

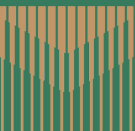
HKBU 香港浸會大學音樂學院

ACADEMY OF **MUSIC**

Continuous Music Training

BRASS CURRICULUM YEAR 1 SEMESTER 1





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

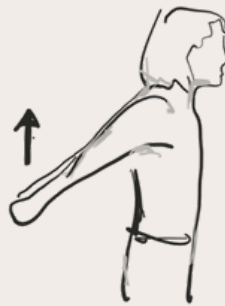
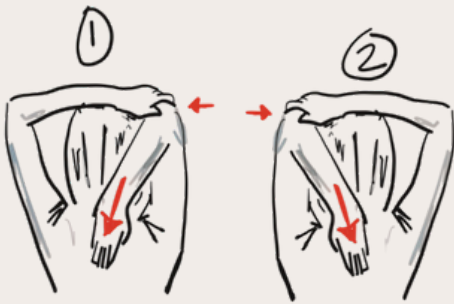
- 1.** To develop students' basic musical literacy skills (aligned with our mission 4 & 5)
 - 1.1 Listen and audiate (pitch, rhythm, timbre, etc)
 - 1.2 Sing and play on a musical instrument by ear
 - 1.3 Read musical notation by singing and playing on a musical instrument
 - 1.4 Understand basic music theory (grammar and syntax), musical forms, genres, and styles
- 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
- 3.** To promote positive character building, social values, cultural literacy and agility, teamwork and sense of community (aligned with our mission 1, 3)
- 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

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...

5 Fundamentals On Brass Instrumental Playing

1



Relax

- ✓ Release jaw, neck, and shoulder tension
- ✓ Keep facial muscles flexible
- ✓ Avoid "death grip" on the instrument

2



Breathing

- ✓ Inhale DEEPLY through mouth (chest up)
- ✓ Fill lungs completely - no shallow breaths!
- ✓ Silent inhalation = efficient air intake

3



Embouchure

- ✓ Firm corners, relaxed center lips
- ✓ Mouthpiece centered (50% top/50% bottom lip)
- ✓ Little space between upper teeth and lower teeth

4



Posture

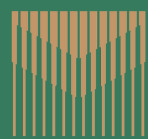
- ✓ Stand/sit tall: Spine straight, shoulders relaxed
- ✓ Feet flat on the floor
- ✓ Instrument held securely without tension

5



Air flow

- ✓ Sustain steady air pressure
- ✓ Think of straight air
- ✓ Faster air = higher notes | Slower air = lower notes



YEAR 1 SEM 1 OVERVIEW

CARE

EMBOUCHURE

RHYTHM

PITCH

GROUP CLASS

Overall Intended Learning Outcomes

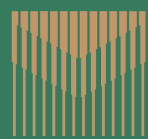
1. Show responsible instrument care and handling
2. Exhibit good posture when playing a brass instrument
3. Buzz a clear and stable tone on the mouthpiece for 4 beats
4. Play “do-sol” (first five notes) on their instrument
5. Perform rest and playing positions on the mouthpiece and instrument

ENSEMBLE CLASS

Overall Intended Learning Outcomes

1. Demonstrate ensembleship through starting and stopping as a group
2. Respond to the music with movements
3. Singing (Unison/ Call-and-response)

KEY COMPOSER & LISTENING



YEAR 1 SEM 1 OVERVIEW

PLAYING RANGE

Trumpet

Horn

5 notes
Trombone

Tuba

SINGING REPRETOIRE

1. Cuckoo
2. Hot cross buns
3. Mary had a little lamb
4. Au clare de la lune
5. One octave major scale
6. A quarter worth
7. Down by the station

MUSICIANSHIP

1. Pitch: do-do' with Kodaly handsign and body solfege
2. Rhythm - "Ta-a", "Ta", "Ti-ti", and "sh"

PLAYING REPRETOIRE

1. No. 1-4 buzzing
2. No. 1-4
3. Hot cross buns
4. Au claire de la lune
5. Mary had a little lamb
6. A quarter worth
7. Down by the station

MUSIC APPRECIATION





演出禮儀



PERFORMANCE ETIQUETTE



**BE
ON TIME**
守時



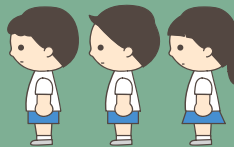
**DRESS
PROPERLY**
穿搭合宜



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



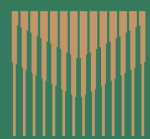
TAKE A BOW
演出前後鞠躬



SMILE
保持微笑

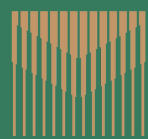


**RESPECT
OTHERS**
尊重演出者



***GROUP
CLASS***

OVERVIEW - excel



WEEK 1 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Exhibit proper sitting and standing posture
2. Show basic breathing technique, by relaxing the throat
3. Understand the basic concept of embouchure setting by teacher demonstration, video and embouchure visualizer
4. Sing with Kodaly hand signs (d-m) by call-and-response, and begin to understand high and low pitches

SINGING REPERTOIRE

1. No. 1-4 buzzing with mouthpiece

PLAYING REPERTOIRE

1. Cuckoo
2. Hot cross buns

TECHNIQUE FOCUS

EMBOUCHURE

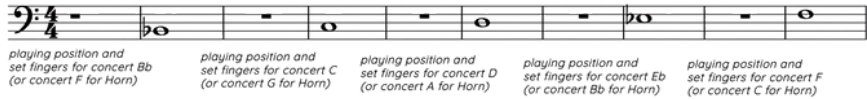

POSTURE

BREATHING

PITCH

WEEK 1 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Connection	<ul style="list-style-type: none"> Greet students and carry out class rituals/routines 	
Feel a steady pulse	<ul style="list-style-type: none"> Have “Eine Kleine Nachtmusik” (Link) / other Mozart 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) <ul style="list-style-type: none"> Optional w/ foot mat Breathing gym <ul style="list-style-type: none"> Optional w/ breathe builder/ floating ball Mini games/ competition w/ different levels Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: Standard of Excellence / Scott's Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
LESSON BODY	Instrument-based	~35-40 mins
Perform rest and playing positions, focusing on grip and posture	<ul style="list-style-type: none"> Encourage students to practice moving their instruments into the playing position without disturbing the established posture Remind students to relax their arms, shoulders & hands, and bring hands & arms into playing position with a relaxed grip  <p>playing position and set fingers for concert Bb (or concert F for Horn) playing position and set fingers for concert C (or concert G for Horn) playing position and set fingers for concert D (or concert A for Horn) playing position and set fingers for concert Eb (or concert Bb for Horn) playing position and set fingers for concert F (or concert C for Horn)</p>	By call-and-response
Play the first five notes	<ul style="list-style-type: none"> Practice with the first five notes of the scale (bpm 60-80) e.g.  <ul style="list-style-type: none"> Review “Lightly Row” and other phase 1 music (optional) (refer to p. 14-17 for teaching sequence) 	By call-and-response
Make a sound on “la”	<ul style="list-style-type: none"> Long tone practice on “la” (concert A) Learn “Fa-La Exercise” (refer to p. 18-19 for teaching sequence) 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered 	

WEEK 1 GROUP CLASS

Long Tone Warm Up

Instruction:
 Play with 2-bar or 4-bar phrase
 Play with different rhythmic pattern

A

Trumpet in Bb 1

Horn

Trombone

Tuba

8

B **C** **D** **E**

16

WEEK 1 GROUP CLASS

Brass (Phase 1)

Lightly Row (Soe No. 24) (Duet)

Objectives:

- Hold a good posture with the instrument (set)
- Look at the instructor while playing
- Count in mind before taking a breath-
 - 1,2,3, breathe, play
- Tongue every note
- Aware of breathing point and the phrasing, keep constant air flow when playing quarter notes
- Press the pistons fully, aware of the slide positions and intonation for trombone

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on fingerings and slide positions
- Work on fingerings and slide positions with tonguing
- Play on the instruments
- Play on the instruments with backing track

Trumpet

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

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

WEEK 1 GROUP CLASS

Brass (Phase 1)

Lightly Row (Soe No. 24) (Duet)

Objectives:

- Hold a good posture with the instrument (set)
- Look at the instructor while playing
- Count in mind before taking a breath-
 - 1,2,3, breathe, play
- Tongue every note
- Aware of breathing point and the phrasing, keep constant air flow when playing quarter notes
- Press the pistons fully, aware of the slide positions and intonation for trombone

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on fingerings and slide positions
- Work on fingerings and slide positions with tonguing
- Play on the instruments
- Play on the instruments with backing track

Horn

s m m | f r r | d r m f | s s s
 m d d | r r r | d r d r | m m m

s m m | f r r | d m s s | d
 m d d | r r r | d d m m | d

WEEK 1 GROUP CLASS

Brass (Phase 1)

Lightly Row (Soe No. 24)

(Duet)

Objectives:

- Hold a good posture with the instrument (set)
- Look at the instructor while playing
- Count in mind before taking a breath-
 - 1,2,3, breathe, play
- Tongue every note
- Aware of breathing point and the phrasing, keep constant air flow when playing quarter notes
- Press the pistons fully, aware of the slide positions and intonation for trombone

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on fingerings and slide positions
- Work on fingerings and slide positions with tonguing
- Play on the instruments
- Play on the instruments with backing track

Trombone

The musical score is written for two staves in bass clef, 4/4 time, with a key signature of one flat (Bb). The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the notes. The score is divided into two systems, each with four measures. The first system ends with a double bar line, and the second system begins with a measure number '5' above the first note. The lyrics are: 's m m f r r d r m f s s s' for the first system and 'm d d r r r d r d r m m m s m m f r r d m s s d' for the second system.

