



Small Group Tuition Handbook

Viola

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For internal use only



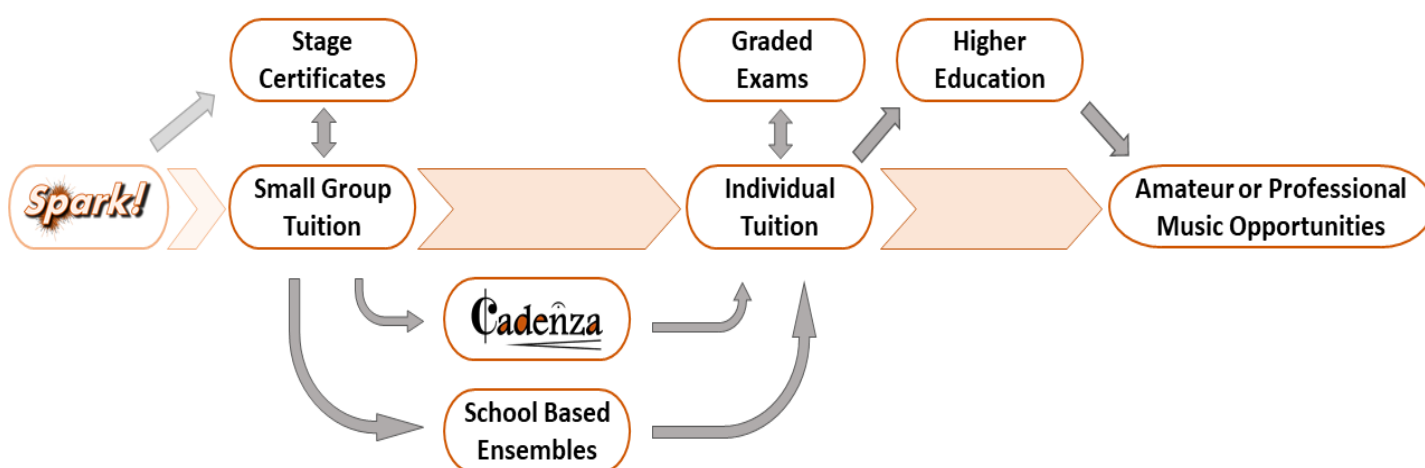
Mission Statement

We will provide an engaging introduction to instrumental music tuition. With technical and musical instruction based around the students' chosen instrument, we offer a fun introduction to playing a musical instrument and a solid grounding in basic musicality.

What is EMS Small Group Tuition?

Small Group Tuition is an affordable way for a child to begin playing a musical instrument. The programme introduces and develops fundamental music skills, delivering a solid start to instrumental playing and collaborative music making, with a view to further progression.

Progression Routes





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The National Curriculum

Whilst EMS small group tuition is not bound by the requirements of the National Curriculum, it is useful to be aware of the requirements for primary school music in order to provide quality instrumental tuition that is complementary to what the children are learning in the classroom. Learning to incorporate the various elements of the National Curriculum into your small group instrumental planning will help to improve the all-round musicianship of your students.

What the National Curriculum says:

General Musicianship

Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.

Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Improvise and compose music for a range of purposes using the inter-related dimensions of music.

Aural Development & Singing

Listen with attention to detail and recall sounds with increasing aural memory.

Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.

Musical Literacy & Theory

Use and understand staff and other musical notations.

Performance

Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.



EMS Stage Achievement Certificates

EMS is keen that its small group tuition students take graded exams, however, the gap between an absolute beginner and Grade 1 is quite significant. In an attempt to bridge that gap, EMS has created 3 Stages, giving students concrete objectives and achievement certificates to work towards. Having a structured path and specific goals to aim for boosts a student's confidence and enriches their learning experience.

EMS Stage objectives aim to give students a solid musical start and foster well-rounded musicianship, rather than limiting learning exclusively to exam pieces. Thus, alongside with the instrumental technical requirements and general musicianship skills, emphasis is also on aural development, musical literacy & theory, and performance. While there is suggested bibliography and resources in this handbook, teachers are free to use material of their own choosing.

A student can go through all three Stages before starting their Grade 1 work, or can go straight to Stage 2 or Stage 3 if their progress is swift; this is at the teacher's discretion. The requirements of the main exam boards have been collated into the Grade 1-level objectives table (pg. 8-9) and a comparison between them is available at the end of the handbook (pg. 24-25).

Currently, Stage Achievement Certificates can be taken within a lesson by the teacher (assessment criteria can be found on page 14) then EMS will send the paper certificate to the school upon successful completion. Students not planning on taking graded exams or the Achievement Certificates can still follow the EMS Stages ensuring a methodical and comprehensive introduction to the instrument. We suggest schools present it officially at an achievement or music assembly.



