



## Trumpet Concerto, Mvt 3 by Joseph Haydn

### PRIMARY CLASSROOM LESSON PLAN

For:

- Key Stage 2 in England and Wales
- Second Level, P5-P7 in Scotland
- Key Stage 1/Key Stage 2 in Northern Ireland

*Written by Rachel Leach*

#### *Background*

#### **The composer: Joseph Haydn (1732 – 1800)**

- Austrian composer
- Known as the ‘father of Classical music’. He invented many of the shapes and rules that defined the era – symphony, concerto, sonata form are all his innovations
- Spent most of his life working for a wealthy family who employed the best musicians for Haydn to experiment with

#### **The music:**

#### **Trumpet Concerto, movement 3**

- Written in 1796 for his friend Anton Weidinger, a trumpet player
- Was Haydn’s only piece for trumpet and is now the most famous trumpet concerto ever written and one of Haydn’s most popular pieces
- Concertos from this time were often written with three sections (called movements)

#### *Learning outcomes*

Learners will:

- listen and reflect on a piece of orchestral music
- invent their own musical motifs and structure them into a piece
- perform as an ensemble
- learn musical language appropriate to the task

#### *Curriculum checklist*

- play and perform in ensemble contexts, using voices and playing musical instruments

- improvise and compose music for a range of purposes using the interrelated dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory

*Glossary of music terms used*

<b>Coda</b>	another word for ending
<b>Concerto</b>	a piece with a prominent solo role for one player
<b>Movement</b>	a large section within a symphony or a concerto
<b>Pitched percussion</b>	percussion instruments that can play different pitches – xylophones, glockenspiels, chime bars etc.
<b>Rondo</b>	a musical structure with one section that keeps returning (A-B-A-C-A etc)
<b>Unpitched percussion</b>	percussion instruments that can only make a limited number of sounds – drums, shakers woodblocks, tambourine etc.

*Resources required*

- Classroom percussion instruments and any other instruments that your children might be learning
- Writing materials

*This scheme of work is plotted out over six lessons. Feel free to adapt it to suit your children and the resources you have available.*

## The six lessons at a glance

### Lesson 1:

- Activities: Listen and describe a piece of music  
Watch the orchestral performance and discuss  
Analyse the structure of Haydn's piece
- Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory  
Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians  
Develop an understanding of the history of music

### Lesson 2:

- Activities: Use Haydn's motifs to create a short piece of music
- Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory  
Improvise and compose music for a range of purposes using the interrelated dimensions of music  
Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression

### Lesson 3:

- Activities: Create contrasting pieces of music based on other composers
- Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory  
Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians

### Lesson 4:

- Activities: Structure sections of music to create a rondo
- Curriculum link: Improvise and compose music for a range of purposes using the interrelated dimensions of music  
Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression

## **Lesson 5:**

- Activities: Develop the A sections  
Use technical terminology
- Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory  
Improvise and compose music for a range of purposes using the interrelated dimensions of music  
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

## **Lesson 6:**

- Activities: Create a coda  
Perform in front of an audience
- Curriculum link: Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression  
Improvise and compose music for a range of purposes using the interrelated dimensions of music

# LESSON 1

## Watching and listening

### 1. Prepare your class

Explain to your class that you are going to begin a 6-week music project focusing on a fantastic piece of music by a composer called Haydn and **watch** the introductory film with Dion Dublin

### 2. Have a discussion about what you have just watched.

There are several technical terms in this piece that your children need to understand straight away to avoid confusion later on. Play this simple game with them to help get the terminology clear –

- Stand in a circle and tap your fingers on the top of your head, stop and shout '**HAYDN!**' Ask the children to copy
- Tell your children that Haydn was a lovely, kind old man when he wrote this piece and ask the children to pretend to be him when you shout his name
- Tap your shoulders and say '**TRUMPET**'.
- Mime playing the trumpet. Children copy
- Tap your tummy and say '**CONCERTO**'.
- A concerto is a piece with a soloist so ask one child to rush into the centre of the circle. Point at them as you say 'concerto'. Ask the children in the circle to copy
- Tap your knees and say '**MOVEMENT 3**'
- A movement is a section, show this by making a small box shape with your hands and then showing the number 3. Children copy
- Finally, tap your feet and say '**RONDO**'
- A rondo is a piece with a returning idea. Point to yourself, then someone else, then yourself, then someone else etc. Children copy

Now try performing all of this at the same time as your children, like this:

Tap head:	" <b>Haydn!</b> "	gesture
Tap shoulders:	" <b>Trumpet</b> "	mime a trumpet
Tap tummy:	" <b>Concerto</b> "	point at someone in the middle
Tap knees:	" <b>Movement 3</b> "	gesture
Tap feet:	" <b>Rondo</b> "	point at self, away, self, away etc