WEEK 1 GROUP CLASS

Brass (Phase 1)

Lightly Row (Soe No. 24) (Duet)

Objectives:

- Hold a good posture with the instrument (set)
- Look at the instructor while playing
- Count in mind before taking a breath-
 - 1,2,3, breathe, play
- Tongue every note
- Aware of breathing point and the phrasing, keep constant air flow when playing quarter notes
- Press the pistons fully, aware of the slide positions and intonation for trombone

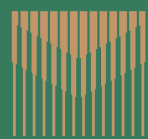
Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on fingerings and slide positions
- Work on fingerings and slide positions with tonguing
- Play on the instruments
- Play on the instruments with backing track

Tuba

The musical score for the Tuba part is written in bass clef, 4/4 time, and B-flat major. It consists of two systems of music. The first system has four measures, and the second system has four measures starting with a measure rest. The notes and fingerings are as follows:

Measure	Staff 1 (Notes)	Staff 2 (Notes)
1	s, m, m	m, d, d
2	f, r, r	r, r, r
3	d, r, m, f	d, r, d, r
4	s, s, s	m, m, m
5	s, m, m	m, d, d
6	f, r, r	r, r, r
7	d, m, s, s	d, d, m, m
8	d	d



WEEK 2 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Understand the relationship between air speed and sound
2. Understand tongue position for high notes
3. Play melodic patterns involving “fa-la”

PLAYING REPERTOIRE

1. Fa-La Exercise
2. Jolly Old Saint Nicholas (duet)
3. First 6 notes of first major scale (concert Bb for trumpet, trombone, tuba
concert F for horn)

TECHNIQUE FOCUS


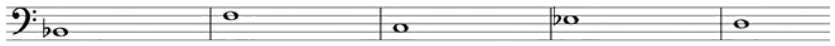
CO-ORDINATION

TONE

BREATHING

WEEK 2 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Connection	<ul style="list-style-type: none"> Greet students and carry out class rituals/routines 	
Express own feeling towards music	<ul style="list-style-type: none"> Have “Eine Kleine Nachtmusik” (Link) / other Mozart music in background <ul style="list-style-type: none"> Ask the students to describe the character/ their own feeling on the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link) / Facial Warm-up (Link) <ul style="list-style-type: none"> Optional w/ foot mat Breathing gym <ul style="list-style-type: none"> Optional w/ breathe builder/ floating ball Mini games/ competition w/ different levels Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: <u>Standard of Excellence</u>/ <u>Scott’s</u> Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
LESSON BODY	Instrument-based	~35-40 mins
Understand the relationship between air speed and pitch	<ul style="list-style-type: none"> Concept between air speed and pitch (fast speed-high pitch, slow speed-low pitch) Air stream practice  <ul style="list-style-type: none"> (Optional) Practice air flow and pitch with “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
Practice breath control and steady tone; understand tongue position adjustments	<ul style="list-style-type: none"> Practice with the first five notes of the scale, in random order (bpm 60-80) may encourage students to create their own “song” and share e.g. 	By call-and-response
Play repertoires with “la”	<ul style="list-style-type: none"> Practice through “Fa-La exercise” (refer to p. 20-23 for teaching sequence) Learn “Jolly Old Saint Nicholas”, student play the melody, teacher play the accompaniment (refer to p. 20-23 for teaching sequence) 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered (Optional) Teacher/ student’s music sharing (Mozart/ tunes the kids like) 	

WEEK 2 GROUP CLASS

Brass (Phase 2)

Jolly Old St. Nicholas (Duet)

Objectives:

- Experience what a duet sounds like
- Introduce new notes, “la” on the instrument.
- Student can sing or play duet on their instrument

Practice Tips:

- **Practice With teacher**
 - Let each student sing their part while the teacher plays the other part.
- **Strengthen Listening Skills**
 - Remind students to listen to each other as they sing.
 - Encourage them to stay confident on their part, even if the other part is moving differently or harmonizing.
- **Work on Entrances and Timing**
 - Pay attention to where each part starts and ends.
 - Practice starting together, holding sustained notes, and finishing at the same time.

Trumpet

(Jolly Old St. Nicholas)

(Fa - La exercise)

WEEK 2 GROUP CLASS

Brass (Phase 2)

Jolly Old St. Nicholas (Duet)

Objectives:

- Experience what a duet sounds like
- Introduce new notes, “la” on the instrument.
- Student can sing or play duet on their instrument

Practice Tips:

- **Practice With teacher**
 - Let each student sing their part while the teacher plays the other part.
- **Strengthen Listening Skills**
 - Remind students to listen to each other as they sing.
 - Encourage them to stay confident on their part, even if the other part is moving differently or harmonizing.
- **Work on Entrances and Timing**
 - Pay attention to where each part starts and ends.
 - Practice starting together, holding sustained notes, and finishing at the same time.

Horn

(Jolly Old St. Nicholas)

1 1 1 1 | s s s | f f f f | l

f f f f | m m m | r r r r | f m r d

5
r r r r | d f f | s f s l | f

r r | d f | m r m m | f

(Fa - La exercise)

f l f f l f f l f l f l f l f

WEEK 2 GROUP CLASS

Brass (Phase 2)

Jolly Old St. Nicholas (Duet)

Objectives:

- Experience what a duet sounds like
- Introduce new notes, “la” on the instrument.
- Student can sing or play duet on their instrument

Practice Tips:

- **Practice With teacher**
 - Let each student sing their part while the teacher plays the other part.
- **Strengthen Listening Skills**
 - Remind students to listen to each other as they sing.
 - Encourage them to stay confident on their part, even if the other part is moving differently or harmonizing.
- **Work on Entrances and Timing**
 - Pay attention to where each part starts and ends.
 - Practice starting together, holding sustained notes, and finishing at the same time.

Trombone

(Jolly Old St. Nicholas)

1 1 1 1 s s s f f f f l
f f f f m m m r r r r f m r d

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

(Fa - La exercise)

f l f f l f f l f l f l f l f

WEEK 2 GROUP CLASS

Brass (Phase 2)

Jolly Old St. Nicholas (Duet)

Objectives:

- Experience what a duet sounds like
- Introduce new notes, “la” on the instrument.
- Student can sing or play duet on their instrument

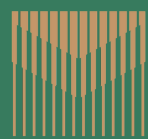
Practice Tips:

- **Practice With teacher**
 - Let each student sing their part while the teacher plays the other part.
- **Strengthen Listening Skills**
 - Remind students to listen to each other as they sing.
 - Encourage them to stay confident on their part, even if the other part is moving differently or harmonizing.
- **Work on Entrances and Timing**
 - Pay attention to where each part starts and ends.
 - Practice starting together, holding sustained notes, and finishing at the same time.

