pupils to play their first notes. Discuss aspects of sound quality and give guidance for practice. • As pupils establish one or more notes, play call-and-echo games with them. Mix up the activities, with some pupils playing the echo, some buzzing and some singing. Try long-note competitions. • Using a familiar range of notes (normally first to fifth degree of the scale), help pupils to devise a piece based on the idea of a fanfare. Shape a composition using their ideas and building on their strengths. Discuss a performance plan with them. Practise several versions and ask pupils to decide on the one to be performed. Encourage them to perform their piece to their class. • Introduce pupils to simple two- and three-note tune(s) by learning the phrases aurally, both by singing and playing. Ask them to practise the tunes in different ways, e.g. pupils playing alternate bars, singing, buzzing, different moods – happy, grumpy, etc. • Explore ways in which the tune(s) that pupils have learned can be made into a performance. Discuss a variety of ideas, e.g. group and solo sections, adding percussion (body or real!), making up words, backings, etc. After the performance, evaluate what went well and what pupils thought they could improve.	• Pupils are often attracted to an instrument because of the sound quality. • This activity, as others of the type, is effective using a rhythmic backing track in order to maintain a steady pulse during both the call and echo. • Encourage pupils to sing as part of the lesson from the start, so that it becomes a normal lesson activity. • Help pupils to sort out <i>how</i> to practise and also advise about the practicalities of when and where. Try to establish a practice habit. • When confident, pupils may like to try being the 'caller'. • It is often found that teaching pupils by ear initially is effective as they are not having to learn to read at the same time as concentrating on listening and basic sound production. Watch out for overload! • Good CD backings can make the simplest tunes sound very satisfying and help to give pupils confidence in a musical context. • Make more of less. Give pupils performance opportunities as soon as they have confidence. Make up a suitable performance plan for a class or school assembly, or for parents.
Repertoire and resources CD- or keyboard-sequenced chord backings	Expectations: by the end of the unit all pupils will: play one or more note pitches with a degree of accuracy, have learnt one tune and performed it to an audience outside the lesson most pupils will: play three notes or more with confidence, have learnt two or three simple tunes and performed them to an audience outside the lesson some will have progressed further and will: play three or more note pitches with confidence and a good tone quality; have learnt three or more simple tunes; perform with confidence to an audience outside the lesson	

SPECIMEN UNIT FOR BRASS

PROGRAMME 1

Title of unit Here we go: listening and internalising	Focus of unit In this unit, pupils learn how to play simple melodies by ear. They listen, internalise and reproduce simple rhythmic, then melodic, patterns, and analyse the shape and structure of simple melodies.		Where the unit fits in This unit is designed to be part of, or follow on from, the initial group lessons. It builds on the skills pupils will have gained in producing their first three to five notes.
Length Four to six weeks			
Learning objectives	Possible teaching activities		Points to note
Pupils should learn: • how to recognise, recall and convey in their music-making simple rhythmic and melodic patterns • how to improvise short melodic patterns • about different forms of notation	• Using the syllable 'dah', sing simple rhythmic patterns to pupils on one of the notes they have learnt, e.g. a treble clef C or G. Ask them to sing back the pattern at the correct pitch, before playing it. • Play simple melodic patterns that move step-wise up and down. Ask pupils to describe the shape or movement of the pattern, name the notes and then play the pattern, e.g. treble clef C/D/C – 'up-down' E/D/C – 'down, down, down', etc. Over a period of time, extend the duration and rhythmic complexity of the patterns. • When pupils are confident with step-wise patterns, introduce intervals, e.g. C/G/C/C/E/G. Continue with leaps and repetitions that are combined within the patterns, e.g. C/E/E/D/C. Remind them to listen – sing – describe – play. • Individual pupils can be encouraged to improvise their own melodic patterns for the rest of the group to listen to, sing, describe and play.		• The syllable 'dah' is suggested as one possible way to facilitate an appropriate tongue position for good articulation when playing. Teachers should use whichever techniques/strategies they feel are most appropriate to the instrument and their own teaching style. • These activities work very well if a CD or tape backing is used in a variety of styles and tempi, e.g. a blues in concert B flat. If audio equipment is not available, the auto-accompaniment of an electronic keyboard or a piano could be used. A standard chord progression as an accompaniment for a 12-bar blues in B flat (concert pitch) is as follows: B$\flat$///B$\flat$///B$\flat$///B$\flat$/// E$\flat$///E$\flat$///B$\flat$///B$\flat$/// F///E$\flat$///B$\flat$///F///(NB: F to repeat or B$\flat$ to end)
	Possible extension activities: • Pupils could be encouraged to make up their own melodies using a given graphic score and range of notes, e.g.  C to G.  E With teacher support, they could then possibly teach their own tune to the others in the group, using the same aural techniques used in the unit. • Analyse the shape of a new melody written in staff notation. Teach pupils to sing either all or part of the tune to 'la', 'dar', 'du' or any appropriate sound before they begin to play it. Incorporate the call-and-response and singing aspects of this unit to reinforce the learning process		

