**TERMLY TASTER: WOODWIND (year 4) FLUTE**

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| **Week** | **Learning Objective** **Pupils should learn…………..** | **Teaching activities** | **Notes for class teacher**  **Suggestions for support etc** | **Assessment** |
| 1 | About the instruments that make up the woodwind family  How to produce a sound on a flute  To play and recognise a crotchet/crotchet rest | **Warm up** Arm Chair aerobics to revise pulse/beat. Begin ‘Boom Chikka Boom’ **Main Activities**  Listen to some examples of woodwind music/demo instruments. Discuss the woodwind family and look at how sound is produced on each.  FLUTE: discuss embouchure and practise blowing across mouthpieces. Copy cat rhythms using a ‘Tu’ sound. Intro B and play ‘Glory B’(Class Act Flute: S.Watts) Explain crotchet and crotchet rest (walk, shh!)  **Plenary:** *What is the name of the instrument they are learning? To which family does it belong? Can they name one other member of the family?* | Listening: The Dance of the Mirlitons from Tchaikovsky’s Nutcracker Suite  Questions: What instruments can you hear playing the tune? What is the character of the piece?  What might be the purpose of the music? (To dance to)  Help assist pupils in getting the mouthpiece in the correct position to play and in placing fingers in the correct place for B (could use stickers) | Keep a steady beat using a variety of body movements  Understand the time name given to that beat  Listen to music attentively  Hold the flute  Produce a sound using the correct technique |
| 2 | The term ‘ Ostinato’  To create a simple rhythm ostinato  To use their voices in a creative way  To play and recognise a minim/minim rest  To play A | **Warm up** Listening: 2nd movement of Vivaldi’s recorder concerto (extract) *What instruments are playing? On a second listening can they pretend to play the recorder whenever they hear it?*  Many of them will have played the recorder previously and there are many points of technique that will help them to play the flute. The recorder playing was a treble recorder. Show the children pictures of the recorder family and talk about how the length affects the pitch. Relate this to the notes/fingering they will be using today. Recap ‘Boom Chikka Boom’ with pupil ideas on voice/character style **Main Activities**  FLUTE: Revise embouchure, tonguing and ‘B’. Revise ‘Glory B’ including walk, shh. Learn ‘BB Blues’. Intro ‘A’, minim and minim rest (stride). Play “Thinking”.  **Plenary:** *How does the size of the recorder affect its* *pitch? What do we do in order to change the pitch of the note from B to A?* | Listening: 2nd movement of Vivaldi’s Recorder concerto can be found in Listening to Music 9+. Vivaldi was an Italian Baroque composer (1678-1741) His music is divided into the accompaniment group(harpsichord and cello) and tune group (recorder and violins)and is often florid and decorated.  Support pupils with mouth and finger positions | Identify the timbre of an instrument  Play the instrument with the correct embouchure and articulation  Understand how the pitch is changed |
| 3 | To understand the term ‘pitch’ and be able to recognise ascending/descending  To be able to move between B and A | **Warm up** “Wake up, Warm up” (Red Hot Dots): check understanding of pitch/ascend/descend. Clapping exercises to revise crotchet, minims and rests.  **Main Activities**  FLUTE: Recap B and A and practise moving between the two. Learn “Wet and Windy”.  **Plenary:** *In what way did the song, ‘Wake Up, Warm* *Up’ change each time we repeated it?*  *Who feels confident when moving from B to A?* | Continue supporting pupils with finger positions and mouthpiece positioning.  Watch for bad posture | Recognise changes in pitch  Can play two notes confidently and with some fluency |
| 4 | To be able to copy back simple rhythm and pitch phrases  To play G  To be able to improvise on two notes | **Warm up** “Wake up, Warm up” faster version  Introduce the skipping rope score and ask volunteers to walk on B and A whilst the other children sing the notes. Now introduce the note G  *When it is played will it be higher or lower than A? How do they know this`?*  **Main Activities**  FLUTE: Revise “Wet and Windy”. Intro G. Play “BB Blues again, but this time on G, and then with half on B and half on G. As an extension, then try improvising between the two notes over the backing track.  **Plenary:** *Who feels confident about playing all three notes? Who understands how those pitches are notated on the musical skipping rope score?* | Skipping rope scores (3 skipping ropes needed)  Children stand on the top one for B, the space for A and the middle one for G  Support, as before | Copy changes in pitch aurally  Learn a new piece  Understand how changes in pitch are notated |