Tuba

(Jolly Old St. Nicholas)

(Fa - La exercise)



WEEK 3 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Understand the concept of phrasing and the use of breath marks
2. Perform fa-do interval, in combination with other notes, through playing melodies with stepwise motions (8 bars)
3. Recognize pick-up beats through singing and instrument playing

PLAYING REPERTOIRE

1. Long Tone Warm-up
2. Farm Out
3. Do-Fa Exercise

TECHNIQUE FOCUS

EMBOUCHURE


ARTICULATION

BREATHING

CO-ORDINATION

WEEK 3 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Connection	<ul style="list-style-type: none"> Greet students and carry out class rituals/routines 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link) <ul style="list-style-type: none"> Optional w/ foot mat Breathing gym <ul style="list-style-type: none"> Optional w/ breathe builder/ floating ball Mini games/ competition w/ different levels Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: Standard of Excellence/ Scott's Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
LESSON BODY	Instrument-based	~35-40 mins
Understand the concept of phrasing through discussion and singing	<ul style="list-style-type: none"> Introduce phrasing with analogies like talking and punctuation e.g. “Good Morning/ How do you do?” Link phrasing with breathing mark through singing a piece students know Make sure students try to take a breath at a reasonable place of the piece while singing 	By call-and-response
Understand the use of breath marks and apply it to playing	<ul style="list-style-type: none"> Encourage students to play a steady sound with good breath control, introducing breathing mark, breathing every two measures e.g.  <ul style="list-style-type: none"> Sing and play with 2 bar breathing on any Phase 1 pieces (e.g. Hot Cross Buns, Au Claire de la Lune) Feel free to write the solfège on the board and add the breath marks to indicate breathing spot 	Can visualise the score
Perform Fa-Do interval	Learn "Do-Fa Exercise" (refer to p.26-27 for teaching sequence)	
Recognize pick-up beat through singing	<ul style="list-style-type: none"> Introduce pick-up beat concept through singing Farm out (refer to p. 26-27 for teaching sequence) Adding in breath placements when singing to reinforce the concept of phrasing 	
Play a piece with pick up note	<ul style="list-style-type: none"> Learn “Farm Out” (refer to p. 26-27 for teaching sequence) Ask student to find out the pick up note from the piece 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered 	

Brass (Phase 2)

Farm Out

Objectives:

- Understand pickup notes of the phase
- Able to take a breathe before the pickup note
- Play a piece with pick up notes

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Drill on “Do-Fa”, “Fa-Do”, aim for intonation and tone quality
- Drill fingerings and slide positions with singing the constant pulse
- Drill fingerings and slide positions with tonguing
- Play on the instruments
- Play on the instruments with backing track

(Farm Out)

Trumpet

Musical notation for the first line of the Trumpet part. It is in 2/4 time and contains the notes: f, f, f, d, r, r, d, l, l, s, s, f. The notes are written on a treble clef staff.

Musical notation for the second line of the Trumpet part. It starts with a pickup note (d) and contains the notes: d, f, f, f, d, r, r, d, l, l, s, s, f. The notes are written on a treble clef staff.

(Do - Fa exercise)

Musical notation for the Do - Fa exercise for the Trumpet part. It is in 4/4 time and contains the notes: d, f, d, d, f, d, d, f, d, f, d, f, d, f, d. The notes are written on a treble clef staff.

(Farm Out)

Horn

Musical notation for the first line of the Horn part. It is in 2/4 time and contains the notes: f, f, f, d, r, r, d, l, l, s, s, f. The notes are written on a treble clef staff with a key signature of one flat.

Musical notation for the second line of the Horn part. It starts with a pickup note (d) and contains the notes: d, f, f, f, d, r, r, d, l, l, s, s, f. The notes are written on a treble clef staff with a key signature of one flat.

(Do - Fa exercise)

Musical notation for the Do - Fa exercise for the Horn part. It is in 4/4 time and contains the notes: d, f, d, d, f, d, d, f, d, f, d, f, d, f, d. The notes are written on a treble clef staff with a key signature of one flat.

Brass (Phase 2)

Farm Out

Objectives:

- Understand pickup notes of the phase
- Able to take a breathe before the pickup note
- Play a piece with pick up notes

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Drill on “Do-Fa”, “Fa-Do”, aim for intonation and tone quality
- Drill fingerings and slide positions with singing the constant pulse
- Drill fingerings and slide positions with tonguing
- Play on the instruments
- Play on the instruments with backing track

Trombone

(Farm Out)

Line 1 of the Trombone part for 'Farm Out'. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The notes are: F2 (quarter), F2 (quarter), F2 (quarter), D2 (quarter), R2 (quarter), R2 (quarter), D2 (quarter), L2 (quarter), L2 (quarter), S2 (quarter), S2 (quarter), and F2 (half). Below the staff, the letters 'f f f d r r d l l s s f' are aligned with the notes.

Line 2 of the Trombone part for 'Farm Out'. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The notes are: D2 (quarter), F2 (quarter), F2 (quarter), F2 (quarter), D2 (quarter), R2 (quarter), R2 (quarter), D2 (quarter), L2 (quarter), L2 (quarter), S2 (quarter), S2 (quarter), and F2 (half). Below the staff, the letters '— d f f f d r r d l l s s f' are aligned with the notes.

(Do-Fa exercise)

Do-Fa exercise for Trombone. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: D2 (half), F2 (half), D2 (half), D2 (half), F2 (half), D2 (half), D2 (half), F2 (half), D2 (half), F2 (half), D2 (quarter), F2 (quarter), D2 (quarter), F2 (quarter), and D2 (quarter). Below the staff, the letters 'd f d d f d d f d f d f d f d' are aligned with the notes.

Tuba

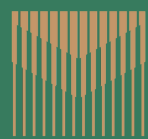
(Farm Out)

Line 1 of the Tuba part for 'Farm Out'. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The notes are: F2 (quarter), F2 (quarter), F2 (quarter), D2 (quarter), R2 (quarter), R2 (quarter), D2 (quarter), L2 (quarter), L2 (quarter), S2 (quarter), S2 (quarter), and F2 (half). Below the staff, the letters 'f f f d r r d l l s s f' are aligned with the notes.

Line 2 of the Tuba part for 'Farm Out'. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The notes are: D2 (quarter), F2 (quarter), F2 (quarter), F2 (quarter), D2 (quarter), R2 (quarter), R2 (quarter), D2 (quarter), L2 (quarter), L2 (quarter), S2 (quarter), S2 (quarter), and F2 (half). Below the staff, the letters '— d f f f d r r d l l s s f' are aligned with the notes.

(Do-Fa exercise)

Do-Fa exercise for Tuba. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: D2 (half), F2 (half), D2 (half), D2 (half), F2 (half), D2 (half), D2 (half), F2 (half), D2 (half), F2 (half), D2 (quarter), F2 (quarter), D2 (quarter), F2 (quarter), and D2 (quarter). Below the staff, the letters 'd f d d f d d f d f d f d f d' are aligned with the notes.



WEEK 4-5 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Produce a clear tone of low "ti" in the Bb major scale (concert A)
2. Play the rhythm pattern "ti-ti" with clear tonguing on repeated notes
3. Play melodies with the first six notes in leap (and stepwise) motions

PLAYING REPERTOIRE

1. Quaver Tonguing Exercise No.45
2. Quaver Tonguing Exercise No.47
3. Skip It, Lou
4. Jim Along Josie
5. Do - Ti Exercise 1
6. Do - Ti Exercise 2
7. Re - Ti Exercise 1

CONCURRENT ACTIVITIES

1. Co-teaching (*organised by school leads and project leads*)
2. Mid-term Formative Assessment: Teacher Checklist

TECHNIQUE FOCUS

ARTICULATION

TONE

CO-ORDINATION

WEEK 4-5 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Connection	<ul style="list-style-type: none"> Greet students and carry out class rituals/routines 	
Feel a steady pulse <u>OR</u> Express own feeling towards music	<ul style="list-style-type: none"> Have “Turkish March” (Link)/ other Mozart music in background <ul style="list-style-type: none"> Ask the students to tap the pulse of the music Ask the students to describe the character/ their own feeling on the music 	Can be played by the teacher
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link) <ul style="list-style-type: none"> Optional w/ foot mat Breathing gym <ul style="list-style-type: none"> Optional w/ breathe builder/ floating ball Mini games/ competition w/ different levels Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: <u>Standard of Excellence/ Scott’s</u> Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
LESSON BODY	Instrument-based	~35-40 mins
Produce a clear tone on low ti in B ♭ major scale (concert A)	<ul style="list-style-type: none"> Long tone practice on “la” (concert A) Learn “Do-ti Exercise 1” (refer to p. 30-33 for teaching sequence) Learn “Do-ti Exercise 2” (refer to p. 30-33 for teaching sequence) Learn “Re-ti Exercise 1” (refer to p. 30-33 for teaching sequence) 	
Respond to the ti-ti pulse in the music	<ul style="list-style-type: none"> Teacher may play the music and student will step on the ground when they hear “titi” 	Teacher perform “Skip it, lou”, “Jim along Josie”
Demonstrate clear tonguing on repeated notes	<ul style="list-style-type: none"> Practice with “Quaver Tonguing Exercise No. 45” (refer to p. 34-35 for teaching sequence) Practice with “Quaver Tonguing Exercise No. 47” (refer to p. 34-35 for teaching sequence) Apply technique into learning “Skip It, Lou” (refer to p. p. 30-33 for teaching sequence) 	Focus on clean articulation with “ti-ti”
Play repertoires with the first six notes in leap (and stepwise) motions	<ul style="list-style-type: none"> Drill on the leap intervals, focusing on having a relaxed posture, grip & embouchure Learn “Skip it, lou” (refer to p. 30-33 for teaching sequence) Learn “Jim along Josie” (refer to p. 34-35 for teaching sequence) 	By call-and-response
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Mozart/ tunes the kids like) 	