Continued...

Continued...

- Teach by ear 'Hot Cross Buns'. Pupils should sing the song both with and without an accompaniment. Ask them to describe the shape of the first phrase. Play the phrase to the group before they copy it on their own instruments. Then encourage individuals to play the phrase while the rest listen and comment on the performance.
- Analyse the melodic structure of the phrases with pupils. What do they notice about phrases 1, 2 and 4?
- Play the tune with pupils. They should leave out phrase 3 or possibly sing it! Once it is fluent, ask pupils to work out phrase 3 either in the lesson or for homework.
- Once the pupils can play 'Hot Cross Buns' fluently, analyse the melodic shape and structure with them, i.e. A A B A.
- Perhaps ask pupils to write their own graphic score of the piece. Then compare their score with the melody written using staff notation. Does the shape of their score match that of the staff-notated version?

Continued...

- During call-and-response activities, pupils should respond as a group, but opportunities should be given for individuals to play while the others listen and comment upon accuracy.

Key questions may include:

- 'Did you / they start on the right note?' If not,
- 'Was the note too high or too low?'
- 'Were the notes played for the right length?'
- 'What could be done to put it right, or make it even better?'

Repertoire and resources

Simple melodies. These could be from pupils' tutor books
Tape / CD player or electronic keyboard or piano

Expectations: by the end of the unit

all pupils will: be able to copy simple three- or four-note patterns

most pupils will: be able to internalise and recall simple melodic patterns and describe and play a simple eight-bar melody from memory

some will have progressed further and will: be able to play more melodically demanding or longer pieces, describing their shape and structure in more detail

