



# Spark!

**Teacher Handbook**

**Strings**  
**Viola**





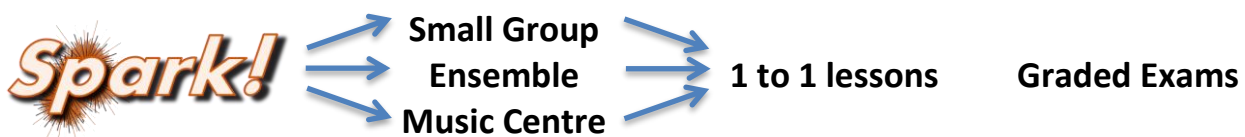
## Mission Statement

We will provide an engaging first experience of ensemble music tuition. With a primary focus on introducing and developing fundamental music skills, we will deliver an introduction to instrumental playing and collaborative music making, with a view to further progression on any musical instrument.

## What is *Spark!* ?

*Spark!* is the Ealing Music Service whole class tuition programme. It provides an engaging first experience of ensemble music tuition. Designed specifically to support schools in meeting the aims of the national curriculum for music; namely performing, listening, creating and understanding. The programme introduces and develops fundamental music skills, delivering an introduction to instrumental playing and collaborative music making with a view to further progression on any musical instrument.

## Progression Routes



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# Spark! Objectives


# Viola

<b>General Musicianship</b>		Ensemble Skills
		Time Keeping
		Rhythmic Skills
		Internalisation
		Aural Skills
		Pitch, Rhythm & Beat
		Improvisation / Composition
		Respect and Care for Musical Instruments
<b>Singing</b> <i>(to be a big part of WCET in the majority of the sessions, ties in with instrumental work)</i>		Posture & Breath Control
		Voice projection and sound quality
		Create an awareness of individual singing voice, without risk of injury
		Pitch accuracy & Internalisation
		Copy simple melodic phrases
		Pitch internalisation
		Memorise simple songs
		Multi-part work
<b>Musical Literacy &amp; Theory</b>		Musical Rhythmic Notation
		Identify basic music signs
		Musical Terminology
		Time Signatures
		Musical Pitch Notation
<b>Performance</b>		We provide an enjoyable, safe, & positive first performing experience
		Stage etiquette
		Stage presence
		Performance anxiety management
		One major performance at conclusion of programme (minimum)
<b>Instrument Technique</b>	<b>Class</b>	Know the open strings (C G D A)
		D major pentatonic scale (1 oct.) using pizz. (note names in solfège)
		Rudimentary détaché bowing of open strings
		Demonstrate reasonably correct posture and instrument position
		Improvise 1-bar phrases from limited choice of notes
		Play reasonably fluently at least one simple melody utilising the notes learnt.
	<b>Ext.</b>	Play all notes of D major scale (1 oct.). (pizz.)
		G major pentatonic & diatonic scales (pizz.)
		Bowed tunes involving fingered notes

\*performance should be to at least part of school, preferably to parents too; sharing opportunities can be in groups or one class to another, etc.

Play or sing together with the group and conductor
Maintain & follow a steady beat
Copy and create short rhythmic phrases
Retain tempo, rhythm and pitch in the mind
Identify changes in pitch, tempo, volume, and quality of playing; ability to correlate sounds heard with sounds played and/or sung
Know and understand concepts, and difference between them
Create short phrases on instrument
General respect for all musical instruments and a basic working knowledge of that specific instrument's maintenance

Good basic singing posture and ability to sing short continuous phrase in one breath
Good volume without shouting
Find own singing voice without strangling notes, being overly airy, or forcing range
Correctly reproduce given pitch(es)
Ability to accurately sing back short phrases, with or without lyrics
Sing & pitch short phrases from Kodaly hand signals
Ability to retain & reproduce both lyrics & melody
eg.: harmony, rounds, sing & play (in groups), etc

	Standard rhythmic notation - ability to identify, know correct terms, and follow when playing/clapping
eg.: Staff, Treble Clef, Bar Lines, etc	
Dynamics; <i>PF</i> ( <i>m</i> ), Crescendo, Diminuendo, Tempo, Whole & ½ Steps (Tone & Semitone)	
Know and understand basic concept; play/sing in 3/4 & 4/4	

