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Bugling/Brass Instruments/E^b Trumpet – Practical

SESSION ONE

How to produce a note

To produce a note on any wind instrument, brass or woodwind, two things are required.

- A reservoir of air
- A reed

The reservoir of air is our lungs. Sufficient breath both in and out, is required to maintain the supply of air to produce the notes.

The reed is self explanatory in woodwind and bagpipes, where a wooden or plastic reed is made to vibrate by blowing air across it.

With a brass instrument, the reed is the player's lips and the muscles of the mouth, "the embouchure"

All the music tutors and B.B. Bugle Band Handbook explain the art of forming an embouchure and how to produce a note. The explanation given in these books is relative to all the brass instruments found in Boys' Brigade Bands. *Learning Brass – Book One* and *How Brass Players do it* both give excellent instruction in this topic.

The same information is given in the *B.B. Handbook* and "*Standard of Excellence*" but in a more simplified way.

"With the lips slightly parted and drawn back to the teeth as if smiling, the mouthpiece is placed in the centre of the lips with a little more of the rim in the lower lip. The tongue is jabbed forward in the motion of spitting, thus forcing air into the instrument."

B.B. Bugle Band Handbook

"Playing your Trumpet/Cornet

1. *Shape the inside of your mouth as if saying "oh", bring your lips together as if saying "em"*
2. *Your lips should have firm corners but a relaxed centre. Your chin should be flat and pointed*
3. *Take a full breath of air and blow, creating a relaxed buzzing sound*
4. *While buzzing, place the mouthpiece over the buzz with equal amounts of the mouthpiece on the upper and lower lips.*
5. *Put the mouthpiece into the leadpipe. Take a full breath of air and play a long steady tone"*

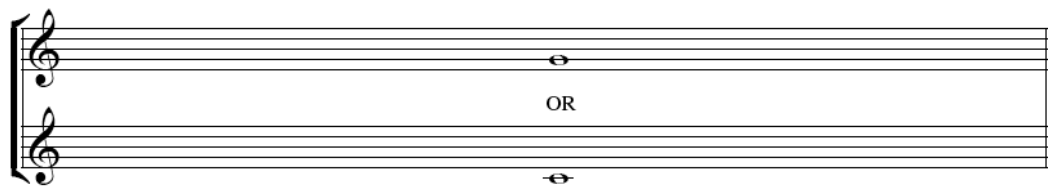
Standard of Excellence B Pearson
Kjos Music Company

That is the theory, demonstrate buzzing to the young people. This is very similar to blowing a raspberry, and expect some laughs at your expense at this point. Encourage the young people to try and produce the sound that you, the instructor made.

Once the young people have mastered this introduce them to a mouthpiece. Get them to reciprocate the buzzing in the mouthpiece and practise till they produce a steady tone with it.

The next stage is to put the mouthpiece into the leadpipe of the instrument and replicate the sound again. The basis of producing a note should by now have been achieved by most of the class. Some young people will be able to produce a good strong tone, others will be shaky to say the least.

The note, which will be achieved, will most likely be a 2nd line “G” or middle “C”.



Most young people at this very elementary stage will get one or the other, some will be able to produce both. Do not expect this at this stage.

The best way to help young people at this stage is to work on producing long notes with whichever note has been produced. This exercise assists in two ways:-

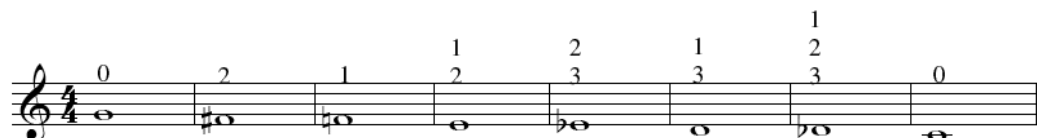
- Produces good tone
- Strengthens the embouchure

Young people will get naturally frustrated if they are unable to produce more notes at this very early stage. Without valves, they will get two at best. By encouraging them to practise both long and short notes, this will strengthen their lips. By tightening to go up the scale or loosening to go down, they may be able to achieve others. This will only come with practice, both at the B.B. and at home.

Valves will permit more notes to be played. “C” and “G” are both played open. The notes between can be achieved by pressing the appropriate valves and combination of valves as listed below. See music tutor for more on this topic and exercises to use.

Note	Open	1st Valve	2nd Valve	3rd Valve
G				
F#				
F				
E				
E ^b				
D				
C#				
C				
B				
B ^b				
A				
A ^b				
G				
F#				

Or as per stave



For Cornet/Trumpet etc. these notes should be introduced over the next couple of weeks or so, see the music tutor for more information and appropriate exercises.