Grade 1-level Objectives

General Musicianship	Ensemble skills
	Time keeping
	Internalisation
	Pitch, Rhythm & Beat
	Improvisation / Composition
	Respect and care for musical instruments

Aural Development	Aural time keeping
	Time awareness
	Echoing
	Pitch
	Music features
	Critical listening
	Tonality

Musical Literacy & Theory	Rhythmic notation
	Basic music sign identification
	Musical terminology
	Time signatures
	Musical pitch notation
	Accidentals and enharmonic notes
	Key signatures
	Articulation and ornament notation
	Instrument specific notation

Performance	Stage etiquette
	Stage presence
	Performance anxiety management
	One major performance per school year (minimum)
	Regular sharing opportunities

Instrument Technique	Range of notes
	Playing technique
	Correct posture and instrument position
	Instrument parts
	Sight-reading





Clap pulse of heard piece
Identify if in 2 or 3 time
Correctly sing and/or clap back short simple phrases
Identify change of pitch
Identify changes in dynamics (loud/quiet or sudden/gradual changes) or articulation (smooth/detached)
Listen to piece of music (a recording or teacher playing) and discuss mood and general characteristics
Identify if harmonic phrase is in Major or minor key




Know how to behave onstage
Ability to communicate with audience & perform with confidence
Ability to manage nerves
To at least part of school, preferably to parents also
Either in groups, to single classes, within lesson, etc.



Objectives & Planning

Stage 1

Viola





	Skills	Objectives
General Musicianship	Respect and care for musical instruments	General respect for all musical instruments and a basic working knowledge of that specific instrument's maintenance
	Ensemble skills	Play together with accompaniment
	Time keeping	Maintain & follow a steady beat
	Internalisation	Retain basic tempo, rhythm and pitch in the mind
	Pitch, Rhythm & Beat	Know and understand concepts, and difference between them
Aural Development	Aural time keeping	Clap pulse of heard piece
	Echoing	Correctly sing and/or clap back short simple phrases
	Pitch	Identify change of pitch (high vs low)
	Critical listening	Listen to piece of music (a recording or teacher playing) and discuss mood and general characteristics
Musical Literacy & Theory	Rhythmic notation	
	Basic music sign identification	stave, alto clef, bar lines, repeat
	Musical pitch notation	Identify notes learnt on the instrument - alto clef
	Instrument specific notation	 , <i>pizz.</i> and <i>arco</i>
Performance	Performance anxiety management	Ability to play individually in front of others (besides the teacher)
	Minimum of one sharing opportunity	Either in groups, to single classes, within lesson, etc.
Instrument Technique	Range of notes	
	Playing technique	Bowed, pizzicato
	Correct posture and instrument position	Comfortable playing position allowing the use of the left hand or arm; give the instrument adequate support; effective bow hold
	Instrument parts	Identify and name the different parts of the instrument



Objectives & Planning

Stage 2

Viola

Skills		Objectives
General Musicianship	Ensemble skills	Play together with one or more players or accompaniment
	Time keeping	Maintain & follow a steady beat
	Internalisation	Retain tempo, rhythm and pitch in the mind
	Pitch, Rhythm & Beat	Know and understand concepts, and difference between them
	Improvisation / Composition	Create short simple rhythmic phrases
	Respect and care for musical instruments	General respect for all musical instruments and a basic working knowledge of that specific instrument's maintenance
Aural Development	Aural time keeping	Clap pulse of heard piece
	Echoing	Correctly sing and/or clap back short simple phrases
	Pitch	Identify change of pitch (high vs low)
	Critical listening	Listen to piece of music (a recording or teacher playing) and discuss mood and general characteristics
Musical Literacy & Theory	Rhythmic notation	
	Basic music sign identification	stave, alto clef, bar lines, repeat
	Musical terminology	tempo, tone & semitone, <i>♩</i> , <i>volta</i> , <i>fine</i> , <i>da capo</i>
	Time signatures	Know and understand basic concept; play/sing in 
	Musical pitch notation	Identify notes learnt on the instrument - alto clef
	Accidentals	Understand concept, recognise and identify: <i>♯</i>
	Key signatures	C Maj / A min, G Maj, D Maj
	Instrument specific notation	 , <i>pizz.</i> and <i>arco</i>
Performance	Performance anxiety management	Ability to play individually in front of others (besides the teacher)
	Minimum of one sharing opportunity	Either in groups, to single classes, within lesson, etc.
Instrument Technique	Range of notes	
	Playing technique	Bowed, <i>pizzicato</i>
	Correct posture and instrument position	Comfortable playing position allowing the use of the left hand or arm; give the instrument adequate support; effective bow hold; correct angle of right arm and elbow to avoid "wood sawing"
	Instrument parts	Identify and name the different parts of the instrument










