

WARWICK MUSIC

Adrian Taylor

Just Play.....

Treble Clef Brass

Teachers Book



Adrian Taylor

Just Play.....

(Trumpet, Cornet, Tenor Horn, Euphonium, Baritone and Tuba in Treble Clef)

Book 1

This teaching resource has been designed for both small group and whole class teaching. It is divided into "steps" rather than weekly lessons as groups of children learn at different rates due to many factors (e.g. their age, duration of lesson, numbers in the group etc). Hence each step may take just one week to complete, or two or three weeks. With some children it might be possible to cover more than one step in a single lesson.

This book is divided into 2 parts with the intention that each part takes 10-12 weeks or a school term. In Part 1, notes are first shown as letter names and musical notation is introduced through note values (of 1, 2 and 4 beats duration). In Part 2, notes on the staff are introduced one by one until all 5 are covered and the 1, 2 and 4 beat rests are introduced as well as the 3 beat note.

As children in any group will not all progress at the same rate, nor find the same things difficult, there are many cases of differentiation in this material. For example, the first notes can be either of the notes with no valves before adding the ones in between. Other example of differentiation include in Step 6 where their own composition can be played on just one pitch (as a rhythm), one pitch per bar or one pitch per note allowing each child to set their own difficulty level. Further creativity and differentiation can be seen with the improvising of 4-beat mouthpiece rhythms and in the composing of a pavane.

Whilst the student book for Part 1 shows letter names often without rhythm, this teacher version shows the musical exercises on the musical staff and includes some more complex parts for other advanced students.

For teachers using this material for whole class teaching (leading up to an end of term concert) a 10-week lesson plan is included to cover the material in Part 1 and a further 10-week lesson plan is included to cover the material in Part 2. Songs haven't been included in this book for use in whole class teaching but should be included in each lesson to allow the children to develop a sense of pitch, rhythm and beat.

Band parts (for wind band or brass band) for Calypso (Exercise 13) and When The Saint (Exercise 34) are available from Warwick Music should you wish to have your beginner group play alongside the school band in the concerts. This book also contains simplified parts to two further pieces (Pastime With Good Company and La Mourisque) from Music For Junior Wind Band Volume 3 by Adrian Taylor, which is also published by Warwick Music.