At this stage the exercise below can be used on all instruments.

Exercise A



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CARE OF INSTRUMENT – A

Musical Instruments are some of the most valuable assets your B.B. Company possesses. They are expensive to buy, repair and replace. As a member of your Band each young person will receive an instrument for:-

- Practice Purposes
- Hygiene Reasons

While the instrument is in their possession – they, and their parents should be made aware of just how much it is worth; how to look after it, and that they will be held responsible for any damage or loss. Many Companies issue a Consent Note for parent's signature and return to be held for as long as the young person holds the instrument.

Tell the young people how much the instrument is worth and emphasise that it is on loan for as long as they are a member of the Band.

Example of Case Notice

**THIS INSTRUMENT IS THE PROPERTY OF THE _____ COMPANY
THE BOYS'BRIGADE AND MUST BE RETURNED (IN CLEAN CONDITION) IF
REQUESTED OR UPON BAND MEMBERSHIP CEASING.**

CARE AND ATTENTION OF INSTRUMENT

1. The instrument is easily dented – Handle with care!
2. Keep clean and polished at all times. Wash the instrument in warm soapy water and rinse out at least once per month.
3. Use only Brasso or Duraglit for cleaning.
4. Keep mouthpiece taper shank clean and lightly smeared with Vaseline or Petroleum Jelly.
5. Assemble mouthpiece with a light push only.
6. The mouthpiece should be attached to the instrument by a short chain and clip.
7. Do not eat immediately before or during practice sessions.
8. Do not share the instrument with others.
9. This case is for the instrument and music only!
10. Report any damages/losses immediately!

In this first session, explain to the young people how to take care of the instrument issued to them. Most tutors for brass instruments will also have a section on this topic.

All instruments should be kept in a strong case when not being used. This makes for ease of transport and prevents damage. The only time the instrument should be out of the case is when it is being used for band activities, rehearsals, home practice and cleaning.

Brass and Copper Instruments should be cleaned regularly with an abrasive metal polish such as “Brasso” or “Brass Duraglit”.

Silver plated instruments should be cleaned with a non-abrasive metal polish such as “Silvo” or “Silver Duraglit”. Brass polish should never be used on a silver or plated instrument.

If your instruments are lacquered metal polishes should never be used on them. It is extremely expensive to have them repaired and re-lacquered. These can be cleaned with warm soapy water.

Slides should be cleaned and greased with Vaseline or petroleum jelly. Valves should be cleaned and oiled with valve oil which is obtainable from most music shops.

All instruments should be washed through with warm water and disinfectant on a regular basis. This is to clean them out for hygiene purposes.

The greatest danger to the metal tubing is salt, it attacks both the inside and outside. In the inside it comes from the salt present in saliva, the outside from the sweat on the palm of your hand. Salt reacts with all metals especially copper. It will eventually jam slides and valves if the instrument is not kept in a clean condition, inside and out.

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CARE OF INSTRUMENT – B

Bugle Cords are a very important item of equipment. Bugles are made from copper, even silver plated bugles. Copper is a relatively soft metal and therefore is easily dented. By hanging a bugle from a bugle cord over a shoulder, it reduces this risk considerably.

Cords are available in a range of colours and should match in your band. They are attached using clove hitches to tie them to the bugle. Half hitches should be used to shorten the cord to the required length for the young person.

This exercise should be shown to the young people on a regular basis. Teach the young people how to do this and repeat every couple of months or so to ensure that the young people all know how to attach them and adjust them for size as they grow.

An inspection should be carried out every week to ensure that the instruments are clean and check for any damage.

It is a good idea to have cleaning materials available every week in case young people do not possess any at home or to cover any emergencies should they occur.

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DRILL

In sessions one and two we covered looking after and caring for instruments issued to your young people. It is important that you should ensure that they understand how to do this and basic maintenance can be revisited in the coming weeks. It is also important not to dwell too much on the subject because at this early stage all young people need to know is what we have covered in the previous two sessions.

We should turn our attention to Bugle Drill and it is important that a session should be included at every class. As always we should begin with the very basic steps and introduce new items each week revising previous weeks work at each session. By doing this and insisting on high standards from the outset, you will find that good drill becomes second nature to the Band and it becomes easier to make up routines for competition and public displays as there is a good grounding in the basic items.

