

AROUND THE WORLD



IN TWENTY-ONE TRUMPETS

A BRASS ODYSSEY

An Interdisciplinary Approach to the Fundamentals
of Brass Playing Using the Natural Trumpet

CHRIS HASSELBRING & KIRSTY MONTGOMERY

CURRICULUM OVERVIEW

Navigating the Teaching Edition

The Teacher's Edition contains a treasure trove of rich content and useful classroom strategies that keep teachers and their students engaged, making the learning experience meaningful and fun. Its easily navigable and user-friendly design helps teachers to make efficient and effective use of time. Additional in-book and online resources provides teachers with everything they need, not only to successfully teach the course, but also to fulfill expectations for meeting educational standards and assessments.

Summary

Provides an overview of the unit/chapter.

Integrated Student Pages

Allows teachers to see what the student sees without balancing two open books.

Key Points

Identifies key teaching points and includes additional background material to provide a solid foundation for successful teaching.

Summary

At the start of Unit 1, students will learn how Ragnar first discovered that he could make lip-blown sounds and comprehend the possible impact of these sounds on hearers. Students will consider other prehistoric sounds and objects that might have been used for sound production, and produce lip-blown sounds of their own. They will also explore the question, "who was the 'first trumpeter?'"

Objectives

Students will:

- Learn about possible methods and examples of sound production in pre-historic times
- Identify naturally occurring objects which might have been used for sound production
- Produce sounds using a variety of lip-blown objects
- Contemplate the impact of lip-blown sounds on hearers (both animal and human) in prehistoric times
- Consider other possible uses for lip-blown instruments across the globe

Key Points

- 1 The fossil record suggests that our ancestors had developed the anatomy necessary for human speech by around 50,000 BCE. As experts believe that lip vibration was probably one of the basic building blocks of speech, it is quite possible that our prehistoric ancestors stumbled by chance upon the capacity of objects such as bones, shells, and mammal horn to produce lip-vibrated sounds.⁴
- 2 This sudden resonance—a sound very foreign to Palaeolithic ears—would probably have startled those (both humans and animals) who heard it.
- 3 If Ragnar blew on a short object, such as an animal bone, it would have probably produced only a single note, so unless he buzzed at exactly the right pitch, it would not have resonated. Additionally, as the end he blew into was unlikely to have had a smooth and even surface, he would have found it hard to seal it with his lips. These factors would have made it unlikely that he would have been able to make the bone resonate twice in a row without some luck.

Learning Activities

Students should read, or listen online (www.hearragnar.com), to **UNIT 1: The First Trumpeter** and answer the following question:

Q What kinds of sounds did prehistoric people hear in daily life? **A** Sounds of nature such as birds and animals, wind, rain, thunder, insects, etc.

Now, ask students to imagine a place where they could only hear the sounds of nature. Draw attention to the absence of

modern sounds such as bells, the hum of electricity, machines, ring tones, televisions, cars and sirens. Ask students (if they have not already mentioned it), "what about talking, or human sounds?" Invite students to make sounds with their voice, tongue, and lips which they think prehistoric people may have used to communicate (see p. 15, **Reality Check**). Make sure that lip-vibration is one of them, pointing out that blowing raspberries is one of the first sounds that babies make.

Act out for the students Ragnar's interaction with a bone trumpet or other simple trumpet (see **Teaching Tips**) using these sounds, eventually making the bone resonate with lip-vibration. Point out that this sound would have been very different from the sounds prehistoric people heard in nature.

Review the Key Word **resonate** and relate it to vocalisation. Invite students to sing different vowels to explore the resonant potential of their voices: "HMMMMM, AHHHHH, OHHHHH, EEEEEEE"

Teaching Tips

A bone trumpet can be hard to find or make, and if not treated properly can be unsafe to play. If you do not have a blowing end that can be sterilized between uses, B/B instruments designed for the classroom can be purchased at www.brassforbeginners.com.

B/B Bones™
B/B Tubes™
B/B Horns™

ADDITIONAL RESOURCES

Sample Lesson Plan p. 119

Assessments p. 129

Online Resources: www.practicacave.com/resources

Interdisciplinary Activities: practicacave.com/resources

End Notes p. 147

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Learning Activities

Brings the curriculum alive by providing useful questions and teaching strategies.

Additional Resources

Cross-links to additional resources for each unit introduction and chapter.

End Notes

Contains references on the source of information or words quoted in the book.

Teaching Tips

Offers specific advice on how to teach elements of the curriculum.

Objectives

Lists educational objectives by defining how teachers teach and students learn.

Additional In-Book Resources

The back of the Teacher's Edition contains a number of helpful resources to keep students and teachers on track. PDFs of these pages as well as additional lesson plan templates, are available to download and print at www.bfbteachers.com.

Assignments

Helps students create a habit of daily practice.

MY WEEKLY PRACTICE CAVE

NAME: _____ DATE: _____

THIS WEEK'S ASSIGNMENT:

READING/LISTENING	LONG NOTES	HARMONIC NOTES	ARTICULATION	MAKE MUSIC!
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Curriculum Maps

Identifies core skills and content taught, processes employed, assessments used, and educational standards met.

CHAPTER I HOW TO PLAY A BISON HORN

U.S. CURRICULUM MAP

SUMMARY & OBJECTIVES	LEARNING ACTIVITIES (selected)	ASSESSMENTS	CURRICULUM STANDARDS			
			National Core Arts Standards & NAIME (PreK-8)	National Curriculum Standards for Social Studies (Early Grades)	Common Core Standards (K-5) & Next Generation Science Standards (K-5)	Social and Emotional Learning Competencies (SEL)
SUMMARY In Chapter 1, students will find out how Ragnar turns a broken bison horn into a lip-blown instrument that amplifies sound due to its shape. Students will learn the role that posture, embouchure formation, and breathing play in sound production.	Ask students to read or listen online to Chapter 1: How to Play a Bison Horn. Demonstrate lip vibration into tubes of different lengths, and discuss why shorter ones sound higher than longer ones. Now ask students why they	FORMATIVE Skills: Unit 1 Assessment Rubric Posture Embouchure Breathing Sound Production	MUSIC Creating Anchor Standard #1 Generate musical ideas for various purposes and contexts. Enduring Understanding The creative ideas, concepts, and feelings that influence musicians!	TIME, CONTINUITY, AND CHANGE #2 Through the study of the past and its legacy, learners examine the institutions, values, and beliefs of people in the past, acquire skills in historical inquiry and interpretation, and gain an understanding of how important	ENGLISH LANGUAGE ARTS (grade 4) Reading: Literature & Informational Text 4.1.3 – Key Ideas and Details; 4.4.6 – Craft and Structure; 4.7.9 – Integration of Knowledge and Ideas	Self-Awareness The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior: The ability to accurately assess one's strengths and limitations, with a well-grounded sense of confidence, optimism, and a "growth

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SUMMARY Ask students to read or listen	Ask students to read or listen	FORMATIVE	MUSIC	TIME, CONTINUITY, AND CHANGE #2	ENGLISH LANGUAGE ARTS	Self-Awareness

Assessments

Provides teachers and students with a way of documenting progress in each unit/chapter.