Objectives & Planning

Stage 3

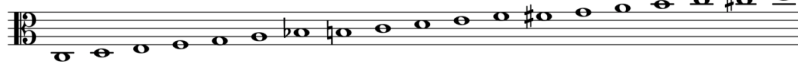

Viola

	Skills	Objectives
General Musicianship	Ensemble skills	Play together with one or more players or accompaniment
	Time keeping	Maintain & follow a steady beat
	Internalisation	Retain tempo, rhythm and pitch in the mind
	Pitch, Rhythm & Beat	Know and understand concepts, and difference between them
	Improvisation / Composition	Create short simple rhythmic and/or melodic phrases
	Respect and care for musical instruments	General respect for all musical instruments and a basic working knowledge of that specific instrument's maintenance

Aural Development	Aural time keeping	Clap pulse of heard piece
	Echoing	Correctly sing and/or clap back short simple phrases
	Pitch	Identify change of pitch (high/low)
	Music features	Identify changes in dynamics (loud/quiet)
	Critical listening	Listen to piece of music (a recording or teacher playing) and discuss mood and general characteristics

Musical Literacy & Theory	Rhythmic notation	
	Basic music sign identification	e.g.: stave, alto clef, bar lines, repeat, etc.
	Musical terminology	Dynamics - <i>p, f</i> ; tempo; tone & semitone;  ; <i>volta, da capo, fine</i> , 
	Time signatures	Know and understand basic concept; play/sing in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
	Musical pitch notation	Identify notes learnt on the instrument - alto clef
	Accidentals and enharmonic notes	  - understand concept, recognise and identify symbols
	Key signatures	C Maj / A min, G Maj, D Maj
	Articulation and ornament notation	Slur, ties
	Instrument specific notation	 ,  , <i>pizz.</i> and <i>arco</i>

Performance	Stage etiquette	Know how to behave onstage
	Stage presence	Ability to communicate with audience & perform with confidence
	Performance anxiety management	Ability to manage nerves
	One major performance per school year (minimum)	To at least part of school, preferably to parents also
	Regular sharing opportunities	Either in groups, to single classes, within lesson, etc.

Instrument Technique	Range of notes	
	Playing technique	<i>Detaché</i> , slurring, <i>pizzicato</i>
	Correct posture and instrument position	Comfortable playing position allowing the use of the left hand or arm; give the instrument adequate support; effective bow hold for playing on each string at the frog, middle, and point of the bow; correct angle of right arm and elbow to avoid "wood sawing"
	Instrument parts	Identify and name the different parts of the instrument
	Sight-reading	 - <i>detaché</i> - within first position - range of a 5th



Assessment

The assessment forms can still be used even if teachers decide not to have students take Stage Certificates. This will help provide a structured learning path and will facilitate report writing.

Guidance

Scoring:

Needs Improvement – student is struggling to achieve minimum requirements

OK – student is able to achieve reasonable results, though still has areas to work on (mistakes, hesitations, etc.)

Good – student is able to achieve solid results, with little or no mistakes and hesitations

A **score** of 0 should only be given when the student does not give an answer or does not do an activity. If there is an attempt, however poor, the minimum score should be 1.

Teachers should be fair and consistent in their **scoring**, so that parity exists throughout all EMS Small Group Tuition.

If student has a “**Try Again**” result, they can take another attempt after a minimum of two weeks.

After a student takes their **Stage Certificate**, teachers should go to the EMS website (<http://ealingmusicservice.com/certificates>) and upload the filled-out Word/PDF document or photo of the filled-out paper form. In the event of a pass result (Good or Excellent), EMS will then send out a paper certificate to the school.

The **Stage Certificates** are taken during lesson time and are individual. We recommend that other students in the same group arrive at the lesson a little later or leave a little earlier to accommodate this. However, this may not always be possible. If necessary to have a whole group present, General Musicianship and Aural activities can be done consecutively (student 1 claps, then student 2, etc., before moving on to the next activity), and during the pieces the other students should be encouraged to do active listening.

Each **Stage Certificate** should ideally be taken in one lesson only, rather than divided across multiple lessons.

Other than playing their prepared piece, all **activities** should be explained using examples. Explanations and examples may be repeated but assessment activities must only be shown once, meaning the student has only one attempt at each activity.

For **sight-reading** purposes (including General Musicianship activities), we suggest using a different teaching book from the one(s) being followed or the teacher can create their own phrases.

Prepared pieces can come from the teaching book(s) being followed or other appropriate material at the teacher’s disposal. Teachers may also choose to have students play an improvisation instead, as long as this follows the same requirements.