WEEK 4-5 GROUP CLASS

Brass (Phase 2)

Skip it, Lou

Objectives:

- To play and subdivide eighth notes
- Understand the repeat sign

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on tonguing exercise combining eighth notes and quarter.
- Practice fingerings and slide positions while tapping a consistent beat.
- Practice fingerings and slide positions with tonguing

Horn

(Skip it, Lou)

('x' indicates where students step on the floor)

m x x d d m x x s r x x t t r x x f

m m m

r r r

r r r

5

m x x d d m x x s r x x m r d d

m m m

f f

("Do-Ti" exercise 1)

d t d d t d d t d t d

("Do-Ti" exercise 2)

t t t d d d t t t t d d r

("Re-Ti" exercise)

r t r t d r t r m d

WEEK 4-5 GROUP CLASS

Brass (Phase 2)

Skip it, Lou

Objectives:

- To play and subdivide eighth notes
- Understand the repeat sign

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on tonguing exercise combining eighth notes and quarter.
- Practice fingerings and slide positions while tapping a consistent beat.
- Practice fingerings and slide positions with tonguing

Trombone

(Skip it, Lou)

('x' indicates where students step on the floor)

m x m x d d m x m x s r x x r r t t r x x r r f

5

m x m x d d m x m x s r x x f f m r d d

("Do-Ti" exercise 1)

d t d d t d d t d t d

("Do-Ti" exercise 2)

t t t d d d t t t t d d r

("Re-Ti" exercise)

r t r t d r t r m d

WEEK 4-5 GROUP CLASS

Brass (Phase 2)

Skip it, Lou

Objectives:

- To play and subdivide eighth notes
- Understand the repeat sign

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on tonguing exercise combining eighth notes and quarter.
- Practice fingerings and slide positions while tapping a consistent beat.
- Practice fingerings and slide positions with tonguing

Tuba

(Skip it, Lou)

('x' indicates where students **step** on the floor)

m m m d d m m m s r x x r t t r x x f

5

m m m d d m m m s r x x f f m r d d

("Do-Ti" exercise 1)

d t d d t d d t d t d

("Do-Ti" exercise 2)

t t t d d d t t t t d d t

("Re-Ti" exercise)

r t r t d r t r m d

WEEK 4-5 GROUP CLASS

Brass (Phase 2)

Jim Along Josie

Objectives:

- To play and subdivide eighth notes
- Understand the repeat sign

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on tonguing exercise combining eighth notes and quarter.
- Practice fingerings and slide positions while tapping a consistent beat.
- Practice fingerings and slide positions with tonguing

(Jim Along Josie)

Trumpet

('x' indicates where students **step** on the floor)

s s x x x r r x x x s s x x x r r d
m m m

(Quaver tonguing exercise No.45)

(Quaver tonguing exercise No.47)

(Jim Along Josie)

Horn

('x' indicates where students **step** on the floor)

s s x x x r r x x x s s x x x r r d
m m m

(Quaver tonguing exercise No.45)

(Quaver tonguing exercise No.47)

WEEK 4-5 GROUP CLASS

Brass (Phase 2)

Jim Along Josie

Objectives:

- To play and subdivide eighth notes
- Understand the repeat sign

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Work on tonguing exercise combining eighth notes and quarter.
- Practice fingerings and slide positions while tapping a consistent beat.
- Practice fingerings and slide positions with tonguing

(Jim Along Josie)

Trombone

('x' indicates where students step on the floor)

s s x x x r r x x x s s x x x r r d

(Quaver tonguing exercise No.45)

(Quaver tonguing exercise No.47)

(Jim Along Josie)

Tuba

('x' indicates where students step on the floor)

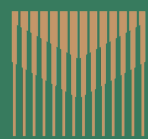
s s x x x r r x x x s s x x x r r d

(Quaver tonguing exercise No.45)

3

(Quaver tonguing exercise No.47)

4



WEEK 6 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Experience a simple triple meter through movements
2. Extend their playing ranges to playing Minor 7th of Concert Bb (Concert Ab)
3. Recognize quarter rests when playing a melodic phrase

PLAYING REPERTOIRE

1. La-Te Exercise 1
2. La-Te Exercise 2
3. BINGO

TECHNIQUE FOCUS

ARTICULATION

TONE

CO-ORDINATION

WEEK 6 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Connection	<ul style="list-style-type: none"> Greet students and carry out class rituals/routines 	
Feel a steady pulse <u>OR</u> Express own feeling towards music	<ul style="list-style-type: none"> Have “Horn Concerto in D Major K.412, I” (Link)/ other Mozart music in background <ul style="list-style-type: none"> Ask the students to tap the pulse of the music Ask the students to describe the character/ their own feeling on the music 	Can be played by the teacher
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link) <ul style="list-style-type: none"> Optional w/ foot mat Breathing gym <ul style="list-style-type: none"> Optional w/ breathe builder/ floating ball Mini games/ competition w/ different levels Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: Standard of Excellence/ Scott's Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
LESSON BODY	Instrument-based	~35-40 mins
Experience simple triple meter through movements	<ul style="list-style-type: none"> Compare the feeling of 4/4 time and 3/4 time Clap with accents on first beat Sing “Peer Gynt Morning” Body percussion game “Waltz of the Flowers” (Link) 	Students are NOT reading any notation Reinforce pick-up beat
Sing and play intervals involving “te” of the concert Bb major scales	<ul style="list-style-type: none"> Learn “La-Te Exercise 1” (refer to p. 38-39 for teaching sequence) Learn “La-Te Exercise 2” (refer to p. 38-39 for teaching sequence) 	
Recognize quarter rests in playing	<ul style="list-style-type: none"> Shu game, teacher perform “Bingo” or other piece including quarter rest, student make a “shu” sound while quarter rest appear. 	
Extend playing ranges by Playing repertoires with “te” and quarter rest	<ul style="list-style-type: none"> Learn “Bingo” (refer to p. 38-39 for teaching sequence) 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Goodbyes and pack-up 	

WEEK 6 GROUP CLASS

Brass (Phase 2)

Bingo

Objectives:

- Introduce Concert Ab
- Understand the importance of rest in the music
- Play a piece containing a combination of quarter rest, half, quarters, and eighth notes.

Practice Tips:

- Work on the interval going from concert G to concert Ab to expand the range
- Practice fingerings and slide positions with tonguing
- “Shu” game:
- Teacher play the music and student says “shu” while the rest happen.
- Check out the “Audiating Rest” exercise

(Bingo)

Trumpet

Musical notation for the Trumpet part of 'Bingo'. It consists of two staves of music in 4/4 time. The first staff contains measures 1-7, with rests labeled 'Shu' at the end of measures 6 and 7. The second staff contains measures 8-14, with rests labeled 'Shu' at the end of measures 8, 10, 11, 12, and 14.

(“La-Te” exercise 1)

(“La-Te” exercise 2)

Musical notation for two 'La-Te' exercises. Exercise 1 is in 4/4 time and consists of 8 measures. Exercise 2 is in 4/4 time and consists of 8 measures.

(Bingo)

Horn

Musical notation for the Horn part of 'Bingo'. It consists of two staves of music in 4/4 time. The first staff contains measures 1-7, with rests labeled 'Shu' at the end of measures 6 and 7. The second staff contains measures 8-14, with rests labeled 'Shu' at the end of measures 8, 10, 11, 12, and 14.

(“La-Te” exercise 1)

(“La-Te” exercise 2)

Musical notation for two 'La-Te' exercises. Exercise 1 is in 4/4 time and consists of 8 measures. Exercise 2 is in 4/4 time and consists of 8 measures.