UNIT I THE FIRST TRUMPETER

MY PROGRESS!

NAME: _____ DATE: _____

I AM JUST STARTING TO LEARN THIS, AND I DON'T GET IT YET. I AM STARTING TO GET IT! I CAN DO IT PRETTY WELL! I AM GETTING REALLY GOOD AT THIS!

LONG NOTE EXERCISES	I can make a sound, but can't hold it steady yet.	I can hold the sound steady for a few seconds.	I can hold the sound steady for 8 seconds.	I can hold the sound steady for 12 seconds or more.
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U.S. LESSON PLAN: 10 WEEKS

WEEK 1 MEET RAGNAR

Time: 45 minutes

Lesson Overview

Learning Objectives

Students will:

- Find out how Ragnar's story begins and how he first discovered that he could make a lip-blown sound
- Understand the basics of daily life for hunter-gatherers, 25,000 years ago
- Learn how to navigate the features of *Around the World in Twenty-One Trumpets*, including online resources
- Understand the nature of simple lip-blown instruments—their characteristics and how they work
- Produce sounds using a variety of lip-blown objects
- Contemplate the impact of lip-blown sounds on hearers in prehistoric times
- Consider other possible uses for lip-blown instruments across the globe

Lesson Preparation

Teaching Methods

- Auditory Learning
- Classroom Discussion
- Hands-On Learning
- Collaborative Learning

Assessments

- Knowledge: Student Short-Answer Quiz

Key Words

- Resonate

Teacher Background

Read *Meet Ragnar, Your Tour Guide* (TE p. 4-5) and *Unit I: The First Trumpeter* (TE p. 22-25)

Cross-Curricular Elements

- English Language Arts
- Social Studies
- Science
- Visual Arts
- Social and Emotional Learning

Equipment & Materials

- Computer (wi-fi) & projector
- Simple lip-blown instruments such as horns and/or shells

STANDARDS
(See UNIT 1 Curriculum Map on p. 106)

National Core Arts Standards & NAIME (PreK-8)

Music
Connecting: Anchor Standard #1

Common Core Standards (PreK-8)

English Language Arts
Reading: Literature & Informational Text
Language: Speaking & Listening
Writing

National Curriculum Standards for Social Studies

Time, Continuity, and Change #2
Culture #1
People, Places, and Environments #3

Lesson Plans

Provides a sample 10-week lesson plan to make the most out of limited class time.

Online Resources

Engaging online resources enable teachers and students to practice either at home or in the classroom, while exploring the fascinating world of lip-blown instruments. Visit www.bfbresources.com



Hear Ragnar's Amazing Sounds



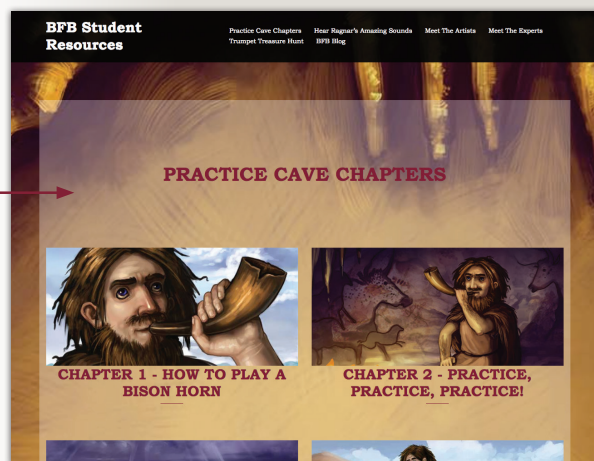
Enables students to hear a dramatization of Ragnar's amazing story, and to explore the sounds of various lip-blown instruments that Ragnar encounters throughout his adventures. Visit www.hearragnar.com



Listen & Play Online

Practice Cave Online

Enables students to listen and play along with the Exercises! and Make Music! pieces that correspond to Ragnar's musical adventures. Students learn by listening and playing along with a different brass artist in each chapter. Visit www.practicecave.com



Meet the Artists

Encourages students to get up close and personal with the artists in the 'Practice Cave', through written or video interviews, photos, and web links.



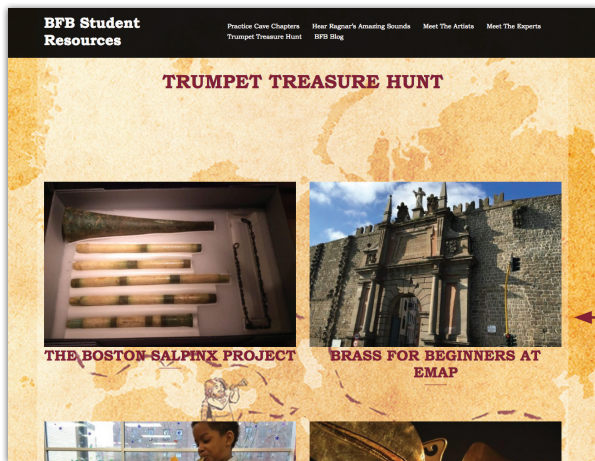
Meet the Experts

Invites students to learn more about experts from different fields whose research and publications have made the *Brass for Beginners*® curriculum possible.



Trumpet Treasure Hunt

Takes students on a journey with *Brass for Beginners*® authors Chris Hasselbring & Kirsty Montgomery, as they travel the world in their unending quest for trumpet treasure.



From Chapter 1: How to Play a Bison Horn

The Teacher's Edition offers in-depth strategies for teaching the fundamentals of brass playing, making it accessible for music teachers with varying levels of brass competency.

Teaching Tips

Review **Get Ready, Get Set, Play!** during playing activities throughout the book to help students build healthy playing habits. Refer back to these pages regularly, and be sure to remind students of Ragnar's advice: 'Practise every day that you eat!'



Learning Activities

After reading **How to Make a Sound!** and **Get Ready: Check Your Posture**, review the key word **Posture** on p.16. Ask students to slouch in their chair, take a breath, and talk about what they have done today until their air runs out. Then ask them the following questions:

- Q. How long could you keep talking?
- Q. Was talking easy or difficult?