Overview of Ten week lesson plan for Whole Class Brass Teaching: Part 1

Week no.	Main learning objective	Other learning objectives	Learning outcomes	Differentiation	Resources
1	To make a controlled sound through the instrument	<ul style="list-style-type: none"> To feel a pulse/beat To breathe in and out correctly To start the note with the tongue To make a buzzing sound through the mouthpiece To set up the instrument and put it away again To hold the instrument correctly To start and finish the note at the correct time 	<p>All children will be able to set up and put away the instrument. They will be able to breathe in through their mouths one beat before playing and exhale over a number of different beats.</p> <p>Most children will also be able to buzz through the mouthpiece and make a sound through the instrument starting and stopping following directions from the teacher.</p> <p>Some children will be able to control the sound and pitch both the low C and higher G.</p>	<p>Children will either find the higher G or the lower C easier to play and will subsequently be grouped as either HP (high players) or LP (low players).</p> <p>Some children will understand and develop skills more easily and become HA (high ability), MA (medium ability) or LA (low ability)</p>	<ul style="list-style-type: none"> Teacher book Step 1 Recordings of music (in 4 time), Instruments for demonstration. Backing track for Exercise 1. Copy of student edition for reference. Copies of student edition to hand out (or defer to following lesson). Copies of rules to hand out.
2	To play 1-note pieces on either C or G	<ul style="list-style-type: none"> To buzz back simple 4-beat rhythms on the mouthpiece 	<p>All children will be able to play Exercise 1 with the correct rhythm following the teacher's hand gestures.</p> <p>Most children will be able to play Exercise 1 and Exercise 2 with the correct pitch and reading the notation.</p> <p>Some children will be able to play with cleaner articulation and better tonal quality. They will be able to play both the Gs and Cs in Exercise 3.</p>	<p>HP – play exercises on the note G. LP – play exercises on the note C.</p> <p>HA – play both Gs and Cs in Exercise 3. MA & LA – play either Gs or Cs for all exercises.</p>	<ul style="list-style-type: none"> Teacher book Step 2 Recordings of music (in 4 time), Backing track for exercises 1, 2 and 3. Copy of student edition for reference. Copies of student edition to hand out if not done so in previous lesson.
3	To play 2-note pieces on either C or G plus E	<ul style="list-style-type: none"> To create simple 4-beat rhythms on the mouthpiece (using 2 different beat divisions) 	<p>All children will be able to play Exercise 4 and Exercise 5. They will be able to press down the correct valves for Exercise 6 and Exercise 7, even if the pitching is inaccurate. They will be able to make up a simple rhythm on the mouthpiece (using "tea" or "coffee") but may not have a steady beat.</p> <p>Most children will be able to pitch the two notes correctly in the exercises. They will be able to make up a simple rhythm (using "tea" and "coffee") and maintain a steady beat. They will be able to repeat back other people's rhythms and say which drinks they represent.</p> <p>Some children will be able to play Exercise 7 with accurate pitch, good rhythm and a clear sound.</p>	<p>HP – play exercises on the notes G, E and D. LP – play the exercises on the notes C, E and D.</p> <p>HA & MA – can mix up "tea", "coffee" and "coca cola" to make more interesting rhythms. LA – can mix up "tea" and "coffee" to make simple rhythms.</p>	<ul style="list-style-type: none"> Teacher book Step 3 Backing track for exercises 1, 2, 4, 5, 6 and 7. Copy of student edition for reference. Flash cards of "tea" and "coffee"
4	To play 3-note tunes using C or G plus E and D	<ul style="list-style-type: none"> To create more interesting 4-beat rhythms on the mouthpiece (using 3 different beat divisions) To play together as a duet (same rhythm but different pitches) 	<p>All children will be able to play Exercise 8 and Exercise 9. They will be able to press down the correct valves for Exercise 10, even if the pitching is inaccurate. They will be able to make up simple rhythms on the mouthpiece (using "tea" and "coffee") but may not have a steady beat.</p> <p>Most children will be able to pitch the three notes correctly in the exercises but might get put off when two parts are playing at the same time (in Exercise 10). They will be able to make up more interesting rhythms (using "tea", "coffee" and "coca cola") and maintain a steady beat. They will be able to repeat back other people's rhythms and say which drinks they represent.</p> <p>Some children will be able to play with correct rhythm and pitch even when another part is sounding at the same time (in Exercise 10).</p>	<p>HP – play exercises on the notes G, E and D. LP – play the exercises on the notes C, E and D.</p> <p>HA & MA – can mix up "tea", "coffee" and "coca cola" to make more interesting rhythms. LA – can mix up "tea" and "coffee" to make simple rhythms.</p>	<ul style="list-style-type: none"> Teacher book Step 4 Backing track for exercises 1, 2, 4, 5, 6, 7, 8, 9 and 10. Copy of student edition for reference. Flash cards from Step 3 (tea and coffee) Flash cards of "Coca Cola"
5	To consolidate notes and pieces so far learnt	<ul style="list-style-type: none"> To remind about good posture and hold of instrument To check the tongue is being used to start the notes. To hear a little from each child. 	<p>All children will be able to make a sound through the instrument and know which valves are for the notes taught so far. They will be able to play all of the exercises that remain on 1 pitch.</p> <p>Most children will also be play all of the exercises so far learnt but with the odd mistakes and/or poor pitching.</p> <p>Some children will be able to play all of the pieces so far learnt with accuracy of pitch and rhythm.</p>	<p>As above depending on the exercises.</p>	<ul style="list-style-type: none"> Teacher book (steps 1-4) Backing track for exercises 1 - 10 Copy of student edition for reference. Flash cards from Step 3 and Step 4 (tea, coffee, coca cola)

