



賽馬會樂動人生計劃 JC Project MuSE

Continuous Music Training

WOODWINDS CURRICULUM YEAR 1 SEMESTER 1 TEACHER MANUAL



REVISED



香港賽馬會慈善信託基金
The Hong Kong Jockey Club
Charities Trust



140 年 YEARS

HKBU 香港浸會大學音樂學院

ACADEMY OF MUSIC

JC Project MuSE MISSION

- 1.** Foster positive youth character development and enhance physical wellbeing
- 2.** Strengthen educational performance through improved cognitive functions resulting from developing physical and musical skills
- 3.** Increase social opportunities by developing strong social networks
- 4.** Improve exposure to different forms of music and sports with continuous trainings
- 5.** Enhance motivation and appreciation in music and sports participation



MUSIC CMT OBJECTIVES

- 1.** To develop students' basic musical literacy skills (aligned with our mission 4 & 5)

- 1.1 Listen and audiate (pitch, rhythm, timbre, etc)
- 1.2 Sing and play on a musical instrument by ear
- 1.3 Read musical notation by singing and playing on a musical instrument
- 1.4 Understand basic music theory (grammar and syntax), musical forms, genres, and styles

- 3.** To promote positive character building, social values, cultural literacy and agility, teamwork and sense of community (aligned with our mission 1, 3)

- 2.** To enhance the development of select executive functions (aligned with our mission 2)

- 2.1 Emotional Control - The ability to modulate or deal with feelings
- 2.2 Working Memory - Ability to hold information when completing a task
- 2.3 Initiation - Ability to begin an activity and to generate ideas or problem-solving strategies
- 2.4 Planning and prioritization - Ability to set goals; to develop steps; to grasp main ideas
- 2.5 Shift - the ability to "Go with the flow". Being able to think and adjust as situations change
- 2.6 Self-monitoring - The ability to assess one's performance

- 4.** To provide opportunities and support for talented music students to access advanced/accelerated training opportunities (aligned with our mission 3, 4, 5)

JC Project MuSE Overall Goals	CMT Objective(s)	CMT Teaching and Learning Activities (TLAs)	Assessment Methods (AMs)
Mission 1: Foster positive youth character development and enhance physical wellbeing	<p>Objective 2 (emotional control and flexibility)</p> <ul style="list-style-type: none"> 2.1 Emotional Control - The ability to modulate or deal with feelings 2.5 Shift - the ability to "Go with the flow". Being able to think and adjust as situations change <p>Objective 3 (positive character building)</p> <ul style="list-style-type: none"> 3.1 Positive character building and social values 3.2 Develop cultural literacy 3.3 Build teamwork and sense of community 	<ul style="list-style-type: none"> Ensemble class, summer class, and summer camp will help students develop teamwork and flexibility (shift) through their lessons and rehearsals. Group class will facilitate positive youth character development, e.g., responsibility, through their lessons and rehearsals. Performances, whether in school or public, will help students develop teamwork and flexibility (shift). 	<ul style="list-style-type: none"> Attendance record of CMT (group class, ensemble class, summer class), Summer Camp Instructors' term-end comments on students Mid-term formative and term-end summative assessments Performances' feedback from different stakeholders (e.g., school, parents) DESSA-mini surveys on social-emotional competence filled in by school teachers WHO-5 surveys on well-being filled in by students Focus group interviews with students
Mission 2: Strengthen educational performance through improved cognitive functions from developing physical and musical skills	<p>Objective 1 (musical literacy skills that support cognition – e.g. Rhythmic literacy for sequencing and planning; notation reading for spatial reasoning and symbol-to-sound mapping; form and sight-reading for error correction/inhibition and multitasking flexibility, etc.)</p> <ul style="list-style-type: none"> 1.1 Listen and audiate (pitch, rhythm, timbre, etc.) 1.2 Sing and play on a musical instrument by ear 1.3 Read musical notation by singing and playing on a musical instrument 1.4 Understand basic music theory (grammar and syntax), musical forms, genres, and styles <p>Objective 2 (executive functions)</p> <ul style="list-style-type: none"> 2.2 Working memory – ability to hold information when completing a task 2.3 Initiation - Ability to begin an activity and to generate ideas or problem-solving strategies 2.4 Planning and prioritization – ability to set goals; to develop steps; to grasp main ideas 2.6 Self- monitoring – the ability to assess one's performance 	<ul style="list-style-type: none"> CMT (group class, ensemble class, summer class), Summer Camp will equip students with music technical skills and musicianship, potentially improving students' executive functioning. Performances, whether in school or public, will require students to accurately recall their musical repertoire, thereby promoting their working memory. Guided practice sessions will help students improve their planning and prioritization as recorded in their practice logs. Ensemble class will help students enhance their self-monitoring skills as they will be required to cooperate with different students and the conductor/instructor. 	<ul style="list-style-type: none"> Practice logs of the guided practice sessions Performances' feedback from different stakeholders (e.g., school, parents) Mid-term formative and term-end summative assessments CHEXI surveys (working memory, planning, regulation, inhibition) on difficulties in executive functioning filled in by parents Music literacy assessments with students Focus group interviews with students
Mission 3: Increase social opportunities by developing strong social networks	<p>Objective 3 (social connectedness)</p> <ul style="list-style-type: none"> 3.1 Positive character building and social values 3.2 Develop cultural literacy 3.3 Build teamwork and sense of community <p>Objective 4 (social network)</p> <ul style="list-style-type: none"> 4.1 Provide opportunities and support for talented music students to access advanced/accelerated training opportunities 	<ul style="list-style-type: none"> Performances, whether in school or public, will provide opportunities for students to network and showcase their progress in music learning. Annual summer camp will facilitate community building and social networking for students TIER 3 advanced training will create social networks for talented students. 	<ul style="list-style-type: none"> The number of students selected to TIER 3 advanced training and the attendance records. The number of performances, whether in school or in public, hosted and attendance records. Focus group interviews with students
Mission 4: Improve exposure to different forms of music and sports with continuous trainings	<p>Objective 1 (music genres and styles)</p> <ul style="list-style-type: none"> 1.4 Understand basic music theory (grammar and syntax), musical forms, genres, and styles <p>Objective 4 (advanced training)</p> <ul style="list-style-type: none"> 4.1 Provide opportunities and support for talented music students to access advanced/accelerated training opportunities 	<ul style="list-style-type: none"> CMT (group class, ensemble class, summer class), Summer Camp will equip students to identify and perform elements from at least TWO distinct musical genres/styles across a year (e.g., classical, folk, popular) with the ability to name at least one composer from that genre. CMT (group class, ensemble class, summer class), Summer Camp will allow students to expose themselves to a variety of music learning pedagogies. TIER 3 advanced training will provide advanced training to selected talented students. 	<ul style="list-style-type: none"> The number of students selected to TIER 3 advanced training and the attendance records. Mid-term formative and term-end summative assessments.
Mission 5: Enhance motivation and appreciation in music and sports participation	<p>Objective 3 (positive character building)</p> <ul style="list-style-type: none"> 3.1 Positive character building and social values 3.2 Develop cultural literacy 3.3 Build teamwork and sense of community 	<ul style="list-style-type: none"> CMT (group class and ensemble class) will provide opportunities for students to experience music appreciation. 	<ul style="list-style-type: none"> Mid-term formative and term-end summative assessments. Focus group interviews with students

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WOODWIND



POSTURE

- sidedness
- balanced sitting/ standing posture
- finger, hand and arm position
- efficient movement for playing (w/o tension) & fluid transition
- stamina/ endurance



EMBOUCHURE

- developing stamina & flexibility over an increasing range & duration
- reed position
- maintain even sound & tone quality when moving between notes
- firm yet flexible



BREATHING


- diaphragm control & endurance
- air speed
- breath endurance (capacity/ duration)
- matching musical phrases
- breathe in freely & produce a controlled column of air

TECHNIQUE

**based on the Woodwind Framework
from the Royal College of Music*




TONE

- play with secure intonation
 - adjust intonation through air support and embouchure while playing
 - consistent clear & resonant tone w/ dynamic variety
 - intervals (octaves/ fifths)
- 




ARTICULATION

- tonguing - speed/ position/ attack
 - tongue/ slur/ accent/ tenuto/ legato/ staccato/ mixed
 - develop clarity of sound
- 



FINGER TECHNIQUE

- tongue-finger coordination
 - hand positions/ finger placements
 - finger patterns/ scales/ arpeggios
 - octave keys
 - alternate fingerings
 - trills/ ornaments
- 



演出禮儀



PERFORMANCE ETIQUETTE



**BE
ON TIME**
守時



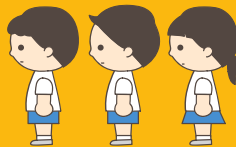
**DRESS
PROPERLY**
穿搭合宜



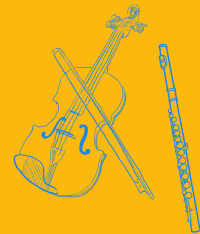
WARM UP
充足熱身



KEEP QUIET
保持安靜



**WAIT
PATIENTLY**
耐心等候



BE CAREFUL
小心看管樂器



TAKE A BOW
演出前後鞠躬



SMILE
保持微笑



**RESPECT
OTHERS**
尊重演出者

1 Teacher demonstrates the whole piece once

2 Students clap and verbalize the rhythm

3 Students clap with backing track/ teacher's playing

4 Students sing solfege with hand signs/ body solfege

5 Students practice fingering (note the objectives/ drills of each piece) with imagining/ air instrument, while singing out the solfege