Ask them to do the same thing again, this time with good posture and a full breath so that they can experience a more resonant and easily projecting sound. Demonstrate the same using a horn or a trumpet.

After reading **Get Set: Check Your Embouchure** and reviewing key words **Aperture** and **Embouchure** on p.16, demonstrate 'Tuck' and 'Point' and ask students to form their embouchures as indicated. (If possible, pass out mirrors or allow students to use the the 'selfie' camera function on their smartphones so they can see their own face.) Explain that tucking in the corners of the mouth makes them firm, which helps to hold the embouchure in place and keeps the cheeks from puffing out. Show how the pointed chin position also helps to hold the embouchure in place, while keeping the aperture open, preventing the lips from pushing together and cutting off the airflow. With these points in mind, ask students to form their embouchures again, this time putting the mouthpiece to their lips. Explain that the mouthpiece

HOW TO MAKE A SOUND!

To make a sound on a bison horn, or any other lip-blown instrument, your lips must buzz into it. If the **aperture** is the right size, the lips will vibrate easily when you blow the air. Your posture will affect how well you can breathe. Bad posture pushes the rib cage inward, which stops the lungs filling properly. Good posture lets you move your air easily, both when breathing in and blowing out, which makes your sound strong and resonant.

GET READY CHECK YOUR POSTURE

- **Sit tall** at the front of your chair, feet flat on the floor.
- **Don't slouch!** Keep a forward curve in your lower back.
- **Lift your arm(s) up and out.**
Don't rest your arms against your side!

PLAY IT SAFE(LY)!
Lip-blown instruments can be very loud—
NEVER, EVER PLAY ONE INTO SOMEONE'S EAR!
You could cause them permanent damage.



PRACTICE TIPS!

- Find your own 'practice cave', where you can concentrate on playing.
- Find a firm chair to sit on. Always check your posture and embouchure before you play.
- Practise every day that you eat!

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should lean against the lips (balanced between the upper and lower teeth and jaw) like your head lying on a pillow, and saying "yew" helps to bring the embouchure forward, providing more cushion for the mouthpiece. (See **Teaching Tip** on TE pg. 29).

Read **Play! Count, Breathe, and Blow!** and ask students to count to four while tapping their chest to imagine a heartbeat. Ask students to practise this sequence

with air alone (no mouthpiece) using a well-formed embouchure:

"One, Two, Three, OH (inhale), Tah" (or "Tew")

Check that students are maintaining the correct posture and embouchure, and repeat as necessary. Then ask students to put the mouthpiece to their lips and practise the sequence with airflow only (no vibration). Can they still maintain good posture and embouchure? Repeat

GET SET

CHECK YOUR EMOUCHURE AND BRING THE HORN TO YOUR LIPS

- **Tuck** in the corners of your mouth, as though you are saying “eee-yew.”
- **Point** your chin forward and hold your lips very close together. Don’t actually push them together, but hold them gently and imagine you are about to say WHOOO (like the hoot of an owl).
- **Place** the mouthpiece on your lips, right in the middle: left to right, and top to bottom.



PLAY!

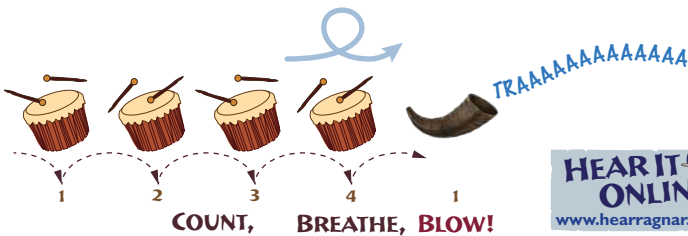
COUNT, BREATHE, AND BLOW!

- **Count:** Imagine the sound of your heartbeat or a drumbeat and count along in groups of four beats: “one, two, three, four, one, two, three, four. . . .”
- **Breathe:** **Inhale** on the fourth beat (one beat before you play). Imagine you are making the sound “AAAH” or “OH”. Keep the mouthpiece lightly touching your lips as you inhale.
- **Blow:** Blow out on beat one, starting the vibration with your tongue. Imagine you are going to say “Tah” or “Tew”. The tip of your tongue makes a “T” sound just behind your top teeth, which should start the note clearly. If the vibration doesn’t start, try: 1) moving your lips closer together, or 2) moving your lips further apart, or 3) blowing the air a little faster.

CLEAN UP YOUR ACT!

Ragnar discovered a long time ago that to stay healthy, you need to keep your horn clean. Always remember to:

- Clean your mouthpiece and wash your hands regularly to avoid spreading germs.
- Use warm water and antibacterial soap to clean your mouthpiece.
- Only share mouthpieces after they have been cleaned.



HEAR IT ONLINE
www.hearragnar.com

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the sequence, this time producing a vibration, starting the sound with “T” or “D.” (see **Key Points** on TE p.29)

Now demonstrate what happens when the aperture is closed (with lips pushing together) and ask students why the sound isn’t ringing.

A. Because I am pushing my lips together! When this happens, the air has to be forced through them which results in a thin and compressed sound.

Then demonstrate how a good airflow and correct embouchure can make a beautiful ringing sound with little physical effort. It is important to make students aware of the sensation of air flowing through the instrument, as opposed to the feeling of air compression, whether internally or against the embouchure.

Discuss **Practice Tips!** on p.18, especially the importance of finding a ‘practice cave’ to help reduce distractions.

Key Points

There are many schools of thought when it comes to teaching the ‘attack’ or ‘release’ of the sound on a brass instrument. Typically, brass players use the consonants “T” or “D” to start the sound (as well as “K” and “G” when multiple tonguing), but there are other ideas that can have significant pedagogical benefits. Some teachers ask students to practise releasing the sound from closed lips, saying “Poo” or “Pew” which can be a very effective way to align the embouchure and refine its response. Others ask students to practise releasing the sound from open lips, saying “Ha” or “Who” which can be a good way to ensure that air is flowing at the start of a note. For more pedagogical advice on issues covered in this chapter, ask your local brass expert, or check the bibliography on p.151.

Teaching Tips

Although many brass teachers warn against excessive mouthpiece pressure, it is our belief that if the embouchure is formed correctly and air is flowing through the instrument, it is not typically problematic. When told that they should be careful to avoid pressing the mouthpiece against their lips, students sometimes compensate by pushing their lips together, which causes compression of the airstream. If you feel that mouthpiece pressure is a problem for your students, try explaining that the embouchure acts like a round rubber washer on a garden hose connector. The pressure of the mouthpiece against the lips needs to be just enough to keep the air from leaking out. Mouthpiece pressure should increase naturally along with the increase of airflow, and should decrease accordingly when the airflow slows/relaxes.