Title of unit Fun with Five	Focus of unit This unit creates a group/solo performance involving improvisation and composition.		Where the unit fits in The unit builds on previous work, including playing three or more notes, and provides opportunities for improvisation in lessons.
Length Half a term			
Learning objectives	Possible teaching activities		Points to note
Pupils should learn: • how to improvise rhythmic and melodic phrases freely, using a pentatonic scale or within given structures • how to improvise and compose music for different occasions by developing musical ideas within given simple structures and applying their instrumental technique • how to present their pieces to others	• Introduce the topic with call-and-response games, buzzing and/or playing back on a single note to a given rhythm and then to a limited choice of notes, perhaps three initially. Ask pupils to copy back the call and, when they are confident, help them to make up a response of their own. • Teach pupils to play a pentatonic tune that is built on previous learning. Discuss how the melody is constructed, e.g. ask how the note pattern is made up. • Ask pupils to play a pentatonic scale starting on another note, and then introduce call-and-response games as before, using notes from the chosen pentatonic scale. • Discuss the structure of the pieces learnt and also any rhythm- or note- sequence patterns that pupils particularly like. Incorporate these into call-and-response games in the established pattern. • Play some simple two-bar riffs to either a suitable backing or planned chord structure. Ask pupils to suggest ideas for their own riffs. Rehearse with them either playing learnt tunes on top or by improvising alternate two-bar phrases. • Pupils can then decide on their own structure for a performance using a combination of some of the following building-block ideas: – a chord sequence backing (CD- or keyboard-sequenced) – learnt pentatonic tune(s) – composed riffs – free improvisation on rhythms, pentatonic note patterns – additional body/vocal percussion – visual or text stimulus or mood to help generate performance ideas • Ask pupils to decide how to record or notate the ideas so that they can be repeated. • Encourage pupils to perform the pieces to each other, then decide on one or two pieces to perform in public.		• The exact notes to be used can be tailored to individual pupils. • Using pentatonic notes gives a 'safe' environment for trying improvisation. • A backing CD/keyboard sequence of chords can be helpful as it allows the teacher to focus and help the pupils. Some tutor books provide suitable CD backings. • A riff is a repeated pattern of notes to fit with a given chord sequence. • Each pupil can compose their own individual performance pieces using the suggested building blocks. • An able student may well be able to move on further, perhaps by adding non-pentatonic notes. • This type of activity can be used for solos and groups. • The performance piece(s) will be ideal to play to the group/individual's class, school assembly or for a school concert.
Repertoire and resources Pentatonic tune(s) CD- or keyboard-sequenced chord backings	Expectations: by the end of the unit all pupils will: compose, with guidance, a simple piece based on a pentatonic scale most pupils will: compose with a degree of independence, using mostly their own ideas of structure and content some will have progressed further and will: compose with independence of thought, producing a coherent structure with original content and confident improvised passages		

Unit of work

SPECIMEN UNIT FOR BRASS

PROGRAMME 3

Title of unit 'I Hear Thunder' : Articulation	Focus of unit In this unit, pupils review and develop the skills they need to play and articulate rhythmic patterns clearly and consistently at a variety of tempi. They improvise rhythmic patterns and use them as an ostinato accompaniment to a round that also has its melody rhythmically varied.		Where the unit fits in This unit aims to build upon the foundations of articulation developed in programmes 1 and 2. It is aimed at a mixed-ability group of three to six pupils, playing trumpets, trombones and euphoniums.
Length Four to six weeks			
Learning objectives	Possible teaching activities	Points to note	
Pupils should learn: • how to use the tongue to articulate notes and play with clarity at a variety of tempi • about the structure of rounds and canons • that scales can be played in different rhythms and articulations, and as rounds and canons • how to improvise a melodic ostinato as an accompaniment to a round	• Review the concept and process of tonguing with pupils. • Revisit a scale that pupils know. Help them to tongue by playing the rhythmic pattern of the word 'Piccadilly' on each note of the scale. Encourage pupils to suggest other word patterns which could also be used to create rhythms on each note of the scale, e.g. their names or football teams. • Remind pupils about rounds and canons. Ask them to play the scale as a round, using various repeated-note patterns. Each player should join in at intervals of a third, e.g. in C major the second player begins as the first player reaches E – the third degree of the scale – and so on. • Teach pupils to play the melody 'I Hear Thunder', either by ear or from notation. • Once learnt, develop further pupils' tonguing skills by varying the melody and adding repeated patterns to some, or possibly all, the notes, e.g. 'I Hear Thunder':  • Ask pupils to perform the piece as a round in several parts. • Pupils can be given opportunities to improvise their own repeated rhythmic patterns on the notes of the first phrase of the melody ('I Hear Thunder'), similar to the examples given above. Other pupils in the group can then be asked to copy the improvised patterns. • Individual pupils can then play their improvised phrase as a melodic ostinato accompaniment to the rest of the group's performance of the round.	• In aural activities, pupils are able to play more complex rhythms than they are able to read. • More able members of the group should be given more rhythmically demanding patterns to deal with, such as triplets and semiquavers. Pupils who may need to focus on producing a clear tone at slower tempi should be offered simpler patterns, possibly using only crotchets or quavers. The effects created when three or four different rhythmic patterns are performed together as a round can be very pleasing, e.g.  • In all activities in this unit, pupils should be encouraged to play at a variety of tempi, and to discuss and solve the technical demands this will present. • In its simplest form, a canon or round is a melody that accompanies itself as an echo.	
Repertoire and resources 'I Hear Thunder'	Expectations: by the end of the unit all pupils will: be able to play rhythmically with some consistency of articulation most pupils will: be able to play and improvise rhythmic patterns with strong and clear articulation some will have progressed further and will: be able to play and improvise extended and more rhythmically complex patterns with strong and clear articulation		
Possible extension activities • Take other known melodies and add rhythmic variations to them. These may include variations to the articulation, such as tongue and slurs, or 'jazz quavers'. • Using a known scale as a starting point, pupils could be set the task of composing a short tongue exercise or study for others in the group			