	Identify open strings on alto clef.
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Know how to behave onstage
Ability to communicate with audience & perform with confidence
Ability to manage nerves
Plus regular 'sharing' opportunities for the students

<b>Example Repertoire</b>	
<u>Pizzicato</u> Hot Cross Buns Mary Had A Little Lamb / Merrily We Roll Along Twinkle, Twinkle, Little Star <u>Bowed</u> Songs using only (or mostly) open strings	


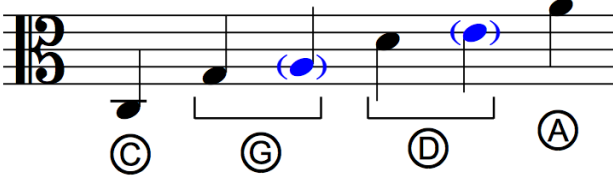
\* All references to Kodaly/solfège note names are in relation to D major on the Viola (eg. Doh = D)

# Termly Objectives & Planning

# Viola

## Term 1

Rudimentary Musicality Foundation - Playing Pizzicato. Open strings, & some 1<sup>st</sup> finger notes.

	Skill Objectives	Activities / Repertoire Ideas
<b>Musicianship</b>	Develop a strong sense of the beat/pulse Able to count the beat Clap simple rhythms against a steady pulse Developing sense of crotchets & quavers.	Rhythm games Copy Me Don't drop the beat Listening/watching, & discussion Play a tune on a rubber band Make a musical instrument from an everyday object
<b>Singing</b>	Sing & know hand signs for Doh, Re, Mi, Sol, La Clap, Sing, & Sign simple pentatonic melodies, using notes: Doh, Re, Mi, Sol, La	<u>Example Repertoire</u> See Saw; Cuckoo; Bounce High, Bounce Low; On A Log; Swing Low, Sweet Chariot; Jingle Bells
<b>Literacy &amp; Terminology</b>	Musical terms: Beat/pulse, rhythm, pitch, note, chord Introduce: Crotchets, Quavers, Crotchet rest, (Full bar rest):  2-line & 3-line solfege staves - recognise the pitch order of the notes: Doh, Re, Mi, Sol, La (w/ singing)	Flash Cards <ul style="list-style-type: none"> <li>- Clapping</li> <li>- Strumming</li> </ul> Rhythm of the week
<b>Performance</b>	Experience of 'Musical Register' Simple sharing opportunities (eg. play in groups)	
<b>Technique</b>	Correct Viola Posture Basic Viola anatomy: Neck, Body, Strings, Fingerboard, Scroll, Bridge, Tuning pegs, Bow, frog, tip Pizzicato 	<u>Example Repertoire (pizz.)</u> I am D Let's All Play D and A DAD I Hear Raindrops

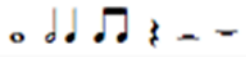
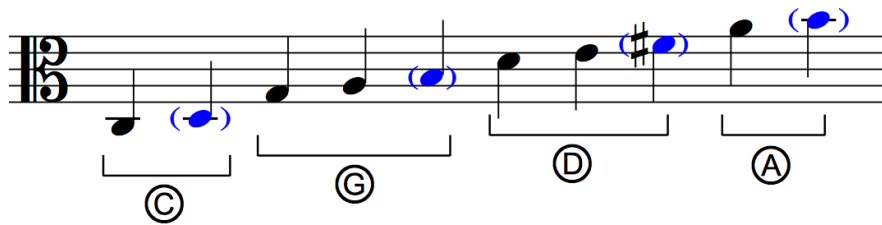
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# Termly Objectives & Planning

# Viola

## Term 2

Introduce bowing on open strings.

