

Mr Taylor's Primer Pack For Baritone (2021)



Welcome to the start of an exciting musical adventure!

The journey your class are beginning will be fun, noisy, challenging, noisy, time consuming, noisy and very rewarding. Luckily for us (and your supportive families who will undoubtedly hear you working), with a bit of focused practice each day your honking noise will soon evolve into beautiful music. It will still be louder than a classical guitar or a keyboard, but that's one of the many unique features that make brass instruments the best of all.

It needs to be said that if you don't make that 15 or 20 minutes of practice happen most days you will not improve or keep up with your classmates, so finding the time and space to form a practice routine is priority number one. When that habit is in place you will be prepared for new notes, new songs, new Italian words, new musical symbols and to overcome any challenges that appear along the way.

Enjoy!

PS: Make sure you bookmark [MusicLessonsWithMrTaylor.com](https://www.musiclessonswithmrtaylor.com) on your devices!

IMSS BEGINNER BRASS BOOKLIST

Dear Parents,

The following items will be required for your child's brass lessons and home practice this year. They are all available through traditional music shops such as Tempest Music (Manning), Mammoth Music (Rockingham), Crescendo Music (Myaree) or Music Force (Mandurah). Should you prefer to buy them online then I would recommend an Australian dealer for speed of delivery. Be sure to specify the 'Australian Edition' of Sound Innovations Book 1 as it utilises different terminology to the US version and there are a few changes to the repertoire within.

If you have any questions, please feel free to send me an email at:

stephen.taylor@education.wa.edu.au

TRUMPET: Sound Innovations (Australian Edition) Book 1 For Trumpet, music stand, display file, lead pencil, trumpet care kit*.

TROMBONE: Sound Innovations (Australian Edition) Book 1 For Trombone, small water spray bottle to live in their instrument case, music stand, display file, lead pencil, trombone care kit*.

BARITONE: Sound Innovations (Australian Edition) Book 1 For Baritone/Euphonium BC, music stand, display file, lead pencil, baritone/euphonium care kit*.

*Care kits will include valve oil or slide grease for trumpet/baritone and trombone respectively, as well as a number of cleaning brushes. Most also come with a polishing cloth and small container of grease for the tunings slides of the instruments. This tuning slide grease is thicker than slide greases such as Superslick that are often used on the main hand slide of the trombone instead of oil. Students are introduced to the oiling and greasing of their instruments in the early lessons and will have a whole session on how to fully clean their instrument at the end of Term 2. If you ask a music shop for the care kit and they aren't sure if what they have is suitable they can look up the Superslick Care Kit or Herco Maintenance Kit as examples. There are pictures of these as well as further information on course materials in the General Information section of my website.

Music stands can be of the cheaper folding variety (~\$20) or more solid and expensive; either is fine for home use.

CROTCHETS & QUAVERS

I wanted to call this sheet "Reading Rhythm Really Reliably" but decided it would get tiresome quickly. The focus is on *rhythm*, which most people think of as meaning the timing or length of musical notes. To make our way there however, we'll need to start somewhere very familiar...

~ PART ONE: Circles And Lines ~

Let's start off with learning the most basic rhythm symbol used in music.

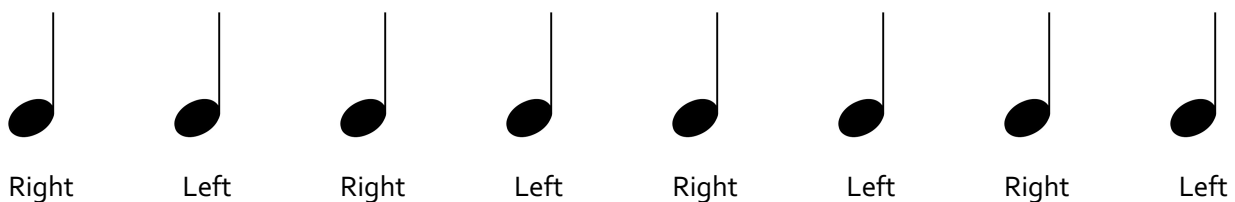
For this game I want you to march on the spot to the song Advance Australia Fair. Feel like singing it as well? Go ahead, but don't let your feet speed up or slow down as the timing of the words changes.