SPECIMEN UNIT FOR TROMBONE

PROGRAMME 4

Title of unit 'Against the Grain'	Focus of unit This unit provides the opportunity to improve legato playing, both with and against the slide.	Where the unit fits in The unit builds on previous work concerning slurring harmonics and legato playing.
Length One term		
Learning objectives Pupils should learn: • how to slur against the grain for an expressive purpose • how to slur notes with more ease and control at a variety of tempi and over an increasing range of notes • repertoire pieces that feature legato playing	Possible teaching activities • Demonstrate slurring from C (third position) to D (fourth position). Ask pupils to copy and experience slurring 'against the grain'. • Show pupils how to slur from C (third position) to D (first position) using a legato tongue to avoid glissandi. Ask them to copy. • Ask pupils to slur from C to D to C to D to C (3-4-3-1-3). Repeat, alternately changing dynamics and tempi. Pupils should practise a variety of studies and exercises that include these patterns in a musical context. • Show pupils how to play the descending and ascending slur C to A to F to A to C (2-3-1-2-1). Ask them to make up their own exercises to reinforce this work as part of their practice. • Encourage pupils to play legato scales and arpeggios appropriate to the repertoire being studied. • Explore differences between legato and detached playing, and discuss the effect on the character and style of the music. • Ask pupils to study and prepare repertoire, paying particular attention to the use of legato, e.g.: – Rimsky-Korsakov, Trombone Concerto, Second movement – Mellers, Galliard for Trombone and Piano – Bourgeois, Andante cantabile (no. 17 from Splinters of Bone Op. 130) • Ensure that pupils listen to trombone repertoire that uses legato playing, e.g. Ravel's Bolero. Ask them to comment on the musical outcome.	Points to note • Notes in this unit refer to concert pitch. • 'Slurring against the grain' refers to slurs that move in the opposite direction to the slide, i.e. rising in pitch as the slide extends. • The slide movement should be as crisp and accurate as possible. • The slur should sound the same in both directions. • Ascending slurs should be even and descending slurs should be controlled. • Focus on pupils listening while playing slurs, to aim for controlled slurs both with and 'against the grain' of the slide. • Focus on hand-ear co-ordination so that the result is always determined in a musically expressive way.
Repertoire and resources Rimsky-Korsakov, Trombone Concerto Mellers, Galliard for Trombone and Piano Bourgeois, Splinters of Bone Op. 130 How Brass Players Do It by John Rigdeon 'Bones Galore' (audio-tape)	Expectations: by the end of the unit all pupils will: have an understanding of the need to slur over harmonics with and against the slide most pupils will: be able to slur over harmonics with and against the slide some will have progressed further and will: slur over harmonics with and against the slide with evenness and consistency	