6 Students practice fragments of the piece, optional with metronome

7 Students play the whole piece with metronome (optional with teacher simple conducting gesture)

8 Students play the whole piece with backing

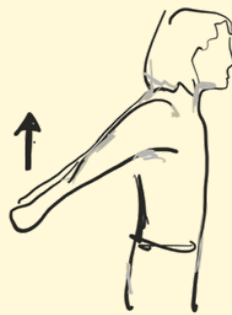
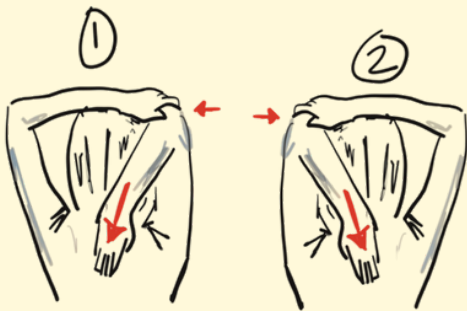
9 Students can perform in group/ solo

Stretches for Wind Players

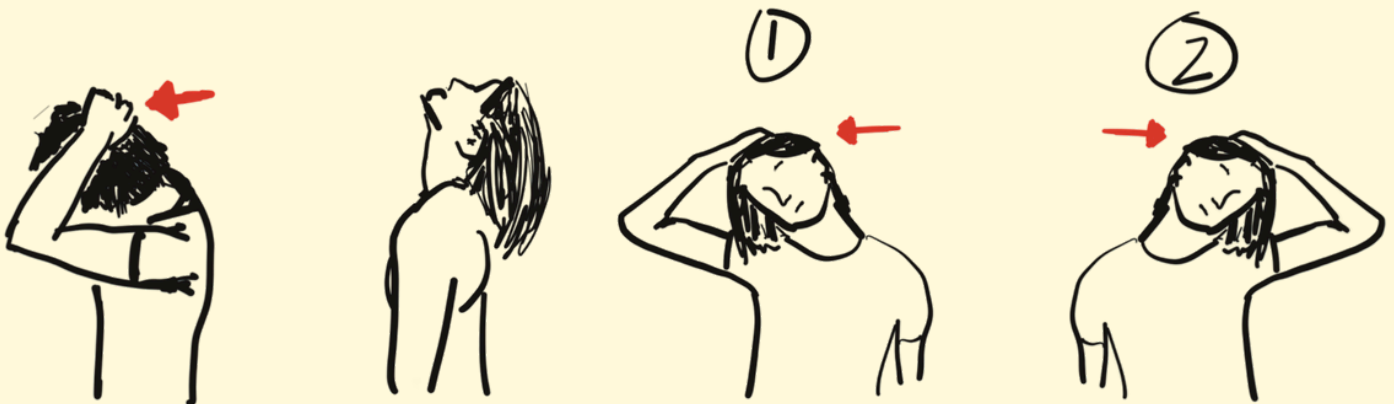
Upper Body/Arm Stretches

Important Notes

- 1 - Relax
- 2 - Reduce tension
- 3 - Breathe Deeply
- 4 - Focus

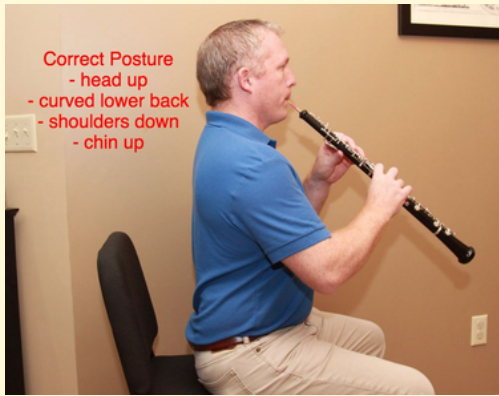


Neck Stretches



excuse the "basic" artwork...

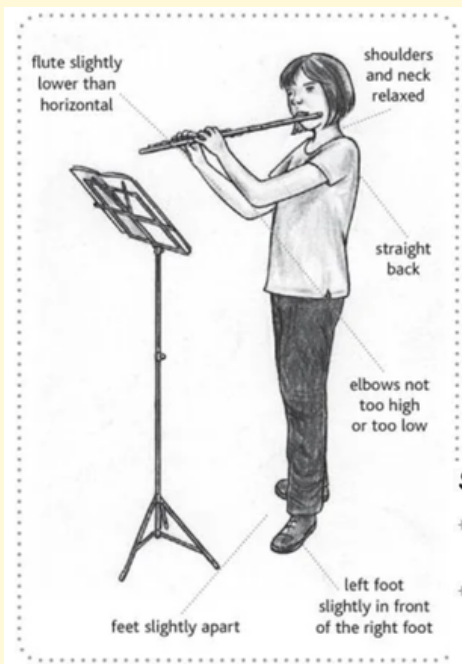
PROPER POSTURE REFERENCES



are we doing a method book?
 need to include all things?
 reeds?
 videos by tutors?

from <https://movingtooboe.weebly.com/holding-and-posture.html>

1. Holding the instrument should look and feel comfortable.
2. The upper arms should be a few inches from the body and the elbows should be close to a 90 degree angle.
3. Make a relaxed C with both hands to shape them properly to hold the instrument.
4. The wrists should be relaxed and fairly straight from the arms. Watch out for the left hand position as some players like bring their inside wrist bone up and that can cause many problems later on.
5. The first finger with the left hand needs to be placed with the fingertip and slanted slightly towards the side octave key so that it can play all the notes without having to picked up.
6. The right hand thumb should be placed to the right of the thumb nail and to the left of the first first joint.
7. The fingers should be lightly placed on the main keys as to leave a fingerprint.
8. The left hand pinky should rest on the Low B key and the right hand pinky should rest on the low C key so the fingers are not up.

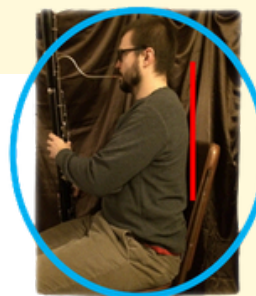


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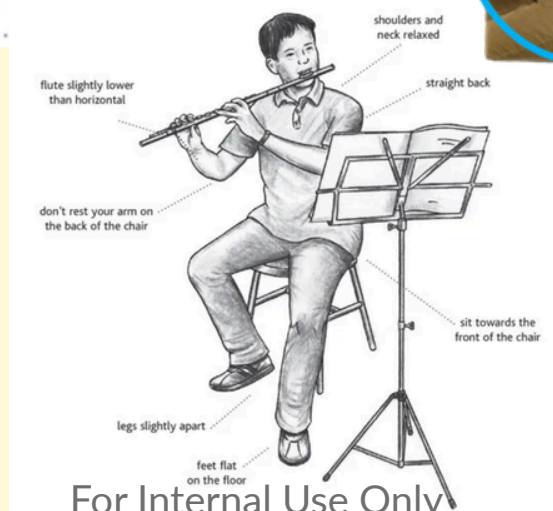


Sitting posture

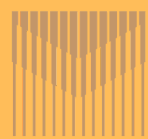
- * You will usually need to sit down when playing in a group. You may also prefer to sit down while you practise.
- * Check your sitting posture with the picture below.



[Source Link](#)



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YEAR 1 SEM 1 OVERVIEW

CARE

POSTURE

PULSE

PITCH

GROUP CLASS

Overall Intended Learning Outcomes

MUSIC THEORY & TECHNIQUE

1. Show responsible instrument care
2. Exhibit good posture when playing a woodwind instrument
3. Play a consistent long tone for 4 beats
4. Play the first three notes on their respective instruments
5. Perform “rest” and “set” playing positions when playing with the reed/ mouthpiece and their respective instruments

ENSEMBLE CLASS

Overall Intended Learning Outcomes

MUSICIANSHIP, ENSEMBLESHIP, CREATIVITY

1. Demonstrate some autonomy in setting the room for learning
2. Establish understanding of L.H./ R.H.
3. Able to sing a song combines conjunct intervals and sing 3 different rhythm values
4. Tap the pulse and move according to the set listening pieces of the semester
5. Perform rest or play position as an ensemble according to instructor’s signals
6. Respond to music as an ensemble through body movements

GUIDED-PRACTICE CLASS

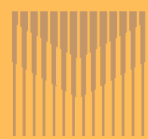
Overall Intended Learning Outcomes

PRACTICE & MUSIC APPRECIATION

1. Enhance musicianship through games
2. Music appreciation
3. Practice on the techniques learnt in the Group Class

KEY COMPOSER & LISTENING

Tchaikovsky



YEAR 1 SEM 1 OVERVIEW

PLAYING RANGE

Flute & Oboe

Clarinet

Bassoon

SINGING REPRETOIRE

1. Cuckoo
2. Hot Cross Buns
3. Au Claire de la Lune
4. Rain Rain Go Away
5. Kodály hand signs (1 octave)
6. Down by the Station
7. Pieces for the Informance

MUSIC THEORY

PLAYING REPRETOIRE

1. Hot Cross Buns
2. Au Claire de la Lune
3. Mary Had a Little Lamb

MUSIC APPRECIATION

1. Trepak
2. Swan Lake Suite
3. Dance of the Sugar Plum Fairy
4. Waltz of the Flowers
5. The Seasons - June
6. Symphony No. 4 (IV)



GROUP CLASS

Notes:

WOODWINDS YEAR 1 SEMESTER 1 (GROUP CLASS)

INTENDED LEARNING OUTCOMES (*by the end of the semester, students will be able to:*)

1. Show responsible instrument care
2. Exhibit good posture when playing a woodwind instrument
3. Play a consistent long tone for 4 beats
4. Play the first three notes on their respective instruments
5. Perform "rest" and "set" playing positions when playing with the reed/ mouthpiece and their respective instruments

APPLIED STUDIES (70-80%)

1. **Care** - Basic Instrument Care
2. **Posture** - Playing & Resting Posture
3. **Basic Techniques:** (i) Breathing - Basic breath control
(ii) Finger Technique - First THREE notes of the scale: Fl & Ob: G maj; Cl & Bn: C maj
(iii) Basic Embouchure
(iv) Articulation - Make the initial attack
(v) Tone

MUSICIANSHIP (20%-30%)

1. **Pitch** - sing d-s with Kodály handsigns
2. **Rhythm** - 4/4, ta-a, ta, titi, tiritiri, sh

