



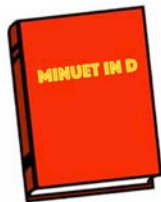
**OUR GROUP IS  
ASSEMBLED...  
AND READY TO  
GO...**

**Best to have book closed**



**THEY ARE LEARNING  
MINUET IN D**

**...ingredients...**



## Minuet in D

Haydn

Allegretto

*f*

7

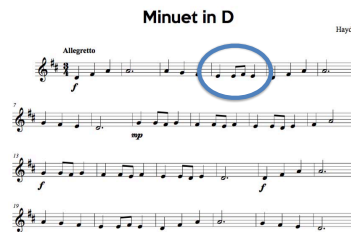
*mp*

13

*f*

19

- ✓the first note (D)
- ✓D major, through the triad
- ✓3/4
- ✓Dotted minim
- ✓A rhythm pattern
- ✓Dynamic levels
- ✓Character



**The lesson begins with all playing D in unison**



**Teacher models a good and less good sound e.g.**

- really uneven
- stopping-starting
- squeaky
- shaky



**Some discussion on sound to encourage awareness of the characteristics of a good sound.**



Each pupil plays in turn and the others comment objectively on the sound



Play **D**, then hear it internally



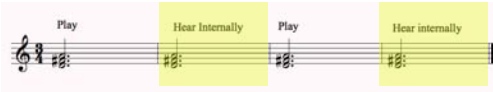
Pupils clap the pulse, teacher improvises music using **rhythms & notes** from the piece



Pupils play **D/F#/A** whilst counting a pulse internally



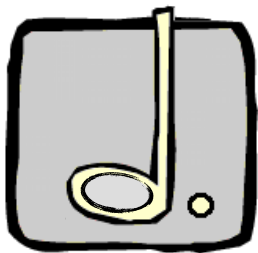
**Pupils play their note for 3 beats then hear it internally for 3 beats**



**Discuss 3-beat notes:  
what they are called...  
what they look like...**



**Pupils write the note in their music book**



**Pass the note from one to another seamlessly with eyes open, then with eyes closed**



## Use features of each pupil to 'model' to others

- posture
- evenness of tone
- aspects of technique



## Repeat the note using a rhythmic pattern from the piece

Minuet in D Haydn

Allegretto

mp



## Explore dynamic levels from the piece with simple call & response

Minuet in D Haydn

Allegretto



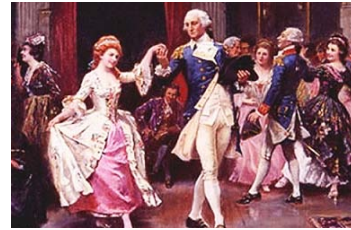
## More call and response with each pupil leading



## More call and response with some improvisation



## Talk about the character of a Minuet



## Pupils improvise individually, in a dance/minuet character over a unison (or tonic/dominant) drone played by others



## Maybe at this point open the 'music'



Minuet in D Haydn

*Allegretto*



**Hear** the first section internally... **sing** it...

### Minuet in D

Haydn



and then, finally... **play** it

- ✓ D (the first note)
- ✓ D major, through the triad
- ✓ 3/4
- ✓ Dotted minim
- ✓ A rhythm pattern
- ✓ Dynamic levels
- ✓ Character

- ✓ Aural work (including internalisation)
- ✓ Technical work
- ✓ Pulse & Rhythm
- ✓ Sound & dynamics
- ✓ Intonation
- ✓ Character
- ✓ Ensemble
- ✓ Improvisation
- ✓ Theory

**FUN!**



Flexibility & imagination







A FUND OF  
**INVENTIVE STRATEGIES**  
TO CALL UPON



THE ABILITY  
TO **ADAPT**



Good  
management  
skills



Some  
**principles**

## Three principles behind effective group teaching

Pupils should be constantly engaged

Pupils should be constantly engaged

PLAYING/SINGING

responding

Helping another member of the group

listening

THINKING

## Three principles behind effective group teaching

Pupils should be constantly engaged  
Use pupil's differences positively

Use pupil's differences positively

Specific abilities

Learning styles

RATE OF LEARNING

INTERESTS

Processing speed

What they know

Motivation - different sources and levels



Use pupil's differences positively

lead an improvisation  
based on their particular interest



Use pupil's differences positively

help other members of the group with something they can do



Use pupil's differences positively

Suggest 'mood words' or talk about the character of a note, phrase, whole piece or song