If you don't like the national anthem you can use **Uptown Funk by Bruno Mars** in the same way. Match your feet to the beat of the drums when the vocals start.

Right now, your feet are moving to an imaginary thing we call the *beat*. The beat of a song is usually steady like your pulse, meaning that it doesn't speed up or slow down. If everyone is hearing and imagining the same beat then they can play music together without it sounding like a chaotic mess.









The proper word for the speed of the beat is *tempo*.

This is how we would show the steady marching of your feet in written music.











If you've used this kind of *notation* before then you'll know that each circle with a stem coming off it represents a sound that goes for the exact same length of time as all the others. Stamping our feet produces short, separated sounds but most musical instruments could turn those notes into smooth, continuous sounds if they wanted. In our lessons we will call each of those symbols a *crotchet*, but some books or videos will refer to them as *quarter notes*.

This time I want you to clap the beat as well, meaning that every steady footstep also gets a clap. We'll use lots of coordination and counting-aloud games in class to develop your sense of beat at slow, medium or fast speeds, so in a few weeks' time you will be an expert at this kind of activity.









Clap	Clap	Clap	Clap	Clap	Clap	Clap	Clap
							
Right	Left	Right	Left	Right	Left	Right	Left

What if we did two handclaps for each footstep? Let's try it.

Try to keep your handclapping as steady and even as possible while you're marching!

Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap
							
Right	Left	Right	Left	Right	Left	Right	Left

Our feet are still providing the steady beat, but now our hands are adding something more energetic over the top. The clapping *rhythm* would look like this in musical notation:

							
Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap	Clap Clap

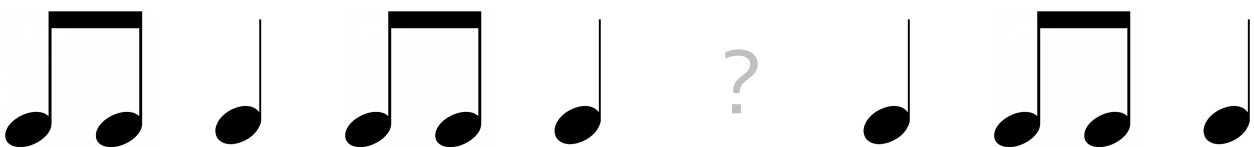
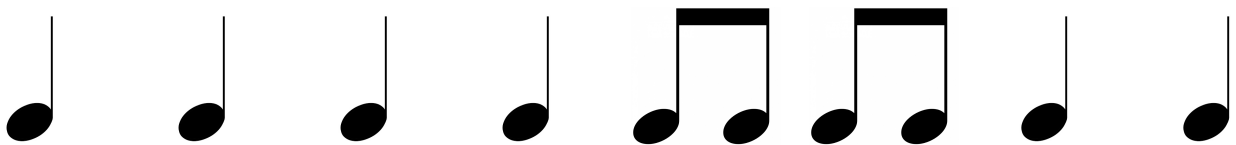
These joined notes are pairs of *quavers* (sometimes called *eighth notes*) and they feel twice as fast as the *crotchets* we had before. Usually you see them in groups of two, but sometimes they'll come in threes or fours to confuse you. No matter how many quavers are joined together, they always go twice as fast as crotchets.

If you've played another instrument before or had music lessons in school then you might be thinking that reading crotchets and quavers is super easy. In that case I'd love you to volunteer to demonstrate some of the trickier patterns on the next couple of pages!

~ PART TWO: Mixing Things Up ~

Here are some combinations of crotchets and quavers that we'll be using for clapping, drumming, buzzing on mouthpieces and playing on instruments this term. If you know the 'ta' and 'ti-ti' rhythm names they might be really useful here!

It doesn't say on the page, but we're going to repeat each line when using them in class. I recommend that you practice each pattern twice through without stopping at home as well.



