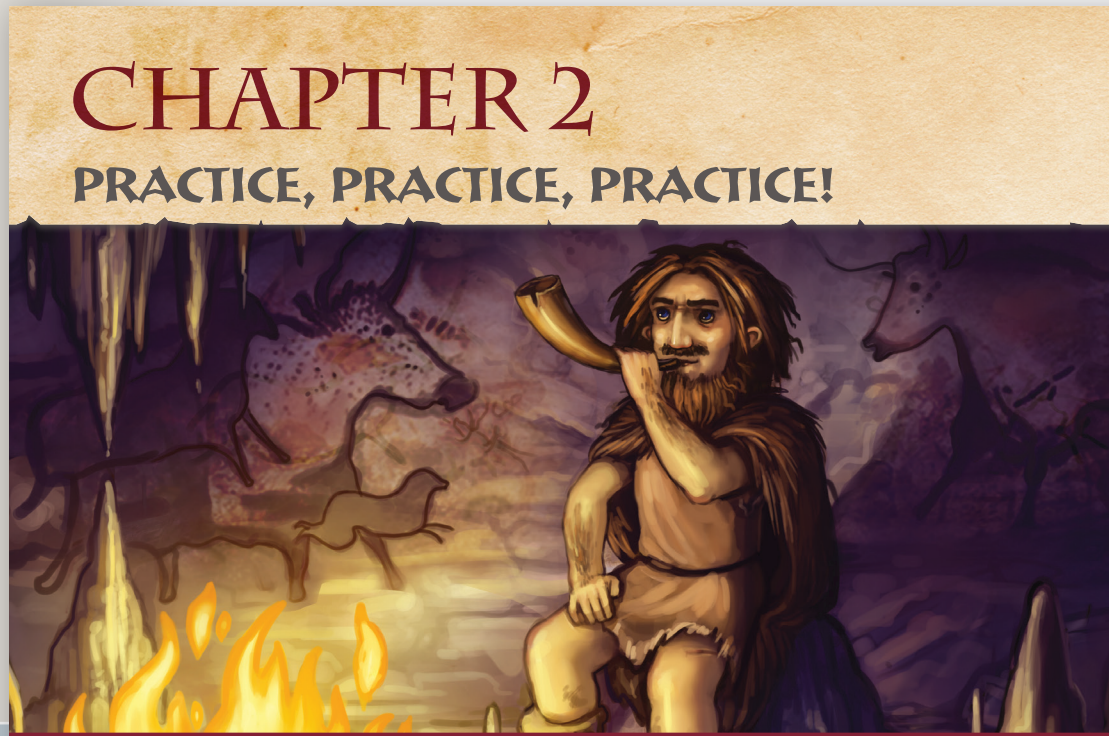


Summary

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



CHAPTER 2

PRACTICE, PRACTICE, PRACTICE!

Objectives

Students will:

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

KEY WORDS

ARTICULATION

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

IMPROVISE

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

PITCH

How high or low a note sounds.

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

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

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

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



20

Teaching Tips

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

Learning Activities

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

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

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

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

REALITY CHECK!

What the Experts Say About

3 CAVE PAINTINGS

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



DID YOU KNOW?

On cave walls, prehistoric people often made marks (called fluting) with their hands and fingers. Experts discovered that in many of these

- 3 spots, the caves resonate when a specific pitch is sung or played. Although we cannot say for sure that this is why prehistoric people marked the cave walls, it is possible they recognized the special sound properties of these spots in the cave. These spots are similar to a harmonic note on a lip-blown instrument: to make it resonate, you have to buzz the right pitch into it.



21

Key Points

- 1 Ragnar has learned that the louder sound of the bison horn can be used to communicate more effectively because it can be heard across large distances.
- 2 The importance of making his signals clearly recognizable made it necessary for Ragnar to practice for consistency, through repetition.
- 3 It is possible that man's awareness of sound led him to experiment with pitch and resonance in a range of spaces and settings. The acoustic effects of echoes in the caves in which Paleolithic people lived are obvious to anyone walking through them, and experts suggest that prehistoric people used echolocation to navigate cave systems, just as bats, some birds and even some baboons do. Significantly, music archeologists and paleologists have discovered that the majority of paintings found in Paleolithic caves are located where there are also strong acoustical phenomena. These include places that can be made to resonate at a certain pitch to produce standing waves or where strong echo effects are audible.¹⁰ Additionally, many experts think that Paleolithic people may have made extraordinary sounds as part of shamanistic rituals and that cave art also played a part. To those inside the cave, such sounds may have appeared to be coming from another world, perhaps signaling the transition between life and death. We don't know for certain that Paleolithic people took advantage of the sound properties of their caves, but it is, as Jeremy Montagu has argued, "hard to imagine that they would not have been used."¹¹ If Paleolithic people could in fact produce standing waves in caves, it could mean that they were able to sustain and control pitch with their voices. While it is virtually impossible that they understood the properties of sound, they may have had an awareness of the possibilities of sound.¹²

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

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

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

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

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.¹³ 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 pinwheels to illustrate how the speed of the air determines the length of time they can keep the wheel spinning, and relate this to playing long notes. Pinwheels will come in handy when discussing how to play softly or loudly, and how to get softer or louder.

Harmonic Note Exercises

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

CHAPTER 2 PRACTICE CAVE EXERCISES!

LONG NOTE EXERCISES

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

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

TIME YOURSELF!

ARTICULATION EXERCISES

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

1 a. 2 a.
b. b.

MAKE MUSIC!

IMPROVISE

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

REMEMBER!
GET READY,
GET SET,
PLAY!

PLAY ALONG

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

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

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

22

Articulation Exercises

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

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

Explain how this relates to articulation:

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

Content

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

1. EXERCISES!

- 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 students prepare for the kind of music they will encounter in a school band or an orchestra on a modern brass instrument.*

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

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

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

Improvise

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

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

Play Along

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

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

Key Points

1 Get Ready, Get Set, Play!

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

Teacher: "When do we breathe?!"

Students: "One beat before we play!"

2 Listen & Play Online

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

3 Are You A Music Reader?

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

Teaching Tips

Practice to Perform!

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

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

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

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

PRACTICE CAVE

CHAPTER 2

Practice, Practice, Practice!

EXERCISES!

LONG NOTE EXERCISES

How many seconds can you hold your sound?

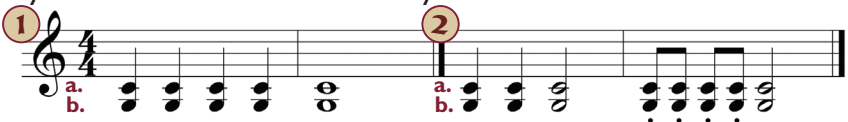
Can you keep your sound steady?

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



ARTICULATION EXERCISES

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



MAKE MUSIC!

IMPROVISE

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

PLAY ALONG

- 1 Make yourself sound big and scary!



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



- 3 Signal that it's time to come home



Learning Activities

Progression and Assessment

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