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

Chris Hasselbring & Kirsty Montgomery

Program Overview
Meet Ragnar
Introduces our time-travelling caveperson, who takes students on a tour through ancient history.

Timeline of Lip-Blown Instruments
Illustrates all 21 trumpets encountered in the book.

What's a Natural Trumpet?
Explains the evolution, structure, and harmonic series of the natural trumpet.

The Harmonic Series
Focuses on the evolution of lip-blown instruments, and the nature of the harmonic series, using creative connections to ancient Greek history, literature and philosophy.

Guided Learning
Book is divided into three units, each containing 3 or 4 chapters. Elements include:

Unit/Chapter Openers
Leads with a story, which describes a period of history (Palaeolithic, Neolithic, Bronze Age, Iron Age) and the musical adventures of the main character.

Practice Cave
Facilitates the hands-on learning experience. The exercises in each chapter are designed to enable students to play music related to Ragnar's unfolding story.

Key Words
Focuses on terminology that is musically or pedagogically significant.

Did You Know?
Provides students with fascinating facts about the time period.

Reality Check!
Sorts the facts from fiction, with what the experts say about a given topic in the narrative.

Back Page Resources
Additional resources are available to support learning and to challenge students.

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

Index
Helps students quickly find names, places, and topics in the book.

Glossary
Defines all 'Key Words', as well as many other terms used throughout the book.
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 effective and efficient use of time. Additional in-book and online resources provide 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.

**Learner Activities**

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

**Objectives**

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

**Objectives**

- Students should build or design tools (www.hearragnar.com) to UNIT I The First Trumpeter and answer the following questions:
  - Q: What kinds of sounds did prehistoric people hear in daily life?  
    A: Sounds of nature such as birds and animals, wind, rain, thunder, etc.
  - 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 the buzz of electricity, radios, ring tones, televisions, cars and sirens. Ask readers (if they have not already mentioned it): “What about talking, or human sounds?” Invite students to make sounds with their voices, tongues, and tips which they think prehistoric people may have used to communicate (see p.13, 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.

**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 marine shells to produce lip-blown sounds.

2. This sudden resource—a sound very foreign to Paleolithic ears—would probably have startled those (both humans and animals) who heard it.

3. If Ragnar blew on a short object, such as a animal bone, it would have probably produced only a single tone, unless he buzzed at exactly the right pitch, it would not have resonated. Additionally, as the sound blew into the air, would have been sure that the bone was safe to play and that it would not make a loud sound.

**Additional Resources**

Cross-links to additional resources for each unit introduction and chapter.
Additional In-Book Resources (U.S. content shown)

The back of the Teacher’s Edition contains a number of helpful resources to keep students and teachers on track. PDFs of these pages for use in both the U.S. and UK, as well as additional lesson plan templates, are available to download and print at www.bbfteachers.com.
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.bfbresoures.com

**Online Resources**

**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

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

**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.

**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 ‘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 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

BAD! GOOD!

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!

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!

Lip-blown instruments can be very loud—NEVER, EVER PLAY ONE INTO SOMEONE’S EAR! You could cause them permanent damage.

Play it Safe(ly)!
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.

GET SET
CHECK YOUR EMBOUCHURE 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.

the sequence, this time producing a vibration, starting the sound with “T” or “D.” (see Key Points on 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.
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 practise 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 Palaeolithic 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 by buzzing their lips
• Explore other ways that caves might have been used as a part of prehistoric sound production
• Identify places suitable for their own practice
• Practise long note and articulation exercises, improvisations, and assigned pieces

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 practising in his 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 practise signals until he could play them the same way every time.

Explain that it is also important to practise 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 practised.

Teaching Tips

Use the activities in the Improvise! section of the Practice Cave to inspire pupils 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.

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.

Ragnar liked to practise 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.

www.hearragnar.com
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 recognisable made it necessary for Ragnar to practise 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 Palaeolithic 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 archaeologists and palaeoacoustics have discovered that the majority of paintings found in Palaeolithic 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. Additionally, many experts think that Palaeolithic 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 Palaeolithic 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". If Palaeolithic 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.
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. 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. Instructions on how to use these assessments can be found on p. 129-135.

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 windmills 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. Windmills will come in handy when discussing how to play softly or loudly, and how to get softer or louder.

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 sudden vibration. Explain how to articulate...
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, 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 football chant:

Teacher: ‘When do we breathe’?!
Pupils: ‘One beat before we play’!

Listen & Play Online

Show students how to access online resources at practicecave.com. Here they will have an opportunity to listen to professional musicians. Strategies for making the most of these resources will be discussed in subsequent ‘Practice Cave’ chapters.

