WRITTEN BY JOHN KELLEHER

Aims

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

Learning outcomes

- 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, N. Ireland and Wales) are encountered in this lesson plan:

- ☒ 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
DEVELOPING AURAL SKILLS

Listen and discuss

As a starting point, students should watch the Ten Pieces II clip introducing Haydn’s Trumpet Concerto. Other related media files are:

- Streamed film of Alison Balsom’s performance with the BBC Philharmonic
- Downloadable_mp3 of the concerto, soloist Jamie Prophet (also included in .zip)
- Ten Pieces Extra film, presented by Dion Dublin – an in depth look at Haydn and his concerto
- Haydn composer profile
- Listening Sheet exercise hand out (pdf)

Develop students’ musical vocabulary and understanding of how music is created by using the Listening Sheet (included in the zip).

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.

![Phrase 1 – anchor notes](image)

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)

![Phrase 2 – anchor notes](image)

Play the haydn_full_performance.mp3 recording so that students can play along. Show the ‘Play along’ slide on the screen or provide as a hand-out to support recall.
DEVELOPING AURAL SKILLS

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.

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.

Further listening

Bach: Brandenburg Concerto No.2
Mozart: Horn Concertos
Hummel: Trumpet Concerto

Key vocabulary

Concerto
Brass
Trumpet
Trill
Fermata/pause