WEEK 6 GROUP CLASS

Brass (Phase 2)

Bingo

Objectives:

- Introduce Concert Ab
- Understand the importance of rest in the music
- Play a piece containing a combination of quarter rest, half, quarters, and eighth notes.

Practice Tips:

- Work on the interval giong from concert G to concert Ab to expand the range
- Practice fingerings and slide positions with tonguing
- “Shu” game:
- Teacher play the music and student says “shu” while the rest happen.
- Check out the “Audiating Rest” exercise

(Bingo)

Trombone

8

(“La-Te” exercise 1)

(“La-Te” exercise 2)

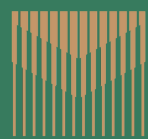
(Bingo)

Tuba

8

(“La-Te” exercise 1)

(“La-Te” exercise 2)



WEEK 7 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Produce a constant air flow with articulation while playing ascending pitches
2. Apply accent in playing quarter notes
3. Begin to demonstrate 2-bar phrasing in their playing

PLAYING REPERTOIRE

1. This Old Man
2. Accent Exercise 1
3. Accent Exercise 2
4. Scale from “Do” to “la”

TECHNIQUE FOCUS

ARTICULATION

TONE

EMBOUCHURE

WEEK 7 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Connection	<ul style="list-style-type: none"> Greet students and carry out class rituals/routines 	
Feel a steady pulse <u>OR</u> Express own feeling towards music	<ul style="list-style-type: none"> Have “Mozart Requiem Tuba Mirim, excerpt.” (Link)/ other Mozart music in background <ul style="list-style-type: none"> Ask the students to tap the pulse of the music Ask the students to describe the character/ their own feeling on the music 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link) <ul style="list-style-type: none"> Optional w/ foot mat Breathing gym <ul style="list-style-type: none"> Optional w/ breathe builder/ floating ball Mini games/ competition w/ different levels Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: Standard of Excellence/ Scott's Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
LESSON BODY	Instrument-based	~35-40 mins
Produce constant air flow with articulation while playing ascending pitches	<ul style="list-style-type: none"> Play the scale from “do” to “la” by air flow without instrument, aware of not chopping off the air flow while applying tongue Change the articulation to accent, but keep the air flow steady Play on instrument 	
Apply accent in playing quarter notes	<ul style="list-style-type: none"> Introduce accent Learn “accent exercise 1” and “accent exercise 2” (refer to p.42-43 for learning sequence) <ul style="list-style-type: none"> Accent game: students can add accent on any place they want on the board and students follow the accent symbols to play 	Instructors can show the score to students for visualisation
Begin to demonstrate 2 bar phrasing in their playing	<ul style="list-style-type: none"> Demonstrate the importance of phrasing by performing different phrasing to student and let student to express their feeling Learn “This Old Man” (refer to p.42-43 for teaching sequence) 	
CLOSING		~5 mins
Summarize/ consolidate	<ul style="list-style-type: none"> Goodbyes and pack-up 	

WEEK 7 GROUP CLASS

Brass (Phase 2)

This Old Man

Objectives:

- Introduce the accent sign
- Begin to practice playing an accent on the instrument through a combination of articulation and air

***Accent game:**

- Student can change/mark accent(s) anywhere they wish, then follow the new markings and play through

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Articulation exercise on accent, instructors can freely create some exercises for this.
- Work on intervals “do-la”, “la-do”
- Echo game:
 - teacher play a 2 bar phrase containing accents at different spots, student must memories the accent point and clap the accent point next time.

(This Old Man)

Trumpet

Musical notation for Trumpet part of 'This Old Man'. It consists of two staves in 4/4 time. The first staff contains the first four measures with lyrics 's m s s m s l s f m r m f m f'. The second staff starts at measure 5 with lyrics 's d d d d d r m f s s r r f m r d'. Accents (>) are placed above the notes for 's', 'm', 's', 's', 'm', 's', 'm', 'r', 'f', 'm', 'r', and 'd'.

(Accent exercise 1)

Musical notation for Accent exercise 1. It is a single staff in 4/4 time with eight measures. Each measure contains a quarter note with an accent (>) above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4.

(Accent exercise 2)

Musical notation for Accent exercise 2. It is a single staff in 4/4 time with eight measures. Each measure contains a quarter note with an accent (>) above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4.

(This Old Man)

Horn

Musical notation for Horn part of 'This Old Man'. It consists of two staves in 4/4 time. The first staff contains the first four measures with lyrics 's m s s m s l s f m r m f m f'. The second staff starts at measure 5 with lyrics 's d d d d d r m f s s r r f m r d'. Accents (>) are placed above the notes for 's', 'm', 's', 's', 'm', 's', 'm', 'r', 'f', 'm', 'r', and 'd'.

(Accent exercise 1)

Musical notation for Accent exercise 1. It is a single staff in 4/4 time with eight measures. Each measure contains a quarter note with an accent (>) above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4.

(Accent exercise 2)

Musical notation for Accent exercise 2. It is a single staff in 4/4 time with eight measures. Each measure contains a quarter note with an accent (>) above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4.

WEEK 7 GROUP CLASS

Brass (Phase 2)

This Old Man

Objectives:

- Introduce the accent sign
- Begin to practice playing an accent on the instrument through a combination of articulation and air

*** Accent game:**

- Student can change/mark accent(s) anywhere they wish, then follow the new markings and play through

Practice Tips:

- Sing with Kodaly hand sign (aware of the hand position)
- Articulation exercise on accent, instructors can freely create some exercises for this.
- Work on intervals “do-la”, “la-do”
- Echo game:
 - teacher play a 2 bar phrase containing accents at different spots, student must memories the accent point and clap the accent point next time.

(This Old Man) **Trombone**

5

s m s s m s l s f m r m f m f

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

Detailed description: This block contains the musical notation for the Trombone part of 'This Old Man'. It consists of two staves of music in 4/4 time with a key signature of one flat (Bb). The first staff contains the first four measures of the piece, with lyrics 's m s s m s l s f m r m f m f' written below. The second staff starts at measure 5 and contains the remaining notes and lyrics 's d d d d d r m f s s r r f m r d'. Accents (>) are placed above several notes in both staves.

(Accent exercise 1)

Detailed description: This block shows an accent exercise for the Trombone. It is a single staff of music in 4/4 time with a key signature of one flat. The exercise consists of a sequence of notes with accents (>) placed above them, designed to practice articulation and accent placement.

(Accent exercise 2)

Detailed description: This block shows a second accent exercise for the Trombone. It is a single staff of music in 4/4 time with a key signature of one flat. The exercise consists of a sequence of notes with accents (>) placed above them, designed to practice articulation and accent placement.

(This Old Man) **Tuba**

5

s m s s m s l s f m r m f m f

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

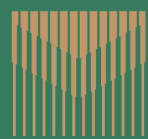
Detailed description: This block contains the musical notation for the Tuba part of 'This Old Man'. It consists of two staves of music in 4/4 time with a key signature of one flat. The first staff contains the first four measures of the piece, with lyrics 's m s s m s l s f m r m f m f' written below. The second staff starts at measure 5 and contains the remaining notes and lyrics 's d d d d d r m f s s r r f m r d'. Accents (>) are placed above several notes in both staves.

(Accent exercise 1)

Detailed description: This block shows an accent exercise for the Tuba. It is a single staff of music in 4/4 time with a key signature of one flat. The exercise consists of a sequence of notes with accents (>) placed above them, designed to practice articulation and accent placement.

(Accent exercise 2)

Detailed description: This block shows a second accent exercise for the Tuba. It is a single staff of music in 4/4 time with a key signature of one flat. The exercise consists of a sequence of notes with accents (>) placed above them, designed to practice articulation and accent placement.



