

Musitrax Band: Term 3

Unit summary: In this unit students will consolidate the basics of producing sounds, particularly embouchure and breath control. They will learn how to respond to solfa hand signs with their instruments, and increase the range of notes they can play. They will learn how to play with control and confidence both individually and as part of an ensemble.

		Skill development in support of end of year goals Pupils will be taught to:
P e r f o r m i n g	Singing (technical skills)	Sing songs with a range of up to an octave with accuracy, fluency and control. To recognize all Kodaly hand signs, matching hand signs to real pitch.
	Playing (technical skills)	<ul style="list-style-type: none"> Assemble and disassemble instruments properly and safely Hold the instrument correctly in both rest and playing positions To use embouchure and breath control to play pitches accurately Increase range to a 6th (Do to La) Change dynamics using breath control
	Ensemble skills	<ul style="list-style-type: none"> Sing/play in time with conductor/leader Understand and follow conductor's signals for start and stop as an ensemble Adjust their playing in real time following conductor's non-verbal signals Increased dynamic range, from piano to forte Play 2 and 3-part ensemble Change promptly between rest and playing position as an ensemble
	Expression	<ul style="list-style-type: none"> Understand the relation between technical skill and expressive possibilities Understand and respond to dynamic changes in music they play with a wider dynamic range Suggest dynamic changes for the music they create/perform Build up the connection between their singing voice and their instrument
Composing	Improvising (generating ideas)	<ul style="list-style-type: none"> Improvise 8 or 16 beat rhythmic and melodic patterns in context of 12-bar blues

Knowledge development in support of end of year goals. Pupils will be taught about the following terms/concepts:		
	Prior learning	New terms/concepts
Structure	Ostinato, call and response, phrase, round, partner songs, bar, question phrase, answer phrase, form, structure, repetition, contrast, musical sections (ABA) Binary form, ternary form	
Rhythm, metre and tempo	Pulse, beat, rhythm, quaver, crotchet, minim, semibreve, rest, time signatures (2, 3, 4), dotted crotchet, quaver rest, simple time, compound time, syncopation	
Pitch and melody	Pitch, high, low, solfa do to ti, pitch pattern, higher, lower, pitch names a-g, step, leap,	

		<ul style="list-style-type: none"> ● Improvise 4 or 8 beat rhythmic and melodic patterns in call and response pattern
	Composing (developing ideas)	<ul style="list-style-type: none"> ● Compose longer rhythmic patterns and melodic phrases ● Follow a set of increasingly complex rules to keep consistency and sense of form in their compositions, eg. Range of notes, rhythm patterns, number of beats ● Gain awareness of musical structure in their compositions
List enin g and eng agin g criti cally with mus ic	Listening and analysing	<ul style="list-style-type: none"> ● Develop awareness of stylistic features in different styles and music traditions ● Identify key features of the music they engage with using terms/concepts listed below
	Evaluating and justifying	<ul style="list-style-type: none"> ● Describe in simple terms how choices (pitch, tempo, dynamics, timbre) can create different moods in music using the given terms/concepts ● Make more elaborate judgements about the success of performances, and give simple constructive feedback and suggestions for improvement
	Aural development	<ul style="list-style-type: none"> ● Learn longer rhythmic/melodic phrases and songs by ear ● Sing and play simple phrases using solfa ● Improvise simple melodies using hand signs

	sharp, flat, whole tone, semitone, scale Solfa Do to do	
Harmony and tonality	Drone, pentatonic scale, major (do-scale), minor (la-scale), chord progression	
Texture	Melody, accompaniment, unison, harmony	
Dynamics and articulation	Dynamics, loud, quiet, forte, piano, crescendo, diminuendo, staccato, legato, articulation, breath control	Wider dynamic range – pianissimo to fortissimo
Performing forces and playing techniques	A broader range of instruments, styles, ensembles from classical, world, folk and popular traditions	

Working with/from notation	Learn pitch notation from 2- and 3-line stave flash cards
----------------------------	---

Scheme of work

Lesson	Learning aims	Warm-up	Core Activity	Development	Plenary/review
--------	---------------	---------	---------------	-------------	----------------