For the **Aural** activities, teachers may play on their instrument (or piano), use specialist apps, or use recordings when appropriate.



Stage 1 Viola Certificate Assessment

Full Name:

Date:

School:

EMS Teacher:

Activities	Scoring Criteria	Score
General Musicianship	1. Name 3 different parts of the instrument ○ student chooses	1 point per correct part /3
	2. Name values of rhythm (or number of beats) ○ unprepared phrase ○ 2 bars ○ crotchet and minim, or crotchet and crotchet rest	1 – Needs improvement 2 – OK 3 – Good /3
	3. ...then clap it	1 – Needs improvement 2 – OK 3 – Good /3
Aural	4. Identify high vs low ○ 2 different pitches ○ minimum 2 octaves apart and not same note ○ pattern of 3 sounds (e.g.: high high low)	1 point per correctly identified sound /3
	5. Clap pulse of heard piece ○ recording or teacher playing ○ +/- 8 beats of clapping along	1 – Needs improvement 2 – OK 3 – Good /3
Playing	6. Play 1 piece ○ either <i>pizz.</i> or bowed ○ 1 finger across minimum 2 strings ○ minimum 8 bars (can be 4 bars with repeat) ○ minimum 2 different note values (not including rests)	1-3 – Needs improvement 4-7 – OK 8-10 – Good When scoring, consider correct rhythm, notes, phrasing, and general instrumental technique. /10
TOTAL		/25

Results:

< 13

14 - 20

21 - 25

Try Again!

Good

Excellent



Stage 2 Viola Certificate Assessment

Full Name:

Date:

School:

EMS Teacher:

Activities	Scoring Criteria	Score
General Musicianship	1. Identify note names ○ 5 different notes within Stage 2 range	1 point per correct note /5
	2. Name values of rhythm (or number of beats) ○ unprepared phrase ○ 2 bars ○ crotchet and quavers, plus minim or crotchet rest	1 – Needs improvement 2 – OK 3 – Good /3
	3. ...then clap it	1 – Needs improvement 2 – OK 3 – Good /3

Aural	4. Identify high vs low ○ 2 different pitches ○ minimum an octave and a half apart ○ pattern of 3 sounds (e.g.: high low low)	1 point per correctly identified sound /3
	5. Clap back short simple rhythmic phrase (1 bar)	1 – Needs improvement 2 – OK 3 – Good /3
	6. Listen to piece (recording) and clap along to the pulse	1 – Needs improvement 2 – OK 3 – Good /3
	7. ... then identify if solo instrument or group playing	0 – incorrect answer 3 – correct answer /3

Playing	8. Play 1 piece ○ bowed ○ minimum 3 fingers ○ across 2 strings ○ minimum 8 bars ○ minimum 2 different note values (not including rests)	1-3 – Needs improvement 4-7 – OK 8-10 – Good When scoring, consider correct rhythm, notes, phrasing, and general instrumental technique. /10
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TOTAL		/33
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Results:

< 16

17 - 25

26 - 33

Try Again!

Good

Excellent



Stage 3 Viola Certificate Assessment

Full Name:

Date:

School:

EMS Teacher:

Activities	Scoring Criteria	Score
General Musicianship 1. Name 3 different parts of the instrument <ul style="list-style-type: none"> teacher chooses 	1 point per correct part	/3

Aural	2. Sing back short simple phrase (range of 5 th)	1 – Needs improvement 2 – OK 3 – Good	/3
	3. Listen to piece (teacher playing) identifying changes in dynamics (loud/soft)	1 – Needs improvement 2 – OK 3 – Good	/3

Sight-reading	Unprepared sight-reading phrase <ul style="list-style-type: none"> minimum 8 beats 2/4 or 4/4 time signature crotchet, minim, and quavers <i>detaché</i> bowed or <i>pizzicato</i> within first position range of 5th 		
	4. Identify note names of sight-reading phrase	1 – Needs improvement 2 – OK 3 – Good	/3
	5. Clap rhythm of sight-reading phrase	1 – Needs improvement 2 – OK 3 – Good	/3
	6. Play sight-reading phrase	1 - 2 – Needs improvement 3 - 4 – OK 5 – Good When scoring consider correct rhythm, notes and overall speed and fluency.	/5
Playing	5. Play 1 piece <ul style="list-style-type: none"> bowed minimum 3 fingers across 2 strings minimum 8 bars minimum 3 different note values (not including rests) 	1-3 – Needs improvement 4-7 – OK 8-10 – Good When scoring, consider correct rhythm, notes, phrasing, and general instrumental technique.	/10

TOTAL	/30
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Results:

< 14

15 - 23

24 - 30

Try Again!