The Bugle Band Handbook is the best resource for basic bugle drill and as mentioned before the B.B. Scottish Bands Committee have placed this on the Scottish Bands Web Site and this may be printed off for each of your sessions as required.

The Basic Positions as below should be taught at this first Drill Session.

- Attention
- Bugles Ready
- Stand at Ease
- Stand Easy

Attention

The Bugle is placed against the body on the right side, mouthpiece to the front, the bell of the Bugle resting just below the waist belt.

Bugles Ready

In the command 'Bugles Ready', the Bugle should be brought up in two movements to the playing position as follows:

- (a) The right arm is extended to its full length in front of the body, the Bugle being held in a vertical position.
- (b) The Bugle is brought inwards to the playing position.

When the Bugler finishes playing, the Bugle is returned to the position of attention by reversing the motions of getting to the 'Ready' position.

Between these two movements, there will be a pause equal to one pace in quick time.

Stand at Ease

The position is as for Stand at Ease in the Drill Book. Both arms should remain at the side of the body, the right arm grasping the Bugle midway between the middle of the instrument and the mouthpiece. The dress cord should be over the left shoulder, plaited so that the cord is exactly the correct length when the Bugle is held in the hand.

Stand Easy

When 'Standing Easy' the Bugle may be released and should be re-grasped on the cautionary word 'Buglers' or 'Band'.

The best way to introduce drill is to do a little every week, introducing something new each time and revising work covered in previous sessions.

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LEVEL 1 BUGLING

Credit		Suggested Source		Commercial	Audio
1	Introduction to Playing Part 1	B.B. Material			
Skill	Play Low C; G and Middle C				
Theory	Demonstrate understanding of simple musical terms	B.B. Handbook			Scottish Bands Website
Instrument	Demonstrate how to look after and clean				
Practical	Play two Simple Calls	B.B. Handbook			Scottish Bands Website
2	Introduction to Playing Part 2				
Skill	Play full scale	B.B. Handbook			Scottish Bands Website
Theory	Understand some basic rhythm patterns				
Instrument	Understand care & maintenance of instrument and hygiene aspects				
Practical	Play Exercises 1 to 4 B.B. Handbook	B.B. Handbook			Scottish Bands Website
3	Play a Simple March & 2 Camp Bugle Calls				
March	Be able to play Early Days			Potters 12 Modern Marches	Scottish Bands Website
Bugle Calls	Be able to play First Dinner Call & Fall In	B.B. Handbook			Scottish Bands Website
Theory	Understand 2/4 March Time and dotted rhythms				
Practical	Play Exercises 5 to 9 B.B. Handbook	B.B. Handbook			Scottish Bands Website
4	Play the Recruit / 2 more Camp Calls				
March	Be able to play The Recruit			Potters 12 Modern Marches	
Bugle Calls	Be able to play Reveille and Warning for Parade	B.B. Handbook			Scottish Bands Website
Theory	Understand 6/8 March Time and rests				
Practical	Play Exercises 10 to 13 B.B. Handbook	B.B. Handbook			Scottish Bands Website
5	Play the Old No 1, Jam Roll / 2 more Camp Calls				
March	Be able to play Old No 1 and Jam Roll				
Bugle Calls	Be able to play Orderly Sergeants and Retreat	1938 Buglers Handbook			Scottish Bands Website
Drill	Be able to perform basic bugle drill	B.B. Handbook			Scottish Bands Website
Practical	Play Exercises 1 to 13 B.B. Handbook	B.B. Handbook			Scottish Bands Website
6	Understand Duty Bugler's Role and of Band in a Parade				
Practical	Play music taught so far				
Calls	Understand meaning of all the calls learned to date	B.B. Handbook		Potters 12 Modern Marches	Scottish Bands Website
Understanding	Understand rôle of Band in a Company Parade				
	Understand duty buglers rôle at camp and elsewhere				
7	Play Plum Dough Robin Hood & Piper's Son				
March	Be able to play Plum Dough, Robin Hood and The Piper's Son	1938 Buglers Handbook			Scottish Bands Website
Bugle Calls	Play all the Camp Calls Learned	B.B. Handbook			Scottish Bands Website

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SESSION TWO

At this stage, young people playing valved instruments and those on E^b Trumpet should follow their chosen music tutor or the worksheets written for E^b Trumpet.

By this stage most young people should be able to play the 2nd line “G” and middle “C”

Once a player can play more than one note it will of course start to get more interesting.

