**BRASS BANDS**

**Brassroots,** 5 Notes – working towards grade 2

Entry – by teacher recommendation

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| Prior Knowledge | What they will learn about playing their instrument | What students will learn about playing in an ensemble |
| * Basic instrument knowledge * Playing an octave from C to C * Able to read simple notation (supported by fingering if needed) * Understanding of the commitment needed for good ensemble citizenship * Able to take ownership of their learning and able to work independently | * Playing by ear * Experience rhythm work * Increase confidence in reading musical notation * Performing with a degree of dynamic contrast * Tuning up * Understanding of playing in different keys | * Learning what a conductor’s role is * How to follow a conductor * Band etiquette * Listening to others * Getting a bar in from the conductor at the start of a piece * Commitment to an ensemble * Developing an effective rehearsal technique * Learning to breath together when starting to play * Respond to the conductor for the balance of the instruments * Learning to start and stop together * Understand the different timbres in the band |

**Fusion Brass**, grade 2 – grade 4

Entry – by teacher recommendation and Brassroots director recommendation

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| Prior Knowledge | What students will learn about playing in an ensemble |
| * Be able to follow a conductor * Ability to sight read confidently to grade 4 standard * Understand band etiquette * To be able to ask for help * Knowledge of scales and arpeggios of grade 4 | * Develop an effective rehearsal technique * Working on individual parts between rehearsals |

**Southampton Youth Brass Band (SYBB)**

Entry – by teacher recommendation and New Middle Band director recommendation

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| Prior Knowledge | What students will learn about playing in an ensemble |
| * Understanding of vibrato, double and triple tonguing * Ability to play from low F# to G at the top of the stave * Ability to play musically and with a stylistic awareness * Ability to sight read confidently at grade 5 standard * Able to understand the conductor’s baton directions * Ability to listen to the rest of the ensemble * Display empathy between sections | * Looking after music * Listening to recordings of bands playing * Notifying director of foreseen absences |

**STRING GROUPS AND ORCHESTRAS**

**Acorn**

Entry – by teacher recommendation

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| Prior Knowledge | What they will learn about playing their instrument | What students will learn about playing in an ensemble |
| * No previous ensemble experience required * Come and try taster sessions x 3 * Comfortable bowing all 4 strings * Comfortable with the placement of all 4 fingers * Able to read the open strings * Able to semibreves, dotted minims, minims, crotchets, quavers, crotchet rests and minim rests | * Playing by ear * Experience rhythm games * Increase confidence in reading musical notation * Performing with a degree of dynamic contrast | * Learning what a conductor’s role is * How to follow a conductor * Orchestral etiquette * Listening to others * Getting a bar in from the conductor at the start of a piece * Commitment to an ensemble * Learning to start and stop together |

**Elgar**

Entry – by teacher recommendation and Acorn director recommendation

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| Prior Knowledge | What they will learn about playing their instrument | What students will learn about playing in an ensemble |
| * Come and try taster sessions x 3 * Violin and viola players should have experienced and know when to use a high or low 2nd finger * Cellists should have experienced and know when to use a 2nd or 3rd finger * Bass players should have experienced and know when to the 2nd finger * Good command and control of a full range of dynamics | * Playing in D, G, F and Bb major * To learn to follow bowing and the meaning of the terms “down bow” and “up bow” * How to execute staccato and accents * How to execute hooked bowing * Where and how to use the bow to create a specific sound * Perform accidentals * Violin and viola players using a high 3rd finger * Cellos using backwards and forward extensions * Bass players beginning to shift * Reactive tuning | * Only receiving 1 or 2 beats in at the start of a piece * Playing in 4/4 and 6/8 time signatures with 2 beats in a bar * Following a conductor’s indications for dynamics * Develop an effective rehearsal technique * Respond to the conductor for the balance of the instruments * Respond to a conductor for the quality of sound desired * Not relying on a piano playing in the background * Playing at different speed to reflect the mood of the music |

**Southampton Youth Strings (SYS)**

Entry – by teacher recommendation and Elgar director recommendation

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| Prior Knowledge | What they will learn about playing their instrument | What students will learn about playing in an ensemble |
| * Violin and viola players will have experienced using 3rd position * Cellos will have experienced 4th position * All players will be able to play in keys with up to 3 flats and 3 sharps in the key signatures | * Increase in confidence using a mixture of finger patterns and positions * To identify the correct part of the bow to be used and work towards some uniformity within sections * To follow the written bowing and make appropriate markings in the parts when needed * To play with more complex time signatures, for example 5/4 or 7/4 * To be able to cope with given fingerings in 2nd, 3rd and 4th positions * Students to start making their own decisions about fingering * To be able to play in key signatures up to 4 flats and sharps * To be able to use spiccato appropriately | * Violin players will experience playing both 1st and 2nd violin parts * Explore the role of the leader of the orchestra * Develop the habit of watching both the leader and conductor at crucial moments * To make individual decisions about what needs to be written in the parts * To amend parts neatly * To be able to read and play off beats and syncopation * To be able to cope with tempo and time signature changes * To sit well and work with good discipline * To be able to work out what to do usefully when other sections are being rehearsed * Introduce chamber music if staffing is available |

**Southampton Youth Concert Sinfonia (SYCS)**

Entry – by audition in July. Players should be working towards grade 5.