6	To play 4-note tunes using C or G plus D, E and F	<ul style="list-style-type: none"> To create complex 4-beat rhythms on the mouthpiece (using 4 different beat divisions) 	<p>All children will be able to play Exercise 11, Exercise 12 and the middle section of Exercise 13 (LA missing out 2nd and 3rd notes of 4th bar) but might be pitching the notes badly. They will be able to create their own simple rhythms using a mixture of "tea" and "coffee".</p> <p>Most children will be able to play the exercises with more accurate pitching and correct rhythm and make up their own more interesting rhythms using a mixture of "tea", "coffee" and "coca cola".</p> <p>Some children will be able to play with accurate pitching and a good sound. They will be able to create complex rhythms using a mixture of "tea", "coffee", "coca cola" and "lemonade".</p>	<ul style="list-style-type: none"> Teacher book Step 5 Backing track for exercises 1, 2, 4, 5, 7, 8, 9, 11 and 12. Copy of student edition for reference. Flash cards of "tea", "coffee" and "Coca Cola" from previous lesson. Flash cards of "lemonade".
7	To read 1 beat, 2 beat and 4 beat notes	<ul style="list-style-type: none"> To compose a rhythm or melody using 1 beat, 2 beat and 4 beat notes 	<p>All children will be able to recognise 1, 2 and 4 beat notes and play on a single pitch bars with 4 crotchets, 2 minims or 1 semibreve. They will be able to play their composition on a single pitch (i.e. as a rhythm).</p> <p>Most children will also be able to play bars that contain 2 crotchets and a minim and play their composition using a different pitch for each bar.</p> <p>Some children will be able to remember the names for the note values and play their composition using a different pitch for each note.</p>	<ul style="list-style-type: none"> Teacher book Step 6 Backing track for Exercise 14 Copy of student edition for reference. Flash cards for note values. A3 copy of Step 6 from Student Edition or shown on whiteboard.
8	To improve the playing of the pieces ready for a concert	<ul style="list-style-type: none"> To hear some of the compositions from previous lesson To decide what to play in the concert 	<p>All children will be able to play all of the exercises that are on just one or two pitches (including part 1 of Calypso).</p> <p>Most children will also be able to play all the exercises but with a few mistakes and/or poor pitching. They will be able to play their own compositions but not to a performable standard.</p> <p>Some children will be able to play their own compositions to a performable standard.</p>	<ul style="list-style-type: none"> Teacher book (steps 1-6) Backing tracks for all exercises shortlisted for concert. Copy of student edition for reference.
9	To further improve the playing of the pieces chosen ready for a concert.	<ul style="list-style-type: none"> To remember to sit with good posture and hold. To learn about what to do in a concert situation (bowing, smiling, not talking etc) 	<p>All children will be able to improve their playing. They will be able to appreciate how to behave in a concert situation.</p> <p>Most children will also be able to say why these rules for concerts are important and reach a performable standard on the pieces chosen.</p> <p>Some children will also be able to play their own compositions to a performable standard and have the confidence to play on their own.</p>	<ul style="list-style-type: none"> Teacher book (steps 1-6) Backing tracks for all exercises shortlisted for concert. Copy of student edition for reference.
10	To perform pieces as a class in a concert situation in front of an audience	<ul style="list-style-type: none"> To perform in a concert their own compositions (HA only) 	<p>All children will be able to perform in the concert demonstrating some knowledge and skill on the instrument.</p> <p>Most children will also be able to play the pieces to a good standard demonstrating a greater level of understanding and skill.</p> <p>Some children will also be able to play the pieces to an excellent standard and perform (as a solo) their own compositions demonstrating an even greater level of understanding and skill.</p>	<ul style="list-style-type: none"> Teacher book (steps 1-6) Backing tracks for all exercises shortlisted for concert. Copy of student edition for reference.