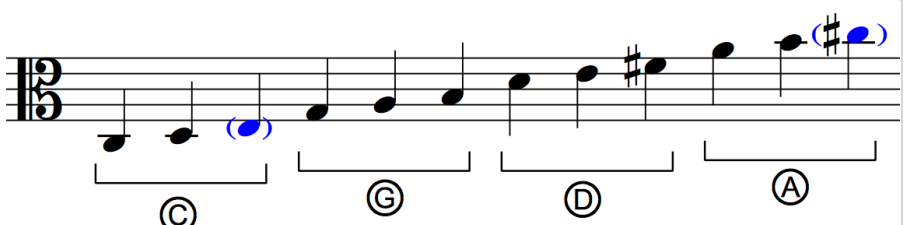
	Skill Objectives	Activities / Repertoire Ideas
<b>Musicianship</b>	Clapping/playing in two parts (simple) Secure with crotchets, quavers, minims & semibreves. Mimicking & improvising 1-bar rhythmic patterns using rudiments.	Rhythm warm up activities Activities that involve keeping in time with a conductor (ensemble).
<b>Singing</b>	Introduce 'Fa' (F) and its Kodaly hand-sign Clap, Sign & Sign simple melodies using: n Doh, Re, Mi, Fa, Sol, La	<u>Example Repertoire</u> Hot Cross Buns; Mary Had A Little Lamb; Twinkle, Twinkle, Little Star
<b>Literacy &amp; Terminology</b>	Recognise rudimentary rhythms & rests:  Able to add up the number of beats in a bar Understand concept of Whole & Half steps (Tones & Semitones) Introduce dynamics terms <i>p f mp mf</i>	Team Quiz of terminology from term 1 Flash Cards Rhythm of the week
<b>Performance</b>	Continued use of 'Musical Register' Sharing opportunities Play in class assemblies (liaise with class teachers)	
<b>Technique</b>	Begin using bow on open strings, détaché. Adding stopped notes with 1 <sup>st</sup> finger (+ 2 <sup>nd</sup> for extension students) 	<u>Example Repertoire (arco)</u> I am D Let's All Play D and A DAD I Hear Raindrops Pizz. Hot Cross Buns

# Termly Objectives & Planning

Viola

## Term 3

### Learning the Notes & Playing the Songs

		Skill Objectives	Activities / Repertoire Ideas
Musicianship	Class	Very fluent with clapping rudimentary rhythms against a steady pulse Performing in ensemble, playing/singing multiple parts.	Rhythm warm up activities Call & Response activities
	Extension Gp.	Higher level of ensemble playing, pitch, and rhythm Simple syncopated rhythms.	
Singing		Sing & know hand signs for entire major scale: Doh, Re, Mi, Fa, Sol, La, Ti Clap, Sing, & Sign simple major melodies	<b>Example Repertoire</b> Twinkle, Twinkle; We Will Rock You; Frère Jacques;
Literacy & Terminology		Sight-reading simple rhythms from flash cards, and in musical repertoire. 3-line solfege staves - recognise the pitch order of the notes: Doh, Re, Mi, Fa, Sol, La Reading tablature reasonably fluently for simple material Read chord diagrams to learn new chords	Flash Cards Rhythm of the week
Performance		Continued use of 'Musical Register' Simple sharing opportunities (eg. play in groups) Major end-of-year concert	
Technique	Class	Reached annual objectives for technique	
	Extension Gp.		



# School & Assistant Duties

## ***Spark!* - EMS Whole Class Ensemble Tuition**

### **School Duties**

[Please refer to EMS Service Level Agreement EMS101; Section 3 "Whole Class Ensemble Tuition"]

EPA = EMS Provided Assistant SBA = School Based Assistant ELT = EMS Lead Teacher

- If there is an SBA: the assistant will attend and be fully involved in the delivery of all lessons (see detailed list below)
- If there is an SBA: In the event of an unavoidable absence, sufficient notice will be given to the ELT and appropriate cover will be provided by the school
- The ELT must be provided with an adequate room to teach in with appropriate equipment:
  - Adequate size for tuition requirements (i.e. enough room to play the instruments, stand, sing, etc.)
  - Appropriate number of instruments for all students, plus for EMST & SBA
  - Smart/active board, sound system and computer (as required)
  - Exact room arrangement (same room for multiple classes/different room for each class/etc.) to be agreed between school and ELT
- Instruments must be stored in a safe, secure environment; easily accessible for set-up [see instrument specific care & maintenance leaflet]:
- With easily portable instruments (e.g.: recorder, ukulele) SBA should take the instrument home for additional practice
- Support the ELT in scheduling, preparing and staging performances, including:
  - Allowing time in the school timetable for performances
  - Providing an adequate performance space
  - Helping with concert day logistics (getting pupils in & out, seating plans, changeovers, music stands/projection, sound system)
  - The session before the performance should ideally be held in the performance venue
  - Sending letters to parents (when parents are invited)
- Facilitate progression routes to small groups, 1 to 1, ensembles, music centres, clubs, etc., as appropriate
- Provide 10 working days' notice to the ELT in the event of lessons needing rescheduling [see SLA 3.5.4]
- Provide appropriate extra room for the 3rd term arrangements

