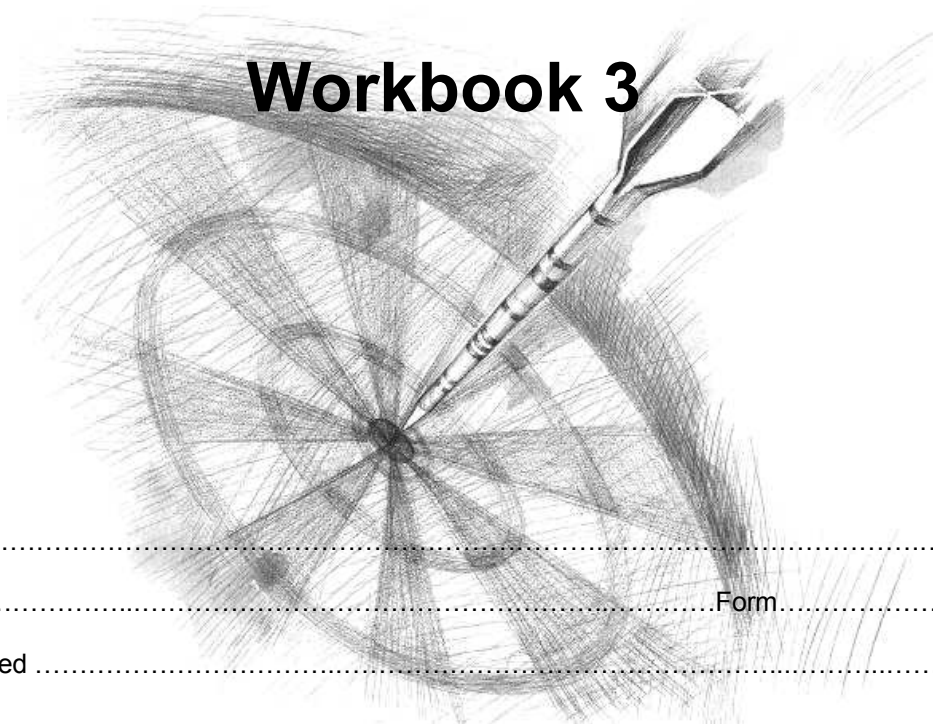


Target Practice for Horn

Target 1

Workbook 3



Name

School..... Form

Date Started

A progressive
scheme of Learning
for the first three years of study

Devised by Jeff Snowdon

Horn
1.3

Target Practice for Horn

Target Practice is a progressive syllabus of study corresponding roughly to the first three years of learning and running parallel with the Associated Board graded practical exams 1 to 3.

It has three Levels of achievement, Targets 1, 2 and 3, each subdivided into three workbooks.

Some children may find certain sections easy while others may take a little longer to achieve them ... It must be emphasised that it is not a race and there is no time limit. The syllabus is devised to help all learners, regardless of talent or aptitude.

The content of the syllabus is derived from the Derbyshire Music Partnership Scheme of Work. It is designed to provide children with a framework for developing all aspects of their playing and providing firm foundations for musical development at the higher grades. Musical examples are given although it is assumed that teachers will supplement these with material from other publications.

Each programme of study consist of 8 modules covering all aspects of musical development.

1. Developing Technique
2. Performing
3. Playing in Groups
4. Practising
5. Creating Music
6. Listening and Enjoying Music
7. Rhythm Bank
8. Theory of Music

Children may find that some sections are passed more easily than others and may be working on parts of several stages at once.

Certificates are awarded after each stage to affirm progress and hopefully encourage enthusiasm for the next stage. A stage may be awarded before completion of all sections if the teacher feels that a child has done their best and needs to move on, or if a section is not relevant.

Target Practice

Target 1

In Target 1 players learn the basic **technical** skills of their instrument:

- Producing and sustaining tone
- Simple techniques of tonguing and slurring
- Playing tunes using the first few notes
- They learn the importance of **regular practice**, give their first **performances**, either solo or in small groups and learn the basics of **reading and writing** music.
- They will begin to develop **musical skills** through games and start to explore **creating** music and **listening** to others playing.

During the first year most children will start to take part in groups, either at school or in their area music centre.

The third stage consolidates the achievements of Target 1 and will often lead to taking the Associated Board **Grade 1** Practical Examination.