Adrian Taylor



Adrian Taylor has been a professional trombonist in the British midlands for over 25 years, playing with a number of professional orchestras, theatre companies and chamber ensembles, which have included the City of Birmingham Symphony Orchestra, English Symphony Orchestra and the Royal Shakespeare Company. He spent a few years playing with the Natal Philharmonic Orchestra in Durban, South Africa and has been a founder member of Brass Pages Quintet, In-Slide-Out Trombone Quartet and English Trombone Consort.

As well as working as a trombonist, Adrian conducts the Birmingham Schools' Wind Orchestra and is often invited to conduct other wind groups, brass bands, orchestras and other ensembles. He is also a qualified teacher and teaches children to play all brass instruments for the music service in Birmingham.

Adrian has composed and arranged a large quantity of music, much of which is published by Warwick Music. These have included music for trombone quartet, trombone octet, brass quintet, brass ensemble, brass band and wind band. He also composed some short ensemble pieces for the Associated Board's Music Medals and whilst in South Africa was commissioned to orchestrate several pieces for the orchestra.

Part 1

Step 1: To make a controlled sound through the instrument.

Other Objectives:

- To feel a pulse/beat.
- To breathe in and out correctly.
- To start the note with the tongue.
- To make a buzzing sound through the mouthpiece.
- To set up the instrument and put it away again.
- To hold the instrument correctly.
- To start and finish the note at the correct time.

Learning outcomes	Differentiation	Resources
<p>All children will be able to set up and put away the instrument. They will be able to breathe in through their mouths one beat before playing and exhale over a number of different beats.</p> <p>Most children will also be able to buzz through the mouthpiece and make a sound through the instrument starting and stopping following directions from the teacher.</p> <p>Some children will be able to control the sound and pitch both the low C and higher G.</p>	<p>Children will either find the higher G or the lower C easier to play and will subsequently be grouped as either HP (high players) or LP (low players).</p> <p>Some children will understand and develop skills more easily and become HA (high ability), MA (medium ability) or LA (low ability)</p>	<ul style="list-style-type: none">• Recordings of music (in 4 time).• Instruments for demonstration.• Backing track for Exercise 1.• Copy of student edition for reference.• Copies of student edition to hand out (or defer to following lesson).• Copies of rules to hand out.

Rules of the class and demonstration of the instrument

Explain rules you wish to impose on the class. Often these are the same as those in their classroom but can include some specific ones related to playing a brass instrument. An example of these rules is shown below. Then show the group how the instrument sounds.

The pulse or beat

Play the group a selection of music (all with 4 beats in the bar) at various speeds. Get children to feel/clap the pulse of the music and explain that these beats are organised into groups of 4 beats called bars.

Breathing in

Explain we breathe in through our mouths (not our noses) and we do this in time with the pulse/beat of the music. Demonstrate counting 1, 2, 3 then inhale. Make sure the children have good posture and watch that shoulders are kept down. Encourage deep breathing (to the bottom of the lungs).

Breathing out

Explain that after breathing in, we exhale but starting the sound with our tongue whispering "too". Combine the inhale and exhale together to give 1, 2, 3, breathe, "too" and vary the number of beats that they breathe out (e.g. linking to number sequences in maths such as breathe out over 7, 11, 15, 19 seconds. Can they work out the next number?). Also vary the tempo of the exercise.

Buzzing through lips

Get the children to form an embouchure (by forming the same mouth shape as saying "M") and buzz the lips whilst exhaling. Still start the sound with the tongue.

Setting up the instrument

Show how to get instrument out of its case and how it fits together. Get children to do same.

Buzzing through mouthpiece

As before with buzzing through their lips, but this time through their mouthpieces. Still count in, breathe and start the buzz with the tongue.

Posture and hold of the instrument and their first notes

Show how to hold the instrument correctly and get them to make a sound (after 1, 2, 3, breathe) with no valves pressed down. There will probably be 2 or even 3 different pitches sounding. Show children that high sounds are achieved by tightening up the lips and blowing hard whereas low sounds are achieved by relaxing the lips and blowing gently. Give the name of the lowest note and the higher one and try to get children to realise which one they are playing.

How many seconds can they hold a note on for?

Who can hold it on the longest?

What strategies can they use to make their notes last longer?