| 5 | To be able to sing a simple African song and recognise the shape of the lines  To be able to recognise H/M/L | **Warm up** “Senwa de dende”: look at pitch direction (opposite to ‘Wake up, warm up’).  **Main Activities**  FLUTE: Copycat rhythms (clapping), then using B, A,G (H,M,L). Compose a class composition using a reduced score.   * class decides upon the rhythm of four bars of music * class decides the note on which each bar will be played * HA try using two notes per bar * LA play an ostinato on one note   **Plenary:** Play the piece through  *What do they notice about the last note? Would it have sounded as finished on B or A?* | Identify strong musicians to lead copycat  Use skipping-rope scores to introduce the concept of moving from line to space  The composition can be done as a class or in groups of four and written in music notebooks/sheets  Support, as before (particularly with score reading) | Sing confidently  Play three notes fluently  Use these notes to create short, melodic phrases  Understand that musical phrases have a home note or tonic |
| 6 | To be able to sing in a ‘round’ (2 parts) and know what this means  To be able to play and recognise quavers  To take part in a group composition and follow a reduced score  To move between 3 notes | **Warm up** Recap “Senwa de Dende”. Try as a round  **Main Activities**  FLUTE: More copycats using B, A,G. Learn to sing “Hot Cross Buns”. Look at the rhythm and introduce quavers (jogging). Relate the piece to H,M,L and then learn to play it.  **Plenary:** What is a round? Who can name all the time-values we have learnt so far?  Who feels confident playing the notes B, A and G? | Lead one of the parts in the round.  Continue checking hand positions and posture | Maintain an independent part within a large group  Understand the relationship between walk, jogging and stride  Play 3 notes with some fluency |
| 7 | To be able to sing in their ‘thinking voice’  To sustain a longer, even note with good breath control | **Warm up** Listening: Faure’s Pavane  *What instrument is playing the tune? Can they describe the character of the music? Is the music generally high or low?*  Teach the song “Tony Chestnut” and do the ‘thinking voice’ game with it.  **Main Activities**  FLUTE: Do some long note warm ups looking for good breath control and keeping an even sound.  Revise ’Hot Cross Buns’. Try ‘inverting’ the piece, then try it both ways to produce some harmony and/or even as a round. Ext: can they notate it on a reduced score?  **Plenary:** *What did they do to the pitch of the round, ‘Hot Cross Buns’? Who can show the shape of the first three notes in its normal version? Who can show it in its inverted version?* | Listening: Faure’s Pavane  Join in discussion of echo song  Support, as before | Identify instrumental timbres and character  Internalise musical phrases  Play in two parts |
| 8 | To be able to sing in a 4 part round and maintain their part  To be able to play a more complex piece recognising rhythm and pitches learnt so far | **Warm up** Teach the round e.g. ‘Whose Pigs are These?’  Play, ‘Don’t clap this one back?’  **Main Activities**  FLUTE: More long note warm ups. Have a competition as to who can hold a good, even note the longest. Learn “Mike Oliver’s Tank Top” and use walk, stride, jogging to learn the rhythms.  **Plenary;** *Who can clap one of the rhythms from MOTT? Who can say that rhythm using the names we have given them? Who can write that rhythm on the board?* | Lead one part in the round  Children should not raise their shoulders as they breath in but breathe deeply through their mouths  Support, as before | Internalise rhythmic patterns  Use good breath control  Play a new piece with some idea of the rhythmic values/notation |
| 9 | To sing in two parts and be able to maintain their part  To be able to create/repeat simple copycat phrases  To be able to play ‘C’ | **Warm up** “Don’t Put Your Muck in Our Dustbin” (part 1 and 2)*Who can clap the rhythm of that phrase?* *Who can say the time names?*  *Who can write them on the board?*  **Main Activities**  Play a game of ‘Don’t play this one back’ using all the notes they have learnt  FLUTE: Play copycats as pairs. Hear some. Complete/revise “Mike Oliver”. Teach ‘C’. Learn “Mr Cool” (Razzamajazz Flute).  **Plenary:** *Listen to part of the slow movement from Dvorak’s New World Symphony. Can they identify the sound of the woodwind instrument playing the tune? (The Cor Anglais) What is the character of the tune?* | Lead one part in the song  Circulate during pair work and support as necessary  Listening: 2nd movement of Dvorak’s New World Symphony No. 9 | Sing in two parts with confidence and accuracy  Play and internalise rhythmic phrases  Learn a new piece |
| 10 | To sing in three parts and be able to maintain their part  To understand the difference between copycat and ‘question and answer’  To be able to create short ‘answering phrases’  To rehearse and improve their work | **Warm up** Use the Lemonade Song to introduce call and response  Add 3rd part to “Don’t Chuck Your Muck” and recap favourite songs from this term to perform next lesson.  **Main Activities**  FLUTE: Develop copycats into ‘Question and Answer’ phrases in pairs. Revise pieces/songs learnt for next week’s performance**.**  **Plenary:** *What did they have to consider when* *composing their Q&A phrases today? Who found it easy/difficult?* | Lemonade song  Here I come  Q: Where from?  A: Milton Keynes  Q: What’s your trade?  A: Lemonade  Give me some, don’t be afraid  Lead one of the parts  Support, as before | Sing in three parts with accuracy and confidence  Compose melodic question and answer phrases of the same length |