WEEK 8 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Sing and play in 2-part rounds
2. Sing and audiate the Perfect 5th interval
3. Identify repeating melodic phrases

PLAYING REPERTOIRE

1. Frere Jacques

TECHNIQUE FOCUS


ARTICULATION

TONE

CO-ORDINATION

WEEK 8 GROUP CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up/ General Musicianship/ Music Appreciation	~5-10 mins
Connection	<ul style="list-style-type: none"> Greet students and carry out class rituals/routines 	
Feel a steady pulse <u>OR</u> Express own feeling towards music	<ul style="list-style-type: none"> Have “Symphony No. 40” (Link)/ other Mozart music in background <ul style="list-style-type: none"> Ask the students to tap the pulse of the music Ask the students to describe the character/ their own feeling on the music 	Can be played by the teacher
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link) <ul style="list-style-type: none"> Optional w/ foot mat Breathing gym <ul style="list-style-type: none"> Optional w/ breathe builder/ floating ball Mini games/ competition w/ different levels Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: Standard of Excellence/ Scott’s Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	
LESSON BODY	Instrument-based	~35-40 mins
Sing and play in 2-part rounds	<ul style="list-style-type: none"> Student will divided into 2 groups, to sing “Frere Jacques” round. 	
Sing and audiate the perfect 5th interval	<ul style="list-style-type: none"> Sing intervals w/ “do-so”, can start w/ scales or arpeggios  <ul style="list-style-type: none"> Sing “This Old Man” or “Twinkle Twinkle Little Star” with silent “do”/ “so” <ul style="list-style-type: none"> Through call and response, ask students to sing Twinkle Twinkle Little Star (or This Old Man) After students are comfortable with the tune, ask students to silent the “do” (or the “so”) and keep on singing all the other pitches This exercise encourages students to audiate the pitches when they are not singing 	
Identify repeating melodic phrases	<ul style="list-style-type: none"> Learn “Frere Jacques” (refer to p. 46-47 for teaching sequence) Teacher performs the piece once. Then encourage students to spot out where the repeated passage occurs 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Goodbyes and pack-up 	

WEEK 8 GROUP CLASS

Brass (Phase 2)

Frere Jacques

Objectives:

- Begin to understand musical forms and repetitions
- Sing a piece rounds
- Play a piece rounds

Practice Tips:

- Guide students to spot the repetition point throughout the music.
- Practice Staggered Starts without the instruments
- **Cue Groups Clearly**
 - Use hand signals, conducting, or verbal cues for when each group should begin.
 - Encourage Listening
 - Remind students to listen to each other. They need to keep their own melody and timing while hearing what others sing.
 - You can have students practice humming or singing softly to focus on listening.

Trumpet

A Group 1 entrance **A** **B** Group 2 entrance **B**

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

C Group 3 entrance **C** **D** Group 4 entrance **D**

s l s f m d s l s f m d d s d d s d

Horn

E Group 1 entrance **A** **B** Group 2 entrance **B**

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

C Group 3 entrance **C** **D** Group 4 entrance **D**

s l s f m d s l s f m d d s d d s d

WEEK 8 GROUP CLASS

Brass (Phase 2)

Frere Jacques

Objectives:

- Begin to understand musical forms and repetitions
- Sing a piece rounds
- Play a piece rounds

Practice Tips:

- Guide students to spot the repetition point throughout the music.
- Practice Staggered Starts without the instruments
- **Cue Groups Clearly**
 - Use hand signals, conducting, or verbal cues for when each group should begin.
 - Encourage Listening
 - Remind students to listen to each other. They need to keep their own melody and timing while hearing what others sing.
- You can have students practice humming or singing softly to focus on listening.

Trombone

A Group 1 entrance **A** **B** Group 2 entrance **B**

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

C Group 3 entrance **C** **D** Group 4 entrance **D**

s l s f m d s l s f m d d s d d s d

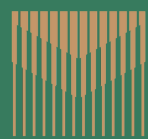
Tuba

A Group 1 entrance **A** **B** Group 2 entrance **B**

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

C Group 3 entrance **C** **D** Group 4 entrance **D**

s l s f m d s l s f m d d s d d s d



WEEK 9-11 GROUP CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Build endurance in playing their instruments
2. Understand how to carry themselves in a performance
3. Build confidence in their coming performance
4. Consolidate and execute what they have learnt in the semester through their final performances and assessments

PLAYING REPERTOIRE

1. Long Tone Warm-up
2. Pieces for assessment
3. Pieces for the performance

CONCURRENT ACTIVITIES

1. Performance rehearsal
2. Final Assessment

TECHNIQUE FOCUS

POSTURE

TONE

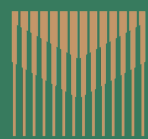
BREATHING

CO-ORDINATION

WEEK 9-11 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/ singing 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ Breathing Gym <ul style="list-style-type: none"> optional w/ foot mat 	Can be led by student
LESSON BODY	Instrument-based	~35-40 mins
Build endurance in playing their instruments	<ul style="list-style-type: none"> Build up endurance in holding/ playing the instrument Students perform for each other as a group 	Audience etiquette
Understand how to carry themselves in a performance	<u>Performance Rehearsal</u> <ul style="list-style-type: none"> Teachers go through expected on-stage & off-stage behavior Run-through the performance order Practice listening to each other Practice following teacher's cues 	
Build confidence in their coming performance		
Consolidate and execute what they have learnt in the semester - carry out final assessment	<ul style="list-style-type: none"> Teacher go through the assessment content and process with the students Allow time for the students to practice on the assessment pieces 	
CLOSING		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered 	



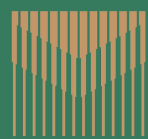
ENSEMBLE CLASS

BRASS PHASE 2 (ENSEMBLE CLASS)

Phase Overall Intended Learning Outcomes:

1. Sing in 2-part rounds/unison through call-and-response
2. Demonstrate ensembleship through playing in unison as a group
3. Respond to music in simple triple and quadruple meter (3/4, 4/4) through movements (Eurhythmics)

Week	Intended Learning Outcomes	Singing Repertoire	Movement	Playing Repertoire
1-2	1 Collectively create movements to music	1. Old MacDonald Had a Farm	1. Bubble Song 2. Farm out	1. Long Tone Warm-up 2. Scale Do -La 3. Farm out
	2 Demonstrate their understanding of dynamics, p and f			
	3 Perform pick up beat to musical phrases on their instruments			
3-4	1 Demonstrate 2-bar phrasing and breathing	1. Twinkle twinkle little star	1. Let's sing hello together 2. Resting tone activities	1. Perfect 5th Interval Playing Exercise 2. Twinkle twinkle little star
	2 Audiata and play the Perfect 5th interval on their instrument			
	3 Maintain consistent air flow while articulating quarter notes			
5-6	1 Perform a piece in simple triple meter (3/4) in unison	1. Peer Gynt morning	1. Child Song (Macro and Micro beats) 2. Waltz of the Flower	1. Quarter note Warm-up in 3/4 2. Peer Gynt morning
	2 Experience simple triple meter through movements			
7-8	1 Perform in 2-part rounds through singing and playing	1. Row Row Row Your Boat (2-part rounds) 2. Frere Jacques (2-part rounds)	1. Child Song (Macro and Micro beats) 2. Waltz of the Flower	1. Long Tone Warm-up 2. Scale "do" -"la" 3. Frere Jacques
	2 Demonstrate their understanding of micro and macro beat			
	3 Recall and produce a good tone on the first 6 notes of their major scale			
9-11	1 Build endurance in playing their instruments	1. Pieces for the performance	1. Pieces for the performance	1. Long Tone Warm-up 2. Pieces for the performance
	2 Understand how to carry themselves in a performance			
	3 Build confidence in their coming performance			
	4 Consolidate and execute what they have learnt in the semester through their final performances and assessments			
Term-End Performance				



WEEK 1-2 ENSEMBLE CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Collectively create movements to music
2. Demonstrate their understanding of dynamics, *p* and *f*
3. Perform pick up beat to musical phrases on their instruments

SINGING REPERTOIRE

1. Old MacDonald Had a Farm

PLAYING REPERTOIRE

1. Long Tone Warm-up
2. Scale “do” to “la”
3. Farm out

MOVEMENTS & EURHYTHMICS

1. Bubble Song
2. Farm out

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)/Breathing Gym <ul style="list-style-type: none"> Optional w/ foot mat 	
LESSON BODY		
SINGING & DANCING		
		~35-40 mins
Collectively create movements to music	<ul style="list-style-type: none"> Unison singing: “Old McDonald had a farm” (p.55) <ul style="list-style-type: none"> (1) Solfege (2) Hand sign (3) Lyrics (Optional) Encourage students to create their own movements 	Print out lyrics
Demonstrate their understanding of dynamics, p and f	<ul style="list-style-type: none"> Introduce concept of dynamic Sing “Farm Out” in dynamic of p and f 	
MOVEMENT & EURHYTHMICS		
Physical warmup, focusing on listening	Bubble Song (teaching video link) <i>(Refer to teaching resources on p.54)</i>	
Reinforce the concept of dynamics (p,f) through body movements	<ul style="list-style-type: none"> Instructor plays the melody with different dynamics Students will grow their bubble bigger and smaller depending on the dynamic they hear 	
INSTRUMENT PLAYING		
Warm up	<ul style="list-style-type: none"> Long tone exercise <i>(refer to teaching sequence on p.13)</i> Articulation exercises (decided by instructors) Scale from “do” to “la” 	Call and response
Perform pick up beat to musical phrases on their instruments	<ul style="list-style-type: none"> Revise “Farm out” from group class <i>(refer to p.26-27 for teaching sequence)</i> 	
CLOSING		
		~5 mins
Summarize/ Consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Mozart/ tunes the kids like) 	