*You can adapt this game to fit with any five facts!*

### 3. Listening task

**Watch the full orchestral performance** and ask your children to mime playing the trumpet every time they see Alison playing the trumpet on screen. Try a second time with everyone closing their eyes so that they really have to listen for the trumpet

### 4. Explain that as this piece is a 'rondo'; there is one tune that keeps returning. **Watch** the first 36 seconds of the **full orchestral performance**. Explain that the happy theme they just heard

at the beginning is the idea that will keep returning, sometimes played by orchestra, sometimes by the trumpet alone

5. **Watch the full orchestral performance** and this time, ask your children to stand up every time they hear that happy tune, when the music is different they must sit down. To make this easy to spot you can sing 'Haydn was a happy, happy man' to the beginning of the tune like this:



Sometimes we hear the tune in full, sometimes just the opening phrase (above)

*The tune in full appears at 0'00, 1'44, 2'30 (2'02, 3'20 and 3'56 are just a short fragments, not the full theme)*

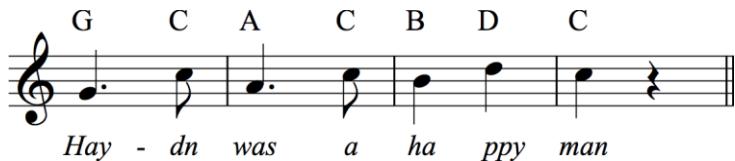
6. **Give out paper and writing materials.** As you listen to the full piece again, ask your children to draw Haydn. Hopefully they'll sense from the music that he was a happy man! Here are some other clues to help them with their portraits:
  - He was 64 when he wrote this piece
  - He wore a white wig (everyone wore wigs in the late 1700s)
  - He often wore a white shirt with ruffles and a dark jacket

7. **Finally** show your class a picture of the real Haydn from the BBC Ten pieces website

## LESSON 2

Haydn was a happy, happy man!

1. **Warm-up.** Begin with your class sitting in a large circle. Recap the ‘five facts’ warm-up from lesson 1. Explain that you are going to begin making your own version of Haydn’s piece on instruments.
2. **Remind your children** of Haydn’s happy theme by singing it with them a few times. Explain that Haydn was a happy man! He had a great job writing music every day for a rich family. He got to hang out with the best musicians and he loved sharing his ideas with younger composers who often came to him for lessons.
3. Explain that Haydn’s theme has a distinctive, jumpy shape. Here’s a slightly simpler version that can be played on a xylophone:



4. **Ask your children** if they can spot the difference between Haydn’s theme and this new version (it has one less ‘happy’ in it). Ask a volunteer to come forward and try to play it on a xylophone
5. **Try out several volunteers** until you have about 4 children who can play this theme well. Call these children ‘soloists’. Split the class into four groups and make each one of your soloists a group leader.
6. **Ask each group** to make a short happy piece. It must begin with the leader playing the ‘happy’ theme and everyone copying it (even if they are using unpitched instruments). They can then finish off their piece however they like as long as it stays really happy and bouncy.

Here’s a list of things they might add to finish off their piece:

- A repeat of Haydn’s tune
- A pulse
- More bouncy, happy rhythms (use words to create rhythms\*)
- Laughing and giggling musical sound effects

**Encourage** your teams to keep their pieces short but play them as neatly and confidently as possible.

*You can use whatever instruments you have available for this. If using percussion you need every group to have at least one pitched percussion instrument alongside lots of unpitched. If your children are learning orchestral instruments, feel free to adapt the pitches above to suit the level of your learners*

*\*To create rhythms, use a simple sentence. For example: "Friendly, jokey Haydn" spoken over a steady pulse will make a great rhythm and the words will help to remember it during future lessons*

7. **Bring the class back together** and hear their efforts. Challenge your children to join all their 'happy pieces together to make one big 'A section'. This must still have those 4 solo moments within it.
8. **Finish** the lesson with a performance of your new piece. Encourage the children to write down carefully what they have done and who played what. Ask them to label the piece 'A section'

## LESSON 3

### Contrasting composers and episodes

1. **Warm up.** Begin in a circle again and talk through all the music you created last lesson. This is a good opportunity to clap any rhythms or sing any tunes that were made, making sure everyone is remembering the same thing!
2. **Split back into your small groups** and ask each group to put their part of the A section together before, as a full class, putting your full A section back together.
3. **Explain that today you are going to make** new sections of music called 'episodes'. Episodes traditionally contrast with the A section, so each group is going to make a short piece about a composer with a contrasting personality to Haydn's.
4. **Name your four groups as follows:**
  - Mozart
  - Beethoven
  - Copland
  - Britten

... and tell them the following facts:

- a) MOZART was mischievous, naughty and loved playing tricks on people
- b) BEETHOVEN was messy and grumpy. He was deaf so his world was quiet but he often had loud outbursts of bad temper
- c) COPLAND was a cool American composer. He wrote several pieces about cowboys
- d) BRITTON was a quiet man who loved the seaside

*You can, of course, change these to other Ten Pieces composers you might be studying*

5. **Using the same instruments as last week,** ask each group to make a short piece of music describing their composer. Encourage them to include:
  - A solo moment for someone
  - A pulse and rhythms (again, made from words)
  - Musical sound effects
6. **Finally,** finish this lesson by hearing what each group has created and giving a bit of feedback. Do the pieces sound like their composers? Remind the children that these pieces are called 'episodes'. Ask each group to write down carefully what they have done.