| 11 | To be able to perform with confidence and evaluate their performance | **Activities**  Rehearse as last week.  Perform to another class/whole school etc.  Follow with evaluation of performance and discussion of options for continuing with instruments. | Set up for the performance  Possibly be in charge of CD’s etc  Support performance as necessary | Play and sing with tunefulness, accuracy and confidence |

**TERMLY TASTER: WOODWIND (year 4) CLARINET**

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| **Week** | **Learning Objective** **Pupils should learn…………..** | **Teaching activities** | **Notes for class teacher**  **Suggestions for support etc** | **Assessment**  **Children can..** |
| 1 | About the instruments that make up the woodwind family  How to produce a sound on a clarinet  To play and recognise a crotchet/crotchet rest | **Warm up** Arm Chair aerobics to revise pulse/beat. Begin ‘Boom Chikka Boom’ **Main Activities**  Listen to some examples of woodwind music/demo instruments. Discuss the woodwind family and look at how sound is produced on each.  CLARINET: discuss embouchure and how to make a sound. Look at reed care.Teach ‘E’ and try some copy cat rhythms using a ‘Tu’ sound. Play ‘Ear Piece 1’ ’(Class Act Clarinet: S.Watts) Explain crotchet and crotchet rest (walk, shh!)  **Plenary:** *What is the name of the instrument they are learning? To which family does it belong? Can they name one other member of the family?* | Listening: The Sorcerer’s Apprentice by Dukas. Focus- keeping time to a steady beat.  Questions: What instruments can you hear playing the tune?  Help assist pupils in setting up the instruments and in placing fingers in the correct place for E | Keep a steady beat using a variety of body movements  Understand the time name given to that beat  Listen to music attentively  Hold the clarinet  Produce a sound using the correct technique |
| 2 | The term ‘ Ostinato’  To create a simple rhythm ostinato  To use their voices in a creative way  To play and recognise a minim/minim rest  To play D | **Warm up** Arm Chair aerobics: The Witches Sabbath from Berlioz Symphonie Fantastique Talk about pitch and how it affected by the lengh of the instrument (Show pictures of the Eb, B, and Bass clarinet) Recap ‘Boom Chikka Boom’ with pupil ideas on voice/character style **Main Activities**  CLARINET: Revise embouchure, tonguing and ‘E’. . Learn ‘Big Time Blues’ (recapping crotchet/rest). Intro ‘D’, minim and minim rest (stride).  **Plenary:** *How does the size of the clarinet affect its* *pitch? What do we do in order to change the pitch of the note from E to D?* | Listening: The Witches Sabbath from Berlioz’ Symphonie Fantastique  What instrument do they think is used to illustrate the witch? (The clarinet)  What do they notice about the pitch? (it is very high)  Support pupils with mouth and finger positions (watch for bottom lip) | Identify the pitch of an instrument as high or low  Play the istruemtn with the correct embouchure and articulation  Understand how the pitch is changed |
| 3 | To understand the term ‘pitch’ and be able to recognise ascending/descending  To be able to move between E and D | **Warm up** “Wake up, Warm up” (Red Hot Dots): check understanding of pitch/ascend/descend. Clapping exercises to revise crotchet, minims and rests.  **Main Activities**  CLARINET: Recap E and D and practise moving between the two by playing ‘copycats’. Learn “Be A Dood”.  **Plenary:** *In what way did the song, ‘Wake Up, Warm* *Up’ change each time we repeated it?*  *Who feels confident when moving from E to D?* | Continue supporting pupils with finger positions and mouth position.  Watch for bad posture | Recognise changes in pitch  Can play two notes confidently and with some fluency |
| 4 | To be able to copy back simple rhythm and pitch phrases and improve aural recognition of H/L | **Warm up** “Wake up, Warm up” faster version  **Main Activities**  CLARINET: Play copycats again using E and D and maybe then without watching. Learn “How about This?”  **Plenary:** Play the beginning of ‘You’ve got a friend in me’ and ask the children which woodwind instruments play the introduction to the piece (the clarinet and then the flute) Listen to the piece again and add actions which recap the note values they have learnt | Listening: You’ve got a friend in me  Support, as before | Copy changes in pitch aurally  Learn a new piece  Identify the sound of the clarinet |