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 will find it very helpful to have a visual reference, and by default, all students will gain some level of 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.

Key Points

1. Get Ready, Get Set, Play!

2. Listen & Play Online

3. Are You A Music Reader?

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!
   i. Long Note Exercises
   ii. Harmonic Note Exercises
   iii. Articulation Exercises

2. MAKE MUSIC!
   i. Improvise
   ii. Play Along

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 pupils 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 pupils 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.
Practise 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, practise 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. Pupils should be encouraged to stand or sit with good posture.
2. If possible, organise 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!

**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 wild horse
- The sound of a roaring lion

**Play Along**

- Make yourself sound big and scary!
- Sound the alarm: a dangerous storm is coming!
- Signal to people far away that it is time to come home

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 practise 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 practise at home.
UNIT I
THE FIRST TRUMPETER

STUDENT: ____________________________________________ DATE: __________________________

ASSESSMENT RUBRIC

<table>
<thead>
<tr>
<th>I/Level</th>
<th>Emerging</th>
<th>Approaching Standards</th>
<th>Proficient</th>
<th>Exceeds Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSTURE</td>
<td></td>
<td>Student has difficulty sitting or standing with correct posture.</td>
<td>Student sit(s) or sit(s) with correct posture when reminded.</td>
<td>Student usually sits or stands with correct posture.</td>
</tr>
<tr>
<td>EMBOUCHURE</td>
<td></td>
<td>Student has difficulty forming the embouchure correctly.</td>
<td>Student forms the embouchure correctly when reminded.</td>
<td>Student forms the embouchure correctly with only occasional reminders.</td>
</tr>
<tr>
<td>BREATHING</td>
<td></td>
<td>Student has difficulty taking a full, rhythmic breath.</td>
<td>Student takes a full, rhythmic breath when reminded.</td>
<td>Student generally takes a full, rhythmic breath.</td>
</tr>
<tr>
<td>SOUND PRODUCTION</td>
<td></td>
<td>Student has difficulty making a sound.</td>
<td>Student can hold the sound steady for a few seconds.</td>
<td>Student can hold the sound steady for 8 seconds.</td>
</tr>
<tr>
<td>ARTICULATION</td>
<td></td>
<td>Student has difficulty articulating the sound with a “T” or “D”.</td>
<td>Student can start the sound with a “T” or “D” when reminded.</td>
<td>Student consistently starts the sound with “T” or “D”, and can play 12 or more notes in a row.</td>
</tr>
<tr>
<td>HARMONIC SERIES</td>
<td></td>
<td>Student has difficulty ascending or descending between two harmonic notes.</td>
<td>Student can sometimes ascend or descend between two harmonics.</td>
<td>Student can ascend and descend between two harmonics.</td>
</tr>
<tr>
<td>PITCH ACCURACY (voice, mouthpiece, trumpet)</td>
<td></td>
<td>Student has difficulty matching specific pitches or harmonic notes.</td>
<td>Student can sometimes match specific pitches and harmonics with assistance.</td>
<td>Student can often match specific pitches and harmonics.</td>
</tr>
<tr>
<td>MUSIC MAKING</td>
<td></td>
<td>Student has difficulty playing the pieces with rhythmic accuracy and decent sound quality.</td>
<td>Student can play the pieces with some accuracy and decent sound quality with encouragement.</td>
<td>Student can play the pieces with accuracy and decent sound quality consistently and independently.</td>
</tr>
</tbody>
</table>

TOTAL POINTS: _______ /32

ASSESSMENT RUBRIC utilizes language from the 2014 National Coalition for Core Arts Standards (NAfME) Core Music Standards (PreK-8)

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

HOW TO PLAY A BISON HORN

U.S. CURRICULUM MAP

NAME:  ____________________________________________________________________________ DATE:  ____________________________

This week’s Assignment:
I PRACTICED ______ MINUTES THIS WEEK!

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Chapter I

HOW TO PLAY A BISON HORN

U.S. CURRICULUM MAP

NAME:  ____________________________________________________________________________ DATE:  ____________________________

This week’s Assignment:
I PRACTICED ______ MINUTES THIS WEEK!

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MEET RAGNAR

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

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 I Curriculum Map on p. 106)

National Core Arts Standards & NAfME (PreK-8)
Music
Connecting: Anchor Standard #1 I

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

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.
Brass for Beginners® is the first brass programme geared specifically for the primary school classroom. It is a “learn by ear” method, utilizing an 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