Bubble Song

Objectives:

1. Accuracy in pitch when singing in call-and-response
2. Coordinate body movements and breath

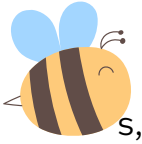
Suggested Teaching Sequence:

1. Everyone gathers around a circle
2. Instructor sings the whole piece a few times
3. Invites students to join them
4. When they are ready, get students to start as a very small ball and gradually grow bigger as the song goes
5. When students are comfortable doing this individually, they can do it in pairs/trio/small groups, etc.
6. Instructors can play with the tempo and get students to be sensitive to the cues of the Instructor



WEEK 1 - 2 ENSEMBLE CLASS

Old Mcdonald Had a Farm



d d d s, l, l, s, m m r r d s,

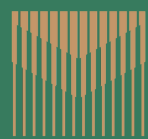
5 Old Mac - Don - ald had a farm, E I E I O! And s, s,

9 on that farm he had a cow, E I E I O! With a d d d s, s, d d d d d d d d d d d d

13 moo moo here and a moo moo there, Here a moo, there a moo eve-ry-where a moo moo, d d d s, l, l, s, m m r r d

Old Mac - Don - ald had a farm, E I E I O!





WEEK 3-4 ENSEMBLE CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Demonstrate 2-bar phrasing and breathing
2. Audiate and play the Perfect 5th interval on their instrument
3. Maintain consistent air flow while articulating quarter notes

SINGING REPERTOIRE

1. Twinkle twinkle little star

PLAYING REPERTOIRE

1. Perfect 5th Interval Playing Exercise
2. Twinkle twinkle little star

MOVEMENTS & EURHYTHMICS

1. Let's Sing Hello
2. Resting Tone Activity

WEEK 3-4 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5 mins
Connect with the students	<ul style="list-style-type: none"> Establish ritual/routine and rules <ul style="list-style-type: none"> e.g. Reinforce norms - where are the quiet corners? How do we behave ourselves in an instrumental lesson, etc 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ Breathing Gym <ul style="list-style-type: none"> Optional w/ foot mat 	
LESSON BODY		
SINGING & DANCING		
Demonstrate 2-bar phrasing and breathing	<ul style="list-style-type: none"> Unison singing: “Twinkle twinkle little star” (p.58) <ul style="list-style-type: none"> (1) Solfege (2) Hand sign (3) Lyrics (optional) Encourage students to create their own movements 	
Collectively create movements to music		
MOVEMENT & EURHYTHMICS		
Audiate and play the Perfect 5th interval	<ul style="list-style-type: none"> Let's Sing Hello (Perfect 5th) together (teaching video link) Resting Tone Activity (teaching video link) 	
Relate to the tonic		
INSTRUMENT PLAYING		
Warm up	<ul style="list-style-type: none"> Breathing gym <ul style="list-style-type: none"> Breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) Backing: Standard of Excellence/ Scott's Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (refer to p. 13 for teaching sequence) 	Optional w/ breathing tools
Audiate and play the Perfect 5th interval on their instrument	<ul style="list-style-type: none"> Sing perfect 5th with body solfege in different dynamic and speed “Perfect 5th Interval Playing Exercise” (refer to p. 59 for teaching sequence) 	Learn by call-and-response
Maintain consistent air flow while articulating quarter notes	<ul style="list-style-type: none"> Learn “Twinkle twinkle little star” (refer to p. 60 for teaching sequence) 	Learn by call-and-response
CLOSING		~5 mins
summarize/ consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Mozart/ tunes the kids like) 	

WEEK 3-4 ENSEMBLE CLASS

Twinkle Twinkle Little Star

Singing and Body Solfege

English Folk Song



WEEK 3-4 ENSEMBLE CLASS

Perfect 5th Interval Playing Exercise

The first system of the musical score is for the first three measures of the exercise. It consists of four staves: Trumpet (top), Horn, Trombone, and Tuba (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a simple, rhythmic pattern of quarter notes. The interval between the notes in each staff is a perfect fifth. The notes for each instrument across the three measures are: Measure 1: C4, G4, F3, C4; Measure 2: D4, A4, G4, D4; Measure 3: E4, B4, A4, E4.

The second system of the musical score covers measures 4 through 7. It features four staves: Tpt (Trumpet), Hn (Horn), Tbn. (Trombone), and Tba. (Tuba). The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with the same rhythmic pattern of quarter notes. The notes for each instrument across the four measures are: Measure 4: F4, C5, B4, F4; Measure 5: G4, D5, C5, G4; Measure 6: A4, E5, D5, A4; Measure 7: B4, F5, E5, B4.

WEEK 3-4 ENSEMBLE CLASS

Brass (Phase 2)

Objectives:

- Sing and play the perfect 5th interval
- A B A form

Twinkle Twinkle Little Star

Areas of Focus:

- Practice repeated notes tonguing ascending: do-do-re-re do-do-mi-mi...do-do-la-la exercises
- Practice repeated notes tonguing descending: la-la-so-so la-la-fa-fa...la-la-do-do exercises
- Repeated-notes tonguing *with different tempi*: do-do-do-do re-re-re-re...la-la-la-la exercises
- If students have problem with tonguing, can start with playing with half notes instead of quarter notes

Trumpet / Horn

d d s s l l s f f m m r r d
 s s f f m m r s s f f m m r
 d d s s l l s f f m m r r d

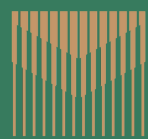
Trombone

d d s s l l s f f m m r r d
 s s f f m m r s s f f m m r
 d d s s l l s f f m m r r d

Tuba

d d s s l l s f f m m r r d
 s s f f m m r s s f f m m r
 d d s s l l s f f m m r r d

Notes:



WEEK 5-6 ENSEMBLE CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Perform a piece in simple triple meter (3/4) in unison
2. Experience simple triple meter through movements
3. Review 2-bar phrasing and breathing

SINGING REPERTOIRE

1. Peer Gynt Morning

PLAYING REPERTOIRE

1. Quarter note Warm-up in 3/4
2. Peer Gynt Morning

MOVEMENTS & EURHYTHMICS

1. Child Song
2. Waltz of the Flower

WEEK 5-6 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5 mins
Connect with the students	<ul style="list-style-type: none"> Carry out ritual/routine and rules 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ Breathing Gym <ul style="list-style-type: none"> Optional w/ foot mat 	
LESSON BODY		
SINGING & DANCING		
Sing a piece in simple triple meter (3/4) in unison	<ul style="list-style-type: none"> Sing “Peer Gynt Morning” with hand sign, emphasise the Strong-weak-weak pattern 	
MOVEMENT & EURHYTHMICS		
Experience simple triple meter through movements	<ul style="list-style-type: none"> Clap with accents on first beat Body percussion game “Waltz of the Flowers” (Link) “Child Song” (teaching video link) (Refer to teaching resources on p.64) 	
INSTRUMENT PLAYING		
Air consistency	<ul style="list-style-type: none"> “Long Tone Warm-up” (p.13) 	
Articulation practice while counting in triple meter	<ul style="list-style-type: none"> “Quarter note Warm-up in 3/4” (p.65) 	
Practice 2-bar phrasing and breathing	<ul style="list-style-type: none"> Use air flow to perform “Peer Gynt Morning”, ask student to play with 2-bar phrasing and breathe in the corresponding breathing remark Learn “Peer Gynt Morning” (refer to p. 66 for teaching sequence) 	by call-and-response
CLOSING		~5 mins
Summarize/ consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Mozart/ tunes the kids like) 	

