**BRASS ORCHESTRAL PATHWAY TERM 3 PLANNING**

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| **Week** | **Learning Objective** | **Activities** | **Resources** | **Outcomes/Assessment** |
| 1 | To describe what we have learnt last term and to talk about our own musical tastes and preferences. | Complete WCET booklet 2  **Assign children instruments that they will now stay on for the rest of the year – consider personal preferences, ability and size of child/instrument.** | WCET booklet 2 | Children have described what they learnt last term and have written about music genres and artists they like. |
| 2 | To sing a new song  To revise the notes C, D, E  To play with good tone, posture and articulation.  To recognise a crotchet rest. | Intro: Revise the song I’m alive, alert, awake, enthusiastic and note the changes in pace and pitch.  Main activity: Revise the notes learnt last term: C, D, E – how to play them and where they sit on the stave – talk about the change in pitch and relate to the song we sung in the intro. Play ‘Rock Steady’ from page 11 of Superbrass using notes C, D, E (with backing track of access to it). Less able to just focus on hitting the long glides in the piece). Discuss the crotchet rest in Samba Party – what is and what we do when we see it.  Plenary: Introduce note F by just showing the children and talk about the pitch of it and where it might sit on the stave. | ‘I’m alive, alert, awake, enthusiastic’ from 60 Sizzling Songs  Superbrass booklet | Children notice changes in pace and pitch.  Children can show the correct fingering/slide position for notes C, D & E.  Children can recognise the notes C, D & E on the stave.  Children can recognise a crotchet rest. |
| 3 | To learn how to play and recognise a new note. | Intro: Sing Tony Chestnut  Main activity: Introduce the new note F on each instrument and show the children where it sits on the stave. Talk to the children about the pitch of F and how we need to slightly change the way we buzz by tightening our lips to play this higher note. Play through the tunes on F – Say the rhythm, clap the rhythm, play the rhythm on F. (Page 15 Superbrass) Less able children to just have a go at hitting the new note F in the 2 pieces Hairy Scary Monsters and Grumpy Old Man.  Plenary: Play ‘Hot Cross Buns’ and ‘Cold Cross Buns’ to the children and identify the difference.  Children to buzz the rhythms of these pieces and identify the rhythm using walks, strides and glides. | Superbrass booklet | Children can have a go at playing F on their instrument and can recognise it on the stave.  Children can buzz with tighter lips and have good tone, posture and articulation when playing the new note F. |
| 4 | To understand what the term metre means.  To begin to play a new note accurately. | Intro: Sing Dippidu and introduce the term ‘metre’ and the changes of metre in this song.  Main activity: Remind children of the new note F learnt last week and where it sits on the stave. Get children to show you tighter lips and buzz some rhythms on your mouth piece with tighter lips for them to copy. Learn to play ‘Cold Cross Buns’ as a class. Less able children to focus on having a go at playing the rhythm ‘Hot cross buns’ in the piece.  Plenary: Play Hot Cross Buns through as a class revising the notes C, D & E. | ‘Dippidu’ from Singing Games and Rhymes for Middle Years  Superbrass booklet | Children are beginning to understand that the term ‘metre’ means the way in which beats are grouped together.  Children are beginning to play the note F accurately. |
| 5 | To recognise the metre in a piece of music.  To play note F with growing accuracy. | Intro: Ball bouncing in a metre of 4 using the Froseth baking track.  Main: Continue to learn Cold Cross Buns as a class – hear each instrument separately and then play as a whole. Less able children to focus on having a go at playing the rhythm ‘Hot cross buns’ in the piece.  Pleanary: Play hot or cold cross buns to the children once through using long legato notes and once through using short staccato notes, ask children what the difference was. | Froseth baking track  Superbrass booklet | Children can recognise the metre from a tune they hear. |
| 6 | To recognise a mimim rest.  To understand what staccato and legato mean and how to play in that style. | Intro: Ball bouncing in a metre of 2 using the Froseth Backing track.  Main activity: Remind children of the term staccato that we learnt last week. Have a go at buzzing staccato notes, talk about the need to use our tongue to make the notes short. Remind the children of the term legato that we learnt last week. Look at ‘Shark Bait’ on page 20 and talk through the rhythm making sure children join the slurred notes together. Play this piece as a class. Less able children to just focus on playing the Fs in the piece and getting louder as they do.  Plenary: Discuss how we could make ‘Shark Bait’ more dramatic – we could change the dynamics and get louder as the shark approaches. | Froseth baking track  Superbrass booklet | Children can recognise a mimin rest.  Children can play notes in a staccato and legato style. |