Starting and stopping together

Show what hand signal you use to indicate starting a note (e.g. right hand *chops* downwards then hold) and what hand signal you use to indicate stopping the note (e.g. circular movement). Get children to start and stop according to your signals. Then try Exercise 1 with the backing track.

Exercise 1: Starting and Stopping with no valves

High players

Low players

Putting instrument away

Demonstrate how to put the instrument away again.

Completing the What I Can Do page

The final page of the student book has 20 "I can" statements. Children can colour in the smiley faces next to each statement as they achieve it throughout this sequence of lessons.

Rules for playing a brass instrument

1. The instrument must only be played by you, NOT your friends or family.
2. When you are not using the instrument the safest place for it is in its case.
3. Do NOT take the instrument to pieces - you do not know how to put it back again!
4. Do NOT try to repair the instrument yourself (or get your parents to repair it) - you will probably cause more damage if you do. Bring it to to your teacher at the next lesson and they will sort it out.
5. Remember to bring your instrument to school for your lesson.
6. Make sure you have enough room to practise.
7. Either sit on a chair to practise or stand still. Do NOT walk or run whilst playing.
8. Do not play with the bell of the instrument close to somebody's head. Pets would prefer not to be in the same room when you practise.
9. Always aim for a beautiful sound. Make it a pleasure for others to listen to.
10. Look after your instrument carefully. It is not a toy and can easily get damaged.

Try to practise a little every day. This will help your lip muscles develop and let you get the notes more easily.

Step 2: To play 1-note pieces on either C or G.

Other Objectives:

- To buzz back simple 4-beat rhythms on the mouthpiece.

Learning outcomes	Differentiation	Resources
<p><i>All</i> children will be able to play Exercise 1 with the correct rhythm following the teacher's hand gestures.</p> <p><i>Most</i> children will be able to play Exercise 1 and Exercise 2 with the correct pitch and reading the notation.</p> <p><i>Some</i> children will be able to play with cleaner articulation and better tonal quality. They will be able to play both the Gs and Cs in Exercise 3.</p>	<p>HP – play exercises on the note G. LP – play exercises on the note C.</p> <p>HA – play both Gs and Cs in Exercise 3. MA & LA – play either Gs or Cs for all exercises.</p>	<ul style="list-style-type: none"> Recordings of music (in 4 time). Backing track for exercises 1, 2 and 3. Copy of student edition for reference. Copies of student edition to hand out if not done so in previous lesson.

Copying back simple 4 beat rhythms on the mouthpiece

Using just crotchets and pairs of quavers give simple rhythms to the group to copy straight back (without a gap and keeping to the beat). For example:



Grouping beats into bars

Show that our music will be written in boxes with 4 beats in each bar.

Play some example of music (in 4 time) and count the beats.

Show Exercise 1 now written out this way. Note the lines after the notes to indicate hold the note on.

Play exercises 1 and 2 with the children reading from the student edition (i.e. as follows). This can be played with Cs and Gs sounding at the same time or by dividing up the class into those who can play each pitch.

Exercise 1: Starting and Stopping with no valves

4 bar introduction then play either Gs or Cs as follows

G _____	(rest)	G _____	(rest)	G__ (rest)	G__ (rest)	G _____	(rest)
C _____		C _____		C__ (rest)	C__ (rest)	C _____	

Exercise 2: Playing together

4 bar introduction then play Gs or Cs as follows

G _____		G _____		G G G	G G G	G G G G	G _____
C _____		C _____		C C C	C C C	C C C C	C _____

For Exercise 3 the class needs to be split into "High Players" - those who can play G (but not C) and "Low players" - those who can play C (but not G). Some children might be able to play both notes.

Step 3: To play 2-note pieces on either C or G plus E.

Other Objectives:

- To create simple 4-beat rhythms on the mouthpiece (using 2 different beat divisions).