Child Song

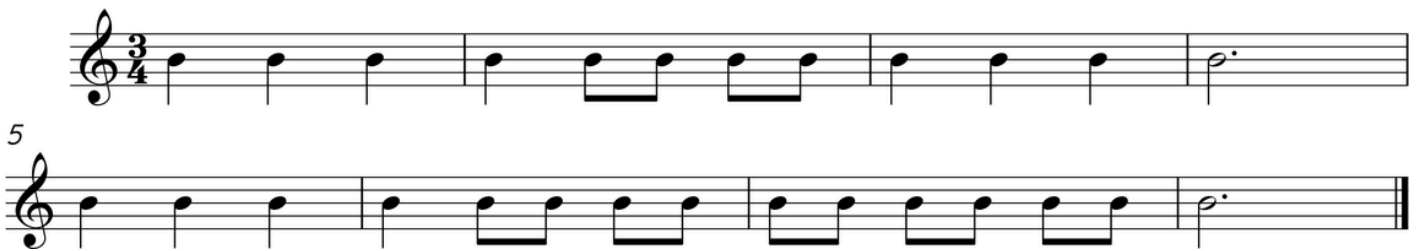
Macro and Micro beats

Objectives:

1. Students are able to experience macro beats (in 1 dotted half) and micro beats (in 3 quarter) in their bodies
2. Experiencing triple meter

Suggested Teaching Sequence:

1. Gather around a circle, seated
2. Chant the song in neutral syllables (bah, dah, la)
3. Add pats on your lap on the macro beat (every dotted half)
4. Once students are comfortable, tap fingers to feel the micro beats (quarter beat)
5. Once comfortable, say the chant in neutral syllables while tapping the macro beats
6. Switch it around and chat syllables while tapping the micro beats
7. Instructors can decide when to add in the Kodály rhythm syllables



WEEK 5-6 ENSEMBLE CLASS

Quarter note warm up in 3/4

Instructions

1. Play with 2 bar phrasing
2. Play with Strong-weak-weak pattern

Trumpet

Horn

Trombone

Tuba

9

WEEK 5-6 ENSEMBLE CLASS

Brass (Phase 2)

Morning

from 'Peer Gynt'

Objectives:

- Smooth transitions between notes
- 2-bar phrasing & breathing
- Perform in 3/4, simple triple meter

Area of Focus:

- Work on mm.4 rhythmic pattern, combined with pitches

Trumpet / Horn

5

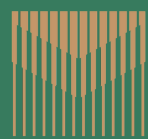
Trombone

5

Tuba

5

WEEK 5-6 ENSEMBLE CLASS



WEEK 7-8 ENSEMBLE CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Review 2-part rounds through singing and playing
2. Understand micro and macro beat
3. Recall and produce a good tone on the first 6 notes of their first major scale
4. Review 2-bar phrasing and breathing

SINGING REPERTOIRE

1. Row Row Row Your Boat (2-part rounds)
2. Frere Jacques (2-part rounds)

PLAYING REPERTOIRE

1. Long Tone Warm-up
2. Scale "Do" to "La"
3. Frere Jacques

MOVEMENTS & EURHYTHMICS

1. Child Song
2. Waltz of the Flower

WEEK 7-8 ENSEMBLE CLASS

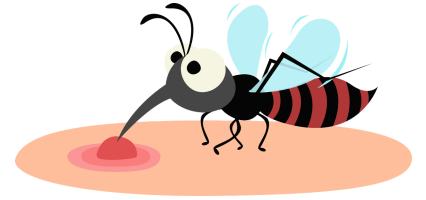
Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5 mins
Connect with the students	<ul style="list-style-type: none"> Carry out ritual/routine and rules 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/ Breathing Gym <ul style="list-style-type: none"> Optional w/ foot mat 	
LESSON BODY		~35-40 mins
SINGING & DANCING		
Sing a song with pick-up and dotted crotchet (tum-ti)	<ul style="list-style-type: none"> Unison singing: “Row Row Row Your Boat” (Link) <ul style="list-style-type: none"> (1) verbalize rhythm (2) solfege (3) hand sign (4) lyrics 	
Review on 2-part round singing	<ul style="list-style-type: none"> Review on “Row Row Row Your Boat” (rounds) (<i>refer to p. 70 for teaching sequence</i>) <ul style="list-style-type: none"> invite students to perform 2-part singing in groups Review on “Frere Jacques” (rounds) (p.71) invite students to perform 2-part singing in groups 	audience etiquette
MOVEMENT & EURHYTHMICS		
Experience simple triple meter through movements	<ul style="list-style-type: none"> Clap with accents on first beat Body percussion game “Waltz of the Flowers” (Link) “Child Song” (teaching video link) (<i>Refer to teaching resources on p.64</i>) 	
INSTRUMENT PLAYING		
Warm up; play the first 6 notes of major scale	<ul style="list-style-type: none"> Breathing gym <ul style="list-style-type: none"> breathe in for 1 beat, breathe out for 4/ 6/ 8 beats (bpm 60-80) backing: Standard of Excellence/ Scott's Breathe out for the length of a phrase being played by the teacher “Long Tone Warm-up” (<i>refer to p. 13 for teaching sequence</i>) “Scale from do to la” 	optional w/ breathing tools
Review 2-bar phrasing & breathing	<ul style="list-style-type: none"> Review “Frere Jacques” from group class (<i>refer to p. 46-47 for teaching sequence</i>) <ul style="list-style-type: none"> play with 2-bar phrase 	by call-and-response
CLOSING		~5 mins
Summarize/ consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student’s music sharing (Mozart/ tunes the kids like) 	

WEEK 7-8 ENSEMBLE CLASS



FRÈRE JAEQUES



Sheet Music & Solfège

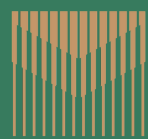
Frère Jacques (Brother John/打開蚊帳)

1 d r m d d r m d 2 m f s m f s

打 開 蚊 帳。 打 開 蚊 帳。 有 隻 蚊。 有 隻 蚊。
 Are you sleep - ing? Are you sleep - ing? Bro - ther John. Bro - ther John.

5 s l s f m d s l s f m d d s, d d s, d

快 啲 擺 把 扇 嚟。 快 啲 擺 把 扇 嚟。 撥 走 佢 撥 走 佢。
 Moring bells are ring - ing, morning bells are ring - ing. Ding, dang, dong! Ding, dang, dong!



WEEK 9-11 ENSEMBLE CLASS

LEARNING OBJECTIVES

At the end of the class, students will:

1. Build endurance in playing their instruments
2. Understand how to carry themselves in a performance
3. Build confidence in their coming performance
4. Consolidate and execute what they have learnt in the semester through their final performances and assessments

PLAYING REPERTOIRE

1. Pieces for the performance

CONCURRENT ACTIVITIES

1. Performance rehearsal
2. Final Assessment
3. Co-Teaching

TECHNIQUE FOCUS

POSTURE

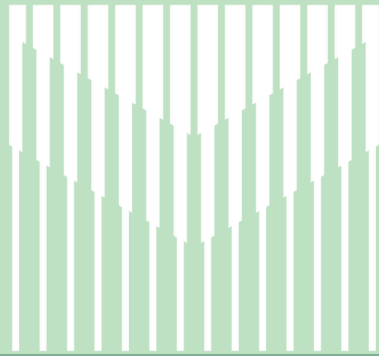
TONE

AUDIENCE ETIQUETTE

WEEK 9-11 ENSEMBLE CLASS

Suggested Lesson Plan (in any order)

Purpose	Content	Remarks
OPENING	Warm-up	~5 mins
Connect with the students	<ul style="list-style-type: none"> Carry out ritual/routine and rules 	
Physically getting ready	<ul style="list-style-type: none"> Body Stretching (Link)/ Facial Warm-up (Link)/Breathing Gym <ul style="list-style-type: none"> optional w/ foot mat 	
LESSON BODY		~35-40 mins
	INSTRUMENT PLAYING	25mins
Build endurance in playing their instruments	<ul style="list-style-type: none"> Build up endurance in holding/ playing the instrument Students perform for each other as a group 	optional w/ breathing tools
Understand how to carry themselves in a performance	<u>Performance Rehearsal</u> <ul style="list-style-type: none"> Teachers go through expected on-stage & off-stage behavior Run-through the performance order Practice listening to each other Practice following teacher's cues 	
Build confidence in their coming performance		
Consolidate and execute what they have learnt in the semester - carry out final assessment	<ul style="list-style-type: none"> Teacher go through the assessment content and process with the students Allow time for the students to practice on the assessment pieces 	
CLOSING		~5 mins
Summarize/ consolidate	<ul style="list-style-type: none"> Short quiz/ game regarding concepts covered Teacher/ student's music sharing (Mozart/ tunes the kids like) 	



MUS 2025