Chapter 2: Practice, Practice, Practice!

This is an example of a complete chapter, providing a comprehensive overview of the support available in the Teacher's Edition.

Summary

In **Chapter 2**, students will learn about Ragnar's newly found uses for his bison horn and why it became necessary for him to practice the technical aspects of playing as well as the calls and signals themselves in order to provide a reliable form of communication. Students will also learn about the caves where Paleolithic people lived and the role that art and sound probably played in them. This leads to the introduction of the "Practice Cave" pages in each chapter, where students learn how to play, either by listening to their teacher or by using online resources.

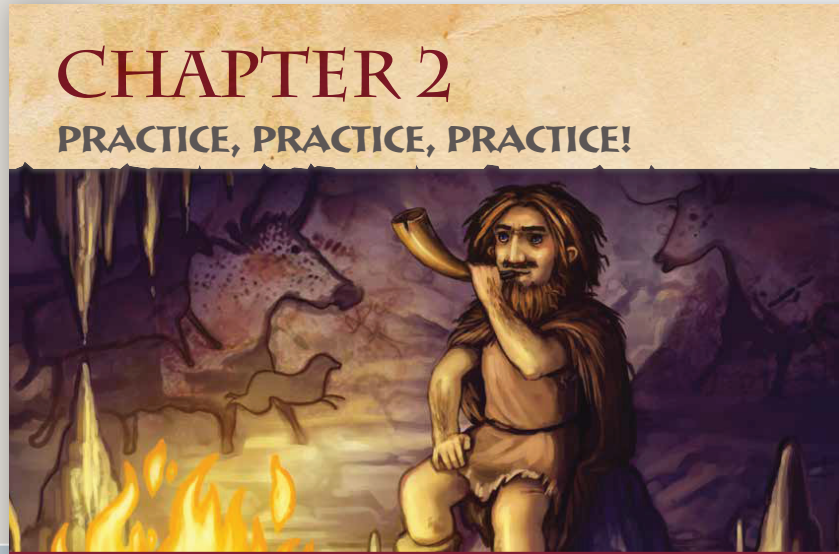
Objectives

Students will:

- **Understand** the importance of regular practice with repetition
- **Draw connections** between making a space resonate and making a horn resonate
- **Learn** how the **Practice Cave** pages in the book are structured and how to access corresponding resources.
- **Identify** places suitable for their own practice
- **Practice** long note and articulation exercises, improvisations, and assigned pieces

Teaching Tips

Use the activities in the **Improvise!** section of the **Practice Cave** to inspire students to create their own music. Write down compelling examples on TE p. 157-159 (noting names of contributors), for use in subsequent classes and future performances.



KEY WORDS

ARTICULATION

The use of the tongue to clarify and shape sounds. The "T" or "D" at the beginning of the blow gives a clear start to the sound, like a snap of the fingers.

IMPROVISE

To make or create something using your own ideas and skills.

PITCH

How high or low a note sounds.

1 **BECAUSE THE BISON HORN** was so loud,

Ragnar could use it to communicate with friends far away from camp. He could also use it to call everyone together, or to warn of danger. After a successful hunt, he blew it to let people know the good news. He also used it to announce the start of a celebration.

2 **To make the calls and signals easily recognizable** for

his friends, Ragnar needed to practice them over and over until he could play them the same way every time. He also realized that he had to work on other things, such as playing long notes and practicing **articulation** to make his sounds clear and steady.

Ragnar liked to practice by himself in his cave, where he could concentrate on playing and not be distracted by what was going on outside. He liked to **improvise**, often imitating the sounds of animals. These sounds echoed inside the walls of the cave.



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Learning Activities

Students will read, or listen online to **Chapter 2: Practice, Practice, Practice!** They will discuss key words **articulation** and **improvise** as they relate to Ragnar practicing in his practice cave.

Ask students to improvise a signal to warn people of danger. Allow them all to play at the same time for a few minutes to try out their ideas, and then ask a volunteer to play

their signal for the class. See if the student can repeat it in the same way, and then ask another student to try and copy it. Use this exercise to explain why it was important for Ragnar to practice signals until he could play them the same way every time.

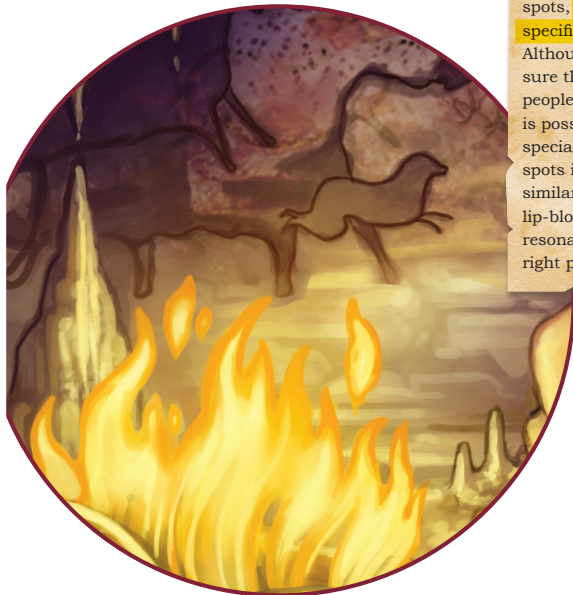
Explain that it is also important to practice basic skills such as long notes and articulation in order to become proficient at the trumpet in just the same way that basic skills in sports need to be practiced.

REALITY CHECK!

What the Experts Say About

3 CAVE PAINTINGS

Caves that were once inhabited by Paleolithic people have been discovered all over the world. Many of them are located in France and Spain and contain paintings from 10,000 to 35,000 years ago. The paintings include images of horses, bison, and deer. We don't know if prehistoric people practiced playing horns in caves. But some experts who study the caves think that prehistoric people used the paintings and musical sounds as part of a ritual, or ceremony, to communicate with their gods or with the spirit world.



DID YOU KNOW?

On cave walls, prehistoric people often made marks (called fluting) with their hands and fingers. Experts discovered that in many of these spots, the caves resonate when a specific pitch is sung or played. Although we cannot say for sure that this is why prehistoric people marked the cave walls, it is possible they recognized the special sound properties of these spots in the cave. These spots are similar to a harmonic note on a lip-blown instrument: to make it resonate, you have to buzz the right pitch into it.



