

Musitrax Band: Unit 1

Unit summary: Learning the first basics of playing a brass/woodwind instrument in an ensemble context, building on the skills learnt in MX Play

Skill development in support of end of year goals Pupils will be taught to:	
Singing (technical skills)	Sing songs with a range of octave/twelfth with secure pitch and rhythm, and awareness of dynamics and style
Playing (technical skills)	Assemble and disassemble their instrument properly and safely Learn how to hold the instrument correctly Learn how to form an embouchure correctly Learn how to produce the first notes (Mi, Re, Do, Fa in learning sequence)
Ensemble skills	Learn to play as part of an ensemble, starting/stopping together Sing/play in time with conductor/leader
Expression	Learn to be aware of basic musical shape Sing/play with an awareness of style
Composing	Improvise short phrases using given pitches (range of a 4 th) Improvise in sequence with other players over a backing track
	Compose phrases/pairs of phrases in Bb major/G minor
Listening and analysing	Identify and describe key features of music they engage with Learn to recognize different styles and instrumentation
	Use words to describe musical elements/effects/moods Make simple judgements about the success of performances and compositions
Evaluating and justifying	Copy, internalize and recall rhythmic and melodic phrases Learn to find pitches by ear Recognize and respond to solfège sung/played phrases
	Aural development

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)
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, sharp, flat, whole tone, semitone	Scale
Harmony and tonality	Drone, pentatonic scale, major (do-scale), minor (la-scale)	Chord, chord progression
Texture	Melody, accompaniment, unison, harmony	
Dynamics and articulation	Dynamics, loud, quiet, forte, piano, crescendo, diminuendo, staccato, legato	Articulation, breath control
Performing forces and playing techniques	A selection of instruments from classical, world, folk and popular traditions and basic playing techniques.	A broader range of instruments, styles, ensembles from classical, world, folk and popular traditions

Working with/from notation

Follow rhythm (1-line) notation whilst singing and playing
Follow rhythm and pitch (2 and 3-line) notation whilst singing and playing

Scheme of work

Lesson	Learning aims	Warm-up	Core Activity	Development	Plenary/review
1	Introduction to different instruments	Sing Hello Sing through Solfa scale with handsigns	Listening to examples of different instruments, from various styles, traditions, cultures. Give children an opportunity to indicate choice of instruments.	Learn to recognise and differentiate between different instrumental sounds, and different types of music	Which instrument would you most like to play?
2	Allocate instruments To learn assembly To form embouchure	Sing hello Solfa with handsigns	Give out instruments, demonstrate and help assembly Disassembly and putting instrument away	Demonstrate correct holding and posture (musician's posture) Teach how to form embouchure and make a sound	Can you show me musician's posture? What are the names of brass/woodwind instruments?
3	To learn first note To learn about articulation	Sing hello Solfa with handsigns	Recap instrument assembly, holding, posture Teach embouchures for each instrument Learn fingering etc. for first note Mi Learn articulation Learn first tune – Meet the Band	Put together all different things – posture, fingering, breathing, embouchure – to produce first note Articulate rhythm of Meet the Band – sing solfa then ta ta ta Meet the Band – listen sing, hand signs, mime, play	Pick child to lead singing Meet The Band with handsigns
4	To learn second note, and changing between notes	Sing hello Solfa with handsigns New song for solfa – 1-2-3-4-5, 5-4-3-2-1....	Learn second note Re Learn changing between notes Learn tune – First Blues (listen, sing, mime, play)	Learn how to use breath/embouchure to make notes go higher/lower Learn what you need to move on instrument to change notes – practice by singing and miming First Blues – apply the above to the tune	Sing First Blues without adult leading

5	To secure first two notes, changing between notes, articulation	Sing Hello Solfa with handsigns	Recap Mi and Re Introduce rhythm and pitch flash cards for two tunes Work on ensemble skills	Learn to recognise rhythm and pitch on the staff, and translate into actions on instruments	Play First Blues with backing track
6	To learn third note, work on breath control and embouchure, ensemble skills	Sing hello 1-2-3-4-5	Recap first two notes and tunes Introduce Do Pitch flash cards to introduce new tune – Hot Cross Buns	Work on changing embouchure and breath control, esp.brass	
7	To embed first three notes, concentrate on embouchure and breath control for tone quality and dynamics. Introduce improvisation Introduce notation	Sing hello 1-2-3-4-5	Practise three notes, three tunes Notation – rhythm & pitch cards for all three tunes	Introduce improvisation – first Blues, backing track	What does 'improvisation' mean? Everyone improvise for 8 beats with backing track
8	To continue to work on embouchure, breathing and articulation	Sing hello 1-2-3-4-5, introduce two parts as round	Practise learnt notes and tunes	Introduce dynamics Practise reading notation for all three tunes	What does piano mean – answer loudly or softly What does forte mean – answer similarly
9	To continue to work on embouchure, breathing, articulation To learn fourth note	Sing hello 1-2-3-4-5 – substitute solfa for numbers, asking children to work it out	Introduce Fa Learn C-Jam Blues – listen, sing, mime, play	Explain more about diaphragm for brass players, re higher notes by section, concentrating on breathing and embouchure Practise articulation for short notes in C-Jam Blues as ensemble	Play one short Fa together! Play C-Jam Blues with backing track