Week		Learning Objectives		Singing Repertoire	Playing Repertoire
1	1	POSTURE	Identify left & right hand	1. Cuckoo 2. Hot Cross Buns	/
	2	BREATHING	Show basic breathing (<i>breathe-in & breathe-out</i>)		
	3	RHYTHM	Call and respond 2-bar rhythmic pattern consists of "Ta" & "Ti-ti"		
	4	PITCH	Sing d-m with Kodály hand signs & body solfège and understand high and low pitches		
2	1	POSTURE	Practice rest and playing positions using the reed/ mouthpiece while maintaining good posture	1. Au Claire de la Lune	/
	2	EMBOUCHURE	Practice basic embouchure with teacher's guidance		
	3	RHYTHM	Call and respond a two 4/4 bar rhythmic pattern consists of previously learnt patterns plus "Ta-a", "Tiri-tiri" and "Sh"		
	4	PITCH	Sing d-s with Kodály hand signs & body solfège, extending to five notes by call-and-response		
3	1	CARE	Understand parts of the instrument (<i>student's first class with full instruments</i>)	1. Rain Rain Go Away	/
	2	EMBOUCHURE	Produce a sustained pitch with the mouthpiece/ reed by playing long tones		
	3	RHYTHM	Sing a melody combining 2 different rhythm values, conjunct and disjunct intervals (<i>thirds</i>)		
4	1	CARE	Execute packing and unpacking of the instrument (<i>student's first class with instruments</i>)	1. One octave major scale	/
	2	ARTICULATION	Apply basic tonguing technique to the mouthpiece/reed		
	3	RHYTHM	Create 1 bar, in 4/4, clapping rhythm pattern using "Ta-a", "Ta", "Ti-ti", "Sh" and "Tiri-tiri"		
	4	PITCH	Sing an octave major scale with Kodály hand signs		
5	1	CARE	Assemble the instrument, understand cleaning & maintenance	1. Any one of the previously-learnt songs	/
	2	BREATHING	Develop initial concepts of breath control (<i>i.e. 4 beats breathe in, 4 beats breathe out</i>)		
	3	PITCH	Develop their ability to audiate the pitch pattern with existing songs/ scale		
6	1	TONE	Make a sound on full instrument and play the first note	1. Any one of the previously-learnt songs	1. First note
	2	ARTICULATION	Articulate the first note with tonguing		
	3	RHYTHM	Keep a steady pulse while clapping different rhythmic patterns using "Ta-a", "Ta", "Ti-ti", "Sh" and "Tiri-tiri"		
Mid-Term Formative Assessment: Teacher Checklist					
7	1	TONE	Play any two notes from do-mi as long tone	1. Down by the Station	1. First two notes
	2	TONE	Demonstrate the ability to sustain a whole note		
8	1	TONE	Play the 3rd note in respective instruments	1. Lightly Row	1. First three notes 2. Hot Cross Buns
	1	PERFORMANCE PREPARATION & TECHNIQUES	Build up endurance in playing their instruments		
9-11	2	PERFORMANCE PREPARATION & TECHNIQUES	Understand how to carry themselves in a performance	1. Previously-learnt pieces 2. Pieces for the informance	1. Au Claire de la Lune 2. Mary Had a Little Lamb
	3	PERFORMANCE PREPARATION & TECHNIQUES	Understand basic performance and audience etiquette		
	4	PERFORMANCE PREPARATION & TECHNIQUES	Consolidate and execute what they have learnt in phase 1 - carry out final assessment		
	4	PERFORMANCE PREPARATION & TECHNIQUES	Consolidate and execute what they have learnt in phase 1 - carry out final assessment		
Term-End Summative Assessment: In-Class Performance					

LESSON OBJECTIVES

By the end of the lesson, students will be able to:		
1	POSTURE	Identify left & right hand
2	BREATHING	Show basic breathing (<i>breathe-in & breathe-out</i>)
3	RHYTHM	Call and respond 2-bar rhythmic pattern consists of “Ta” & “Ti-ti”
4	PITCH	Sing d-m with Kodály hand signs & body solfege and understand high and low pitches

SINGING REPERTOIRE

1. Cuckoo
2. Hot Cross Buns

TECHNIQUE FOCUS

POSTURE

BREATHING

WEEK 1 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Feel a steady pulse	<ul style="list-style-type: none"> Have “Trepak” (Link)/ other Tchaikovsky music in background <ul style="list-style-type: none"> Ask the students to tap the pulse of the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
LESSON BODY		~35-40 mins
Identify left & right hand	<ul style="list-style-type: none"> Simon Says More activities? 	
Show basic breathing (<i>breathe-in & breathe-out</i>)	<ul style="list-style-type: none"> Breathing gym - videos? <ul style="list-style-type: none"> Breathe builder/ Floating ball - mini games w/ different levels Backing: Standard of Excellence/ Scott's 	
Call and respond 2-bar rhythmic pattern consists of “ Ta ” & “ Ti-ti ”	<ul style="list-style-type: none"> Introduce pulse/ beat by having students standing and physically stepping up and down in time with teacher Through call and response, have students imitate teacher’s rhythmic patterns of “Ta” & “Ti-ti” <ul style="list-style-type: none"> e.g. Ta Ta Ti-ti Ta, Ta Ti-ti Ta Ta 	
Sing d-m with Kodály hand signs & body solfege and understand high and low pitches	<ul style="list-style-type: none"> Body solfege (refer to p.68): introducing the concept of high and low pitches <ul style="list-style-type: none"> Use piano/ own instrument to play melodies with high and low pitches and get students to show the high/ low on their bodies (high = hands up in the air, low =touching their toes, etc) Kodály hand signs (refer to p.66) <ul style="list-style-type: none"> Allow student volunteers to create one bar melodies (using their body or hands) for everyone to copy and sing Sing “Cuckoo” (refer to p.20) Sing “Hot Cross Buns” (refer to p.21) <ul style="list-style-type: none"> Teachers can demonstrate w/ their instrument 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	

CUCKOO

Materials Needed

- Nil

Objectives

The learner will be able to:

- Learn s-m with Kodály solfege.

Formation

- Students sits in a circle.



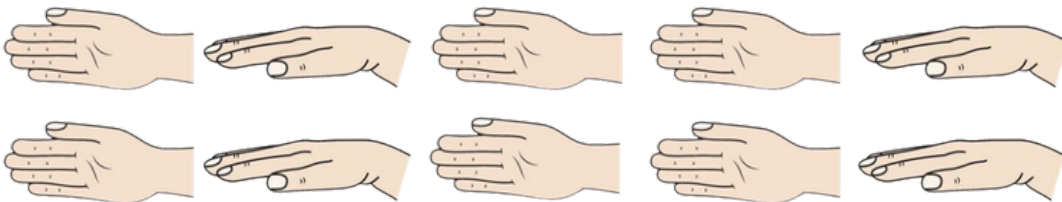
Sheet Music & Solfege

CUCKOO

s-m

Cuck - oo where are you? Cuck oo where are you?

Hand sign



HOT CROSS BUNS

Materials Needed

- Nil

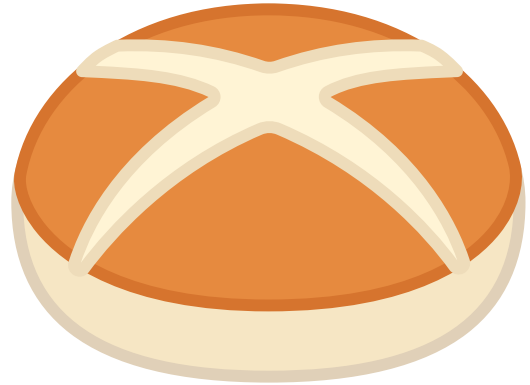
Objectives

The learner will be able to:

- Learn d-r-m with Kodály solfege.

Formation

- Students sits in a circle.



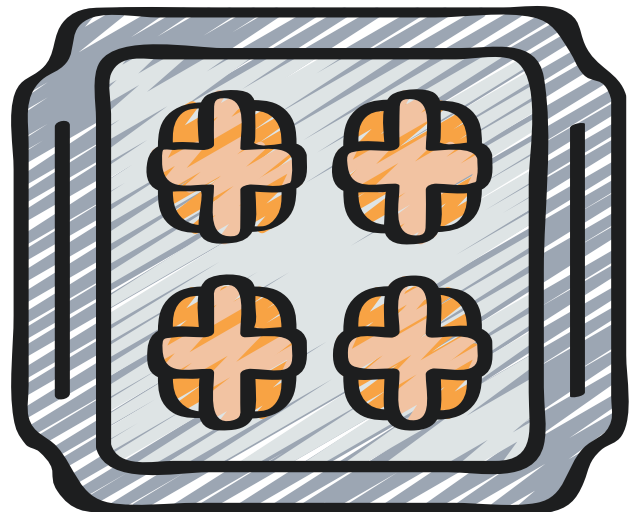
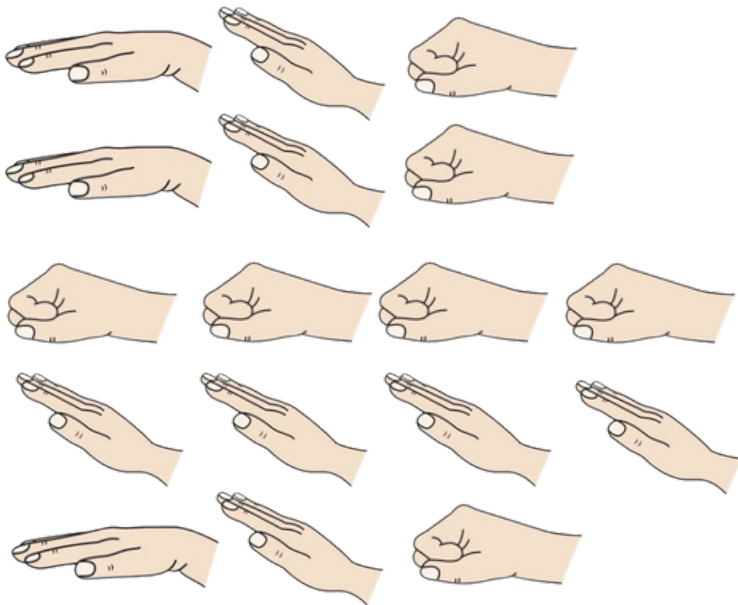
Sheet Music & Solfege

HOT CROSS BUNS

m-r-d

Hot cross buns, hot cross buns. One a pen-ny two a pen-ny, hot cross buns.