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Key Points

- 1 Ragnar has learned that the louder sound of the bison horn can be used to communicate more effectively because it can be heard across large distances.
- 2 The importance of making his signals clearly recognizable made it necessary for Ragnar to practice for consistency, through repetition.
- 3 It is possible that man's awareness of sound led him to experiment with pitch and resonance in a range of spaces and settings. The acoustic effects of echoes in the caves in which Paleolithic people lived are obvious to anyone walking through them, and experts suggest that prehistoric people used echolocation to navigate cave systems, just as bats, some birds and even some baboons do. Significantly, music archeologists and paleologists have discovered that the majority of paintings found in Paleolithic caves are located where there are also strong acoustical phenomena. These include places that can be made to resonate at a certain pitch to produce standing waves or where strong echo effects are audible.¹ Additionally, many experts think that Paleolithic people may have made extraordinary sounds as part of shamanistic rituals and that cave art also played a part. To those inside the cave, such sounds may have appeared to be coming from another world, perhaps signaling the transition between life and death. We don't know for certain that Paleolithic people took advantage of the sound properties of their caves, but it is, as Jeremy Montagu has argued, "hard to imagine that they would not have been used."² If Paleolithic people could in fact produce standing waves in caves, it could mean that they were able to sustain and control pitch with their voices. While it is virtually impossible that they understood the properties of sound, they may have had an awareness of the possibilities of sound.³

Ask students to suggest some of the things they need to practice in a range of sports. Next, play the soundscape (at www.hearragnar.com) which accompanies the Chapter 2 illustration and ask the following:

Q: Which basic skills is Ragnar practicing in his cave? **A:** Long notes, moving to different notes, articulation, and humming while playing. (this technique is used in the playing of the didjeridu- Chapter 6)

Review key words **resonate** and **pitch**

(p.13 & 20) and then read **Reality Check!** and **Did you Know?** Ask your students if they have ever discovered a resonant sound in a room that contains hard surfaces, such as a bathroom or a long, tiled hallway. Encourage them to find such spaces in their own homes, or elsewhere and vocalize, moving the pitch of their voice up and down until they hear a strong resonance or an echo. Relate this to the way in which they make a pitch resonate in a simple tube, horn, or trumpet.



This icon appears in every **Practice Cave** page to reinforce productive playing habits. Turn back to 'How to Play a Bison Horn' (p. 18–19) often to keep students moving in the right direction!

Introduction to the Practice Cave

The *Brass for Beginners*® method makes use of a “learn by ear” approach, which encourages the development of aural skills. This is one of the core components of audiation, the name psychologists use to describe the range of abilities which musicians develop to remember, imagine and organize musical ideas in their heads.⁴ It can apply both to sounds perceived externally and those which are a product of a musician’s imagination. In the “Practice Cave,” students develop these skills either by listening to and copying their teacher or by using online resources. Progress can be measured using either student-self evaluation forms and/or teacher assessment forms. (TE pg. 126-131)

Practice Cave

Long Note Exercises

Ask students to play a long note while you look at a clock and count out loud. Have them put their trumpets down and note their time once their breath runs out. Then pose the following question:

Q. How do you hold a note for a long time when playing? **A.** Take a big breath and blow very slowly to make air last as long as possible.

Repeat 3–4 times, each time striving to hold the sound longer than before. If students are not improving their time, ask them to think about why and try again. Use pinwheels to illustrate how the speed of the air determines the length of time they can keep the wheel spinning, and relate this to playing long notes. Pinwheels will come in handy when discussing how to play softly or loudly, and how to get softer or louder.

Harmonic Note Exercises

“Harmonic Note Exercises” and strategies for teaching them are introduced in Chapter 3.

CHAPTER 2
PRACTICE CAVE
EXERCISES!

LONG NOTE EXERCISES
How many seconds can you hold your sound?
Can you keep your sound steady?

- Hold a sound steady for **4 seconds**
- Hold a sound steady for **6 seconds**

ARTICULATION EXERCISES
Try to make your sound start clearly by using the tip of your tongue to say “T” or “D” each time you start a new note. It should sound like a snap of the fingers.

1^a. 2^a. **REMEMBER** 1
GET READY, GET SET, PLAY!

MAKE MUSIC!

IMPROVISE

- The sound of a galloping horse
- The sound of a roaring lion

PLAY ALONG

- 1 Make yourself sound big and scary!
- 2 Sound the alarm - a dangerous storm is coming!
- 3 Signal that it’s time to come home

2 **LISTEN & PLAY ONLINE**
Sound files for this page are available at www.practicecave.com

3 **ARE YOU A MUSIC READER?** Follow along with music notation for these exercises on page 75.

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Articulation Exercises

Demonstrate finger snapping and compare it to using the tongue to start the sound.

Q. How is the sound created when you snap your fingers? **A.** The thumb and middle finger press together, building up energy, which is released when the finger slips off the thumb, resulting in a sudden burst of speed. This causes the middle finger to strike the palm of the hand, which creates the snapping sound.

Explain how this relates to articulation:

The air builds pressure behind the tongue, and when the tongue releases the air (from behind the top teeth), a sudden burst of air makes the “T” sound, helping the vibration to start suddenly, resulting in a clear start to the note. Articulation can also be described using the example of plucking a string on a guitar or a harp: the finger puts pressure on the string, and when it slips off it, the string starts a

Content

Chapters 2-10 include a **Practice Cave** page dedicated to playing activities. Each 'Practice Cave' page is divided up into two parts:

- | | |
|-----------------------------|----------------|
| 1. Exercises! | 2. Make Music! |
| i. Long Note Exercises | i. Improvise |
| ii. Harmonic Note Exercises | ii. Play Along |
| iii. Articulation Exercises | |

Exercises! are designed to help develop the skills required to play the **Make Music!** pieces. The **Improvise** and **Play Along** prompts under 'Make Music!' are directly related to Ragnar's unfolding story (which can be heard at www.hearragnar.com).

Note I: *We will never know what music or sounds were played on the instruments covered in 'Around the World in Twenty-One Trumpets', so the 'Make Music' material incorporates many rhythmic figures and motifs idiomatic to brass playing in general. This helps students prepare for the kind of music they will encounter in a school band or an orchestra on a modern brass instrument.*

Note II: *As you look through 'For Music Readers' (found in back of student book or in within each chapter of Teacher's Edition), you will notice that the material is significantly more advanced than music in a typical beginning band book. If students aren't limited to playing only music that they can read in notation, they can manage very sophisticated musical content, building their capacity for learning a great deal of brass vocabulary from the start.*

Note III: *Additional samples of 'Exercises!' and 'Make Music!' pieces can be found in the 'Practice Cave Addendum' (p. 137–146) for each chapter. Two- and three-part arrangements of 'Make Music!' pieces are included to offer additional repertoire for performance.*

sudden vibration. Explain how to articulate consecutive notes using the analogy of a stone skimming on water: the air keeps moving as the tongue bounces off it. Ask students to make the sound with air alone before playing: "Too, too, too, too." The feeling of blowing the air shouldn't stop for each note.