# ***Spark!* - EMS Whole Class Ensemble Tuition**

## **Assistant - Roles & Responsibilities**

- If there is an SBA: ensure the children are prepared for the lesson:
  - Bring them into the classroom / ready for the arrival of ELT
  - Instruments allocated / seating organised etc.
- Support the ELT with behaviour management
- Learn alongside the students - asking questions of the ELT to help with further clarification, when needed
- During lesson delivery, the assistant should be:
  - Circulating the class
  - Quietly helping with discipline
  - Checking individual students, posture, fingering, correct notes, etc.
  - Operating I.T./sound (i.e. pdf display, backing track) if required
- Be prepared to demonstrate in front of the class and lead activities from time to time
- Help identify & support students that are struggling and help with assessing students' ability levels on an on-going basis
- Support ELT in preparing upcoming performances (if SBA: including extra practice times with the pupils)
- During the 3rd term: leading the main class group when the ELT is working with the extension group. [see below]

## **Summer Term Split**

In the summer term the class will be split into 2 groups to allow the ELT to work with pupils who have exceeded expectations and are ready to progress to small group and/or 1 to 1 lessons.

The ELT and SBA will need to discuss how this will work, including:

- Who will be in each group?
- Where will both sessions will take place?
- How long the sessions will be? (the whole hour or half and half)
- What will the SBA do with their half of the class?
- How can both groups work together for the end of year performance?

# Working in Partnership

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The EMS Lead Teacher (ELT) and School Based Assistant (SBA) will need to work together to ensure pupils receive high quality music sessions and support one another with planning and delivery. All SBA's will receive training and support from EMS but it is a good idea to ascertain who you are working with and how you can develop the partnership. Your SBA may be anywhere between **level 1** and **level 5**.

Level

**5**

- Has confidence with the class
- Has some musical skills and is confident leading musical activities
- Is well prepared
- Is happy to assist
- Will deliver music if you are not there
- Instigates conversation on how they can help

Level

**4**

- Is not particularly musical but is enthusiastic
- Will do music when you are not there but outcomes are usually more fun than musical
- Is prepared to lead musical activities with some support and direction
- Will willingly assist in the session

Level

**3**

- Is reticent or shy, which can present as defensive
- Lacks musical confidence
- Is reluctant to participate when asked
- Will do musical activities away from you but not in front of you
- Will help individuals in the class
- Does not like or is not confident leading musical activities

Level

**2**

- Will help with tick box assessments
- Will sit in the session but only supports with behaviour management
- Is reluctant to assist in the session
- Rarely does music when you are not there
- Will operate the CD player
- Lacks musical confidence and needs lots of encouragement

Level

**1**

- Frequently uses the lesson as PPA time, sits at desk, or leaves the room
- Doesn't like change or doesn't see the point of being there
- Feels threatened and/or insecure
- Often undermines you intentionally or unintentionally
- Won't assist in the lesson
- Doesn't appreciate being asked to take part

# Working in Partnership

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## Moving from 1 to 2

This is about creating a relationship with the SBA and so steps here will be very small! Think of tasks which are familiar to the teacher and allow them to take ownership where possible.

1. Ask the SBA to suggest names of children who have done well and deserve a reward/sticker
2. Ask the SBA to help with a technique issue – e.g. pupils have left hand on top of recorder
3. Let the SBA decide working groups or pairs
4. Find out what topics the class is working on and find resources to help support this. The SBA may be more willing to work with you if they see what you are doing as relevant
5. Suggest a more confident child lead on an activity and ask the SBA to help facilitate this when you are not there

## Moving from 2 to 3

Having built up some form of relationship, introduce small musical tasks but do not expect too much at once.