What symbol do you think should go in that empty beat of silence where the question mark is?

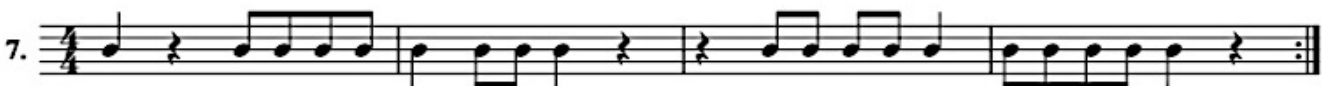
~ PART THREE: So Many Lines! ~

Now we get to the point of reading rhythm the way you usually see it in written music. The symbols for crotchets and quavers work exactly the same as before, but there are many other things to distract you. We'll circle and label some of the new elements as we go, so don't panic.

Hard Mode: If you can count out loud ("1, 2, 3, 4, 1, 2, 3, 4...") while clapping these rhythms correctly AND marching the beat then you should be the teacher!



Pro Challenge: Replace the notes with stems pointing down with rests (silence)!



Group Challenge: One team claps the bars with stems pointing up and the other group claps the rest. Don't lose the beat!

~ PART FOUR: Rhythm Bingo... Or Is It? ~

So now that you're an expert, let's put your rhythm skills to the test! I'll clap or play a rhythm from the patterns below and you circle which ones you hear. You'll get four beats of counting before each playing and if I'm in a good mood you might hear them twice.

Whoever gets four in a line first wins, so keep those listening ears open.

OK, so it was all just a trick! A ruse! A fake! A red herring even!

What we're really going to do with all these patterns is create our own musical masterpieces. Write out your own sequence using eight of the patterns above in whatever order you like and perform it for the class next week. With feeling!

Some performance suggestions:

- Clapping
- Drumming on chairs
- Tap dancing
- Arm farting
- Mouthpiece buzzing

These rhythm pattern images were published online by Kodály Australia (KMEIA Inc).

Kodaly.org.au

~ PART FIVE: Class Drumming ~

If you've mastered all of the crotchets, quavers and *crotchet rests* (the zig-zag symbol meaning one beat of silence) up to this point then we're ready for something entirely unnecessary but heaps of fun: turning our class into a giant drum kit!

The basic version of this is where:

1. Each player chooses the part they like best, either the pencil tapping "hi-hat" line or the stomp-and-clap "bass and snare drum" line.
2. We practice our parts in separate groups to master the rhythms.
3. Someone counts us all in.
4. Everyone starts there parts together to create musical magic. Easy!

The most amazing groups can change part every four bars without losing the beat, but let's not get carried away just yet.

Pencil Tapping



(Play these as quavers if you like)

This line imitates the sound of the hi-hat cymbals on a drum kit.

Stomp & Clap



The lower notes (pretend bass drum) are to be stomped loudly. The higher ones (pretend snare drum) are claps. Easy!

You are now officially a rhythm expert, at least for Term 1. Keep up the good work!

Omochio tsukimasho

Petanko, petanko, petan-petan-petanko

Konete, konete, konete konete konete

Do so do, do so do, do so do so do so do

BARITONE MEMORY SONGS 1

You will be familiar with many of these pieces of music from school, home or the brass lessons you've already had this year. The five notes you will need to play them, from lowest-sounding to highest-sounding, are:

Bb	C	D	Eb	F
0	1+3	1+2	1	0

Remember that your lips need to stay tense as the notes move upwards (Bb to C to D) otherwise they will 'fall off' and your songs will all sound low and muddy. Keeping the air moving fast is vital for this, as the lips can't buzz higher without plenty of support.

Once you've got the notes sounding high or low enough, focus on starting them with clear "Too" or "Taa" tonguing. You can use the tip of your tongue to stop the air as well for the short, punchy notes like in Eye Of The Tiger.

Most importantly, take your time and have fun!



HOT CROSS BUNS

D C Bb D C Bb

Hot cross buns, hot cross buns.