Every class should commence with a warm up

- Buzzing Lips
- Buzzing Mouthpiece
- Buzzing Instrument and long and short notes

Once warmed up the class may begin.

The ability to play two notes means we can introduce more complicated exercises, simple bugle calls and bugle marches.

These exercises can be used with the E^b Trumpet too. Unlike the bugle it has an extra open note between “C” and “G” a bottom line “E”.

Exercise B



All the notes that can be played on the bugle, can also be played on the E^b Trumpet. However, they sound a fifth below that on the B^b instrument. Because of this, bugles and E^b Trumpets cannot be played together. Valved instruments can be used with either providing the correct arrangement of the music is used.

You may find that a player receiving instruction at school may have an instructor who does not wish him to receive tuition on a bugle or E^b trumpet. We can still use this young person by letting them play the instrument they are receiving instruction on by arranging the music in such a way that they can play with the B.B. Band.



The call Lights Out, is played in the evening at camp. The title explains the meaning of the call. It is in 2/4 time and the dynamics should be introduced at this time too. Please note that the first low “C” is a crotchet and received one full beat, the second is a quaver and only gets half his value. The two “G’s” are minims tied over to the first crotchet note in the following bar. The note has a pause over it with a swell in volume up and down over each “G”.

Lights Out



At this stage only the first part of the call Reveille will be able to be performed. As mentioned before, the 3rd space “C” may not be able to be produced.

Reveille (Excerpt 1)



Reveille is the call used to wake up a camp. Explain that the dot following a note extends its value by $\frac{1}{2}$ and again the ties and paused notes should be emphasised.

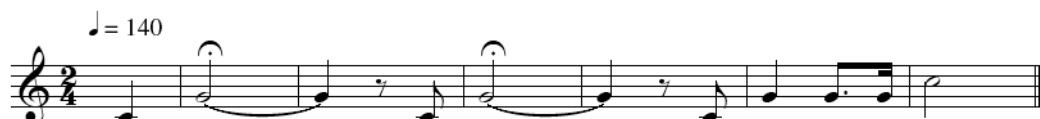
Warning for Parade again is a call whose title explains what it means. It is sounded as a “Warning for Parade”. Again at this stage only an excerpt of the full call can be achieved.

Warning for Parade (Excerpt 1)



An excerpt of Last Post can also be taught to beginners at this stage. Last Post signifies the end of the day.

Last Post (Excerpt 1)



The other discipline of the bugle in The Boys' Brigade is to play marches. Marches are used primarily to provide a musical accompaniment and beat to move a body of men from "A to B". We also use them in Musical Displays such as Beating Retreat and Tattoos to entertain an audience. They are used in Band Competitions either as a set Test Piece upon which all Bands are judged in their performance of the piece or in own choice music used in a routine upon which individual bands are judged.

At this stage it is important to use the music to teach the young person. In the past many bands learned by ear, this in itself is not wrong but it does lead in the long run to discrepancies in how the music is played.

This is O.K. in competition, and where your band is unlikely to mass up with another or others. In a massed Band situation, especially where a performance is given to the public, it is unacceptable for each constituent unit to have its own way of playing a tune. This comes across in the performance and spoils the sound and may lead to ridicule. It is very important that all are "singing from the same hymn sheet" This is the reason that we should always teach young people from the original score.

To perform a very simple march we can introduce of learners to the rest of the band by using parts that the beginners can play.

Haggis is a simple two part 2/4 march in which the more proficient band members play the tune. The name suggests a Scottish Theme and as Bagpipes are a symbol of Scotland. The learners in this piece will simulate the drones of the pipes. They play crotchet "C's" all through the piece.

Wee Bit Haggis

$\text{♩} = 120$

The musical score for 'Wee Bit Haggis' is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in 2/4 time. The tempo is marked as quarter note = 120. The first system contains 8 measures. The second system begins with a measure rest (marked with a '9') and contains 8 measures. The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment of crotchets (quarter notes).

Potters of Aldershot, 26/28 Grosvenor Road, Aldershot, Hampshire produce a range of music for both B^b Bugle/Trumpet and E^b Trumpet. Their catalogue can be obtained from this address and it contains a range of Marches and Salutes. The tunes are graded in difficulty, one tune useful at this stage is “Early Days”.