| 7 | To recognise the metre in a piece of music.  To understand what Dynamics means. | Intro: Ball bouncing in a metre of 3 using the Froseth Backing track.  Main activity: Work on ‘Shark Bait’ adding changing dynamics to it. Less able children to just focus on playing the Fs in the piece and getting louder as they do.  Plenary: Children to echo loud and quiet rhythms on C D E & F. Use crescendo and diminuendo too. | Froseth backing track  Superbrass booklet | Children can recognise the metre from a tune they hear and can recognise a change in metre.  Children understand the term Dynamics and change them as they play a piece. |
| 8 | To understand what the term Tempo means.  To be able to internalise words of a song. | Intro: Sing ‘Ding Dong’ and miss out words internalising them. Sing is using varying dynamics.  Main activity: Look at the piece ‘Tempo Train Approaching’ on page 22. Talk through the rhythm of it and discuss what the symbols in the last bars of both lines mean. Ask the children what they think should happen to the speed of the music as we play the piece if it is representing a train approaching (slow the speed down) explain this is changing the Tempo. Have a go at playing this piece with an awareness of the tempo. Less able children to focus on playing the Ds in the piece and getting slower as the piece goes on.  Plenary: Children to echo rhythms played on C D E & F at different tempos. | ‘Ding Dong’ song  Superbrass booklet | Children can internalise words of a song  Children can change the dynamics as they sing.  Children begin to understand the term Tempo. |
| 9 | To play with awareness of changing the tempo. | Intro: Sing ‘Boom Chicka Boom’ using different dynamics and tempos.  Main: Continue to work on Tempo Train Approaching starting faster and then slowing down. Less able children to focus on playing the Ds in the piece and getting slower as the piece goes on.  Plenary: Introduce the children to the note G and discuss where it might sit on the stave. Which note has the same finger position on the trumpet and baritone as G? | Superbrass booklet | Children understand the term Tempo and can change it as they play a piece. |
| 10 | To be able to sing and show the pitches do re mi fa so la and link this to the notes we have learnt so far.  To play a new note with accuracy. | Intro: Remind the children of the song we learnt last term, ‘Once a man fell in a well’ and remind them of the pitches they know already; so, mi and maybe la. Sing the song using and showing the pitch names and ask children to join in with you.  Main activity: Introduce the children to the new note G and model how to play it. Remind children that as it is a higher pitch note we need to tighten our lip muscles as we buzz. Discuss where it sits on the stave. Work through the tone builder on page 23 and discuss how this links to the pitches we have just sung: do re mi fa so la.  Plenary: Sing Tony Chestnut | Tony Chestnut  Superbrass booklet | Children can start to sing and show the pitches do, re, mi, fa, so la  Children can begin to play the note G accurately. |
| 11 | To play a new note with developing accuracy. | Intro: Learn first part of ‘What shall we do with a drunken sailor’  Main activity: Revise the note G learnt last week – the fingering, where it sits on the stave and how it sounds. Look together at ‘Up she rises’ and start to learn.  Plenary: | What shall we do with a drunken sailor?  Superbrass booklet | Children can play the note G with developing accuracy. |
| 12 | To sing in 2 parts.  To continue to play a new note with developing accuracy | Intro: Learn second part of ‘What shall we do with a drunken sailor’ – ‘Hey Sinner Man’.  Main: Continue to learn Up She Rises in instrumental sections and then as a whole class.  Plenary: Look together at Under the sea and discuss the repeating rhythm and the notes used G & F. | What shall we do with a drunken sailor?  Superbrass booklet | Children can play the note G with developing accuracy. |
| 13 | To be able to sing in 2 parts  To be able to play a new piece accurately using a range of notes. | Sing What shall we do with a drunken sailor and Hey Sinner Man in 2 parts.  Main: Learn Under the sea in instrumental sections and then as a whole. Less able children to focus on just playing the Es on the piece.  Plenary: Look at Robots on the dancefloor, play to the children and discuss what the dots under the notes mean and the new rests. | Superbrass booklet | Children can sing in 2 parts  Children can play a new piece accurately using a range of notes they have learnt. |
| 14 | To be able to play with a staccato style. | Intro:  Main: Learn Crazy Tail  Plenary: | Superbrass booklet | Children can play in a staccato style. |
| 15 | To be able to play with a staccato style. | Intro:  Main: Begin to learn Robots on the dancefloor  Plenary: | Superbrass booklet | Children can play in a staccato style. |
| 16 | To be able to play with a staccato style | Intro:  Main: Continue to learn Robots on the dancefloor  Plenary: | Superbrass booklet | Children can play in a staccato style. |
| 17 |  | Begin to prepare for end of year performance |  |  |
| 18 |  | Prepare for end of year performance |  |  |
| 19 |  | Performance |  |  |