Bb Bb Bb Bb C C C C D C Bb

One a penny, two a penny, hot cross buns.

MERRILY WE ROLL ALONG

D C Bb C D D D C C C D D D

Merrily we roll a - long, roll a - long, roll a - long.

D C Bb C D D D C C D C Bb

Merrily we roll a - long, o'er the deep blue sea.

Short, separated notes need short "Tut" tonguing. This is called *staccato*.

EYE OF THE TIGER

D D C D D C D D C Bb x2

Back to smooth notes now. "Too-too-too" tonguing with no gaps in the airflow!

DARTH VADER'S IMPERIAL MARCH

D D D Bb F' D Bb F' D

ODE TO JOY FROM BEETHOVEN'S SYMPHONY NUMBER 9

D D Eb F' F' Eb D C Bb Bb C D D C C
 D D Eb F' F' Eb D C Bb Bb C D C ? ?

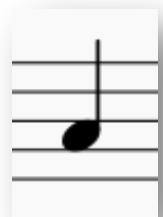
SOFT KITTY

F D D Eb C C Bb C D Eb F

Soft kitty, warm kitty, little ball of fur.

F D D D Eb C C C Bb C Bb

Happy kitty, sleepy kitty, purr, purr, purr.



This last one mixes *staccato* and *legato* (smooth and flowing) styles.

THIS GIRL

F F F F F Eb Eb Eb G Eb F

F F F F F F F Eb Eb Eb G Eb F

5 Minute Workout For Low Brass

1. Warm up with some gentle stair climbing...

Start at a nice, comfortable tempo and play the following sets of steps with a few beats of rest in between each. Each set should be played in one breath with clear 'Taa' or 'Too' tonguing to start every single note.

Focus: Steady airflow without big gaps between notes.

Bb C Bb

Bb C D C Bb

Bb C D Eb D C Bb

Bb C D Eb F Eb D C Bb



Challenge: If you know the next few notes (G, high A and high Bb) you can add those on one by one for a harder workout.

2. Then do some push-ups to build upper body strength.

This one looks easy but requires careful lip and air control to maintain a steady and confident sound at all times.

Knee Push-Ups: Do as many of these as you can in one breath, without rushing!

Bb D Bb D Bb D etc.

Whole Body Push-Ups: These should work you a little bit harder, so make sure you're keeping fast air going through the whole set and tonguing clearly.

Bb F Bb F Bb F etc.

Mixed Up Push-Ups: What if we combine the two patterns? Sounds tough!

Bb D Bb F Bb D Bb F etc.

Your Turn: What's the trickiest push-up pattern you can come up with?

BEGINNER BRASS SKILLS CHECKLIST

Tick the boxes when you can reliably perform each of these skills.

POSTURE & BREATHING

- Take three smooth, hands-on-waist breaths in a row.
- Demonstrate upright posture in standing or seated position (head back, shoulders relaxed and down, tummy in).
- Maintain that upright posture as you bring your instrument up to your face to play.
- Hold your instrument as shown in class.

READING AND PERFORMING BASIC RHYTHMS (Crotchets & Quavers)

- Define the terms beat, rhythm and tempo as they are used in music.
- March to a steady beat (think of Advance Australia Fair or Uptown Funk).
- Clap all the rhythm patterns from Part Three of the Crotchets & Quavers sheet.
- Clap all the rhythm patterns from Part Three of the Crotchets & Quavers sheet WHILE marching to a steady beat AND counting out loud.

SOUND PRODUCTION FUNDAMENTALS (Long Note Games from website, 5 Minute Workout)

- Take a deep breath through your mouth before starting to play.
- Maintain smooth, steady airflow from note to note with no gaps.
- Start all notes with clear "Too" or "Taa" tonguing.
- Play all the rhythm patterns from Part Two of the Crotchets & Quavers sheet LEGATO (no gaps) on any note you like.
- Play all the rhythm patterns from Part Two of the Crotchets & Quavers sheet STACCATO (short and separated) on any note you like.
- Play all exercises from Mr Taylor's 5 Minute Workout sheet with a confident, controlled tone.