Hand sign



LESSON OBJECTIVES

By the end of the lesson, students will be able to:		
1	POSTURE	Practice rest and playing positions using the reed/ mouthpiece while maintaining good posture
2	EMBOUCHURE	Practice basic embouchure with teacher's guidance
3	RHYTHM	Call and respond a two 4/4 bar rhythmic pattern consists of previously learnt patterns plus "Ta-a", Tiri-tiri" and "Sh"
4	PITCH	Sing d-s with Kodály hand signs & body solfege, extending to five notes by call-and-response

SINGING REPERTOIRE

1. Au Claire de la Lune

TECHNIQUE FOCUS

POSTURE

EMBOUCHURE

WEEK 2 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Feel a steady pulse	<ul style="list-style-type: none"> Have “Trepak” (Link)/ other Tchaikovsky music in background <ul style="list-style-type: none"> Ask the students to tap the pulse of the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p.10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on Lesson 1 	
LESSON BODY		~35-40 mins
Practice rest and playing positions using the reed/ mouthpiece while maintaining good posture	<ul style="list-style-type: none"> Teacher demonstrates proper posture (refer to p.11) Student practices with air instrument (seated/ stand) More activities? 	
Practice basic embouchure with teacher’s guidance	<ul style="list-style-type: none"> Breathing gym - videos? <ul style="list-style-type: none"> Breathe builder/ Floating ball - mini games w/ different levels Backing: Standard of Excellence/ Scott’s With mouthpiece/ reed 	
Call and respond a two 4/4 bar rhythmic pattern consists of previously learnt patterns plus “ Ta-a ”, “ Tiri-tiri ” and “ Sh ”	<ul style="list-style-type: none"> Through call and response, have students imitate teacher’s rhythmic patterns of “Ta”, “Ti-ti”, “Ta-a”, “Tiri-tiri” and “Sh” e.g. Ta Ta Ti-ti Ta Sh Tiri-tiri Ta-a Pass the Rhythm (1 bar → 2 bars) (with metronome) Human Rhythm Game (refer to p.24) Poison Rhythm (Reference Link) 	
Sing d-s with Kodály hand signs & body solfege, extending to five notes by call-and-response	<ul style="list-style-type: none"> Body solfege (refer to p.68) Kodály hand signs (refer to p.66) <ul style="list-style-type: none"> Allow student volunteers to create one bar melodies (using their body or hands) for everyone to copy and sing Sing “Au Claire de la Lune”, (refer to p.25)/ backing track (in G major) <ul style="list-style-type: none"> Teachers can demonstrate w/ their instrument 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	

HUMAN RHYTHM GAME

Materials Needed

- Nil

Objectives

The learner will be able to:

- Understand rhythmic values through group interaction.
- Define Ta & Ti-Ti.

Formation

- Choose 4 students to represent as four-beat rhythmic pattern of a bar each round.

Gameplay

1. Four students are selected to stand in front of the group.
2. Each student decides upon Ta, or Ti-Ti rhythm and represents this rhythm by raising either one arm or two arms high up in the air.
3. Together the four students make a four-beat rhythmic pattern that the rest of the group must decipher.
4. The class must be able to say the rhythmic pattern in time on repeat.
5. Once the pattern is established, you may ask the students to choose a new pattern and keep repeating the process.



AU CLAIRE DE LA LUNE

Materials Needed

- Nil

Objectives

The learner will be able to:

- Learn d-r-m with Kodály solfege.

Formation

- Students sits in a circle.



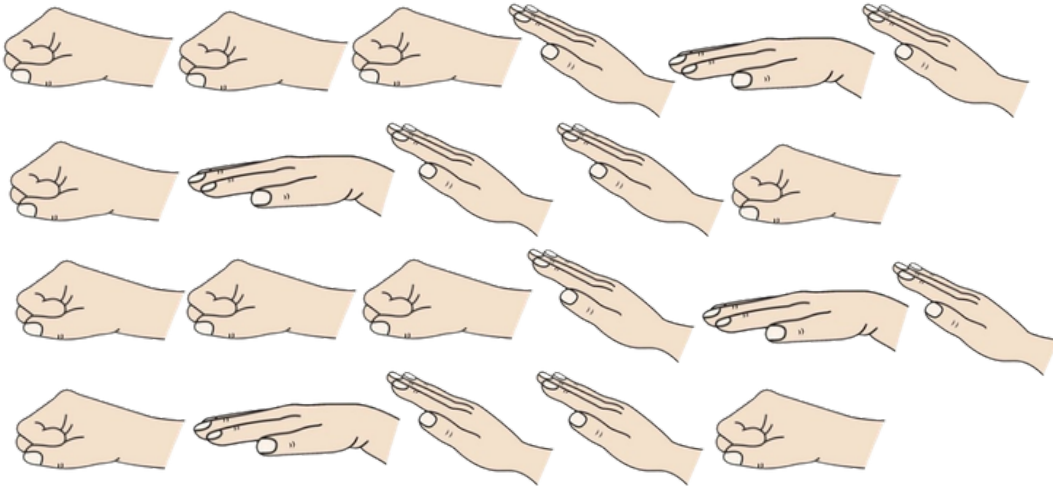
Sheet Music & Solfege

AU CLAIRE DE LA LUNE

m-r-d

do do do re mi re do mi re re do do do do re mi re do mi re re do

Hand sign



Reference Video



LESSON OBJECTIVES

By the end of the lesson, students will be able to:		
1	CARE	Understand parts of the instrument (student's first class with full instruments)
2	EMBOUCHURE	Produce a sustained pitch with the mouthpiece/ reed by playing long tones
3	RHYTHM	Sing a melody combining 2 different rhythm values, conjunct and disjunct intervals (<i>thirds</i>)

SINGING REPERTOIRE

1. Rain Rain Go Away

TECHNIQUE FOCUS

TONE

EMBOUCHURE

WEEK 3 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Appreciate classical music	<ul style="list-style-type: none"> Have “Swan Lake Suite” (Link)/ other Tchaikovsky music in background <ul style="list-style-type: none"> Invite the students to share their feelings towards the music Introduce different woodwind instruments 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on Lesson 2 	
LESSON BODY		~35-40 mins
Understand parts of the instrument (<i>student's first class with full instruments</i>)	<ul style="list-style-type: none"> Teacher demonstrates how to pack & unpack the instruments Teacher introduces different parts of the instruments (<i>optional</i>) Teacher demonstrates how to assemble the instruments (<i>optional</i>) Teacher demonstrates the reed-soaking routine 	
Produce a sustained pitch with the mouthpiece/ reed by playing long tones	<ul style="list-style-type: none"> Breathing gym - videos? <ul style="list-style-type: none"> Breathe builder/ Floating ball - mini games w/ different levels Backing: Standard of Excellence/ Scott's With mouthpiece/ reed 	
Sing a melody combining 3 different rhythm values, conjunct and disjunct intervals (<i>thirds</i>)	<ul style="list-style-type: none"> Body solfege (refer to p.68) Kodály hand signs (refer to p.66) <ul style="list-style-type: none"> Allow student volunteers to create one bar melodies (using their body or hands) for everyone to copy and sing Sing “Rain Rain Go Away” (refer to p.28) <ul style="list-style-type: none"> Teachers can demonstrate w/ their instrument Can improvise some movements on the song 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Tchaikovsky/ tunes the kids like) 	



RAIN RAIN GO AWAY



Sheet Music & Solfège

Rain Rain Go Away

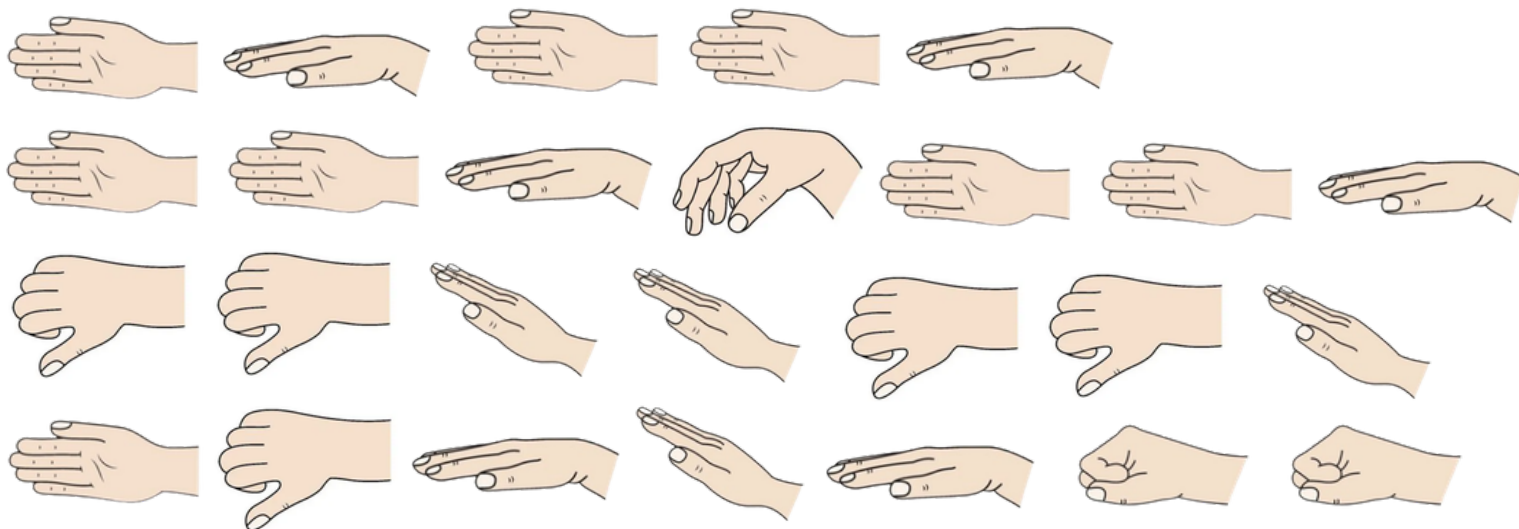
s m s s m s s m l s s m

Rain, rain, go a - way, come a - gain an - o - ther day,

³ f f r r f f r s f m r m d d

lit - tle chil - dren want to play, rain, ___ rain, ___ go a - way

Hand Sign



Reference Videos



Notes:

LESSON OBJECTIVES

By the end of the lesson, students will be able to:		
1	CARE	Execute packing and unpacking of the instrument (<i>student's first class with instruments</i>)
2	ARTICULATION	Apply basic tonguing technique to the mouthpiece/ reed
3	RHYTHM	Create 1 bar, in 4/4, clapping rhythm pattern using “Ta-a”, “Ta”, “Ti-ti”, “Sh” and Tiri-tiri”
4	PITCH	Sing an octave major scale with Kodály hand signs

SINGING REPERTOIRE


1. One octave major scale

TECHNIQUE FOCUS

ARTICULATION

WEEK 4 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Appreciate classical music	<ul style="list-style-type: none"> Have “Swan Lake Suite” (Link) / other Tchaikovsky music in background <ul style="list-style-type: none"> Invite the students to share their feelings towards the music Introduce ballet music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link) / Facial Warm-up (Link) / refer to p.10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on Lesson 3 Review on correct posture (seated) (refer to p.11) 	
LESSON BODY		~35-40 mins
Execute packing and unpacking of the instrument (<i>student's first class with instruments</i>)	<ul style="list-style-type: none"> Teacher demonstrates how to pack & unpack the instruments Teacher introduces different parts of the instruments (<i>optional</i>) Teacher demonstrates how to assemble the instruments Teacher demonstrates the reed-soaking/ reed on mouthpiece routine Students practice the whole process for a few times 	<i>review & practice</i>
Apply basic tonguing technique to the mouthpiece/ reed	<ul style="list-style-type: none"> Breathing gym - videos? <ul style="list-style-type: none"> Breathe builder/ Floating ball - mini games w/ different levels <ul style="list-style-type: none"> Try to play with the metronome (bpm 80-100) Backing: Standard of Excellence/ Scott's With mouthpiece/ reed Try to do tonguing with mouthpiece/ reed - videos? e.g. (4-beat patterns) ta-ta-ta-ta, ta-titi-ta-ta, etc. 	
Create 1 bar, in 4/4, clapping rhythm pattern using “Ta-a”, “Ta”, “Ti-ti”, “Sh” and Tiri-tiri”	<ul style="list-style-type: none"> Create 1 bar, in 4/4, clapping rhythm pattern using  Pass the Rhythm (<i>with metronome</i>) Human Rhythm Game (refer to p.24) Poison Rhythm (Reference Link) 	
Sing an octave major scale with Kodály hand signs	<ul style="list-style-type: none"> Body solfege (refer to p.68) Kodály hand signs (refer to p.66) <ul style="list-style-type: none"> Allow student volunteers to create one bar melodies (using their body or hands) for everyone to copy and sing Sing “an octave major scale” <ul style="list-style-type: none"> Teachers can demonstrate w/ their instrument Sing w/ head voice (means not shouting) 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Tchaikovsky/ tunes the kids like) 	

LESSON OBJECTIVES

By the end of the lesson, students will be able to:		
1	CARE	Assemble the instrument, understand cleaning & maintenance
2	BREATHING	Develop initial concepts of breath control (<i>i.e. 4 beats breathe-in, 4 beats breathe-out</i>)
3	PITCH	Develop their ability to audiate the pitch pattern with existing songs/ scale

SINGING REPERTOIRE

1. Any one of the previously-learnt songs

TECHNIQUE FOCUS

BREATHING

WEEK 5 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Appreciate classical music	<ul style="list-style-type: none"> Have “Dance of the Sugar Plum Fairy” (Link)/ other Tchaikovsky music in background <ul style="list-style-type: none"> Ask students to tap the pulse of the piece Invite the students to share their feelings towards the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on Lesson 4 Review on correct posture (seated) (refer to p.11) 	
LESSON BODY		~35-40 mins
Assemble the instrument, understand cleaning & maintenance	<ul style="list-style-type: none"> Teacher demonstrates how to pack & unpack the instruments Teacher introduces different parts of the instruments Teacher demonstrates how to assemble the instruments Teacher demonstrates the reed-soaking/ reed on mouthpiece routine Teacher demonstrates the instrument-cleaning routine & care Students practice the whole process for a few times 	<i>review & practice</i>
Develop initial concepts of breath control (<i>i.e. 4 beats breathe-in, 4 beats breathe-out</i>)	<ul style="list-style-type: none"> Breathing gym - videos? <ul style="list-style-type: none"> Breathe builder/ Floating ball - mini games w/ different levels <ul style="list-style-type: none"> Try to play with the metronome (bpm 80-100) <ul style="list-style-type: none"> e.g. breathe in for 1 beat, breathe out for 4 beats Backing: Standard of Excellence/ Scott's With mouthpiece/ reed Try to do tonguing with mouthpiece/ reed - videos? e.g. (4-beat patterns) ta-ta-ta-ta, ta-titi-ta-ta, etc. 	
Develop their ability to audiate the pitch pattern with existing songs/ scale	<ul style="list-style-type: none"> <i>Audiation is the ability to hear and comprehend music in one's mind, even when no sound is physically present</i> Teacher demonstrates the Kodály hand signs (within an octave) WITHOUT singing out the solfege Students then sing back the corresponding solfege Disappearing note exercise on previously learnt songs (<i>Cuckoo/ Hot Cross Buns/ Au Claire de la Lune/ Rain Rain Go Away/ One-octave scale</i>) e.g. (Hot Cross Buns) Teacher: mi-re Students: do 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Tchaikovsky/ tunes the kids like) 	

LESSON OBJECTIVES

By the end of the lesson, students will be able to:		
1	TONE	Make a sound on full instrument and play the first note
2	ARTICULATION	Articulate the first note with tonguing
3	RHYTHM	Keep a steady pulse while clapping different rhythmic patterns using “Ta-a”, “Ta”, “Ti-ti”, “Sh” and “Tiri-tiri”

SINGING REPERTOIRE

1. Any one of the previously-learnt songs

PLAYING REPERTOIRE

1. First note


TECHNIQUE FOCUS

ARTICULATION

TONE

WEEK 6 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Appreciate classical music	<ul style="list-style-type: none"> Have “Dance of the Sugar Plum Fairy” (Link)/ other Tchaikovsky music in background <ul style="list-style-type: none"> Ask students to tap the pulse of the piece Invite the students to share their feelings towards the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on Lesson 5 	
LESSON BODY		~35-40 mins
Make a sound on full instrument and play the first note	<ul style="list-style-type: none"> Play the first note on the instrument (e.g. “mi”) Mind the rest & playing postures (seated) (refer to p.11) Remind students on the correct embouchure (refer to p.36) (optional) Sustain the first note for 4 beats (bpm 80-100) 	
Articulate the first note with tonguing	<ul style="list-style-type: none"> Try to tongue the first note on the reed/ mouthpiece Try to tongue on the instrument 	
Keep a steady pulse while clapping different rhythmic patterns using “Ta-a”, “Ta”, “Ti-ti”, “Sh” and “Tiri-tiri”	<ul style="list-style-type: none"> Call-and-response rhythms with 2 bars, keeping a steady pulse: <ul style="list-style-type: none"> Prof. Brenda’s example (Link)  <ul style="list-style-type: none"> Play with the call-and-response game (Link) <ul style="list-style-type: none"> tiri-tiri/ tika-tika are also fine (optional) Pass the same/ new varied Rhythm (<i>with metronome</i>) (optional) Poison Rhythm (Reference Link) 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	

EMBOUCHURE TIPS

CORRECT



Side view correct



Front view correct

CORRECT



Front view correct

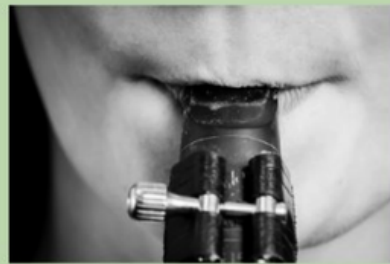


Side view correct

CORRECT



Side view correct



Front view correct



Bottom lip rests on the finger
Lips are in a natural position
Embouchure is round



Lips are tight in a smile
Bottom lip stretched so that
it can't rest on finger



Lips curled under the teeth



Lips pursed forward, away
from teeth

are we doing a method book?
need to include all things?
fingering chart?
videos by tutors?

Mid-term Check-up



(1) Student demonstrates appropriate posture for playing

(2) Student demonstrates understanding on d-s Kodaly hand signs

(3) Student can identify ta, ti-ti , ta-a and sh when speaking rhythm patterns

(4) Student can match the pulse of the backing track/ metronome/ teacher's demonstration

(5) Student can make a sound on the reed/ mouthpiece

LESSON OBJECTIVES

By the end of the lesson, students will be able to:		
1	TONE	Play any two notes from do-mi as long tone
2	TONE	Demonstrate the ability to sustain a whole note

SINGING REPERTOIRE

1. Down by the Station

PLAYING REPERTOIRE

1. First two notes

TECHNIQUE FOCUS

TONE

WEEK 7 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Appreciate classical music	<ul style="list-style-type: none"> Have “Waltz of the Flowers” (Link) / other Tchaikovsky music in background <ul style="list-style-type: none"> Ask students to tap the pulse of the piece Invite the students to share their feelings towards the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link) / Facial Warm-up (Link) / refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on Lesson 6 	
LESSON BODY		~35-40 mins
Play any two notes from do-mi as long tone	<ul style="list-style-type: none"> Play the first & second notes on the instrument (e.g. “mi” & “re”) Mind the rest & playing postures (seated) (refer to p. 11) Remind students on the correct embouchure (refer to p. 36) 	
Demonstrate the ability to sustain a whole note	<ul style="list-style-type: none"> Breathe builder/ Floating ball - mini games w/ different levels Try to play with the metronome (bpm 80-100) <ul style="list-style-type: none"> e.g. breathe in for 1 beat, breathe out for 4/ 6/ 8 beats Backing: Standard of Excellence/ Scott’s Blowing exercises with scarves (Link) Sustain the first two notes for 4 beats (bpm 80-100), for 1-2 bars (optional) call-and-respond reed/ mouthpiece tonguing on with basic rhythms 	
missing objective?	<ul style="list-style-type: none"> Body solfege (refer to p. 68) Kodály hand signs (refer to p. 66) <ul style="list-style-type: none"> Allow student volunteers to create one bar melodies (using their body or hands) for everyone to copy and sing Sing “Down by the Station” (refer to p. 40) <ul style="list-style-type: none"> Teachers can demonstrate w/ their instrument Can improvise some movements on the song Reinforce rest “Sh” 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	



Down By the Station

Folk song

Down by the sta - tion ear - ly in the morn - ing,

Down by the sta - tion hear the whis - tle blow.