Unit of work

SPECIMEN UNIT FOR FRENCH HORN

PROGRAMME 5

Title of unit Developing the Lower Register	Focus of unit This unit focuses on improvement of the mid/low register, encompassing appropriate repertoire, technical exercises and listening material.	Where the unit fits in This unit builds on previous work concerning tone control and increase of range.
Length Half a term		
Learning objectives Pupils should learn: to play with a consistent and refined tone quality across the complete compass and dynamic range	Possible teaching activities - Ask pupils to play long notes from middle C down to C an octave below (to be extended lower as appropriate) with long, steady crescendo and diminuendo throughout. - Demonstrate chromatic falls over three notes with a large crescendo leading to the last note, which is to be held as long as possible, e.g. G/F#/F. - Show pupils how to play a long note in the prescribed range and 'bend' the pitch down as far as possible without 'falling off' the harmonic. - Play call-and-response games using harmonics middle C/G/low C only (use full chromatic range) with a variety of articulations and dynamics. Pupils can act as both caller and responder. - Ask pupils to study and prepare repertoire, paying particular attention to those sections of music that use the focus range: - Saint-Saëns, Morceau de Concert - Poulenc, Elegie - studies for low horn register, e.g. Kopprasch, Neuling, de Pre, Schuller - Encourage pupils to play and/or listen to orchestral repertoire that uses a wide range with prominent sections in the prescribed mid/low range: - Holst, The Planets - Shostakovich, Symphony No. 5	Points to note - When playing long-note exercises, try getting pupils to visualise a slow-moving vehicle starting away in the distance, moving steadily towards them, then past them and away into the far distance. - Focus pupils' listening when playing, to aim for a wide and fat sound. The teacher can demonstrate, or play examples, e.g. 'The London Horn Sound'. - Check hand position – is it too open for this register? - Ensure that the tongue is positioned correctly, low on the floor of the mouth. Discuss where the tongue hits when articulating in the mid/low register. - Check jaw position for this register – how does it compare with higher registers? - Make sure that pupils know the chromatic valve sequence: 0, 2, 1, 12, 23, 13, 123.
Repertoire and resources Kopprasch, Studies for Horn Saint-Saëns, Morceau de Concert Poulenc, Elegie Neuling, Studies for Low Horn 'The London Horn Sound' (CD)	Expectations: by the end of the unit all pupils will: have increased dynamic range and consistency of accuracy in lower register most pupils will: have increased dynamic range and consistency of accuracy in lower register, with a wider and controlled tonal quality some will have progressed further and will: have increased dynamic range and accuracy in the lower register, with a wider and controlled tonal quality; be able to apply these skills in performance	

SPECIMEN UNIT FOR BRASS

PROGRAMME 5

Title of unit Preparing for Performance	Focus of unit This unit focuses on the preparation of a piece for public performance.	Where the unit fits in The unit builds on previous work concerning performance and communication.
Length One term		
Learning objectives	Possible teaching activities	Points to note
Pupils should learn: • how to perform music to others with conviction, responding to a range of audiences, venues and occasions • about different ways of presenting music to an audience • about ways in which more advanced repertoire can be performed from memory	• Rehearse a piece with pupils in a performance space, rather than a teaching room, and discuss the difference in acoustic and 'feel' of the space. Note how the delivery of their performances may need to be altered in view of the acoustic and ambience. • Discuss how performances may change, depending on the venue and make-up of the audience. • Act as an 'audience' for pupils by standing at a distance and asking them to play quiet passages from their pieces, encouraging them to project the sound. • In discussion with pupils, create an imaginary visual representation of the music that they then transfer into performance. • Encourage pupils to play sections of pieces from memory, using aural, kinaesthetic and visual prompts. Ask them to imagine that they are listening to passages, rather than playing them, and to comment on the effect in performance. • Record the performances and discuss aspects of presentation and delivery. • Encourage pupils to listen to, reflect on and evaluate their performances. • Ask pupils to write programme notes for the pieces being performed, identifying background information and details of style and genre.	• Encourage pupils to view the performance externally as a member of the audience. • Try to ensure that the sound is projected, even in the softer passages. • The performance should be complete as a piece of music. • Consider all aspects of performance, including presentation, and not just the playing of the piece. • Refer to activities on performance and playing from memory.
Repertoire and resources Performance space Audio and video recorders	Expectations: by the end of the unit all pupils will: have an understanding of the needs and requirements of a performance most pupils will: have an improved ability in performance; communicate to an audience with confidence some will have progressed further and will: have the ability to communicate their performance with conviction and from memory; be able to project and view their performance externally	

