

Trumpet Concerto (Third Movement) by Joseph Haydn

SECONDARY CLASSROOM LESSON PLAN DEVELOPING AURAL SKILLS

For:

- Key Stage 3 in England, Wales and Northern Ireland
- Third and Fourth Level, S1-S3 in Scotland

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Learning outcomes

Learners will:

- Imitate a simple melody using listening skills supported by simple notation
- Perform a version of the melody from the 3rd movement of Haydn's *Trumpet Concerto* as part of a whole class ensemble

Curriculum checklist

The following aspects of the KS3 and 3rd Level music curriculum (for England, Scotland, Wales and N. Ireland) are encountered in this project:

- Listen and evaluate/appraise
- Performing/playing/rehearsing and reviewing
- Composing/improvising
- Singing
- Technology
- How music is created (i.e. pitch, tempo, timbre etc.)
- Notation (staff or other relevant notations)
- Identifying musical devices and concepts
- Aural skills (imitating, understanding pitch)

Required kit/space

- large classroom
- variety of pitched instruments
- computer, audio playback, speakers, projector

Time needed

Three to six lessons

Aims

- To develop students' aural skills
- Introduce aural skills required at GCSE level

1. Watch, Listen and discuss

As a starting point, students should watch the Ten Pieces II clip introducing Haydn's Trumpet Concerto and listen to the mp3 / performance.

Develop students' musical vocabulary and understanding of how music is created by using the Listening Lesson.

2. Learn to play the melody from the 3rd movement of Haydn's Trumpet Concerto

Explain that students will be learning to play the piece they've just heard by imitating short phrases that they hear in isolation. Encourage experimentation and explain that it's okay to make some mistakes – that's how they improve their listening skills.

Play the first phrase (haydn_phrase_1.mp3) with the 'anchor notes' slide (haydn_slides_for_screen_or_handout.pptx) showing on a screen or printed as a hand-out.

Phase One – Anchor Notes

The musical notation consists of three staves in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first staff starts with a tempo marking of quarter note = 112. The second staff begins at measure 6 and shows a sequence of four eighth notes. The third staff begins at measure 11 and shows a single half note.

Students should attempt to imitate the melody on tuned instruments as best they can. The process is repeated until the performance is accurate. The teacher will need to move around the room to support students in their efforts. (The most able students can be given the 'full' version (haydn_full_performance.mp3) of the melody, to create a performance that is closer to the original recording. They will need their own headphones and listening equipment for this.)

Next, repeat the above process with phrase 2 (as below)

Phase Two – Anchor Notes

The musical notation is written on three staves in G major (one sharp) and 2/4 time. The first staff begins with a tempo marking of quarter note = 112. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff is labeled '6' and shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The third staff is labeled '12' and shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The first staff has a tempo marking of quarter note = 112. The second staff is labeled '6' and the third '12'. The notation shows a melody with anchor notes at the beginning and end of phrases.

Play the melody with accompaniment recording so that students can play along. Show the 'Play along' slide on the screen or provide as a hand-out to support recall.

This process is repeated until students are able to perform with a degree of confidence. (As before, the most able students can perform their 'full' versions of each melody). The resource for this activity can be downloaded from the BBC Ten Pieces website, which will allow pupils to continue to work on this at home.

Play the 'backing track' recording (haydn_backing_track.mp3) so that students can play along. The notated phrases should be available for students to see on the projector or hand-out.

The teacher will need to combine verbal, non-verbal and musical cues for the class. e.g.:

- Verbal - Shouting out 'phrase one in 1, 2, 3, 4'
- Non-verbal: Holding up one finger for phrase one and then conducting four beats for the entry
- Musical: playing the phrase at the appropriate moment

(Again, these resources can be downloaded from the BBC Ten Pieces website for pupils to continue to work on this from home).

Ideally, this will finish with a whole class performance of the piece to an audience. An assembly performance would be ideal.

3. Applying this approach to other music

The essential elements of this approach are:

- students learn the melody aurally, using call and response methods
- students are given some anchor notes for each phrase (at least the first and last note)
- students copy the simplified performance along to a recording
- students perform along to a backing track version

The use of a sequenced (recorded) version is not vital if you are confident leading the call and response learning from an instrument and accompanying the performance from piano/guitar/similar. It does, however, make it easier for students to work individually.

4. Further listening and Key Vocabulary

Bach: Brandenburg Concerto No.2

Mozart: Horn Concertos

Hummel: Trumpet Concerto

Key vocabulary

Concerto Brass

Trumpet Trill

Fermata/pause