Learning outcomes	Differentiation	Resources
<p>All children will be able to play Exercise 4 and Exercise 5. They will be able to press down the correct valves for Exercise 6 and Exercise 7, even if the pitching is inaccurate. They will be able to make up a simple rhythm on the mouthpiece (using "tea" or "coffee") but may not have a steady beat.</p> <p>Most children will be able to pitch the two notes correctly in the exercises. They will be able to make up a simple rhythm (using "tea" and "coffee") and maintain a steady beat. They will be able to repeat back other people's rhythms and say which drinks they represent.</p> <p>Some children will be able to play Exercise 7 with accurate pitch, good rhythm and a clear sound.</p>	<p>HP – play exercises on the notes G and E. LP – play the exercises on the notes C and E.</p> <p>HA & MA – can mix up "tea" and "coffee" to make simple rhythms. LA – can stick to just "tea" or just "coffee" to make repeated rhythms.</p>	<ul style="list-style-type: none"> Backing track for exercises 1, 2, 4, 5, 6 and 7. Copy of student edition for reference. Flash cards of "tea" and "coffee"

Creating simple 4-beat rhythms

After getting the children to copy back rhythms on their mouthpiece as before explain that the rhythms used were either a one beat note or two quick notes. Get children to associate the one beat note (crotchet) with the word "tea" (as in a cup of tea) and the two quick ones (pair of quavers) with the word "coffee". Get the children to imagine they have a tray of 4 drinks made up of "tea" and "coffee".

Can they say the drinks in rhythm?

Can they buzz that rhythm?

Can they buzz a different combination of drinks for others to work out what they were?

Revision on the notes C and G

Remind children how to play the notes C and G. Play through Exercise 1 and Exercise 2.

Learning how to play the note E

Demonstrate this note as being higher than the C but lower than the G with the first and second valves pressed down. Again the group is split between high and low players.

Exercise 4: E is with 1st and 2nd

4 bar introduction then

E_____		E_____		E__	E__	E_____	
--------	--	--------	--	-----	-----	--------	--

Exercise 5: More Es

4 bar introduction then

E_____		E_____		EEE	EEE	EEEE	E_____
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Flashcards for creating rhythms

Tea



Tea



Tea



Tea



Coffee



Coffee



Coffee



Coffee



Coca Cola



Coca Cola



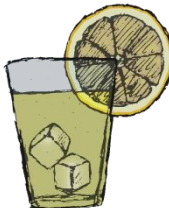
Coca Cola



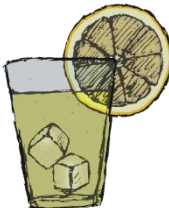
Coca Cola



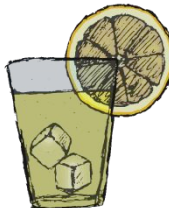
Lemonade



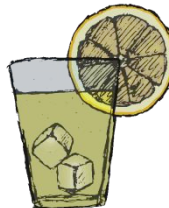
Lemonade



Lemonade



Lemonade



Step 4: To play 3-note tunes using C or G plus E and D.

Other Objectives:

- To create more interesting 4-beat rhythms on the mouthpiece (using 3 different beat divisions).
- To play together as a duet (same rhythm but different pitches)

Learning outcomes	Differentiation	Resources
<p>All children will be able to play Exercise 8 and Exercise 9. They will be able to press down the correct valves for Exercise 10, even if the pitching is inaccurate. They will be able to make up simple rhythms on the mouthpiece (using "tea" and "coffee") but may not have a steady beat.</p> <p>Most children will be able to pitch the three notes correctly in the exercises but might get put off when two parts are playing at the same time (in Exercise 10). They will be able to make up more interesting rhythms (using "tea", "coffee" and "coca cola") and maintain a steady beat. They will be able to repeat back other people's rhythms and say which drinks they represent.</p> <p>Some children will be able to play with correct rhythm and pitch even when another part is sounding at the same time (in Exercise 10).</p>	<p>HP – play exercises on the notes G, E and D. LP – play the exercises on the notes C, E and D.</p> <p>HA & MA – can mix up "tea", "coffee" and "coca cola" to make more interesting rhythms. LA – can mix up "tea" and "coffee" to make simple rhythms.</p>	<ul style="list-style-type: none"> • Backing track for exercises 1, 2, 4, 5, 6, 7, 8, 9 and 10. • Copy of student edition for reference. • Flash cards from Step 3 (tea and coffee) • Flash cards of "Coca Cola"