Good

Excellent



EMS Small Group Tuition

School Duties

[Please refer to EMS Service Level Agreement EMS101; Section 2 "Small Group & Individual Tuition"]

- Maintain good communication with the EMS teacher, providing a named contact
- Provide a room of sufficient size where there is little interruption but where teachers can be seen from outside
- Ensure teaching spaces are ready for the provision each week
- Provide music stands where necessary
- Take responsibility for ensuring teacher's timetables are to the school's satisfaction
- Provide a signing-in procedure for all EMS staff - this can be used as proof of attendance
- Manage waiting lists
- Inform EMS teachers of pupils taking part in tuition and inform on changes and cancellations so as to allow EMS teachers to maintain correct registers
- Support the EMS teacher 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)
 - Sending letters to parents (when parents are invited)
- Provide 10 school days' notice to the EMS teacher in the event of lessons needing rescheduling [see SLA 2.5.4]



EMS Small Group Tuition

EMS Teacher - Roles & Responsibilities

- Maintain good communication with schools and the EMS office
- Teach for 10 sessions on average each term (30 weeks per year) ensuring all schools have a copy of your teaching days in advance (via EMS202)
- Teach lessons on the same day each week
- Assist each school in timetabling of lessons
- Make regular assessments of all pupils and maintain records of each pupil's progress (ensuring they meet GDPR requirements: password protected files, no paper copies of sensitive information, where possible store hard copies at school premises)
- Provide termly registers and annual reports to EMS and make other records available by specific deadlines
- Take all possible measures to ensure that pupils attend lessons by following up absences using correct procedure
- Be punctual at all times and notify the school and EMS of any absence
- Ensure that lessons begin on time and pupils receive their full entitlement
- Take responsibility for resources and materials used during teaching including assistance with instrument repairs where necessary
- Dress in a manner which is both appropriate and acceptable to schools
- To ensure pupils are given performance opportunities and support schools by contributing to concerts and open evenings as appropriate.



Lesson Management

Tips & Tricks

Students are 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).

Students are 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 that they can then discuss and comment on (aural exercises).

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.

Students 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 background track.

Students forgot their instrument?

Do aural and/or theory and musical literacy exercises, have them appraise colleagues’ playing and offer suggestions, or have them create a short musical composition.

Incorporate the EMS iPad into your teaching

Besides being a handy way to carry around sheet music, registers, planning, (and this handbook!) along other documents, the iPad allows you to:

- play backing tracks
- record audio of your students playing – a good self-assessment tool
- access Charanga, Sing-Up, and other relevant websites (if school has Wi-Fi available)
- use of a plethora of handy apps such as music games, flashcards, aural training, sight-reading, etc.

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.



Lesson Management

Lesson Structure

Encourage student independence

Once a schedule is agreed, students should come to the classroom themselves rather than you collecting them (unless absolutely necessary) to avoid wasting lesson time. Reinforce the importance of punctuality.

Routine is your friend

Establish where students should put their bags/practice books/instruments on arrival, who fills out the practice books and when, what to do if they arrive early or late, when and where to set up their instrument – this will save a lot of time and helps students know what your expectations are.

Delegate

Have students do as many set-up steps as possible (e.g.: opening music stands) so that you can maximise your teaching time. Students love to help!

Pacing

Start activities as soon as possible to avoid wasting time and to get students immediately in a musical mind frame. Keep the pace of the lesson moving by having several shorter activities rather than spend the whole time on one piece.

Practice books

If you fill out the practice books yourself (which is often faster), do so throughout the lesson to save time and ensure it's as relevant to each student as possible.

Variety

Aim to do at least one General Musicianship and one Aural activity per lesson. You can use the piece you're working on as the basis for different activities. For example: clapping the rhythm or saying the names of the notes of a new piece, call and response using phrases from the piece, improvisation using elements of the piece, or answering questions after the teacher plays it. This avoids rushing to complete all assessment requirements the week before an exam.

Going back to go forward

Sometimes taking a step back is necessary. If a student is stuck on a piece, it can be helpful to leave it and move on, then revisit it the following lesson.

Objectives

Make sure both you and students have clear objectives they're working towards, not just learning "piece A". This can be a Stage Certificate, for example, but also shorter-term goals like going over the break or being able to play semi-quavers.



Developing Good Practice Habits

Top Tips - teaching and encouraging students to practise effectively at home is one of the most important things you will teach them in small group lessons

ref: *Learning Strategies for Musical Success* (2nd Ed.) by Michael Griffin, Music Education World, 2017

The number one motivator is progress

Plan the lessons and practice tasks so that the students get a sense of achievement and progression on the instrument (for example, EMS Stage Certificates).