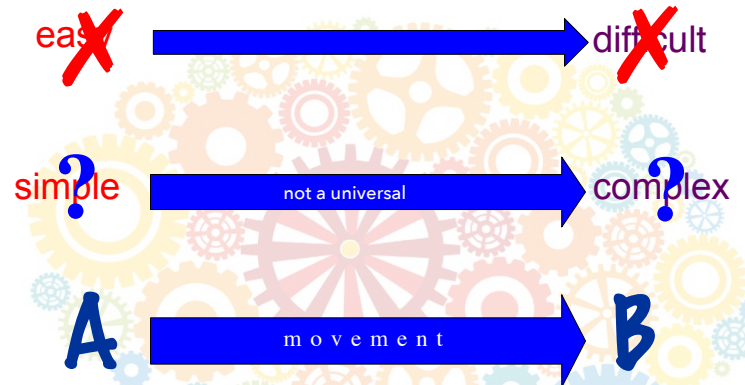
## Three principles behind effective group teaching

Pupils should be constantly engaged

Use pupil's differences positively

Be aware of progress and the varying forms it might take

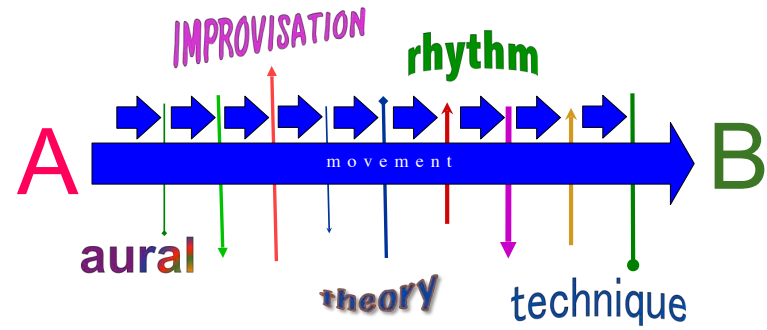
Passing an exam



where I know A and am aware of what has happened at B

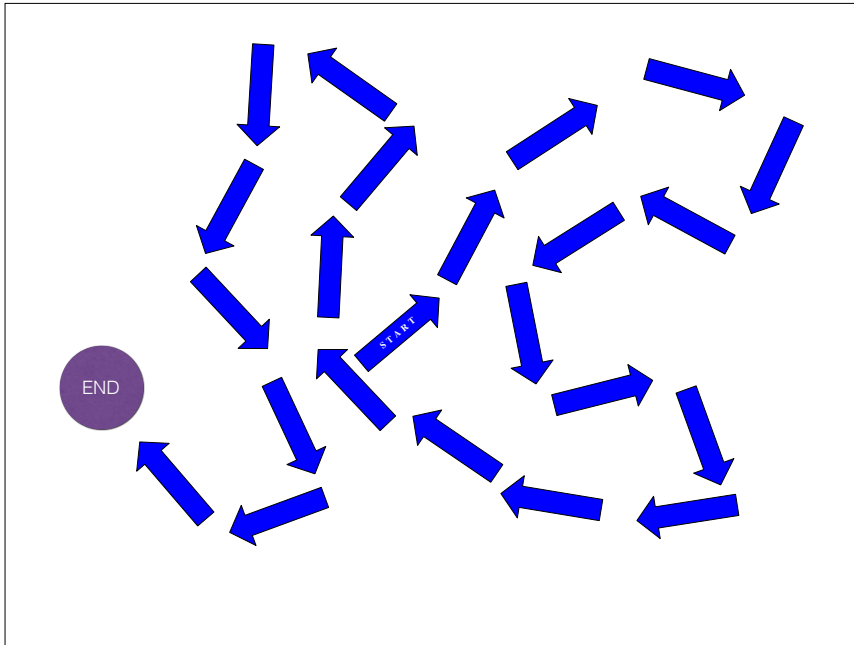