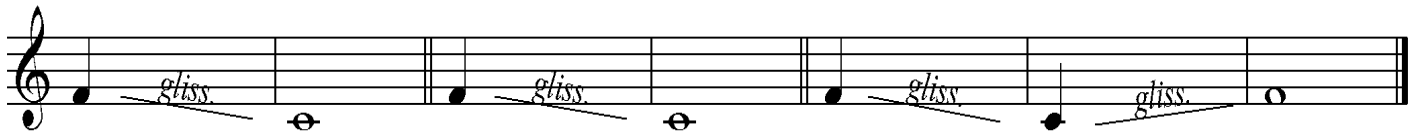
TARGET 1 : WORKBOOK 3

1: DEVELOPING TECHNIQUE

BUZZING

- Perform two exercises buzzing with just your mouthpiece:
 1. Show your teacher that you can play long notes on the mouthpiece, singing each note first and then holding it for at least 4 seconds, keeping a steady pitch.
 2. Demonstrate a SLIDE or GLISSANDO starting on F and going down to C. Then going back up to F

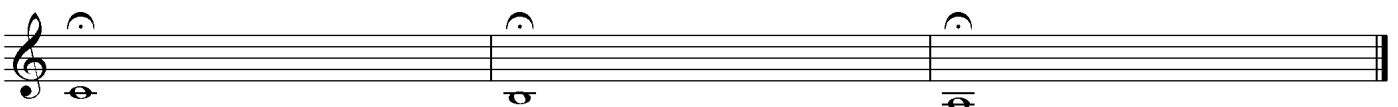
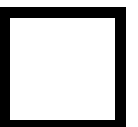
1.1



LONG NOTES

- Play the C Major Scale holding each note for 6 to 8 seconds, with a rest between each note.

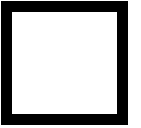
1.2



Low B - 2nd valve

Low A - 1st and 2nd valve

SCALES and ARPEGGIOS



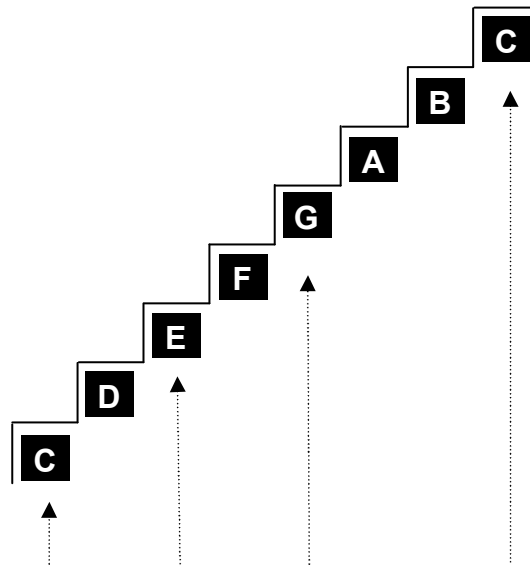
- Perform the scales of C Major and A Minor from memory, tongued and slurred

What is a scale?

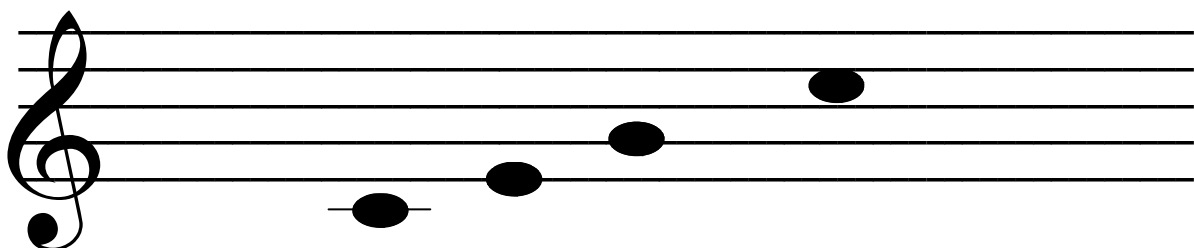
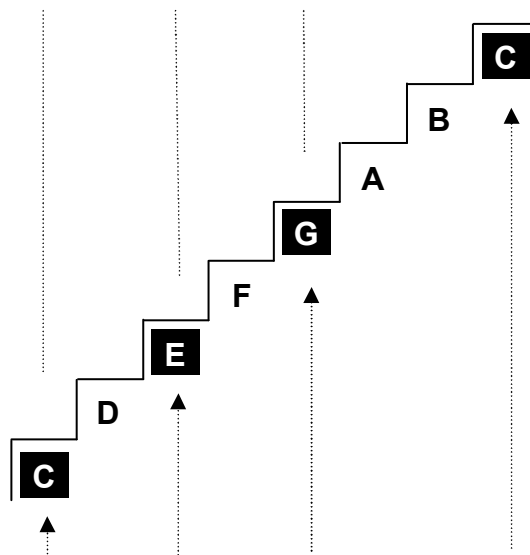
The scale and arpeggio patterns are the basic building blocks of music.

A SCALE is like a musical ladder or staircase.