1	To recap learnt skills To recap learned tunes Improvising	Sing Hello Solfa song Body percussion	Dog and Bone Donkey Round	Recap learnt tune, ABA form. Learn new tune – Donkey Round – interval of 5 th , breathing, embouchure	Improvising to Dog and Bone
2	To consolidate technical skills, especially brass players playing 5 th , do to so To play tune as a round	Sing Hello Solfa song Body percussion	Dog and Bone – ABA, and both tunes together Donkey Round – play as round	Develop ensemble skills by playing bout D&B tunes together Work on breathing/diaphragm for playing a 5 th (brass) and fingering/diaphragm (woodwind)	What have we learned?
3	To consolidate technical skills To listen, recognising instruments, and putting new tune into historical context	Sing Hello Solfa song Body percussion	Practise Donkey Round. Listen to Susato Suite Learn new tune – Renaissance Dance	Practise and improve interval of 5 th . Listen, sing, mime, play Renaissance Dance, and recognise similarity to Susato Suite by recognising hand signs.	What have we learned? When was this piece written?
4	To consolidate technical skills To learn ostinato to new tune, and add to the ensemble	Sing Hello Solfa song Body percussion	Continue to learn new tune – Renaissance dance Learn ostinato	Concentrate on articulation in Renaissance Dance, explaining in terms of style. Learn ostinato (trombones and percussion) and add to the ensemble	What have we learned? What musical period does this piece come from? What is an ostinato?
5	To consolidate technical and ensemble skills To add harmony part to Renaissance Dance To learn new tune Listening and historical context	Sing Hello Solfa song Body percussion	Continue learning Renaissance Dance Add harmony part Listen to Beethoven 9 Learn Ode to Joy	Learn harmony part (Renaissance Dance) by watching hand signs, listening, singing, miming, playing, then add to main part and ostinato as 3-part ensemble.	When was this piece written? Who composed it?

				Listen to Beethoven 9 excerpt, and explain historical context. Show hand signs to recording, then learn by singing, miming, playing	
6	To divide ensemble into separate parts To consolidate technical skills	Sing Hello Solfa song Body percussion	Allocate different parts to different instruments in Renaissance Dance. Ode to Joy	Renaissance Dance – trombones play ostinato in A section, trumpets play A section tune, woodwind play B section tune. Different articulation and dynamics for the different sections Work on phrasing and breathing for Ode to Joy	
7	To learn a new tune Listening To develop ensemble skills To consolidate technical skills	Sing Hello Solfa song Body percussion	Learn Oh When the Saints, with listening Add rhythm ostinato	Listen to recording – eg Dirty Dozen Brass Band, show hand signs to listening, then learn tune by hand signs, listening, singing, miming, playing. Teach rhythm ostinato, and add to ensemble	Who can show me the ostinato part?
8	To learn a new tune To advance ensemble skills To learn new note	Sing Hello Solfa song Body percussion	Recap Oh When the Saints Learn new note - La Learn new tune - I Wanna Dance	Recap Saints, working on ensemble, and precise articulation for ostinato Learn new tune by hand signs, listening, singing, miming, playing	
9	To add a part to new tune To put two tunes together as medley To advance ensemble skills	Sing Hello Solfa song Body percussion	Recap Saints, with ostinato Recap I Wanna Dance Add ostinato	Recap I Wanna Dance, and add rhythmic ostinato, then put Saints and Dance together as medley, and add percussion	

10			Performance		
----	--	--	-------------	--	--

Facilitating repertoire	Context and conventions	Application
Dog and Bone	12 bar blues	Ternary form; 2-part ensemble; improvising
Renaissance Dance	Renaissance music, historical context	Ternary form; 2- or 3-part ensemble
Homecoming	Township jazz	Ternary form; 2-part ensemble
Oh When the Saints	American traditional	2-part ensemble
Donkey Round	Simple tune that can be done as a round	Good for brass – jump between do and so
Ode to Joy	Beethoven, classical, important historical piece, listening	
Swingin' the Blues	Count Basie	Extend range to la