Improvise

Discuss the prompts as they relate to Ragnar's story and give students some time

to improvise together. After a minute or so, ask for volunteers to share their ideas.

Play Along

Discuss the pieces as they relate to Ragnar's story and play them for students to copy, or use the "Listen & Play" audio tracks at www.practicecave.com.

Ask students to think about how they sound and whether their performance is achieving the goal for each piece. If not, how can they improve?

Key Points

- 1 Get Ready, Get Set, Play!**
Establishing good playing habits on any instrument requires regular attention to the fundamentals. As you move from chapter to chapter, refer back regularly to **How to Make a Sound** on p. 18-19 (TE p. 28–29). Review **Get Ready** (Posture), **Get Set**, (Embouchure) and **Play!** (Count Breathe, and Blow!) in every class. In a group setting, having students breathing together in rhythm is an extremely effective way of building consistency in sound production while creating a sense of ensemble. To reinforce this point, ask the students to respond to following question, like a sports cheer:
Teacher: "When do we breathe?!"
Students: "One beat before we play!"

- 2 Listen & Play Online**
Show students how to access online resources at practicecave.com. Here they will have an opportunity to learn by listening to professional musicians. Strategies for making the most of these resources will be discussed in subsequent "Practice Cave" chapters.

- 3 Are You A Music Reader?**
Show students how to find "For Music Readers" in the back of their book pointing out that each "Practice Cave" page provides a specific page number reference. (In the Teacher's Edition, these pages are included within each chapter for quick access). Although the aim is not to teach students how to read notation, some students find it very helpful to have a visual reference, and by default, all students will gain some understanding. Simply explain that each note-head represents an individual sound, and challenge students to follow along while listening and playing. However, be sure to instruct students to spend at least half of their time playing without looking at notation to encourage the development of aural skills.

Practice Cave for Music Readers

Provides all 'Practice Cave' exercises and music in notation for students who are visual learners and/or who already know how to read music.

Teaching Tips

Practice to Perform!

Creating opportunities for students to perform for their peers, family, or the public can be one of the most effective ways to inspire their development. It is never too soon to start working towards a performance. As soon as students can play something reasonably well, practice performing it at the end of every class. Don't forget to keep track of which improvisations and pieces they have learned so they can be added to their repertoire. When rehearsing pieces, ask students to both evaluate their performances and suggest ways to improve them. Use the following guidelines to help create a structured performance/rehearsal environment.

1. Students should be encouraged to stand or sit with good posture.
2. If possible, organize students so that they are in a semi-circle to enable them to see and hear each other.
3. Put instruments up together on cue and hold them in a consistent manner.
4. Start and stop with precision, watching the leader/conductor carefully, from start to finish
5. Put instruments down together on cue.

Explain that performing is a privilege, not a right. We earn the opportunity to perform through practice and preparation. Show respect for people who are taking their time to listen by giving your best effort. Explain how becoming distracted makes it very difficult to play well, and give students strategies to focus their attention in order to ensure the best outcome. The performance guidelines above are a good start!



LISTEN & PLAY ONLINE
Sound files for this chapter are available at www.practicecave.com

PRACTICE CAVE CHAPTER 2 Practice, Practice, Practice!

EXERCISES!

LONG NOTE EXERCISES

How many seconds can you hold your sound?

Can you keep your sound steady?

- Hold a sound steady for **4 seconds**
- Hold a sound steady for **6 seconds**



ARTICULATION EXERCISES

Try to make each note start clearly with a "T" or "D"



MAKE MUSIC!

IMPROVISE

- The sound of a galloping horse
- The sound of a roaring lion

PLAY ALONG

- 1 Make yourself sound big and scary!



- 2 Sound the alarm - a dangerous storm is coming!



- 3 Signal that it's time to come home



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Learning Activities

Progression and Assessment

Divide students into "Practice Cave Stations" based on the checklist categories:

Long Tones, Articulation, Harmonic Series, (beginning in Chapter 3) and **Make Music!**. Have students practice together and listen to each other. Encourage them to help each other while you travel between stations to check their progress and offer guidance. To keep track of progress use the **Unit 1: Teacher Assessment** form (TE p. 129) or ask students to fill out **Unit 1: Student Self-Evaluation** form (TE p. 130), discussing how they can improve their scores. Print out and distribute **My Weekly Practice Cave** forms (TE p. 136) to help students remember what to practice at home.

UNIT I THE FIRST TRUMPETER

ASSESSMENT RUBRIC

STUDENT: _____

DATE: _____

	1 Emerging	2 Approaching Standards	3 Proficient	4 Exceeds Standards
POSTURE	<input type="checkbox"/> Student has difficulty sitting or standing with correct posture.	<input type="checkbox"/> Student sits or stands with correct posture when reminded.	<input type="checkbox"/> Student usually sits or stands with correct posture.	<input type="checkbox"/> Student consistently and independently sits or stands with correct posture.
EMBOUCHURE	<input type="checkbox"/> Student has difficulty forming the embouchure correctly.	<input type="checkbox"/> Student forms the embouchure correctly when reminded.	<input type="checkbox"/> Student forms the embouchure correctly with only occasional reminders.	<input type="checkbox"/> Student consistently and independently forms the embouchure correctly.
BREATHING	<input type="checkbox"/> Student has difficulty taking a full, rhythmic breath.	<input type="checkbox"/> Student takes a full, rhythmic breath when reminded.	<input type="checkbox"/> Student generally takes a full, rhythmic breath.	<input type="checkbox"/> Student consistently and independently takes a full, rhythmic breath.
SOUND PRODUCTION	<input type="checkbox"/> Student has difficulty making a sound.	<input type="checkbox"/> Student can hold the sound steady for a few seconds.	<input type="checkbox"/> Student can hold the sound steady for 8 seconds.	<input type="checkbox"/> Student can hold the sound steady for 12 seconds or more.
ARTICULATION	<input type="checkbox"/> Student has difficulty articulating the sound with a "T" or "D".	<input type="checkbox"/> Student can start the sound with a "T" or "D" when reminded.	<input type="checkbox"/> Student starts the sound with a "T" or "D", and can play several consecutive notes.	<input type="checkbox"/> Student consistently starts the sound with "T" or "D", and can play 12 or more notes in a row.
HARMONIC SERIES	<input type="checkbox"/> Student has difficulty ascending or descending between two harmonic notes.	<input type="checkbox"/> Student can sometimes ascend or descend between two harmonics.	<input type="checkbox"/> Student can ascend <i>and</i> descend between two harmonics.	<input type="checkbox"/> Student can consistently and independently ascend, descend, and alternate, between two harmonics.
PITCH ACCURACY (voice, mouthpiece, trumpet)	<input type="checkbox"/> Student has difficulty matching specific pitches or harmonic notes.	<input type="checkbox"/> Student can sometimes match specific pitches and harmonics with assistance.	<input type="checkbox"/> Student can often match specific pitches and harmonics.	<input type="checkbox"/> Student consistently and independently matches specific pitches and harmonics.