Violin, viola and cello players should have made a start on vibrato and 3 octave scales. Bass players should be able to play an octave above the G string.

Audition requirements:

To play one piece of around grade 5 standard, the scale and arpeggio listed below and sight reading

Scale and Arpeggio requirements

Violin G major 3 octaves

Viola C major 3 octaves

Cello C major 3 octaves

Double Bass C major to the 12th degree

If not already evident violin, viola and cello players will be asked to demonstrate vibrato by playing a slow one octave major scale ascending in first position starting on the first fingers. Violin and viola players will be expected to use the 4th finger.

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| Prior Knowledge | What students will learn about playing in an ensemble |
| * String players should have a knowledge of half to 5th position * String players should be able to play some 3 octave scales * String players should be able to make their own decisions about fingering * All instruments should be able to play in keys up to 4 sharps and flats | * Working with a different blend of instruments * Understand how your part fits into the overall texture * Understand the role of section leaders * Learn to listen to section leaders |

**Southampton Youth Orchestra (SYO)**

Entry – by audition in July and December. Players should be working towards grade 7.

Audition requirements:

To play one piece of around grade 7 standard , the scales and arpeggios as listed below and sight reading

Violin B or D three octaves, the student may choose between B or D, the interview panel will select either major or minor

Viola Eb or E three octaves, the student may choose between Eb or E, the interview panel will select either major or minor

Cello F three octaves, the interview panel will select either major or minor

Double bass Bb two octaves, the interview panel will select either major or minor

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| Prior Knowledge | What students will learn about playing in an ensemble |
| * Ability to sight read confidently to grade 6 standard * Able to understand the conductor’s baton directions * Ability to listen to the rest of the ensemble * Ability to play musically and with a stylistic awareness * Display empathy between sections | * Listen to pieces being studied * Work on parts between rehearsals * Looking after music * Notifying director of foreseen absences |

**WIND BANDS**

**Airplay**

Entry – by teacher recommendation

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| Prior Knowledge | What they will learn about playing their instrument | What students will learn about playing in an ensemble |
| * No entry requirement * Come and try taster sessions x 3 | * Playing by ear * Experience rhythm games * Increase confidence in reading musical notation * Performing with a degree of dynamic contrast * Understanding of playing in different keys * Work on articulation * Tuning up | * Ensemble etiquette * How to follow a conductor * Learning what a conductor’s role is * Establish good listening skills * Showing respect for other ensemble members * Commitment to the ensemble * Getting a bar in from the conductor at the start of a piece * Learning to breath together when starting to play * Respond to the conductor for the balance of the instruments * Learning to start and stop together |

**Pulse8**

Entry – by teacher recommendation and Airplay director recommendation

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| --- | --- |
| Prior Knowledge | What students will learn about playing in an ensemble |
| * Be able to follow a conductor * Ability to sight read confidently to grade 3 standard * Understand band etiquette * To be able to ask for help * Knowledge of scales and arpeggios of grade 3 | * Develop an effective rehearsal technique * Working on individual parts between rehearsals |

**Southampton Wind Band (SWB)**

Entry – by audition in July

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| Prior Knowledge | What students will learn about playing in an ensemble |
| * Able to understand the conductor’s baton directions * Ability to listen to the rest of the ensemble * Display empathy between sections * Knowledge of keys up to 3 sharps and 3 flats * Ability to sight read confidently to grade 5 standard * Ability to play musically and with a stylistic awareness | * Commitment to the ensemble and notifying directors of absences * Looking after music * Working between rehearsals * Notifying director of foreseen absences * Listening to recordings of wind bands |

**ROCK BANDS**

**Groove Foundation (Grade 3+)**

Entry – by audition in September

**Groove Merchant (Grade 4/5+)**

Entry – by audition in September

**JAZZ GROUPS**

**Jazz Workshop**

Entry – by teacher recommendation and students interest in jazz

**PERCUSSION GROUPS**

**Stick It**

Entry – a willingness to have a go at playing percussion

**Southampton Youth Percussion (SYP)**

Entry – teacher recommendation and Stick It director recommendation