1. Encourage the SBA to mouth lyrics when doing part-singing or rounds, lead movements to songs, demonstrate fingering/movement on instrument, etc.
2. Ask the SBA to support anyone with special educational needs with appropriate musical tasks
3. Suggest simple practice time activities: e.g. who can sing a note the softest (voice control, dynamics), who can play a note the softest (breathing technique, posture, checking finger positions), who can clap/play the rhythm pattern

# Working in Partnership

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## Moving from 3 to 4

This is about building up confidence and encouraging the SBA to be more involved in delivering elements of the sessions and being aware of the difference this can make in the students' progress.

1. Ensure you have provided user friendly materials for the SBA (CDs, song sheets, instrumental parts)

2. If the SBA leads a separate practice session (or 'sectional' within the class), ensure you hear the results, giving praise and positive feedback.

3. If the practice session did not go well, work with the SBA on ways to improve results in the same way you would with an instrumental pupil

4. Encourage classes to perform to each other with the SBA leading

## Moving from 4 to 5

This is about refining the skills of the SBA and empowering them to lead with or without your help.

1. Have a cold (!). Take a step back and allow the SBA to lead more of the session - most teachers will happily take on more responsibility and may well ask for suggestions on how to improve

2. Have lots of extension activities leading on from the activities that you have achieved in the lesson; this may involve composing, teaching a new part, etc.

3. Encourage as many performance opportunities as possible and give the SBA tips on direction if required (e.g. basic conducting skills)

# Assessment

The aim is to achieve an accurate, on-going evaluation of the students' progress that is achievable within the time constraints of the programme. Regular and effective assessment throughout the year helps identify students for the extension group and facilitates a straightforward completion of the year-end report. The leader's report contains a brief outline of the musical & instrumental objectives that were set for the class - based upon those in the *Spark!* handbook - plus any other information you wish to report. Each student is then placed into one of three categories: '**Excellent**', '**Achieved**' and '**Working Towards**'.

## Guidance

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### *Utilise the School Based Assistant (SBA)*

- As the SBA tends to be more familiar with the individual students, having them take notes on a 2<sup>nd</sup> copy of the register can prove invaluable; helping inform the final assessment and identifying students that need additional help during the term.

### *Assessment Checklist*

- A checklist template and example is provided, based on the specific objectives for each instrument. This can be used at any time to track student progress.

### *Musical Register*

- Regularly, throughout the year, allocate a short musical task and take up a 'musical register'. Students take turns to perform the task, one at a time, as you call their name.
- Use coded marks in the register/assessment checklist as a way of recording how each student performed on the task. (e.g.: / \ Δ system)
- Very helpful for giving a 'snapshot' of how everyone in the class has mastered a new technical ability or piece on the instrument.
- Extension students can be encouraged to try a harder or longer version of the musical task, as appropriate.

### *Formal Assessment*

- Set one or two musical tasks for the students to perform for you, as you circulate during independent practice, for example. These tasks should encapsulate the expected learning throughout the programme. It can take multiple lessons to hear each student with this method (even with help from the class teacher), so allow enough time before reports are due. Recommended *only* for final assessment.







# Classroom Management

## Tips & Tricks

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### ***Class is bouncing off the walls?***

Have them do a physical activity like jumping up and down, moving in time to music, jogging in place or clapping as hard as they can for 30 seconds (space allowing).

### ***Class is constantly talking or making noise?***

Have them do a focused music listening activity with head down and eyes closed. Give pupils something specific to listen for. This works well on entry also: pupils can enter the classroom silently to music with a question on the board to discuss and answer in pairs or on a white board (good non-verbal communication)

### ***Need to get the class's attention without hurting your voice?***

At the beginning of the year define a short clapped phrase as your "Attention!" marker, having the class clap it back and stop as soon as they hear it. Praise the class every time they follow on the first go. Alternatively use the 5 finger count down. Count down from 5 to one with your fingers clearly visible. Let pupils know by 1 you expect silence. Praise when they are silent by 5 or 4.

### ***Computer/smart board is uncooperative leaving you stranded?***

Have a session dedicated to improvisation and composition where the students in groups create, write and practice short musical phrases, performing them at the end of the class.