Unit of work

SPECIMEN UNIT FOR **BRASS**

PROGRAMME 1

Title of unit Finding the Voice for Instrumentalists	Focus of unit This additional unit suggests ways in which instrumental teachers can help pupils to 'find' their own singing voices and begin to sing confidently with an accurate sense of pitch. All the activities below are aural, without reference to notation, so that pupils can use their singing voices in instrumental lessons, concentrating on the sound they produce.		Where the unit fits in The unit provides possible materials for pupils beginning to pitch their singing voices. As each individual's voice and vocal experiences will be different, these activities should be adapted to suit individual needs.
Length Ongoing			
Learning objectives	Possible teaching activities	Points to note	
Pupils should learn: • about different ways of using their voices • how to internalise sound and develop 'inner hearing' • how to acquire a consistent sense of pitch, with an awareness of their natural pitch centre • how to match the pitch of their voices to others' • how to extend the vocal pitch range • to become aware of melodic shape • about the link between correct breathing and vocal tone	• Explore pupils' voices by asking them to imitate rhymes and very simple, short phrases, using a variety of sounds, e.g. whispering, humming, singing. Finish by singing on a monotone or the soh - me minor third pattern. • Introduce melodies that develop the 'thinking voice'. When pupils can sing a simple melody accurately from memory, ask them to sing some sections in their heads at a given signal from the teacher. When they begin singing aloud again, pupils should still be singing at the correct pitch. In a group situation, individual pupils in turn might give the signal. If appropriate, use sol-fa hand-signs. • Sing simple phrases and ask pupils to sing them back. Begin with a very small pitch range, using the minor third pattern (soh and me), then move to the third, fifth and sixth of the major scale (me, soh and lah). When pupils are pitching well, move on to phrases using the first, second and third notes of the major scale (doh, ray, me). If you then move on to melodies using the first, second, third, fifth and sixth notes of the scale (doh, ray, me, soh and lah), pupils will be able to sing any pentatonic song with well-centred vocal pitch. • Encourage pupils to improvise vocally by taking a lead in the above exercises when they have sufficient confidence. • Explore higher and lower pitches with pupils by using large gestures, to reinforce an understanding of when the voice is moving up and down. • Use appropriate call-and-response songs: ask one pupil to sing the 'call' for another pupil to 'respond', e.g. 'Kumala Vista'. • Help pupils to discover a wider pitch range by using the sliding voice, moving smoothly up and down the vocal pitch range. Start modestly, gradually increasing the range, e.g. humming smoothly, following the moving hand of the teacher, then that of another pupil. • Change the starting pitch of the simple tunes pupils already know when singing unaccompanied. • Ask individual pupils to start call-and-response songs at different pitches. • Sing the rhythm of known tunes several times on a monotone, at a different pitch each time. • Ask pupils to indicate the shape of a melody with their hands. Ask them to recognise any patterns that emerge, such as repetition or sequence. • Help pupils to improve their breathing in order to develop their vocal tone.		• Always teach 'voice to voice', with pupils facing the teacher to enable them to copy physical aspects of the speaking and singing. • Avoid giving phrases from the piano. • This exercise will also help pupils to develop an internalised sense of pulse. • If you do not wish to use sol-fa hand-signs, trace the pitch of songs with your hands. Pupils can also 'show' the movement of pitch in this way. • If pupils have difficulty pitching their voices accurately, find a comfortable natural pitch for them and sing these simple exercises at that pitch. • Many spirituals and folk-songs from different cultures are based on three, four or five notes of the pentatonic scale. • African, Afro-Caribbean and American repertoire provides many opportunities for this activity. • The imagery of a rocket taking off, a flying humming bee or a lift in a department store can add some humorous alternatives. • Ask pupils to identify whether the starting note is higher or lower.
Repertoire and resources 'How Can I Keep from Singing?'	Expectations: by the end of the unit all pupils will: begin to pitch their own singing voices accurately; recognise pitch movement within simple melodies most pupils will: pitch their own singing voices accurately; copy simple melodies with an understanding of relative pitching some will have progressed further and will: understand the pitching of their own voices; recognise the relative pitching of simple melodies; sing simple melodies musically and with good intonation		