REPertoire (Memory Songs 1 sheet)

- ❑ Play both songs from the front of the sheet with 100% accuracy.
- ❑ Correctly transcribe the rhythm (crotchet and quaver symbols) for Soft Kitty in your Practice Journal.
- ❑ Play all songs from the back of the sheet with 100% accuracy, including short staccato tonguing where required.
- ❑ Play Beethoven's Ode To Joy 100% accurately by memory.

Everyone experiences challenges in their musical journey, so don't worry if it seems like everyone else in your class can tick a certain box and you can't. Some skills take longer to develop than others and your musical journey is unique.

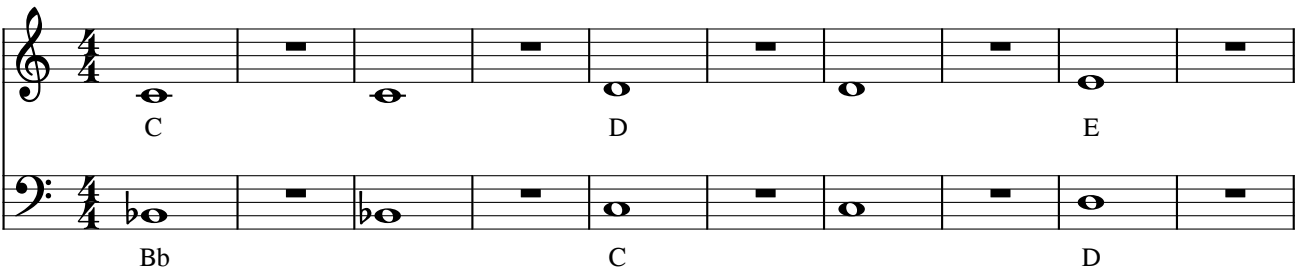
Remember to check the videos in the 'How-To Videos' section of my website for more tips on the specific skills and send me an email with any questions.



Let's Get Reading!

Find some headphones or a speaker and press play on the rock drums video to get started.