## LESSON 4

### RONDO!

1. **Warm up.** Begin once again in a circle. Explain that today you are going to make a RONDO and remind your class of what a rondo is by playing this simple game:

- Say your name. Children copy
- Say someone else's name. Children copy
- Say your name again. Children copy
- Keep alternating your name with other children's names

This is a rondo – one idea (your name) that keeps returning and alternating with other ideas (other names). It is the exact shape that Haydn uses in his trumpet concerto

2. **Make a list on the board** of all the sections of music you have created so far. It should look something like this:
  - A section (played by the full class, 'Haydn was a happy man')
  - Four contrasting composer 'episodes' (Mozart group, Beethoven group, Copland group, Britten group)
3. **Split back into groups** and ask each group to get out their instruments and put their music back together. When the groups are sorted, put the bigger A section back together with everyone.
4. **Challenge** your children to structure their sections into rondo form. They have already identified their A section, now they need to decide on the best order for their composer-episodes too. They need to think about this musically (which order sounds best) and logically (which order is possible). Try out several versions until you all decide on the best one and practise this until it is neat.
5. **Finish the session** by writing down carefully what you have done. It might look something like this:

A	B	A	C	A	D	A	E
Happy Haydn	Mischievous Mozart	Happy Haydn	Grumpy Beethoven	Happy Haydn	Cowboy Copland	Happy Haydn	Quiet Britten

## **LESSON 5**

### Developing A sections

- 1. Warm-up.** Sitting in a circle, play the rondo game again.
  
- 2. Get the instruments out and put your piece back together** so that it is the same as it was at the end of last lesson. Write the structure on the board.
  
- 3. Explain** to your musicians that Haydn slightly changes his 'A section' each time we hear it to add a bit of variety to the music. **Using your structure** on the board as a guide, can the children tweak their A sections a bit so that they are not exactly the same every time?  
  
**Here are a few suggestions:**  
Change the volume  
Change the speed  
Make it shorter (don't play all of it each time), or longer (repeat something)
  
- 4. Write these changes onto your 'score'** and practice them. **Finish this lesson** with a performance of your almost-finished piece

## **LESSON 6**

### Coda, and performance

- 1. Warm up.** Begin the lesson with a quick focusing warm-up like ‘pass-the-clap’ and then talk through the piece you made last lesson. Write the structure on the board for reference.
- 2. Get the instruments out** and put your piece back together. Work slowly and carefully and make sure that everyone understands what they are doing in each section.
- 3. Talk about the ending of your piece.** Do you finish with the ‘Happy Haydn’ section or something else? **Listen again to the end of Haydn’s piece** (from 3’56 onwards). This is the last time we hear ‘Haydn was a happy, happy man’ and then afterwards the piece ends with a grand flourish and some fanfare rhythms from the trumpet. The ‘posh’ word for a grand ending like this is 'coda'.
- 4. Challenge your class to create a coda of their own.** They need to work together as a big team for this but the coda doesn’t have to be long. It could just be one rhythm played by everyone for example. Discourage your children from creating anything new at this stage
- 5. Practise your full piece with its new ending** and then arrange your new ‘orchestra’ in a large semi-circle so that it everyone can be seen and **end this lesson** with a performance of your finished piece to an invited audience

## TAKING IT FURTHER

### Cross-curricular activities

- **LISTENING:** Mozart's horn concerto, mvt 3 is also in Rondo form (and is another BBC Ten Pieces piece). Compare and contrast Mozart and Haydn, or compare with Gabriel Prokofiev's Concerto for Turntables (another Ten pieces piece!) All four composers mentioned in this lesson plan are featured in BBC Ten Pieces (Beethoven: Symphony no. 5, Copland: Hoedown, Britten: Storm from Sea Interludes).
- **LITERACY:** Haydn, Mozart and Beethoven were the three great composers of the Classical period. Mozart and Haydn were great friends. Beethoven was rude to Haydn but Haydn didn't mind, he still told everyone what a genius Beethoven was. Beethoven was a huge fan of Mozart's but they probably never met. Everyone communicated by letter in the later 1700s. Write some letters back and forth between these great composers summing up these complicated relationships.
- **ART:** Have a go at drawing Mozart, Haydn and Beethoven, Copland and Britten using their music as inspiration.

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