### ***Want to revise theory without the students feeling bored?***

Have a quiz. Students split into teams and answer 10 questions: the most correct answers earn the team a prize! (stickers are always a hit). Charanga also has some great animations you can show pupils with a quiz at the end

### ***Class are becoming dis-engaged?***

Do something completely different. Examples of possible brain gym activities: "Left, Right & Together" (close eyes and raise arms when told **Left** or **Right** or **Together** – get faster), or "Opposites" (when I say **up** you say **down**, when I say **in** you say **out**, when I say **hip** you say **hop**) - this works well with a backing track.

### ***Reach the end of your teaching day with a raspy voice and a tender throat?***

Make sure to have a bottle of water with you and don't forget to keep sipping, even if you're not thirsty.

# Resources

## Activities for *Spark!* Assistant

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### ***Default activities***

- Participate in *all* musical activities and instrumental playing
- Circulate, helping check fingerings, posture, etc.
- Support with behaviour management

### ***Specific activities***

- Help with tuning instruments
- Assist with logistics (e.g.: instruments, sheet music, chairs, etc.)
- Lead the warm-up activity
- Lead the singing warm-up / repertoire (if comfortable)
- Perform 2-part piece with ELT to the class
- Co-lead 2-part piece, with class divided into 2 groups
- Lead & help with music games
- Run IT – e.g.: Charanga website, backing track playback, etc.
- Help with assessment
- Lead rehearsal – both during and outside *Spark!* sessions
- Have a go teaching some new material
- Be working towards a specific music goal (e.g.: instrument Grade 1)

# Resources

## Games

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### *Jump*

(improves time-keeping and group work)

- Class stands in a circle, leader in the middle
- Leader marks the beat and points around the circle to whose turn it is
- Going round the circle, each player says a number from 1 to 4, in order, following previous person
- The player who says 1 must jump at the same time (more complex versions may add a clap on 3, stamp on 4, etc.)
- A player is out if:
  - they say the wrong number
  - they say a number when it isn't their turn
  - they say the number before or after the beat
  - they don't jump on 1
  - they jump on a number other than 1
- Players sit when they're out of the game
- The last player standing wins!

### *Hot or Cold Dynamics*

(musical version of *Hot or Cold*; reinforces the concept of dynamics and how these are a sliding scale)

- Leader leaves the room while class hides object
- When leader returns, class starts singing simple song (e.g. a nursery rhyme) on a loop
- As leader moves around the room, class gives them clues by singing louder as they get closer to the hidden object or softer as they move further away
- Game ends when the leader successfully finds the object!

### *Don't Drop The Beat!*

(similar to 'Copy Me')

- Establish the beat by having everyone tapping & saying the beat numbers "1, 2, 3, 4"
- Leader claps a one-bar rhythm. (Start with something simple, i.e. 4 crotchets)
- Going around the class, everyone claps back the rhythm, but *must* come in right on beat 1 of the bar following the preceding person
- Anyone who 'drops the beat' (i.e. doesn't do it correctly) is out until the completion of the game
- Each time it comes back to the leader, they make the rhythm more complex
- Continue until there is only one person left
- Don't let it drag on too long as students that are already 'out' will get restless. Make the rhythms difficult enough towards the end to ensure people are regularly dropping out, and consider declaring a draw if 2 or 3 people can't be separated

# Resources

## Viola repertoire books

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*The Essential String Method – Viola (Book 1)* – by Sheila M. Nelson (Boosey & Hawkes)

*Abracadabra Viola (3<sup>rd</sup> Edition)* by Peter Davey (A&C Black)

*Viola Time Joggers* by Kathy & David Blackwell

*String Rebels* by Sam Spence & Nathan Theodoulou

## Songs

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*For singing &/or playing simple accompaniment figures  
(included in supplement)*

Frère Jacques

We Will Rock You (Queen)

Agadoo (Black Lace)

La Vaca Lola (trad. Spanish)

All I Want Is You (U2)

Eleanor Rigby (Beatles)

Stand By Me (Ben E. King)

The Monster in my Garden (orig. 12 bar blues call & response)

(See also [www.singup.com](http://www.singup.com))

# Ealing Music Service - Important contacts



## **Ealing Music Service**

Dominion Centre & Library  
112 The Green Southall  
UB2 4BQ

020 8843 9121

[ealingmusicservice@ealing.gov.uk](mailto:ealingmusicservice@ealing.gov.uk)

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