Creating more interesting 4-beat rhythms

After copying back some rhythms on the mouthpiece (mixture of crotchets and pairs of quavers) and making up some using "tea" and "coffee", add a third drink option: "coca cola" (4 semiquavers). Again get them to imagine 4 drinks on a tray before buzzing the rhythm.

Revision on the notes C and G plus E.

Remind children how to play the notes C and G and the note E. Play through exercises 1, 2, 4, 5, 6 and 7.

Learning how to play the note D.

Demonstrate this note as being lower than E and played with the first and third valves. Again the group is split between high and low players.

Exercise 8: D is with 1st and 3rd

4 bar introduction then

D_____		D_____		D__	D__	D_____	
--------	--	--------	--	-----	-----	--------	--

Exercise 9: More Ds

4 bar introduction then

D_____		D_____		D D D	D D D	D D D D	D_____
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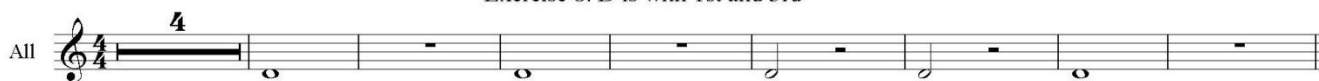
Exercise 10: Joining forces

Either play the top line or the bottom line.

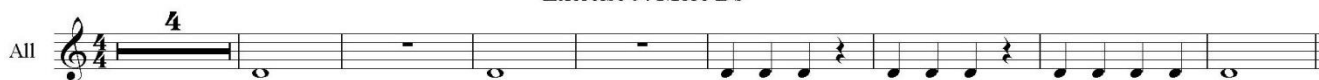
4 bar introduction then

GG EE	DDD			GG EE	DDD	GGGG	EEE
		EE DD	CCC	CCCC	DDD	EE DD	CCC

Exercise 8: D is with 1st and 3rd

All 

Exercise 9: More Ds

All 

Exercise 10: Joining Forces

HP 

Step 5: To play 4-note tunes using C or G plus D, E and F.

Other Objectives:

- To create complex 4-beat rhythms on the mouthpiece (using 4 different beat divisions).

Learning outcomes	Differentiation	Resources
<p>All children will be able to play Exercise 11, Exercise 12 and the middle section of Exercise 13 (LA missing out 2nd and 3rd notes of 4th bar) but might be pitching the notes badly. They will be able to create their own simple rhythms using a mixture of "tea" and "coffee".</p> <p>Most children will be able to play the exercises with more accurate pitching and correct rhythm and make up their own more interesting rhythms using a mixture of "tea", "coffee" and "coca cola".</p> <p>Some children will be able to play with accurate pitching and a good sound. They will be able to create complex rhythms using a mixture of "tea", "coffee", "coca cola" and "lemonade".</p>	<p>HP – play exercises on the notes G, F, E and D. LP – play the exercises on the notes C, D, E and F.</p> <p>HA – can mix up "tea", "coffee", "coca cola" and "lemonade" to make complex rhythms. MA – can mix up "tea", "coffee" and "coca cola" to make more interesting rhythms. LA – can mix up "tea" and "coffee" to make simple rhythms. In Exercise 13 they can miss out the 2nd and 3rd notes of bar 4 of the middle section (just playing the first note of that bar).</p>	<ul style="list-style-type: none"> Backing track for exercises 1, 2, 4, 5, 7, 8, 9, 11 and 12. Copy of student edition for reference. Flash cards of "tea", "coffee" and "Coca Cola" from previous lesson. Flash cards of "lemonade".