Model how to practise during the lesson

Teach them a new piece in the same way you would expect them to practise it effectively at home. Focus on accuracy and repetition of small phrases, rather than playing large parts of the song at performance tempo.

We learn by 'forgetting'

The human brain learns by a process of learning, forgetting and revising; each time building stronger long-term connections. If a child can 'forget' and re-learn something 5 times in a single week of home practice, it's more effective than forgetting after each lesson for 5 weeks and revising at the next.

Use the practice book

The EMS practice book is the most effective way to keep track of students' progress at home, and to communicate with parents about your expectations, and any problems that arise. Ensuring that parents sign it regularly means that they will read any notes from you, and see what you have asked the child to practise.

Design games and activities that break down the component skills into manageable tasks

There is a considerable amount of technical co-ordination required to play an instrument. Seasoned players and teachers take a lot of this for granted, as it will have all been transferred successfully to long-term ('muscle') memory for many years. Rhythmic activities, singing, and movement games can help make a core technical ability more fun to develop, as opposed to simply using straight technical exercises, or repetition of a musical passage.



Stage Presence

Tips & Tricks for Students – for school or public performances, taking auditions, or during exams

Entrance

Walk in looking up, make eye contact with the audience, and smile.

Music stand

Make sure it's in the correct place, high enough that you can easily read the music, but low enough that your face is still visible to the audience – if you can't see the audience, they can't see you!

Tuning

Depending on what instrument you play, make sure it is set up and prepared, and that you have tuned before you start playing.

Before starting

Take a moment: think of what you're going to perform and how, "hear" the beginning in your head, and breathe.

Behaviour

Remember, once you enter the stage, you are always performing, even when not playing/singing. Avoid fidgeting, making noise, or talking, and keep your posture natural and relaxed.

Bows

When you have finished your piece, look at the audience and take a bow while they applaud. You've earned it!

Boosting Confidence




If you feel nervous (which is normal), use it as excitement to give your best. Remember that the audience are there to enjoy the show and support you.

If you make a mistake, move on and don't panic – chances are the audience won't notice if you don't let on.

The audience will only be as enthusiastic as you are so have fun!



Exam Board Comparison

	Exam Format	Accompaniment
	<u>Practical Grades</u> <ul style="list-style-type: none"> 3 pieces scales & arpeggios sight-reading aural tests 	Student provided accompanist
	<u>Performance Grades</u> <i>Video submission, interchangeable with Practical Grades</i> <ul style="list-style-type: none"> 4 pieces (1 may be own choice) 	Student provided accompanist
	<u>Graded exams</u> <ul style="list-style-type: none"> 3 pieces Technical work: <ul style="list-style-type: none"> bowing exercises ONE of the following: <ul style="list-style-type: none"> scales, arpeggios and technical exercises studies any TWO of the following: <ul style="list-style-type: none"> sight reading aural improvisation musical knowledge 	Student provided accompanist or backing track/recorded piano accompaniment (student must bring playback equipment and tracks)
	<u>Digital Graded exams</u> <i>Video submission, interchangeable with Practical Grades.</i> <ul style="list-style-type: none"> 3 pieces Technical work: <ul style="list-style-type: none"> bowing exercises ONE of the following: <ul style="list-style-type: none"> Scales, arpeggios & technical exercises Studies OR orchestral extracts 	Student provided accompanist or backing track/recorded piano accompaniment (student must bring playback equipment and tracks)
	<u>Graded exams</u> <i>Choice of in person OR real-time online (Digital exam).</i> <ul style="list-style-type: none"> 3 pieces Technical work: <ul style="list-style-type: none"> scales & arpeggios 1 study discussion (questions on musical literacy & theory along with "mood" of pieces played) sight-reading aural tests 	Student provided accompanist
	<u>Recital Grades</u> <i>Choice of in person OR real-time online (Digital exam). Graded exams focusing entirely, or predominantly, on performance.</i> <ul style="list-style-type: none"> 4 pieces ONE of the following: <ul style="list-style-type: none"> fifth piece sight-reading discussion 	Student provided accompanist
	<u>Leisure Play</u> <i>Choice of in person OR real-time online (Digital exam). A performance-only alternative. Offered at 8 grades, allows for jazz, popular or other contemporary styles if wished. No additional components of the main grade specification.</i> <ul style="list-style-type: none"> 4 pieces (1 own choice) 	Student provided accompanist
	<u>Performance Awards</u> <i>Performance-only assessments where candidates submit a recording of their performance.</i> <ul style="list-style-type: none"> 3 pieces 	Student provided accompanist