| 5 | To be able to sing a simple African song and recognise the shape of the lines  To be able to sustain a longer, even note  To be able to contribute to a class composition and follow a basic score | **Warm up** “Senwa de dende”: look at pitch direction (opposite to ‘Wake up, warm up’).  **Main Activities**  CLARINET Long note warm-ups using E and D. Introduce C. Compose a class composition using E, D and C on a reduced score.   * class decides upon the rhythm of four bars of music * class decides the note on which each bar will be played * HA try using two notes per bar * LA play an ostinato on one note   **Plenary:** Play the piece through  *What do they notice about the last note? Would it have sounded as finished on D or E?* | Support, as before (particularly with score reading)  Use skipping-rope scores to introduce the concept of moving from line to space  The composition can be done as a class or in groups of four and written in music notebooks/sheets | Sing confidently  Play three notes fluently  Use these notes to create short, melodic phrases  Understand that musical phrases have a home note or tonic |
| 6 | To be able to sing in a ‘round’ (2 parts) and know what this means  To improve aural recognition of H/M/L  To be able to play and recognise quavers  To be able to move between 3 notes | **Warm up** Recap “Senwa de Dende”. Try as a round  **Main Activities**  CLARINETS: Copycats using E, D and C. Try ‘Ear Piece track 9. Learn to sing “Hot Cross Buns”. Look at the rhythm and introduce quavers (jogging). Relate the piece to H,M,L and then learn to play it.  **Plenary:** What is a round? Who can name all the time-values we have learnt so far?  Who feels confident playing the notes E, D and C? | Lead one of the parts in the round.  Continue checking hand positions, lip and posture | Maintain an independent part within a large group  Understand the relationship between walk, jogging and stride  Play 3 notes with some fluency |
| 7 | To be able to sing in their ‘thinking voice’  To sustain a longer, even note with good breath control | **Warm up** Listen to the opening of Rhapsody in Blue by Gershwin.  *Which instrument is playing? (Clarinet) What is unusual about the sound of the first phrase? (It slides)*  *How does it move? (Ascends)*  Teach the song “Tony Chestnut” and do the ‘thinking voice’ game with it.  **Main Activities**  CLARINET: Do some more long note warm ups looking for good breath control and keeping an even sound.  Revise ’Hot Cross Buns’. Try ‘inverting’ the piece, then try it both ways to produce some harmony and/or even as a round. Ext: can they notate it on a reduced score?  LA can play the rhythm on one note  **Plenary:** *What did they do to the pitch of the round, ‘Hot Cross Buns’? Who can show the shape of the first three notes in its normal version? Who can show it in its inverted version?* | Listening: Rhapsody in Blue by Gershwin  Join in discussion of echo song  Support, as before | Identify instrumental timbres and changes in pitch  Internalise musical phrases  Play in two parts |
| 8 | To be able to sing in a 4 part round and maintain their part  To be able to play a more complex piece recognising rhythm and pitches learnt so far | **Warm up** Teach the round e.g. ‘Whose Pigs are These?’  Play ‘Don’t clap this one back’  **Main Activities**  CLARINET: More long note warm ups. Have a competition as to who can hold a good, even note the longest. Learn “Mike Oliver’s Tank Top” and use walk, stride, jogging to learn the rhythms.  **Plenary;** *Who can clap one of the rhythms from MOTT? Who can say that rhythm using the names we have given them? Who can write that rhythm on the board?* | Lead one part in the round  Children should not raise their shoulders as they breath in but breathe deeply through their mouths  Support, as before | Internalise rhythmic patterns  Use good breath control  Play a new piece with some idea of the rhythmic values/notation |
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| 10 | To sing in three parts and be able to maintain their part  To understand the difference between copycat and ‘question and answer’  To be able to create short ‘answering phrases’  To rehearse and improve their work | **Warm up:** Use the Lemonade Song to introduce call and response  Add 3rd part to “Don’t Chuck Your Muck” and recap favourite songs from this term to perform next lesson.  **Main Activities**  CLARINET: Develop Copycats into ‘Question and Answer’ phrases in pairs. Revise pieces/songs learnt for next week’s performance**.**  **Plenary:** *What did they have to consider when* *composing their Q&A phrases today? Who found it easy/difficult?* | Lemonade song  Here I come  Q: Where from?  A: Milton Keynes  Q: What’s your trade?  A: Lemonade  Give me some, don’t be afraid  Lead one of the parts  Support, as before | Sing in three parts with accuracy and confidence  Compose melodic question and answer phrases of the same length |
| 11 | To be able to perform with confidence and evaluate their performance | **Activities**  Rehearse as last week.  Perform to another class/whole school etc.  Follow with evaluation of performance and discussion of options for continuing with instruments. | Set up for the performance  Possibly be in charge of CD’s etc  Support performance as necessary | Play and sing with tunefulness, accuracy and confidence |