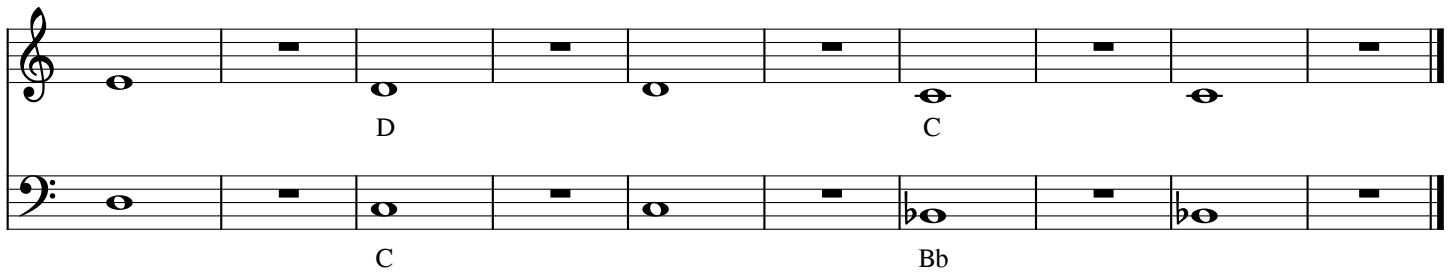
Trumpet



Trombone

C D E

Bb C D



D C

C Bb

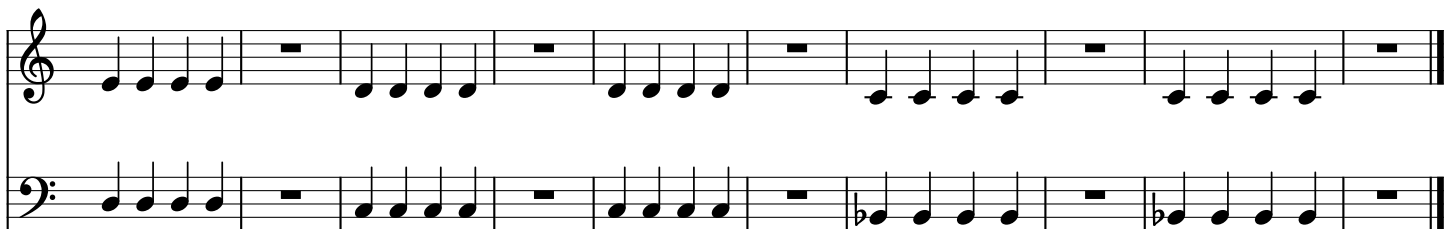
Now stop the video and take a 30 second rest :)

Sing the next two lines (e.g. "C-C-C-C"), then play them on your instrument.

Trumpet



Trombone



Take another short break to let your lip muscles and concentration recover.

Aim to make each note as clear and steady as the note before it (focus on clear tonguing and smooth airflow).

Trumpet

Trombone

How To Practice: Clap-Sing-Play

The image shows two staves of musical notation. The top staff is labeled 'Trumpet' and uses a treble clef with a 4/4 time signature. The bottom staff is labeled 'Low Brass' and uses a bass clef with a 4/4 time signature. Both staves contain a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The notes are connected by stems, and there are repeat signs at the end of each staff.

Clap-Sing-Play (or CSP for short) is a fantastic tool for musicians of any age to use when practising new or challenging written music. You can use it to improve entire short melodies or just the trickiest section of a longer piece; either way it will help you find and fix the common challenges.

C

stands for **CLAP** THE RHYTHM. Imagine a steady beat, focus on the Ta's and Ti-Ti's and get clapping! Brass players can buzz, say or use 'wind patterns' if they don't like clapping.

S

stands for **SING** THE NOTE NAMES. Keep your steady beat in mind and sing* through the letters to check whether you are actually processing them, or just guessing!

P

stands for **PLAY** IT! Steady beat, accurate rhythm, correct pitch (fingerings/slide positions), and breathing in the same places you breathed when singing through the note names.

Listen carefully as you complete each step and go slowly at first if needed.

You can find the video lesson for Clap-Sing-Play in the Video Directories page of my website, MusicLessonsWithMrTaylor.com 😊

*Sometimes we just SAY the note names in rhythm instead of singing, but singing them also helps you consider how you want it to sound when you play it on your instrument (e.g. smooth, flowing phrases or short and bouncy?). It doesn't even matter if you don't sing the right pitch! This is about training your brain to read more fluently.

Let's Get Reading Tunes !

Low Brass Version

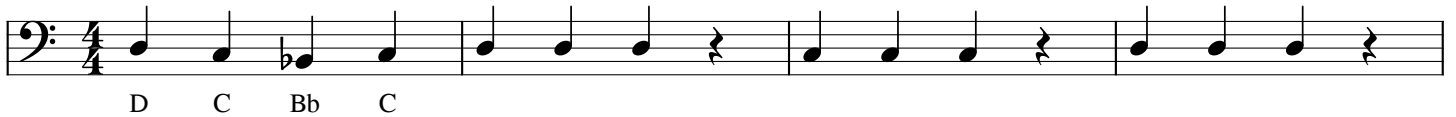
Hot Cross Buns



Musical notation for 'Hot Cross Buns' in bass clef, 4/4 time. The melody consists of four measures. The first measure has notes D, C, Bb, and a quarter rest. The second measure has notes D, C, Bb, and a quarter rest. The third measure has a descending eighth-note scale: Bb, Ab, Gb, Fb, Eb, D. The fourth measure has notes D, C, Bb, and a quarter rest.

*The flat sign on the first B lasts until the barline.
This means all four B notes are played as Bb.*

Merrily We Roll Along



Musical notation for 'Merrily We Roll Along' in bass clef, 4/4 time. The melody consists of four measures. The first measure has notes D, C, Bb, and C. The second measure has notes D, C, Bb, and a quarter rest. The third measure has notes D, C, Bb, and a quarter rest. The fourth measure has notes D, C, Bb, and a quarter rest.