Early Days

♩ = 120

The musical score for 'Early Days' is written in 2/4 time with a tempo of 120 beats per minute. It consists of three staves of music. The first staff begins with a *ff* dynamic and ends with a *p - ff* dynamic. The second staff starts at measure 10 and ends at measure 16, which is marked as a 'Drum Solo'. The third staff starts at measure 33 and continues with a *p - ff* dynamic.

ff *p - ff*

10 16 Drum Solo

33 *p - ff*

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LEVEL II BUGLING

Credit		Suggested Source			Audio
		B.B. Material	Commercial		
1	Revision				
Skill	Play Officers Call				
Theory	Basic Harmony for Bugle	B.B. Handbook			Scottish Bands Website
Practical	Overview of Year 2 Exercises 14 & 15	B.B. Handbook			Scottish Bands Website
2	Place of the B.B. Band <u>outwith</u> the Company Environment				
Skill	Play Warning for Parade	B.B. Handbook			Scottish Bands Website
Theory	Understand the purpose of the B.B. Band and its place in the Company/ Battalion/ Elsewhere				
Practical	Introduce Music to be Covered this year Play Exercises 16 & 17 B.B. Handbook	B.B. Handbook			Scottish Bands Website
3	Play Shamrock and Planning a Battalion Parade & Music				
March	Be able to play Shamrock	B.B. Handbook			Scottish Bands Website
Bugle Calls	Be able to play Last Post	B.B. Handbook			Scottish Bands Website
Theory	Planning for a Battalion Parade and selection of music				
Practical	Play Exercises 18 & 19 B.B. Handbook	B.B. Handbook			Scottish Bands Website
4	Understand difference between 2/4 & 6/8				
Bugle Calls	Be able to play Fatigue and Fire Alarm	B.B. Handbook			Scottish Bands Website
Theory	Understand 6/8 March Time and how it differs from 2/4 march time				
Practical	Play Exercises 20 B.B. Handbook	B.B. Handbook			Scottish Bands Website
5	Play Hood & Drake				
March	Be able to play Hood & Drake				
Bugle Calls	Be able to play First Post	B.B. Handbook	Potters of Aldershot		Scottish Bands Website
Drill	Be able to drill a Band				Scottish Bands Website
Practical	Revise Exercises in 13 B.B. Handbook	B.B. Handbook			Scottish Bands Website
6	Play Georgia / Thames Valley				
March	Be able to play Georgia and Thames Valley	B.B. Handbook			Scottish Bands Website
Calls	Understand meaning of all the calls learned to date				
Understand	Understand rôle of Band in a Company Parade				
7	Place of Bugle with other instruments				
Music	Revise all Marches Covered this year	1938 Buglers Handbook			
Bugle Calls	Play all the Camp Calls Learned	B.B. Handbook	Potters of Aldershot		Scottish Bands Website
	Where does the Bugle fit in to other disciplines in Bandwork				Scottish Bands Website

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SESSION THREE

Young people will hopefully now be able to achieve, the notes Low “C”, 2nd Line “G” and 3rd Space “C”. The aim of this session is to try to get the top space “E” and once again further music can be opened up to all.

As in previous classes commence by warming up by buzzing

- Lips
- Mouthpiece
- Instrument

This should be followed up by some exercises.



Use previous exercises too at this stage.

Revise previous week's work, this assists in the warm up and gets the young people to remember the calls too. Notes covered to date



As mentioned above the final aim today is to be able to produce “E”. Some young people may be able to achieve the note now and maybe for the first time if we take the scale on its own. Others may be able to gain the note by attempting calls or excerpts as in previous weeks. Often young people are able to get the required note by this means first.

Calls which may be used to introduce the note “E” are as follows:-

- Orderly Sergeants
- 1st Dinner Call (Come to the Cookhouse Door Boys)
- Fatigue
- Double

These four calls are all within the capabilities of the young people at this stage, they introduce the note “E” and the class may or not be able to achieve it. Take each call in turn and demonstrate it. Break it down into sections if necessary. Ask the young people to repeat it after you.

Orderly Sergeants

Orderly Sergeants



This call is used at camp to summon the orderly squad, in H.M. Forces the Orderly Sergeants

First Dinner Call

First Dinner Call



The one all the young people will know at camp, commonly called “Come to the Cookhouse Door Boys” the call used to summon all to their meals.

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Fatigue

Fatigue



Call use to summon men placed on fatigue duties

Double

Double



Again a call whose name speaks for itself.

These 4 calls all introduce the new note “E” and with luck the young people will have achieved it in their repetition, especially if they have been practising at home. As before, the ability to play the note opens up further tunes that can be played stimulating further interest.