10	To consolidate everything learnt this term	Sing hello Do-Re-Mi-Fa-So – So-Fa-Mi-Re-Do.... with hand signs	Practice all notes learnt, section by section Play through all tunes learnt Improvisation	Concentrate-on tone quality and articulation Work on ensemble skills Introduce improv to C-Jam Blues	Play through C-Jam, everyone improvising for 8 beats
----	--	---	---	--	--

Facilitating repertoire	Context and conventions	Application
Meet the Band		Learn to articulate on first note as part of an ensemble Settle into ensemble training.
First Blues	Origins of Blues music, improvisation	With backing track, also try with improv Learn to change between two notes
Hot Cross Buns		Add in third note, changing pitch and articulating between three notes
C-Jam Blues	12-bar-blues	Differentiating between long and short notes With backing track, improvising

Musitrax Band: Term 2

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:	
Singing (technical skills)	<p>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.</p> <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 5th (Do to So) Change dynamics using breath control
Playing (technical 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 Change promptly between rest and playing position as an ensemble
Ensemble skills	<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: forte/piano, crescendo/diminuendo Suggest dynamic changes for the music they create/perform Build up the connection between their singing voice and their instrument Improvise 4 or 8 beat rhythmic and melodic patterns in context of 12-bar blues Improvise 4 or 8 beat rhythmic and melodic patterns in call and response pattern
Expression	
Improvising (generating ideas)	

P e r f o r m i n g

**Com
posi
ng**

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

	Composing (developing ideas)	<ul style="list-style-type: none"> • Compose short rhythms and/or melodic phrases using learned notes • Follow a set of simple rules to keep consistency and sense of form in their compositions, eg. Range of notes, rhythm patterns, number of beats
Listening and analysing	Listening and analysing	<ul style="list-style-type: none"> • To be introduced to different styles and musical traditions where relevant instruments are used • 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
	Aural development	<ul style="list-style-type: none"> • Learn rhythmic/melodic phrases and songs by ear • Sing and play simple phrases using solfa

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	
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 notes/techniques learned in term 1 To recap term 1 repertoire	Sing hello Practise solfa, matching pitch to hand signs	Revision of techniques Revision of ensemble playing	Improvising 8 beat solos in C-Jam and First Blues	What have we learned?

2	To learn new tune with increased range To start to learn notation	Sing hello Practise solfa, matching pitch to hand signs	Learn new tune – Bile ‘Em Cabbage Down Learn to recognise tune from pitch notation (2-line) flash cards	Learning to articulate repeated quavers as part of ensemble Learn tune from hand-signs first, then transfer to pitch notation	What have we learned?
3	To consolidate new range and technique To improve ensemble playing To continue to learn notation	Sing hello Sing solfa song, substituting actions for selected notes	Practise new tune Practise reading pitch notation	Work on articulation and ensemble Read new tune from pitch notation cards	What have we learned?
4	To consolidate range and technique To improve ensemble playing To continue to learn notation To learn a new tune	Sing Hello Sing Solfa song	Learn new tune – We Will Rock You	Work on articulation and ensemble Read new tune from pitch notation cards Add percussion to new tune	What have we learned? Which group did We Will Rock You?
5	To consolidate technique To complete learning new tune To improve ensemble playing	Sing Hello Solfa song	Learn second part of new tune – We Will Rock You	Work on technique of new section, esp. trombones slide technique Work on percussion keeping a good beat	
6	To learn a new note To learn new tune with increased range	Sing hello Sing solfa song, substituting actions for selected notes Body percussion	Learn new note – so Learn new tune – Once a Man Fell In a Well	Explain breathing/diaphragm for higher notes, esp. brass Explain concept of scale, with ref to new tune	What have we learned?
7	To consolidate new range and technique To continue to improve ensemble playing To extend reading of notation	Sing hello Sing solfa song, substituting actions for selected notes Body percussion	Practise new tune Learn new tune from notation	Work on breathing/diaphragm Extend notation reading to 3-line stave	What have we learned?

8	To learn about 12-bar blues To learn a new tune To consolidate technical skills	Sing hello Sing solfa song, substituting actions for selected notes Body percussion	Learn new tune over 12-bar blues – Dog & Bone	Practise different elements of new tune Play with backing track	What have we learned? Can you recognise where 12-bar blues ends/begins?
9	To consolidate elements of new tune To consolidate technical skills To improvise over 12-bar blues	Sing hello Sing solfa song, substituting actions for selected notes Body percussion	Learn second melody for Dog & Bone improvising	Put two melodies into ABA format Play two melodies together Improvise 2-bar phrases	
10	Performance		Performance		

Facilitating repertoire		Context and conventions		Application	
Bile 'Em Cabbage Down		Traditional			
We Will Rock You		A tune that they will all know			Increasing range to Fa; adding percussion with bass drum and snare drum; ABA form
Once A Man Fell In A Well		Introducing concept of scales			
Dog and Bone		Very engaging tune written over 12-bar blues, with backing track and three further melodies to add			Can be played as ABA, or first two tunes together as counterpoint; two harmony parts that can be added to B tune by students/tutors; improvising over 12-bar blues

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:	
Singing (technical skills)	<p>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.</p> <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
Playing (technical 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
Ensemble skills	<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 Improvise 8 or 16 beat rhythmic and melodic patterns in context of 12-bar blues Improvise 4 or 8 beat rhythmic and melodic patterns in call and response pattern
Expression	
Improvising (generating ideas)	
P e r f o r m i n g	
Composing	

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

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

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

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