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The image shows two staves of musical notation for the song 'Down By the Station'. Both staves are in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of the song: 'Down by the sta - tion ear - ly in the morn - ing,'. The second staff contains the melody for the second line: 'Down by the sta - tion hear the whis - tle blow.' The lyrics are written below the notes. A copyright notice '© bethsnotes.com' is located to the right of the second staff.

Notes:

LESSON OBJECTIVE

By the end of the lesson, students will be able to:

1	TONE	Play the third note in respective instruments
---	------	---

SINGING REPERTOIRE

1. Lightly Row

PLAYING REPERTOIRE

1. First three notes
2. Hot Cross Buns

TECHNIQUE FOCUS

TONE

WEEK 8 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Appreciate classical music	<ul style="list-style-type: none"> Have “Waltz of the Flowers” (Link)/ other Tchaikovsky music in background <ul style="list-style-type: none"> Ask students to tap the pulse of the piece Invite the students to share their feelings towards the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on Lesson 7 	
LESSON BODY		~35-40 mins
Play the third note in respective instruments	<ul style="list-style-type: none"> Play the first three notes on the instrument (e.g. “do” to “mi”) Mind the rest & playing postures (seated) (refer to p. 11) Remind students on the correct embouchure (refer to p. 36) Play “Hot Cross Buns” (refer to p. 44) 	
missing objective?	<ul style="list-style-type: none"> Body solfege (refer to p. 68) Kodály hand signs (refer to p. 66) <ul style="list-style-type: none"> Allow student volunteers to create one bar melodies (using their body or hands) for everyone to copy and sing Sing “Lightly Row” (refer to p. 45) <ul style="list-style-type: none"> Teachers can demonstrate w/ their instrument Can improvise some movements on the song 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	

Woodwinds (Phase 1)

Hot Cross Buns

Objectives:

- Downward stepwise motion fingering
- Covering the tone holes
- Repeated-note tonguing (without moving the fingers & not breathing on every note)
- 2-bar breathing
- Produce 3 distinguished pitches (d-r-m)
- Establish the sense of going back to the tonic at the cadences
- Holding the whole note fully for 4 beats

Practice Tips:

- 1 Teacher demonstrates the whole piece once
- 2 Students clap and verbalize the rhythm
- 3 Students clap with backing track/ teacher's playing
- 4 Students sing solfege with hand signs/ body solfege
- 5 Students practice fingering with imagining/ air instrument, while singing out the solfege
- 6 Students practice the first two bars, optional with metronome, aiming at precise note length
- 7 Students practice mm. 5-6, can start with tonguing solely with the headjoint/ mouthpiece/ reed first
- 8 Students play the whole piece with metronome (optional with teacher simple conducting gesture)
- 9 Students play the whole piece with backing
- 10 Students can perform in group/ solo

Flute / Oboe

m r d m r d
 d d d d r r r r m r d

Clarinet

m r d m r d
 d d d d r r r r m r d

Bassoon

m r d m r d
 d d d d r r r r m r d



Lightly Row

musical notation for 'Lightly Row' with lyrics: s m m f r r d r m f s s s s m m f r r d m s s m

5
r r r r r m f m m m m m f s s m m f d d d m s s d

LESSON OBJECTIVE

By the end of the lesson, students will be able to:		
1	PERFORMANCE PREPARATION & TECHNIQUES	Build up endurance in playing their instruments
2		Understand how to carry themselves in a performance
3		Understand basic performance and audience etiquette
4		Consolidate and execute what they have learnt in phase 1 - carry out final assessment

SINGING REPERTOIRE

1. Previously-learnt pieces
2. Pieces for the informance

PLAYING REPERTOIRE

1. Au Claire de la Lune
2. Mary Had a Little Lamb

TECHNIQUE FOCUS

TONE

FINGER TECHNIQUE

WEEK 9-11 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation/ Revision	~5-10 mins
Stay focused	<ul style="list-style-type: none"> Establish ritual/routine and rules 	
Appreciate classical music	<ul style="list-style-type: none"> Have “Waltz of the Flowers” (Link)/ other Tchaikovsky music in background <ul style="list-style-type: none"> Ask students to tap the pulse of the piece Invite the students to share their feelings towards the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
Review on previous lesson	<ul style="list-style-type: none"> Review on previous lesson 	
LESSON BODY		~35-40 mins
Build up endurance in playing their instruments	<ul style="list-style-type: none"> Practice long tone on the first three notes Mind the rest & playing postures (seated) (refer to p. 11) Remind students on the correct embouchure (refer to p. 36) Play “Hot Cross Buns” (refer to p. 44) Play “Au Claire de la Lune” (refer to p. 48) Play “Mary Had a Little Lamb” (refer to p. 49) Build-up endurance in holding/ playing the instrument 	
Understand how to carry themselves in a performance	<ul style="list-style-type: none"> Review on the singing repertoire Review on the playing repertoire <p><u>INFORMANCE REHEARSAL</u></p> <ul style="list-style-type: none"> Teachers go through expected on-stage & off-stage behavior Run-through the informance/ concert order Practice listening to each other/ music sharing Practice following the teacher’s cues 	
Understand basic performance and audience etiquette	<ul style="list-style-type: none"> Introduce performance etiquette (refer to p. 8) <p><u>INFORMANCE CONTENT</u></p> <ul style="list-style-type: none"> Hand signs/ body solfege Singing (+ clapping/ stomping) Playing simple tunes/ festive tunes (e.g. Christmas/ Chinese New Year) 	
Consolidate and execute what they have learnt in phase 1 - carry out final assessment	<ul style="list-style-type: none"> Assessment content & rubrics (refer to p. 50) 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	

Woodwinds (Phase 1)

Au Claire de La Lune

Objectives:

- Upward stepwise motion fingering
- Major third (d-m) finger coordination
- Repeated-note tonguing (without moving the fingers & not breathing on every note)
- 2-bar breathing
- Holding the minim/ wholenote fully

Practice Tips:

- 1 Teacher demonstrates the whole piece once
- 2 Students clap and verbalize the rhythm
- 3 Students clap with backing track/ teacher's playing
- 4 Students sing solfege with hand signs/ body solfege
- 5 Students practice fingering with imagining/ air instrument, while singing out the solfege
- 6 Students practice on quarter note tonguing (optional with metronome)
- 7 Students practice on the major third (d-m) interval
- 8 Students play the whole piece with metronome (optional with teacher simple conducting gesture)
- 9 Students play the whole piece with backing
- 10 Students can perform in group/ solo

Flute / Oboe

d d d r m r d m r r d

5

d d d r m r d m r r d

Clarinet

d d d r m r d m r r d

5

d d d r m r d m r r d

Bassoon

d d d r m r d m r r d

5

d d d r m r d m r r d

Woodwinds (Phase 1)

Mary Had a Little Lamb

Objectives:

- m-r-d/ d-r-m finger coordination
- Repeated-note tonguing (without moving the fingers & not breathing on every note)
- 2-bar breathing (* do not breathe between bar 3-4)
- Holding the minim/ wholenote fully

Practice Tips:

- 1 Teacher demonstrates the whole piece once
- 2 Students clap and verbalize the rhythm
- 3 Students clap with backing track/ teacher's playing
- 4 Students sing solfege with hand signs/ body solfege
- 5 Students practice fingering with imagining/ air instrument, while singing out the solfege
- 6 Students practice on quarter note tonguing (optional with metronome)
- 7 Students practice on the m-r-d and d-r-m finger coordination (apply dotted rhythm drilling if necessary), then merge into m-r-d-r-m
- 8 Students play the whole piece with metronome (optional with teacher simple conducting gesture)
- 9 Students play the whole piece with backing
- 10 Students can perform in group/ solo

Flute / Oboe

5

Clarinet

5

Bassoon

5

Rubrics

Woodwinds Phase I – Year 1 Semester 1 (Year End)

	Exceeding Expectations	Meeting Expectations	Room for Improvement
The student is able to sing two 4-note patterns that contain "Do-Re-Mi" in conjunct and disjunct motions with Kodály hand signs	The student sings and performs the hand signs accurately and confidently in both patterns	The student sings and performs the hand signs in both patterns with hesitation (with guidance) or/ and slight intonation issue	The student is not able to sing and perform the hand signs
The student is able to clap and verbalize two 4-beat patterns that contain "Ta" and "Ti-Ti" in call-and-response style	The student claps and verbalizes the patterns accurately in a steady tempo	The student claps and verbalizes the patterns in a relatively unsteady tempo	The student is not able to claps or/ and verbalizes the patterns
The student is able to unpack and pack the instrument with assistance	The student unpacks and packs the instrument carefully with minimum assistance	The student unpacks and packs the instrument with lots of assistance	The student is not able to unpack and pack the instrument and/ or putting on the reed/ mouthpiece
The student is able to hold the instrument in resting and playing position, with correct hand position (left & right).	The student holds the instrument in resting position and transfer to playing position properly. The student maintains a C shape that doesn't bend upward. The student demonstrates a proper posture without prompts.	The student holds the instrument in resting position and transfer to playing position with instructor's adjustment. The student is aware of a proper posture with prompts.	The student is not able to hold the instrument in resting position and/ or transfer to playing position. The student is not able to demonstrate a proper posture.
The student is able to demonstrate a good embouchure on the head-joint/ reed/ mouthpiece	The student demonstrates a perfect embouchure without prompts (e.g. with perfect teeth placement/ chins are flat and pointing downward).	The student demonstrates a good embouchure with prompts.	The student is not able to demonstrate a good embouchure (e.g. with air leaking out when performing, teeth placement incorrect and lips bunched up).
The student is able to play 2-3 long-tone notes with distinguished pitches	Notes are played with full breath support.	Tone is sometimes unsupported	Unsupported tone

