

pBUZZ: Four, 30 minute sessions and a performance, Year 2-3 plan

Session	objectives	activities	Notes/resources
1	<ul style="list-style-type: none"> • Everyone is relaxed • Everyone is focused • A developing understanding of left from right • A developing understanding of musical elements: <ul style="list-style-type: none"> ○ Beat ○ Duration ○ Pitch ○ Dynamics • Good posture <ul style="list-style-type: none"> ○ Rest position ○ Mouthpiece placement ○ Air flow direction (angle of attack) • Blowing out and breathing in • Holding the instrument 	<ul style="list-style-type: none"> • Enter to a march • Warm-ups • Follow me claps • Kneeling follow me game • Call and response: musical elements • Extreme copying • Sing buzz play 	<ul style="list-style-type: none"> • Good size space • Pupils • The ability to play tracks • March tracks • pBuzz
2	<ul style="list-style-type: none"> • Everyone quickly becomes relaxed and ready to focus • Right from left is becoming embedded • Musical elements are becoming embedded 	<ul style="list-style-type: none"> • Enter to a march • Warm-ups • Follow me claps • Kneeling follow me game • Call and response: 	<ul style="list-style-type: none"> • Elevator Song • March Tracks • Impro: "Shhh Song" <p>* = extension activity</p>

	<ul style="list-style-type: none"> • Good posture without instruction • Call and response • Marches <ul style="list-style-type: none"> ○ What is a march ○ How to march 	<ul style="list-style-type: none"> • musical elements • Extreme copying • My first note • March work • Listen and copy on two pitches, with hand placement for Bb • Elevator Song* 	
3	<ul style="list-style-type: none"> • Everyone quickly becomes relaxed and ready to focus • Right from left is embedded • Musical elements are embedded • Good posture • March activity becoming embedded • "I Feel Good" learnt 	<ul style="list-style-type: none"> • Enter to a march followed by "I Feel Good" • Warm-ups • Follow me claps • Call and response: musical elements • Listen and copy on moving pitch, glissandos. • Listen and learn "I Feel Good" • Elevator song with pBuzz for intervals 	<ul style="list-style-type: none"> • March Tracks • I Feel Good (F)
4	<ul style="list-style-type: none"> • Everyone quickly becomes relaxed and ready to focus • Right from left is embedded • Musical elements are embedded • Good posture • March activity embedded 	<ul style="list-style-type: none"> • Warm-ups • Program: <ul style="list-style-type: none"> ○ March ○ Call and response ○ Elevator Song* 	

	<ul style="list-style-type: none"> • "I Feel Good" learnt • Learning about performing and non-performing situations • Concert etiquette • Concert choreography • Rehearsal • Dress rehearsal 	<ul style="list-style-type: none"> ○ "I Feel Good" • Rehearsal • Dress rehearsal. 	
5	<ul style="list-style-type: none"> • Performance 		

Teachers notes:

Head tap game: A physical warm-up involving copying the leader, in a pulse led, real-time body tapping action, which travels from head to toe.

Limbs cross to engage left and right-hand brain, in a brain gym style.

Numbers of taps are altered at the last minute, adding to the complexity of the thought process, which is easily differentiated for varying abilities.

Successful engagement by the pupil will illicit:

- Following leader skills
- Physical multi-tasking
- Ensemble skills

Big breaths: Large, slow, whole body, sweeping actions from head to toe keyed into intake of breath. Used here as a warm down from the previous activity, this is also very useful for relaxation and allowing the participant to begin raising awareness of breathing without an overt reference. This calls for posture and pace across the whole body while finding watching strategies to stay with the leader and/or the ensemble. The participant must listen to gather cues about breathing, both regarding style and pace.

Follow me claps/body percussion extension: This is initially a concentrating activity that really directs the group on the leader. The leader enforces, with no words, the desired clapping posture and then leads a series of claps with the expectation that the whole group sounds as one. The exercise then moves quickly into call and response clapped patterns. This is a key component of my program, as this will develop over the weeks into complex body percussion ensemble pieces, creating a resource for generating rhythmic material through improvisation and composition; in body percussion, singing and playing. The beauty of working within circle spaces is that a skilled and aware leader can allow

individuals to enjoy a very secure environment in the group that slowly allows them to blossom into creative solo musicians through their most successful engagement medium.

This activity can be a really fertile space for the development of improvisational skills in a totally secure and unthreatening environment.

Kneeling Follow Me Game

All participants kneel in the circle and have palms flat on the floor in front of them.

The leader then asks for copying, mixing up left and right

The leader then asks the group to take it in turns to do left right, in circle order.

Next introduce a beat for I-R, I-R, I-R etc.

Now ask the group to pass the beat from left-right to the next person left-right , in tempo.

Vary the tempo.

For a fun finish try to get the beat passed round as quickly as possible!

Musical Elements

This is a call and respond chant:

Call (Leader):

Duration means how?
Or how?
A note is!

Pitch means how?
Or how?
A note is!

Dynamics means how?

Or how

A note is!

Response (Circle)

Looooooooonngg
Short

High (sung in any high pitch)
Low (sung in any low pitch)

LOUD!(in a very loud voice!)

quiet (in a very hushed tone)

Sing/buzz/play:

Essentially using call and response to create a deepening brass skill based on voice, buzzing on the mouthpiece and then playing the instrument.

High quality, clear leadership is essential along with time and space for the pupils to grasp the tasks at hand.

There is excellent potential for breakout groups and peer learning partnerships with in this activity.

Those familiar with the great Arnold Jacobs will no doubt smile wryly at this descriptor, but for the absolute beginner, I am convinced that this process, removed from the added stress of learning to read music simultaneously elicits a great foundation in the simple brass skills of:

- Concept of sound
- Internalizing pitch

- Controlling air flow
- Developing and controlling the aperture
- Self-assessment of success factors

Elevator Song

Please watch: <https://youtu.be/72YRzH32rEA>