Short-term planning and recording template

Name(s)/Group

Term

Year

Targets for the term

Current attainment

Programme

Grade

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

Summary of Learning Outcomes

By the end of each programme:

Programme 1

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

Programme 2 (building on programme 1)

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

Programme 3 (building on programme 2)

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

Programme 4 (building on programme 3)

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

Programme 5 (building on programme 4)

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

Summary of Learning Objectives

Pupils should be given opportunities to:

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

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

Pupils should learn to:

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

B Making and controlling musical sounds: developing technique					
i	<i>posture and freedom of movement</i> develop an appropriate balanced and relaxed posture, both sitting and standing: – holding the instrument in an appropriate manner	<i>posture and freedom of movement</i> develop an appropriate balanced and relaxed posture, both sitting and standing: – holding the instrument with more ease in an appropriate manner	<i>posture and freedom of movement</i> maintain an appropriate balanced and relaxed posture, both sitting and standing: – holding the instrument with ease in an appropriate manner	<i>posture and freedom of movement</i> maintain an appropriate balanced and relaxed posture, both sitting and standing: – holding the instrument with ease in an appropriate manner – developing a positive performance image	<i>posture and freedom of movement</i> maintain an appropriate balanced and relaxed posture, both sitting and standing: – holding the instrument with ease in an appropriate manner – playing with a positive performing image
ii	<i>embouchure</i> form and establish an appropriate and functional embouchure, suitable for the particular instrument: – gradually strengthening their embouchure slur notes	<i>embouchure</i> develop an appropriate and functional embouchure, suitable for the particular instrument: – gradually strengthening their embouchure over an increasing range slur notes with more ease and control	<i>embouchure</i> maintain an appropriate and functional embouchure, suitable for the particular instrument: – gradually strengthening their embouchure over an increasing range and duration slur notes with more ease and control at a variety of tempi	<i>embouchure</i> maintain an appropriate and functional embouchure, suitable for the particular instrument: – gradually strengthening their embouchure over an increasing range and duration slur with more ease and control at a variety of tempi and over an increasing range of notes	<i>embouchure</i> maintain a correct and functional embouchure, suitable for the particular instrument: – gradually strengthening their embouchure over an increasing range and duration slur with ease and control at a variety of tempi and over a large range of notes
iii	<i>breathing</i> produce a controlled column of air	<i>breathing</i> produce a controlled column of air over an increasing range of notes	<i>breathing</i> produce a controlled column of air over an increasing range of notes and phrase lengths	<i>breathing</i> produce a controlled column of air over an increasing range of notes and phrase lengths: – developing abdominal breathing to enhance all aspects of playing	<i>breathing</i> produce a controlled column of air over a large range of notes and phrase lengths: – gradually strengthening their embouchure over an increasing range and duration
iv	<i>tone quality and intonation</i> tune the instrument with guidance recognise and play with reasonable intonation: – beginning to develop some ability to adjust and effect change	<i>tone quality and intonation</i> tune the instrument with guidance recognise and play with reasonable intonation: – developing some ability to adjust and effect change	<i>tone quality and intonation</i> tune the instrument with accuracy and more independence recognise and play with reasonable intonation more consistently: – developing some ability to adjust and effect changes	<i>tone quality and intonation</i> tune the instrument with accuracy independently, recognising when retuning is necessary recognise and play with secure intonation: – adjusting and effecting changes	<i>tone quality and intonation</i> tune the instrument with accuracy independently, recognising when retuning is necessary recognise and play with secure intonation: – adjusting and effecting subtle changes

