**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

|  |  |
| --- | --- |
| 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

|  |  |  |
| --- | --- | --- |
| 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

|  |  |  |
| --- | --- | --- |
| 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

|  |  |  |
| --- | --- | --- |
| 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.

|  |  |
| --- | --- |
| 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

|  |  |
| --- | --- |
| 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

|  |  |  |
| --- | --- | --- |
| 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

|  |  |
| --- | --- |
| 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

|  |  |
| --- | --- |
| 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