Creating complex 4-beat rhythms

After copying back some rhythms on the mouthpiece (using a mixture of crotchets, pairs of quavers and groups of 4 semiquavers) and getting them to make some up using "tea", "coffee" and "Coca Cola", add a fourth drink option: "lemonade" (2 semiquavers followed by a quaver). Again get them to imagine 4 drinks on a tray before buzzing the rhythm.

Revision on the notes C and G plus E and D.

Remind children how to play the notes C and G and the notes E and D. Play through exercises 1 or 2, 4 or 5, and 8 or 9.

Learning how to play the note F.

Demonstrate this note as being higher than E and played with the first valve. Make the link "F1" as in "Formula 1". Again the group is split between high and low players.

Exercise 11: F is 1st valve

4 bar introduction then

F _____		F _____		F ____	F ____	F _____	
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Exercise 12: More Fs

4 bar introduction then

F _____		F _____		F F F	F F F	F F F F	F _____
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Exercise 11: F is 1st valve



Exercise 12: More Fs



Learning the middle section of Calypso.

Revise Part 1 of Calypso (as learnt in Step 3) and then learn the middle section (which is mostly the same for high and low players). LA may play just the first note of the 4th bar of this section. This piece can be played with more advanced players in the school (see score below and part for Advanced High and Advanced Low players) or with wind band or brass band accompaniment (see separate publication from Warwick Music). N.B. Use the same backing track for Exercise 7.

Exercise 13: Calypso (all)

Either play the top line or the bottom line.

4 bar introduction then

G G E E	G__ E__			G G E E	G__ E__		
		E E C CC	_____			E E C CC	_____

F F F	E E E	D D D	F G_ E	F F F	E E E	D D D	G_____
F F F	E E E	D D D	E_ D C	F F F	E E E	D D D	D_____

G G E E	G__ E__			G G E E	G__ E__		
		E E C CC	_____			E E C CC	_____

Exercise 13: Calypso (all)

HP
LP
Ad High
Ad Low

HP
LP
Ad High
Ad Low

HP
LP
Ad High
Ad Low

Calypso

Advanced High

Advanced Low

4

4

Step 6: To read 1 beat, 2 beat and 4 beat notes.

Other Objectives:




- To compose a rhythm or melody using 1 beat, 2 beat and 4 beat notes.

Learning outcomes	Differentiation	Resources
<p>All children will be able to recognise 1, 2 and 4 beat notes and play on a single pitch bars with 4 crotchets, 2 minims or 1 semibreve. They will be able to play their composition on a single pitch (i.e. as a rhythm).</p> <p>Most children will also be able to play bars that contain 2 crotchets and a minim and play their composition using a different pitch for each bar.</p> <p>Some children will be able to remember the names for the note values and play their composition using a different pitch for each note.</p>	<p>HP – choose notes from G, F, E and D. LP – choose notes from C, D, E and F.</p> <p>HA – choose a different pitch for each note in own composition. MA – choose a different pitch for each bar in own composition. LA – choose a single note to play own composition.</p>	<ul style="list-style-type: none"> Backing track for Exercise 14 Copy of student edition for reference. Flash cards (see below) A3 copy of Step 6 from Student Edition or shown on whiteboard.

Teach the children what 1 beat, 2 beat and 4 beat notes looks like and what they are called.

Use flash cards (with different combinations of 4-beat rhythms) to practise recognising these note values (they could play or sing back the rhythm) and get them to complete the table in their books (or as groups round a large copy of this).

Complete this table about note values.

	<i>What is my name?</i>	<i>How many beats am I?</i>
		
		
		

minim

1 beat

crotchet





semibreve

4 beats

2 beats

Then get children to play the rhythms (on any note) in Exercise 14 then compose their own ones in the empty boxes provided.

Exercise 14: Choose a note to play these rhythms.

							
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Children can then choose not only how complex the rhythms are (and whether they have bar rests or not) but also how frequently to change the notes as follows:

Level 1: Play the rhythm on one single pitch.

Level 2: Choose a different pitch for each box to create a simple melody.

Level 3: Choose a different pitch for each note to create a complex melody.

Flashcards for recognising rhythms