Musical notation for 'Merrily We Roll Along' in bass clef, 4/4 time. The melody consists of four measures. The first measure has notes D, C, Bb, and C. The second measure has notes D, C, Bb, and a quarter rest. The third measure has notes D, C, Bb, and a quarter rest. The fourth measure has a whole note Bb.

Mary Had A Little Lamb

The note D is tricky as its stem can point up OR down.



Musical notation for 'Mary Had A Little Lamb' in bass clef, 4/4 time. The melody consists of six measures. The first measure has notes D, C, Bb, and C. The second measure has notes D, C, Bb, and a quarter rest. The third measure has notes D, C, Bb, and a quarter rest. The fourth measure has notes D, C, Bb, and a quarter rest. The fifth measure has notes D, C, Bb, and C. The sixth measure has notes D, C, Bb, and C.

Ode To Joy

Can you draw in the missing notes?



Musical notation for 'Ode To Joy' in bass clef, 4/4 time. The melody consists of four measures. The first measure has notes D, D, Eb, and F. The second measure has notes D, C, Bb, and C. The third measure has notes D, C, Bb, and C. The fourth measure is empty.



Musical notation for 'Ode To Joy' in bass clef, 4/4 time. The melody consists of four measures. The first measure has notes D, D, Eb, and C. The second measure has notes D, C, Bb, and C. The third measure has notes D, C, Bb, and C. The fourth measure is empty.

Soft Kitty



Musical notation for 'Soft Kitty' in bass clef, 4/4 time. The melody consists of four measures. The first measure has notes D, C, Bb, and C. The second measure has notes D, C, Bb, and a quarter rest. The third measure has notes D, C, Bb, and C. The fourth measure has notes D, C, Bb, and C.

A good process for working through written music is to start with clapping the rhythm to a steady beat, then say or sing the note names, then play it on your instrument. This is called Clap-Sing-Play (CSP) and you will be able to use it your entire career.

BARITONE MEMORY SONGS 2

Here is another set of well-known melodies that we've introduced in class. You will need to play me a couple of them as performance assessments in Term 2, so keep working on developing a clear, confident tone and mastering the fingerings below. They move from low- to high-sound as before.

A	Bb	C	D	Eb	F	G
2	0	1+3	1+2	1	0	1+2

The ingredients for a great trumpet sound are tense lips, clear tonguing and open airflow. Once you've memorised these tunes try playing them in front of a mirror to check your posture and breathing as well.

Warm up with the two note 'Jaws Theme' we wrote in your Practice Journal.

MARY HAD A LITTLE LAMB

D C Bb C D D D C C C D F F

Mary had a little lamb, little lamb, little lamb.

D C Bb C D D D D C C D C Bb

Mary had a little lamb, its fleece was white as snow.

EVERYBODY DANCE NOW!

D D A C x3

Sing: "Everybody dance now!" [Insert crazy dancing]

FAMOUS ROCK GUITAR RIFF 1 (SMOKE ON THE WATER)

A C D A C Eb D A C D C A

FAMOUS ROCK GUITAR RIFF 2 (SEVEN NATION ARMY)

D D F D C Bb A
 D D F D C Bb C Bb A

You will need the short, *staccato* tonguing for this horse-riding tune!

CAMPTOWN RACES

F F D F G F D
 D C D C
 F F D F G F D
 C C D C Bb



Oh no – missing notes! Sing each line then try playing it to work out the answers.

TWINKLE, TWINKLE, LITTLE STAR

Bb Bb F F G G ____
 Twinkle, twinkle, little star,
 Eb Eb D D ____ ____ ____
 How I wonder what you are.
 F F Eb Eb D D ____
 Up a - bove the world so high,
 ____ ____ ____ ____ ____
 Like a diamond in the sky,
 Bb Bb F F G G ____
 Twinkle, twinkle, little star,
 ____ Eb D D ____ ____ ____
 How I wonder what you are.