UNIT I THE FIRST TRUMPETER

MY PROGRESS!

NAME: _____

DATE: _____

	I AM JUST STARTING TO LEARN THIS, AND I DON'T GET IT YET.	I AM STARTING TO GET IT!	I CAN DO IT PRETTY WELL!	I AM GETTING REALLY GOOD AT THIS!
LONG NOTE EXERCISES Practice holding the sound steady for several seconds	I can make a sound, but can't hold it steady yet. ★	I can hold the sound steady for a few seconds. ★★	I can hold the sound steady for 8 seconds. ★★★	I can hold the sound steady for 12 seconds or more. ★★★★
ARTICULATION EXERCISES Practice starting the sound with a "T" and playing several notes in a row.	I am having difficulty starting my sound with a "T" or "D". ★	I can start the sound with a "T" or "D", but need to be reminded sometimes. ★★	I usually start the sound with a "T" or "D", and can play several notes in a row. ★★★	I always start the sound with "T" or "D", and can play 12 or more notes in a row. ★★★★
HARMONIC NOTE EXERCISES Practice moving up, down, and back and forth between two harmonic notes	I am having difficulty moving up or down between two harmonic notes. ★	Sometimes I can move up and down between two harmonic notes. ★★	I can move up and down between two harmonic notes. ★★★	I can move up and down, and back and forth between two harmonic notes. ★★★★
MAKE MUSIC! Practice playing calls/alarms	I am having difficulty playing the assigned pieces. ★	Sometimes I can play the assigned pieces, but it is still difficult. ★★	I can play the assigned pieces, but sometimes I make mistakes. ★★★	I can play the assigned pieces by myself with no mistakes. ★★★★

Student Self Evaluation forms utilize language from the 2014 National Coalition for Core Arts Standards (NACAS) Core Music Standards (PreK-8)

I SCORED _____ STARS!

MY WEEKLY PRACTICE CAVE

NAME: _____

DATE: _____

THIS WEEK'S ASSIGNMENT:

READING/LISTENING	LONG NOTES	HARMONIC NOTES	ARTICULATION	MAKE MUSIC!
<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____
<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____

HOW LONG DID I PRACTICE?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
_____ (min)	_____ (min)	_____ (min)	_____ (min)	_____ (min)	_____ (min)	_____ (min)

I PRACTICED _____ MINUTES THIS WEEK!

CHAPTER 1 HOW TO PLAY A BISON HORN

U.S. CURRICULUM MAP

SUMMARY & OBJECTIVES	LEARNING ACTIVITIES (selected)	ASSESSMENTS	CURRICULUM STANDARDS			
			National Core Arts Standards & NAME (PreK-8)	National Curriculum Standards for Social Studies (Early Grades)	Common Core Standards (K-5) & Next Generation Science Standards (K-5)	Social and Emotional Learning Competencies (SEL)
<p>SUMMARY</p> <p>In Chapter 1, students will find out how Ragnar turns a broken bison horn into a lip-blown instrument that amplifies sound due to its shape. Students will learn the role that posture, embouchure formation, and breathing play in sound production.</p> <p>Key Words:</p> <ul style="list-style-type: none"> • Aperture • Embouchure • Inhaler • Posture <p>OBJECTIVES</p> <p>Students will:</p> <ul style="list-style-type: none"> • Understand how tubes of different lengths create higher and lower sounds • Learn how a conical shape amplifies sound • Experience how correct posture facilitates efficient use of the respiratory system • Identify the characteristics of embouchure • Perform the sequence of events necessary for sound production • Learn about safety & hygiene issues related to playing lip-blown instruments 	<p>Ask students to read, or listen online to Chapter 1: How to Play a Bison Horn. Demonstrate lip vibration into tubes of different lengths, and discuss why shorter ones sound higher than longer ones.</p> <p>Now ask students why they think the bison horn sound was so much louder than the bone trumpet. Explain that the shape of the horn, gradually expanding throughout its length, helps the sound to travel more efficiently, making it sound louder than the bone trumpet.</p> <p>Ask students to read Reality Check and explain that in order to become good at playing, they will need to experiment with things like posture, embouchure, and breathing to learn what works best for them.</p> <p>Complete the Learning Activities associated with How to Make a Sound!, including: Get Ready: Check Your Posture, Get Set: Check Your Embouchure, and Play! Count, Breathe, and Blow!</p> <p>Discuss Practice Tip!, especially the importance of finding a "practice cave" to help reduce distractions.</p>	<p>FORMATIVE</p> <p>Skills: Unit 1 Assessment Rubric</p> <p>Posture</p> <p>Embouchure</p> <p>Breathing</p> <p>Sound Production</p> <p>Articulation</p> <p>Harmonic Series</p> <p>Pitch Accuracy</p> <p>Music Making</p>	<p>MUSIC</p> <p>Creating Anchor Standard #1</p> <p>Generate musical ideas for various purposes and contexts.</p> <p>Enduring Understanding</p> <p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Essential Question</p> <p>How do musicians generate creative ideas?</p> <p>See <i>MU:Cr.1.1.2a-5a</i></p> <p>Rehearse, Evaluate, Refine Anchor Standard #5</p> <p>Evaluate and refine personal... performances, individually or in collaboration with others.</p> <p>Enduring Understanding</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criterion.</p> <p>Essential Question</p> <p>How do musicians improve the quality of their performance?</p> <p>See <i>MU:Pr.5.1.2b-5b</i></p> <p>Connecting Anchor Standard #11</p> <p>Relate musical ideas...with varied context to deepen understanding.</p> <p>Enduring Understanding</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating...</p> <p>Essential Question</p> <p>How do...other contexts, and daily life inform creating and performing, and responding to music?</p> <p>See: <i>MU:Cr.1.1.0.2a-5a</i></p> <p>VISUAL ARTS N/A</p>	<p>TIME, CONTINUITY, AND CHANGE #2</p> <p>Through the study of the past and its legacy, learners examine the institutions, values, and beliefs of people in the past, acquire skills in historical inquiry and interpretation, and gain an understanding of how important historical events and developments have shaped the modern world.</p> <p>Questions for Exploration:</p> <p>What questions are important to ask about the past? What happened in the past? How do we know about the past? How was life in the past similar to and different from life today?</p> <p>Knowledge:</p> <p>The learners will understand: The study of the past is the story of communities, nations, and the world; Key concepts such as: past, present, future, similarity, difference, and change; That historical events occurred in times that differed from our own, but often have lasting consequences for the present and future.</p> <p>Processes:</p> <p>Learners will be able to:</p> <ul style="list-style-type: none"> • Use a variety of sources to learn about the past; • Describe how people in the past lived, and research their values and beliefs; <p>Products:</p> <p>Learners demonstrate understanding by: Constructing timelines that indicate an understanding of a sequence of events; Writing stories and descriptions about life in the past.</p> <p>See also: "People, Places, and Environments" #3 and "Culture" #1</p>	<p>ENGLISH LANGUAGE ARTS (grade 4)</p> <p>Reading: Literature & Informational Text</p> <p>4.1-3 – Key Ideas and Details; 4.4-6 – Craft and Structure; 4.7-9 – Integration of Knowledge and Ideas</p> <p>Reading: Foundational Skills</p> <p>4.3a – Phonics and Word Recognition; 4.4 (a) (b) (c) – Fluency.</p> <p>Language</p> <p>4.3 - Knowledge of Language; 4.4 - Vocabulary Acquisition and Use</p> <p>Speaking & Listening</p> <p>4.1 - Comprehension and Collaboration; 4.4 - Presentation of Knowledge and Ideas</p> <p>Writing</p> <p>4.3 - Text Types and Purposes</p> <p>MATH</p> <p>N/A</p> <p>SCIENCE (grades K-2)</p> <p>Waves and Their Applications in Technologies for Information Transfer</p> <p>PS4-1 - Plan and conduct investigations to provide evidence that vibrating materials can make sound and that sound can make materials vibrate.</p> <p>PS4-4 - Use tools and materials to design and build a device that uses light or sound to solve the problem of communicating over a distance.</p>	<p>Self-Awareness</p> <p>The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior; The ability to accurately assess one's strengths and limitations, with a well grounded sense of confidence, optimism, and a "growth mindset."</p> <p>Students will be able to... identify their interests and strengths, and build on those. Demonstrate interest in trying new things.</p> <p>Responsible Decision-Making</p> <p>The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.</p> <p>Consider ethical standards, safety concerns, and social norms as they impact decision-making.</p>