B making and controlling musical sounds: developing technique continued					
v	develop a pleasing sound at two or more dynamic levels	make a pleasing sound with more consistency at two or more dynamic levels	make a satisfying tone with more consistency across a larger range of notes and dynamics	play with a consistent, satisfying tone quality across a large range of notes and dynamics	play with a consistent, refined tone quality across the complete compass and dynamic range
	<i>articulation and co-ordination</i> use the tongue to articulate notes at a regular pulse: – co-ordinating hand and tongue when playing slur notes	<i>articulation and co-ordination</i> use the tongue to articulate notes at a regular pulse: – developing clarity – co-ordinating hand and tongue with more control slur notes with more ease and control	<i>articulation and co-ordination</i> use the tongue to articulate notes at a regular pulse: – playing with clarity and differing tongue articulations – co-ordinating hand and tongue with more ease and control at a variety of tempi slur notes with more ease and control at a variety of tempi	<i>articulation and co-ordination</i> use the tongue to articulate notes at a regular pulse: – playing with clarity and flexibility of tonguing over a larger range – co-ordinating hand and tongue with more ease and control at a variety of tempi slur with more ease and control at a variety of tempi and over an increasing range of notes	<i>articulation and co-ordination</i> use the tongue to articulate notes at a regular pulse: – playing with clarity and flexibility of tonguing over a large range, incorporating multiple tonguing techniques – co-ordinating hand and tongue with ease and control at a variety of tempi slur with ease and control at a variety of tempi and over the full range of notes
C creating, developing and interpreting musical ideas					
i	improvise expressively by exploring different sounds and creating satisfying repeated musical patterns or phrases	improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group	improvise in a variety of genres and styles, sustaining and developing musical ideas and achieving different intended musical effects with the instrument	improvise with freedom in a wide range of musical structures, genres, styles and traditions, drawing on internalised sounds	improvise extended musical ideas with a sense of direction and shape as they develop their own personal style
ii	make use of instrumental skills when beginning to compose	compose by developing musical ideas within given simple structures and applying instrumental skills	apply knowledge and understanding of the instrument in order to compose with an understanding of musical idiom	compose in different styles, creating and selecting musical ideas by exploring the characteristics of their chosen resources	compose with consistency of style, coherence of musical ideas and a degree of individuality, and by making the most of the instrumental and vocal resources
iii	begin to interpret music with some expression and with a sense of its intended effect; talk about its mood and how it is played and suggest improvements	make choices in relation to tempo, dynamics, phrasing, articulation, colour, etc. in order to achieve an intended effect and convey the expressive characteristics; describe and evaluate the music using appropriate musical vocabulary	convey their interpretation with an understanding of the musical style and idiom; make improvements to their work in the light of their knowledge about the music	apply their knowledge of style, characteristics and historical / social background in order to interpret the music with understanding and insight; evaluate how their interpretation reflects the context in which the music was created and is performed and heard	interpret music personally with consistency of style, and an understanding of idiomatic performing conventions; make independent, critical judgements about their interpretation

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

E playing music with others					
i	play with others, demonstrating some basic ensemble skills by listening, watching and keeping in time with the group	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
ii	explore and discuss the character of the music and the expressive possibilities	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
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.

- buzzing:** a vibration created by blowing a column of air through the embouchure (see below), with or without the mouthpiece
- call and response:** activities inviting students to respond to a given pattern (melodic and / or rhythmic) with their own material
- echo:** activities inviting students to copy a given pattern
- embouchure:** the formation of the facial muscles to convert a flow of air into varying vibrations in order to produce a sound
- flexibility:** the strength and suppleness of the embouchure which facilitates an ease and freedom of movement throughout the range
- huffing:** production of a column of air using abdominal accents with no tongue
- lip slurs:** slurring from one harmonic to another
- multiple tonguing:** double and triple tonguing, using consonants T and K in fast passages in order to articulate the notes
- pedal register:** the lower extremes of the instrument's range
- raga:** an organised collection of tones that sets the melodic framework for a piece of Indian classical music
- slur:** moving between notes without re-tonguing
- valve slur:** slurring between notes, facilitated by changing valve combinations
- vibrato:** the method of warming the sound by a small oscillation of pitch



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