ENSEMBLE CLASS

WOODWINDS YEAR 1 SEMESTER 1 (ENSEMBLE CLASS)

INTENDED LEARNING OUTCOMES (by the end of the semester, students will be able to:)

1. Demonstrate some autonomy in setting the room for learning
2. Establish understanding of L.H./ R.H.
3. Able to sing a song combines conjunct intervals and sing 3 different rhythm values
4. Tap the pulse and move according to the set listening pieces of the semester
5. Perform rest or play position as an ensemble according to instructor's signals
6. Respond to music as an ensemble through body movements

Week	Learning Objectives	Singing Repertoire	Movement	Playing Repertoire
1-2	1 Demonstrate basic rest and playing posture	1. d-s w/ Kodály hand signs 2. Hot Cross Buns	1. Go-Go-Go Stop 2. Seven Jumps 3. Music Seed	/
	2 Clap and dance in a circle to a steady beat			
	3 Demonstrate some autonomy in setting the room for learning			
3-4	1 Sing short melodic patterns and access their head voice	1. One octave w/ Kodály hand signs & body solfège 2. Au Claire de la Lune	1. Go-Go-Go Stop 2. Seven Jumps 3. Music Seed	/
	2 Play long tones on the reed/ mouthpiece			
	3 Perform rest or playing position as an ensemble according to instructor's signals			
5-6	1 Able to set up their own instrument with minimal assistance	/	1. Trepak	1. Long tone (first note) [Lesson 6]
	2 Perform long tones as an ensemble, sustaining a full whole note			
	3 Distinguish between beat and rhythm			
7-8	1 Respond to music as an ensemble through movements	/	1. Walking in Space	1. Long tone (first three notes) 2. Tonguing
	2 Articulate quarter notes by tonguing			
9-11	1 Perform their pieces/ dances following the conductor's start & stop signals	/	1. Scarves movement	1. Informance pieces
	2 Demonstrate endurance in playing their instruments			
	3 Understand how to carry themselves in a performance			
	4 Demonstrate confidence in their coming performance and audience etiquette (possible co-teach)			

Notes:

LESSON OBJECTIVES

Students will be able to:

1. Demonstrate basic rest and playing posture
2. Clap and dance in a circle to a steady beat
3. Demonstrate some autonomy in setting the room for learning

SINGING REPERTOIRE

1. d-s w/ Kodály hand signs
2. Hot Cross Buns

PLAYING REPERTOIRE

/

MOVEMENTS & EURHYTHMICS

1. Go-Go-Go Stop
2. Seven Jumps
3. Music Seed

WEEK 1-2 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5-10 mins
Connect with the students	<ul style="list-style-type: none"> Establish ritual/routine and rules <ul style="list-style-type: none"> e.g. Start with a quick round of a chosen prompt, e.g. “what is your favourite snack?” 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat 	
LESSON BODY		~35-40 mins
SINGING & DANCING		
missing objective?	<ul style="list-style-type: none"> Unison singing: “do-so”/ “Hot Cross Buns” (refer to p. 21) <ul style="list-style-type: none"> (1) Solfege (2) Kodály hand signs (3) Lyrics Encourage students to create their own movements in group 	refer to appendices
MOVEMENT & EURHYTHMICS		
Clap and dance in a circle to a steady beat	<ul style="list-style-type: none"> Introduce pulse/ beat by having students standing and physically stepping up and down in time with teacher. Through <i>call and response</i>, have students imitate teacher’s rhythmic patterns (“Ta-a”, ‘Ta’, ‘Ti-Ti’ and ‘Sh’) Try with varied speed/ dynamics 	
	<ul style="list-style-type: none"> Go-Go-Go Stop (Link): Dance Freeze (responding to the tempo) Seven Jumps (Link) Music Seed: responding to the pitch 	
INSTRUMENT PLAYING		
Demonstrate basic rest and playing posture	<ul style="list-style-type: none"> Simon Says (optional w/ foot mat) Checking on rest/ playing posture (refer to p. 11) Checking on L.H./ R.H. 	
Demonstrate some autonomy in setting the room for learning	<ul style="list-style-type: none"> Get students to move desks and chairs out of the way to create space More activities? 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	

LESSON OBJECTIVES

Students will be able to:

1. Sing short melodic patterns and access their head voice
2. Play long tones on the reed/ mouthpiece
3. Perform Rest or Play Position as an ensemble according to instructor's signals

SINGING REPERTOIRE

1. One octave w/ Kodály hand signs & body solfege
2. Au Claire de la Lune

PLAYING REPERTOIRE

/

MOVEMENTS & EURHYTHMICS

1. Go-Go-Go Stop
2. Seven Jumps
3. Music Seed

WEEK 3-4 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5-10 mins
Connect with the students	<ul style="list-style-type: none"> Establish ritual/routine and rules <ul style="list-style-type: none"> e.g. Start with a quick round of a chosen prompt, e.g. “what is your favourite color?” 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p.10 <ul style="list-style-type: none"> Optional w/ foot mat 	
LESSON BODY		~35-40 mins
SINGING & DANCING		
Sing short melodic patterns and access their head voice	<ul style="list-style-type: none"> Unison singing: “do-do” / “Au Claire de la Lune” (refer to p.25) <ul style="list-style-type: none"> (1) Solfege (2) Kodály hand signs (3) Lyrics Encourage students to create their own movements in group 	refer to appendices
MOVEMENT & EURHYTHMICS		
missing objective?	<ul style="list-style-type: none"> Go-Go-Go Stop (Link): Dance Freeze (responding to the tempo) Seven Jumps (Link) Music Seed: responding to the pitch 	
INSTRUMENT PLAYING		
Perform rest or playing position as an ensemble according to instructor’s signals	<ul style="list-style-type: none"> Simon Says (optional w/ foot mat) Checking on rest/ playing posture (refer to p.11) Checking on L.H./ R.H. 	
Play long tones on the reed/ mouthpiece	<ul style="list-style-type: none"> Playing long tones on the reed/ mouthpiece Backing: Standard of Excellence/ Scott’s Can play in turns/ unison Play with different rhythmic patterns 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Tchaikovsky/ tunes the kids like) 	

LESSON OBJECTIVES

Students will be able to:

1. Able to set up their own instrument with minimal assistance
2. Perform long tones as an ensemble, sustaining a full whole note
3. Distinguish between beat and rhythm

SINGING REPERTOIRE

/

PLAYING REPERTOIRE

1. Long tone (first note)

MOVEMENTS & EURHYTHMICS

1. Trepak

WEEK 5-6 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5-10 mins
Connect with the students	<ul style="list-style-type: none"> Establish ritual/ routine and rules <ul style="list-style-type: none"> e.g. Start with a quick round of a chosen prompt, e.g. “who is your favourite marvel hero?” 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat (optional) Warm-up Dance (The Rakes of Mallow) (16 steps)/ (Music) 	
LESSON BODY		~35-40 mins
	SINGING & DANCING	
Audiation? (add objective?)	<ul style="list-style-type: none"> Teacher demonstrates Kodaly hand signs without singing out the solfege Students sing back the demonstrated solfege/ melody/ song 	refer to appendices
	MOVEMENT & EURHYTHMICS	
Distinguish between beat and rhythm??	<ul style="list-style-type: none"> Trepak: (Link) - counting in 8 	
	INSTRUMENT PLAYING	
Able to set up their own instrument with minimal assistance	<ul style="list-style-type: none"> Teacher demonstrates how to pack & unpack the instruments Teacher demonstrates how to assemble the instruments Teacher demonstrates the reed-soaking/ reed on mouthpiece routine Teacher demonstrates the instrument-cleaning routine & care 	
Perform long tones as an ensemble, sustaining a full whole note	<ul style="list-style-type: none"> Playing long tones on the reed/ mouthpiece Backing: Standard of Excellence/ Scott's Can play in turns/ unison Play with different rhythmic patterns 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Tchaikovsky/ tunes the kids like) 	

LESSON OBJECTIVES

Students will be able to:

1. Respond to music as an ensemble through movements
2. Articulate quarter notes by tonguing

SINGING REPERTOIRE

/

PLAYING REPERTOIRE

1. Long tone (first three notes)
2. Tonguing

MOVEMENTS & EURHYTHMICS

1. Walking in Space

WEEK 7-8 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5-10 mins
Connect with the students	<ul style="list-style-type: none"> Establish ritual/routine and rules <ul style="list-style-type: none"> e.g. Start with a quick round of a chosen prompt, e.g. “where is your favourite place of travel?” 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ refer to p. 10 <ul style="list-style-type: none"> Optional w/ foot mat (optional) Warm-up Dance (The Rakes of Mallow) (16 steps)/ (Music) 	
LESSON BODY		~35-40 mins
SINGING & DANCING		
/ /		
	MOVEMENT & EURHYTHMICS	
Respond to music as an ensemble through movements	<ul style="list-style-type: none"> (optional) Review on previously learnt dances (Seven Jumps/ Go-Go-Go Stop/ Trepak) Walking in Space: walking around the room and pulse as an ensemble (Ref. video) Suggested songs: Isn't She Lovely, Dalcroze songs Walking cues: ask the students to walk like sneaky thief/ proud queen/ spaceman/ favorite super hero, etc. - feeling the pulse & tempo Remind them to make good use of the space; can change direction at the end of a phrase Try to make them respond to the music you play (on your instrument/ piano): <ul style="list-style-type: none"> e.g. single note - moving solo; two notes - moving in pairs; cluster - moving w/ a group can also try w/ high & low pitches; varied speed/ dynamics 	
	INSTRUMENT PLAYING	
Articulate quarter notes by tonguing	<ul style="list-style-type: none"> Students set up their own instrument Try to play long tones (2/ 4 beats) on the first three notes together, with metronome, similar to the breathing exercises above Backing: Standard of Excellence/ Scott's Following conductor's set (ready) & play hand signal Try to articulate quarter notes by tonguing (can be the same note/ different notes) (refer to p. 62) 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Tchaikovsky/ tunes the kids like) 	