# Getting from A to B



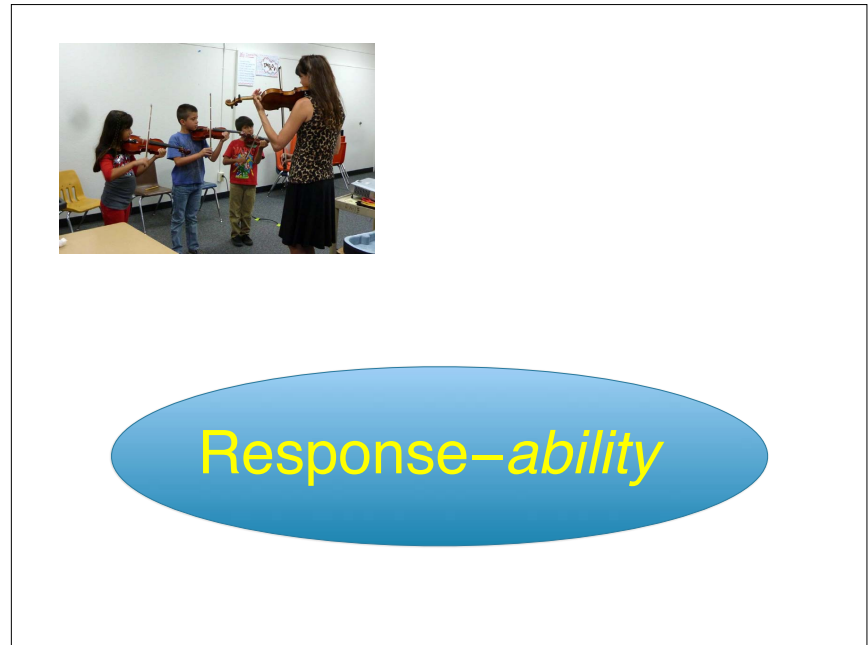
# Continual Incremental Progress



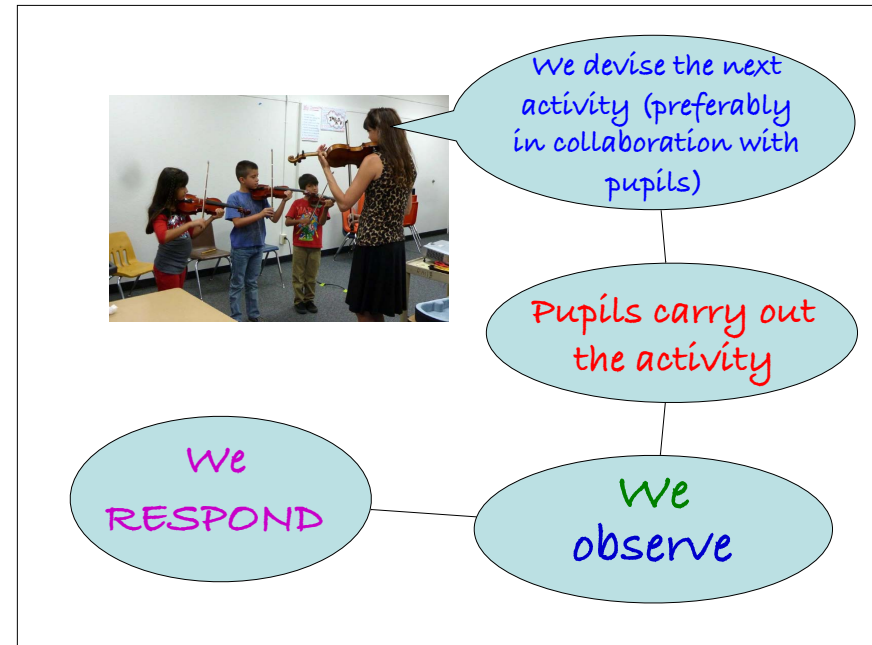
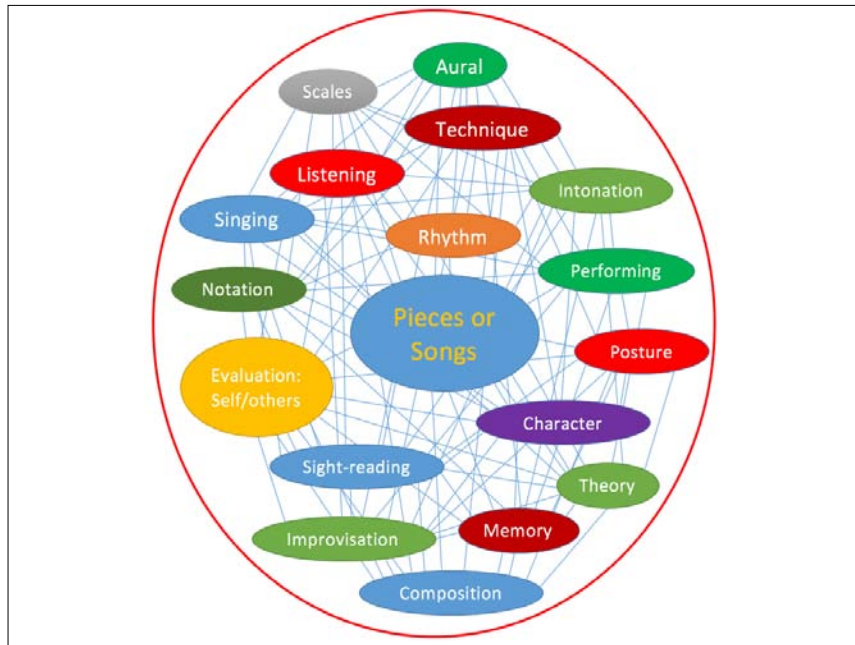


**It can be...**  
**Continual incremental progress**  
**sharing**  
**increased engagement**  
**emotional or responsive**  
**making a good choice**  
**independence**