Simple marches too can be used. The 1939 edition of the Bugle Band Handbook, long out of print contains a lot of the old standard tunes, many of which are playable at this stage. Again we have placed these on the Scottish Bands Website. Many of these tunes were not contained in the later edition of the Handbook.

Marches which can be used at this stage:-

- Old Number One
- The Piper’s Son
- Plum Dough
- Jam Roll
- Homeward

Some of these tunes contain the High “G”. Again when demonstrated, and asked to be repeated some young people will achieve it. If they can’t, don’t discourage them, it will come in due course.

Old Number One is a good march to introduce to learners at this stage. It is a simple two phrase 2/4 march. It does contain high “G’s” to stretch the young people in the 2nd phrase. Generally each phrase is played first by the solo bugle and repeated by the remainder.

Old Number One



As mentioned above each of tunes and midi files can be found on the Web Site and these can be introduced in following sessions.

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LEVEL III BUGLING

Credit		Suggested Source			
		B.B. Material	Commercial	Audio	
1	Revision				
Skill	Play Band Call & Drummers / Buglers				Scottish Bands Website
Theory	Revision of years 1 & 2 material	B.B. Handbook			
	Overview of Year 3				
Practical	Exercises Groups 1 -> 6	Frank's Book			Scottish Bands Website
March	Tattoo (3 part March)	Frank's Book			Scottish Bands Website
2	Competitions Why do we Do Them?				
Skill	Play General Salute	B.B. Handbook			Scottish Bands Website
Theory	Contests and How to plan a Contest Routine				
	Introduce Music to be Covered this year				
Practical	Play Exercises Groups 7-> 11	Frank's Book			Scottish Bands Website
March	Play Memories of Sousa	Frank's Book			Scottish Bands Website
3	Competition Tunes				
March	Be able to play American Legion	B.B. Handbook			Scottish Bands Website
Bugle Calls	Be able to play Long Reveille	B.B. Handbook			Scottish Bands Website
Practical	Play Exercises Groups 16 -> 16	Frank's Book			Scottish Bands Website
Music	Learn Competition Tunes				
4	Competition Tunes				
Bugle Calls	Be able to play Risings	Frank's Book	Potters of Aldershot		Scottish Bands Website
Practical	Play Exercises 18	Frank's Book			Scottish Bands Website
Music	Play Marselaise		Potters of Aldershot		Scottish Bands Website
5	Adjudication				
March	Boys' Brigade Jubilee March		Potters of Aldershot		Scottish Bands Website
	What do Judges do?				
	What can we learn from them				
Practical	Revise Exercises in 18	Frank's Book			Scottish Bands Website
6	Competition Routine				
March	Be able to Our Founder				
Calls	Understand meaning of all the calls learned to date		Potters of Aldershot		Scottish Bands Website
	Put Music and Routine together				
7	Competition Preparation				
Music	Caledonia & St Andrew		Potters of Aldershot		Scottish Bands Website
	What do we do to bring the Band up to Competition Standard				

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LEVEL IV BUGLING

Credit		Suggested Source	Commercial	Audio
1	Revision	B.B. Material		
Skill	How do people learn			
	Revision of years 1, 2 & 3 material	Frank's Book		Scottish Bands Website
	Overview of Year 4			
	Musical Terms			
March	Monty		12 Modern Marches	Scottish Bands Website
				Scottish Bands Website
2	How do we Teach/ Coach			
Skill	Teaching Learning a Skill			
Theory	Contests and How to plan a Contest Routine	Frank's Book		Scottish Bands Website
March	Action Stations		12 Modern Marches	Scottish Bands Website
3	Programme Planning & Presentation			
	Lesson Planning			
	Rudiments of Music	Frank's Book		Scottish Bands Website
Music	The Drum Major		12 Modern Marches	Scottish Bands Website
4	Music Theory			
	Teaching Resources/ A Demonstrator's Course			
	Playing the Bugle First Steps with the Learner	Frank's Book		Scottish Bands Website
Music	Play Fluffy & Militaire		12 Modern Marches	Scottish Bands Website
5	Instructional Techniques			
March	Alarm & Charge		12 Modern Marches	Scottish Bands Website
	Questions and Questioning Technique			
Practical	Simple & Compound Time	Frank's Book		
6	Practical - Learners			
March	Essex Union			
	Qualities of a Good Trainer	Frank's Book	12 Modern Marches	Scottish Bands Website
	Teach a group of learners a simple march			
7	Practical - Year 2 Class			
	Evaluation of Teaching			
	Check Cleanliness & Hygiene of Instrument	Frank's Book		
	Drill Band			