The Teacher's Edition includes a 10-week lesson plan designed to help maximize the curriculum's impact in the classroom. Since every educational environment/situation is unique, *Around the World in Twenty-One Trumpets* provides enough varied content to support programs of up to 25 weeks. To allow maximum flexibility, templates and instructions for how to create individualized lesson plans are provided online.

U.S. LESSON PLAN: 10 WEEKS

WEEK I

MEET RAGNAR

Time: 45 minutes

Summary

Students will learn how to navigate *Around the World in Twenty-One Trumpets* and be introduced to the book's main character Ragnar and the Paleolithic world in which he lives. Students will contemplate the origins of lip-blown instruments and learn how to make lip-blown sounds of their own.

Lesson Overview

Learning Objectives

Students will:

- **Find** out how Ragnar's story begins and how he first discovered that he could make a lip-blown sound
- **Understand** the basics of daily life for hunter-gatherers, 25,000 years ago
- **Learn** how to navigate the features of *Around the World in Twenty-One Trumpets*, including online resources
- **Understand** the nature of simple lip-blown instruments—their characteristics and how they work
- **Produce** sounds using a variety of lip-blown objects
- **Contemplate** the impact of lip-blown sounds on hearers in prehistoric times
- **Consider** other possible uses for lip-blown instruments across the globe

Lesson Preparation

Teaching Methods

- Auditory Learning
- Classroom Discussion
- Hands-On Learning
- Collaborative Learning

Assessments

- Knowledge: Student Short-Answer Quiz

Key Words

- Resonate

Teacher Background

Read **Meet Ragnar, Your Tour Guide** (TE p. 4-5) and **Unit I: The First Trumpeter** (TE p. 22-25)

Cross-Curricular Elements

- English Language Arts
- Social Studies
- Science
- Visual Arts
- Social and Emotional Learning

Equipment & Materials

- Computer (wi-fi) & projector
- Simple lip-blown instruments such as horns and/or shells

STANDARDS

(See UNIT 1 Curriculum Map on p. 106)

National Core Arts Standards & NAfME (PreK-8)

Music
Connecting: Anchor Standard #11

Common Core Standards (PreK-8)

English Language Arts
Reading: Literature & Informational Text
Language: Speaking & Listening
Writing

National Curriculum Standards for Social Studies

Time, Continuity, and Change #2
Culture #1
People, Places, and Environments #3

Brass for Beginners® is the first brass programme geared specifically for the primary school classroom. It is a “learn by ear” method, utilizing a interdisciplinary curriculum and a natural trumpet designed for school-age children.

The first volume of the curriculum, *Around the World in Twenty-One Trumpets: A Brass Odyssey*, creatively intertwines brass pedagogy with stories that capture significant moments in the history of the trumpet. Created by music and history educators, it brings human history and the history of lip-blown instruments to life through the adventures of Ragnar, a hypothetical prehistoric trumpeter. The curriculum puts the focus on the fundamentals of playing and the development of aural skills, while simultaneously preparing students to play any of the modern brass instruments. Students learn either by listening to their classroom teacher or by playing with online sound files, recorded by some of the world’s top brass players.

“Brass for Beginners is the ideal foundation not only for music but for a complete, all-round education - it’s such fun you don’t realize how much you are learning!”

—John Wallace, CBE, International Trumpet Soloist

“As an artist with a passion for the natural trumpet and early music, the idea of using it as a teaching tool for beginners is exciting indeed. Brass for Beginners authors have laid out an adventure through time and across the globe that promises not only to instill a life-long appreciation for brass instruments but also to inspire the next generation of brass players!”

—Alison Balsom, OBE, International Trumpet Soloist

APPLICATIONS

Although the readability of *Around the World in Twenty-One Trumpets* is designed for late elementary students (3-5th grade), its content and resources provide enough intellectually engaging material to be used for older students and adults. The program can be used effectively in a wide range of educational environments:

- General music education
- Montessori and parochial schools
- After school programs
- Community music schools
- Lifelong learning programs/senior centers
- Summer music camps
- Therapeutic day schools/special educational needs & disabilities (SEND)
- Private instruction



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