**We need to keep our musical antennae constantly honed to notice these things**





**Response-ability**



**it has 2 elements**

**1. a reaction to what they did...**  
 ...being aware of the likely effect of that  
 ...at the same time noticing the actual effect on our pupils

**reaction**

- should never be outwardly judgemental
- at best offers objective (observational) feedback
- might simply be a non-verbal gesture

the 2nd element



We  
RESPOND

2. setting up what is going to happen next...  
**collaboratively if possible**

the 2nd element



We  
RESPOND

**instinctive decision**



We  
RESPOND

- stay in the same area or move to a new area on the map...
- an instruction
- an explanation and instruction
- a question
- some discussion



- an instruction



WHO ARE WE  
TEACHING?

EVERYONE IS  
DIFFERENT

**Tom**



**Quick learner**

**Practises**

**Keen**

**Left-brain dominant**

**PLS: Visual**



**Tim**

*Also keen but needs more  
time to assimilate ideas*

*Often forgets to bring  
music books but happy to  
play from memory*

*More right- than left-  
brained*

*PLS: Auditory*

# TAM



VERY ANIMATED AND RIGHT-BRAINED  
MAKES QUICK CONNECTIONS  
LIKES IMPROVISING AND SCALES  
PLS: KINESTHETIC



Each has musical and technical strengths and weaknesses

Each has slightly different levels of musical understanding



ALL WILL HAVE A NUMBER OF SHARED ABILITIES

- Aspects of posture
- Aspects of sound control
- Controlling and understanding dynamic levels
- Knowing rhythms
- Ability to improvise
- Maintain a pulse
- Read some notation
- Play parts of the same piece



When appropriate use each pupil as the lead-learner





**Tom leads** some exercises based on technical work that he's been practising



Tim leads on playing some notes or phrases from the piece with character



TAM LEADS AN IMPROVISATION USING APPROPRIATE INGREDIENTS AND BASED ON HER OWN STORY



"Look at the way Tom moves his bow."



"Let's all play that phrase from memory... Tim first."



"LET'S WORK AT AN IMPROVISATION.. TAM TO BEGIN."

**As a lesson progresses, vary the way the group works together...**



**Tom helping Tim with a technical problem**



Tim helping Tom on some character



Tam teaching Tim a scale

**While teacher may  
work with another  
pupil.**



**Allow pupils to  
comment on specific  
features**

How was Tim's *bowing*  
compared to yours?

Was Tam's *f* louder  
than Tim's?



**DIFFERENTIATE ACTIVITIES**

**Doing the same thing  
but in different ways to  
accommodate all  
students**



**DIFFERENTIATE ACTIVITIES**

Differentiated **call & response**  
led by

- **Teacher**
- **Each student**



# SCALES BY DIFFERENTIATION

Key note

Mini-micro-scale

Micro-scale

One octave



# DIFFERENTIATION

by role reversal...

“What would you say  
if **YOU** were  
the teacher?”



At the **end** of the lesson....



What did the lesson achieve?

What needs thinking  
about for the next  
lesson?

ANY EXTRA/DIFFERENT MATERIALS?



What I've learned...  
What I can now do...  
What I've found challenging...



Did I concentrate well?  
Did I work hard and enjoy the lesson?



Some **do's**  
and *don'ts*

Some **do's** and *don'ts*

**DO** set out the room carefully.  
Have clear visual contact with  
all pupils

*DON'T* have the room  
set up so that pupils  
can't see you  
or each other

Some **do's** and *don'ts*

**DO** allow pupils to  
share music stands

*DON'T* have stands  
cluttering up the  
space



Some **do's** and *don'ts*

**DO engage and involve all members of the group all the time**

*DON'T teach one pupil at a time (except occasionally)*



Some **do's** and *don'ts*

**DO appoint lead-learners**

*DON'T be the TEACHER the whole time*



Some **do's** and *don'ts*

**DO use Simultaneous Learning**

*DON'T ask pupils to do things and then react to their mistakes*



Some **do's** and *don'ts*

**DO integrate and set up practice carefully and make a connection at the beginning of the lesson**

*DON'T leave practice till the last minute or simply make a list*

Some **do's** and *don'ts*

**DO use lots of practical improvisation to help pupils understand the ingredients or concepts**

*DON'T always rely on notation*

Some **do's** and *don'ts*

**DO demonstrate and join in**

*DON'T have your instrument out for show*

Some **do's** and *don'ts*

**DO vary the interaction as the lesson proceeds**

*DON'T allow pupils to be bored or excluded from the lesson at any time*

The Virtuoso Group Teacher doesn't cover too much in a lesson, is thorough and has fun







PaulHarrisTeaching.co.uk

**paulharris\_cl**