Quarter Note Tonguing Exercise

Phase 1
(example)

5

9

d d d d r r r r
 m m m m d d d d
 d d r r m m d d

Notes:

LESSON OBJECTIVES

Students will be able to:

1. Perform their pieces/ dances following the conductor's start & stop signals
2. Demonstrate endurance in playing their instruments
3. Understand how to carry themselves in a performance
4. Demonstrate confidence in their coming performance and audience etiquette
(possible co-teach)

SINGING REPERTOIRE

/

PLAYING REPERTOIRE

1. Informance pieces

MOVEMENTS & EURHYTHMICS

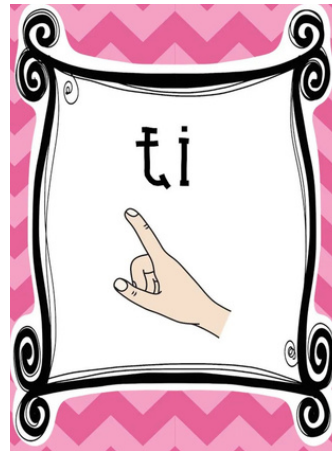
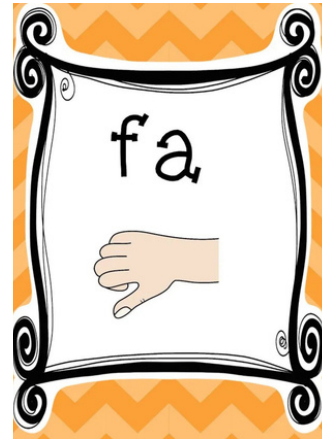
1. Scarves movement

WEEK 9-11 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5-10 mins
Connect with the students	<ul style="list-style-type: none"> Establish ritual/routine and rules <ul style="list-style-type: none"> e.g. Start with a quick round of a chosen prompt, e.g. “what is your favourite festival?” 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link) / Facial Warm-up (Link) / refer to p.10 <ul style="list-style-type: none"> Optional w/ foot mat (optional) Warm-up Dance (The Rakes of Mallow) (16 steps) / (Music) 	
LESSON BODY		~35-40 mins
	MOVEMENT & EURHYTHMICS	
missing objectives?	<ul style="list-style-type: none"> Dalcroze movements with scarves (e.g. move w/ the beat/ phrase/ create different patterns for different sections) <i>**please get the scarves from the in-school coordinator**</i> Example 1 / Example 2 / Example 3 	
	INSTRUMENT PLAYING	
Perform their pieces/ dances following the conductor's start & stop signals	<ul style="list-style-type: none"> Students set up their own instrument Try to play long tones (2/ 4 beats) on the first three notes together, with metronome, similar to the breathing exercises above Backing: Standard of Excellence / Scott's Following conductor's set (ready) & play hand signal 	
Demonstrate endurance in playing their instruments	<u>INFORMANCE REHEARSAL</u> <ul style="list-style-type: none"> Teachers go through expected on-stage & off-stage behavior Run-through the informance/ concert order Practice listening to each other/ music sharing Practice following the conductor's cues/ conducting patterns Build-up endurance in holding/ playing the instrument 	
Understand how to carry themselves in a performance	<ul style="list-style-type: none"> Introduce performance etiquette (refer to p.8) <u>INFORMANCE CONTENT</u> <ul style="list-style-type: none"> Hand signs/ body solfege (refer to p.66-68) Singing (+ clapping/ stomping) Playing simple tunes/ festive tunes (e.g. Christmas/ Chinese New Year) 	
Demonstrate confidence in their coming performance and audience etiquette (possible co-teach)	<ul style="list-style-type: none"> activities? 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Tchaikovsky/ tunes the kids like) 	

KODÁLY HAND SIGNS



KODÁLY RHYTHM PATTERNS

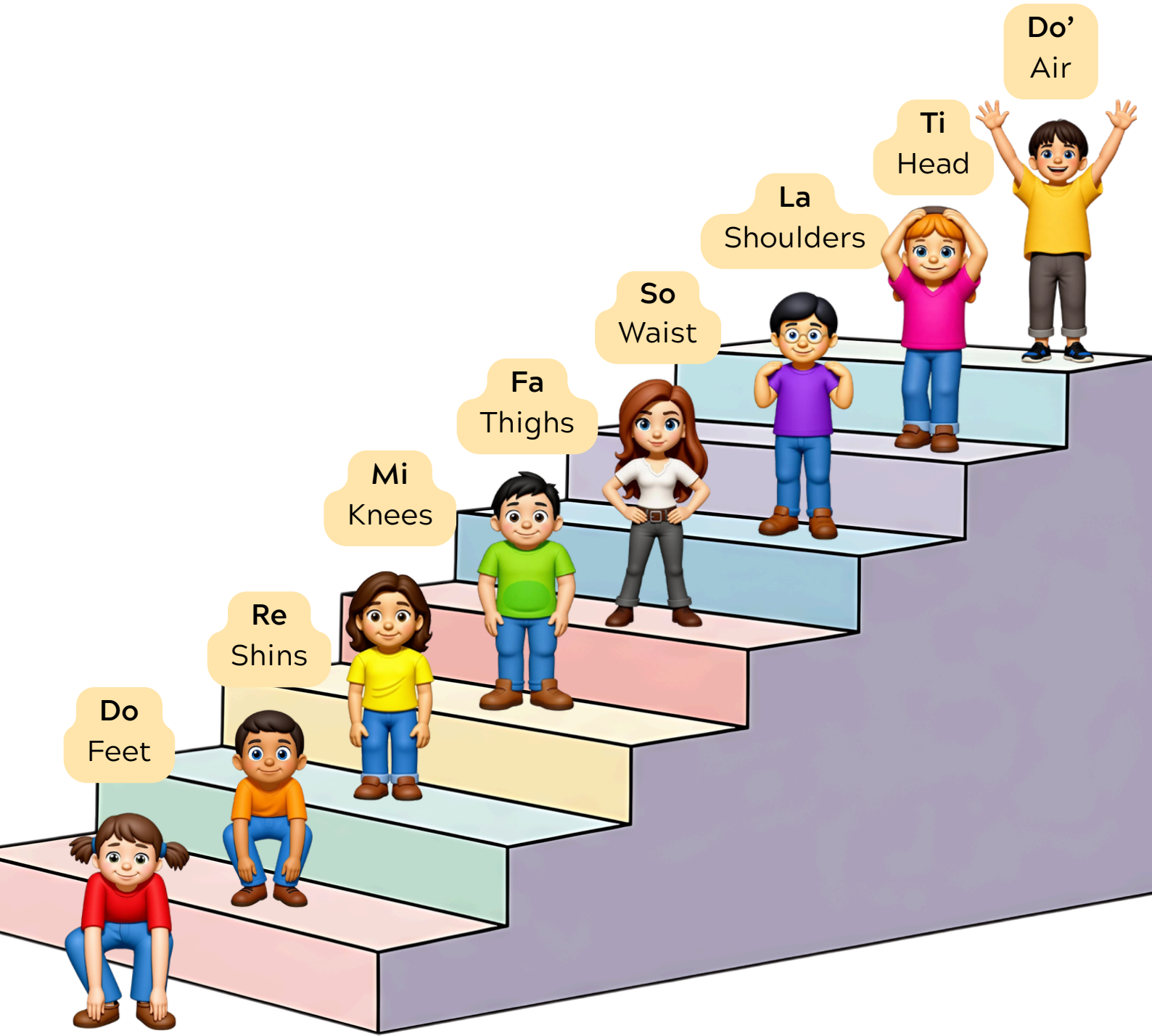
A musical staff with a large black half note on the left. To its right, the words "HALF NOTE" are written in large, bold, red capital letters. Further right, the syllable "TA-A" is written in large, bold, blue capital letters. The staff is decorated with various colorful musical symbols including eighth notes, quarter notes, and starburst icons.

A musical staff with a large black quarter note on the left. To its right, the words "QUARTER NOTE" are written in large, bold, red capital letters. Further right, the syllable "TA" is written in large, bold, blue capital letters. The staff is decorated with various colorful musical symbols including eighth notes, quarter notes, and starburst icons.

A musical staff with a large black eighth note on the left. To its right, the words "EIGHTH NOTE" are written in large, bold, red capital letters. Further right, the syllable "TI-TI" is written in large, bold, blue capital letters. The staff is decorated with various colorful musical symbols including eighth notes, quarter notes, and starburst icons.



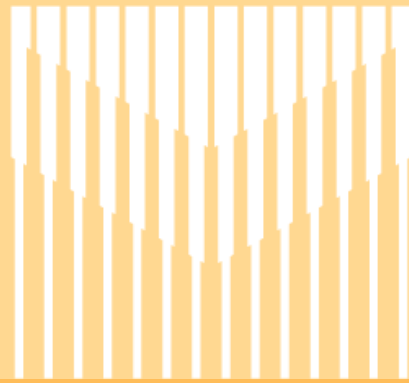
BODY SOLFEGE



FINGERING CHART?

REED SOAKING ROUTINE? PUTTING REED ON THE MOUTHPIECE?

CLEANING & MAINTANENCE?



MUS