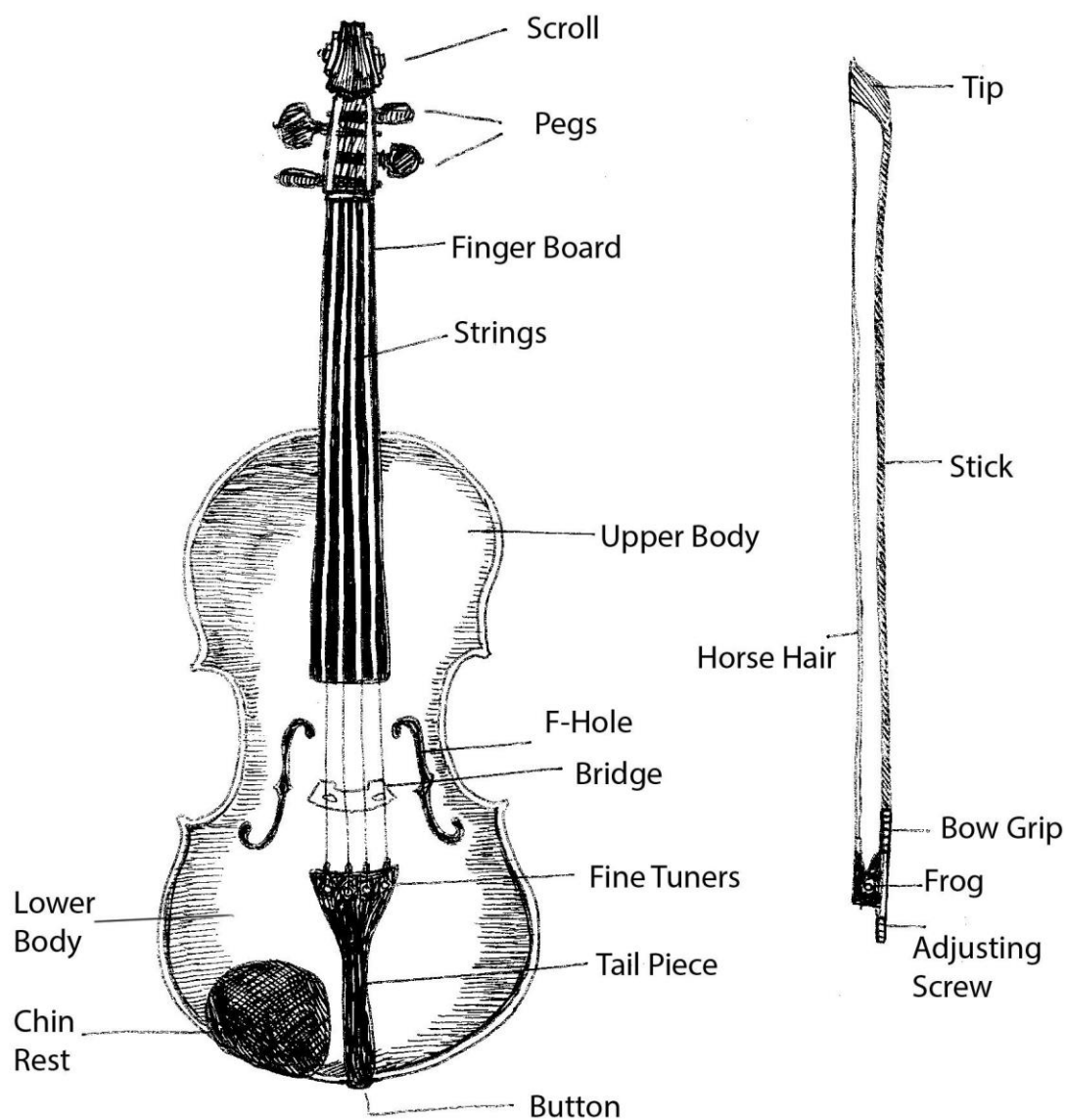
Aural	Improvisation	Sight-reading	Own Compositions	How often	Pick your own date
Yes	No	Yes	No	Termly	Week may be requested but isn't guaranteed
No	No	No	No	Termly	Yes, depending on availability
Optional (2 of 4 options)	Optional (2 of 4 options)	Optional (2 of 4 options)	Yes (1 piece can be own composition)	Termly	Yes (by exam centre)
No	No	No	Yes (1 piece can be own composition)	TBC	TBC
Yes	No	Yes	No	Termly	Date by exam centre (can be requested but isn't guaranteed)
No	No	Optional (1 of 2)	No	Termly	Date by exam centre (can be requested but isn't guaranteed)
No	No	No	Yes	Termly	Date by exam centre (can be requested but isn't guaranteed)
No	No	No	No	At any time	Date by exam centre (can be requested but isn't guaranteed)



Resources

Parts of the Instrument

Viola



Resources

Games

Jump

(improves time-keeping and group work)

- Group stands in a circle, leader in the middle
- Leader marks the beat and points around the circle to whose turn it is
- Going around 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 group hides object
- When leader returns, group starts singing simple song (e.g. a nursery rhyme) on a loop
- As leader moves around the room, group 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 group, 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 (suggestions)

Abracadabra Viola; Peter Davey; Collins Music

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

Improve Your Sight-reading – Viola Grades 1-5; Paul Harris; Faber Music

Strings in Step – Viola book 1; Jan Dobbins; Oxford University Press

String Rebels; Tara Franks, Sam Spence, & Nathan Theodoulou; Cambridge Education

Viola Time Joggers; Kathie & David Blackwell; Oxford University Press

Viola Time Runners; Kathie & David Blackwell; Oxford University Press

Websites/Apps

Charanga - <https://charanga.com>

Sing Up - www.singup.org

Paul Harris - www.paulharristeaching.co.uk

ABRSM Aural Trainer

ABRSM Auralbook

ABRSM Practice Partner

ABRSM Scales Trainer

AnyTune

Aural Wiz

Decks

Functional Ear Trainer

InsTuner

Metronome

Music Tutor

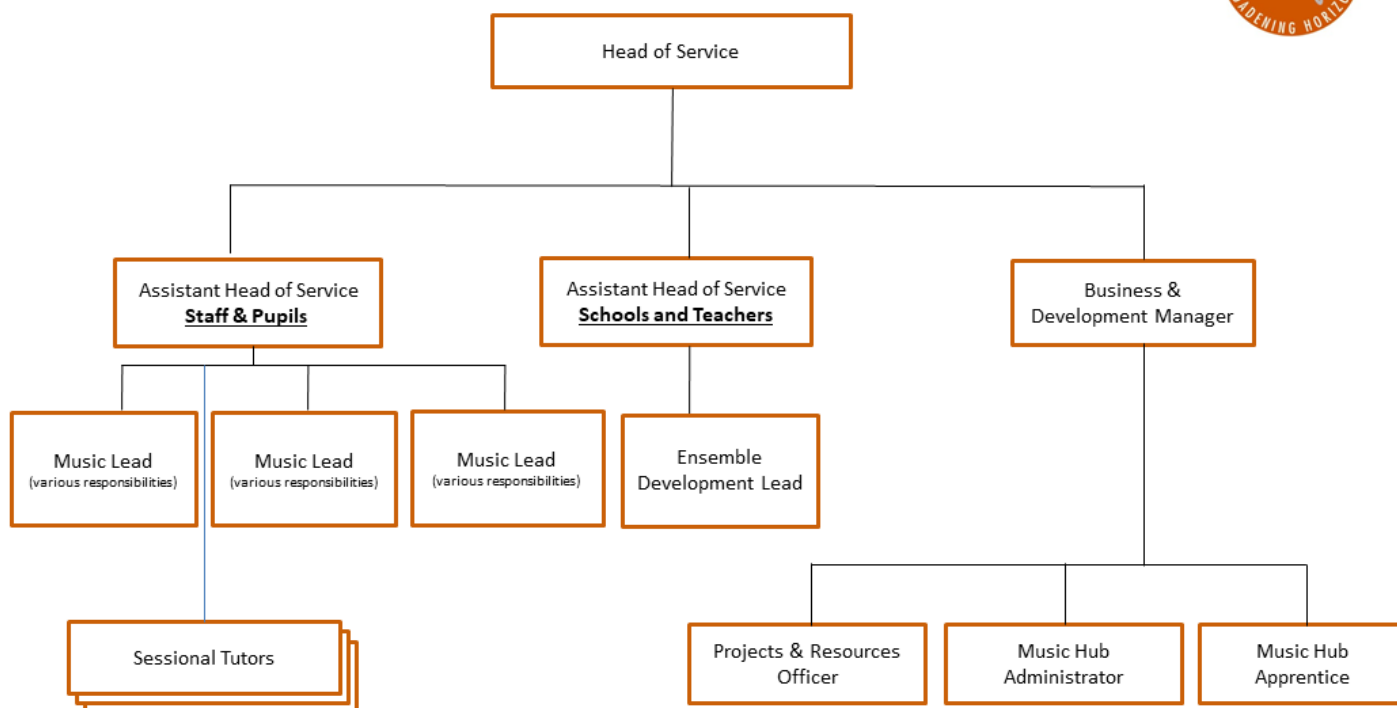
Musicnotes

Notes Trainer

For more ideas, materials, and suggestions, please check the EMS shared resources regularly for new content (www.ealingmusicservice.com).



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