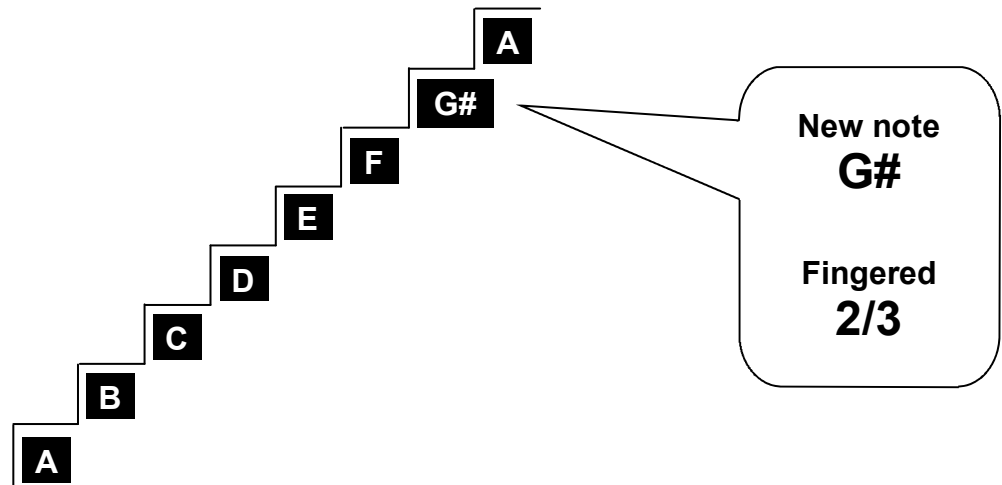
Here is the scale of C Major written as a staircase:



An **ARPEGGIO** uses just the notes 1, 3, 5 and 8 from the scale:

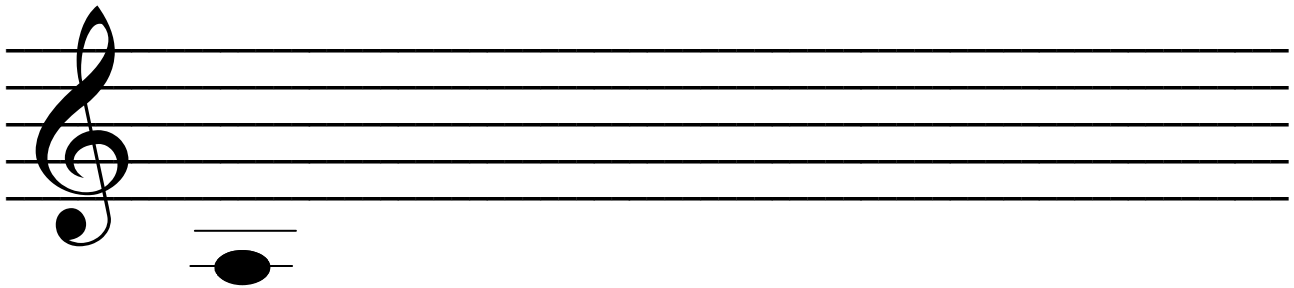


The Scale of A Minor



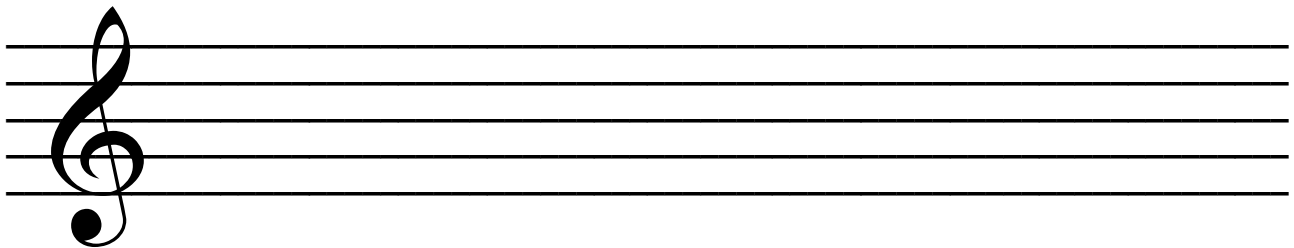
Can you write the scale of A Minor on this staff—The low A is written already!

Notice that A Minor includes a new note — G# which is fingered 2/3



Remember the pattern for the ARPEGGIO ? 1 3 5 and 8

Can you write the notes of the A Minor Arpeggio on this staff:



Games with Scales and Arpeggios

- **Remote Control Scales**

Choose a scale (either C major or A minor).

Start on any note of the scale. Ask your teacher to use hand signs for going UP, going DOWN and Staying on the SAME note.

Hand signs might be:



Go up one step



Go down one step



Stay on the same note

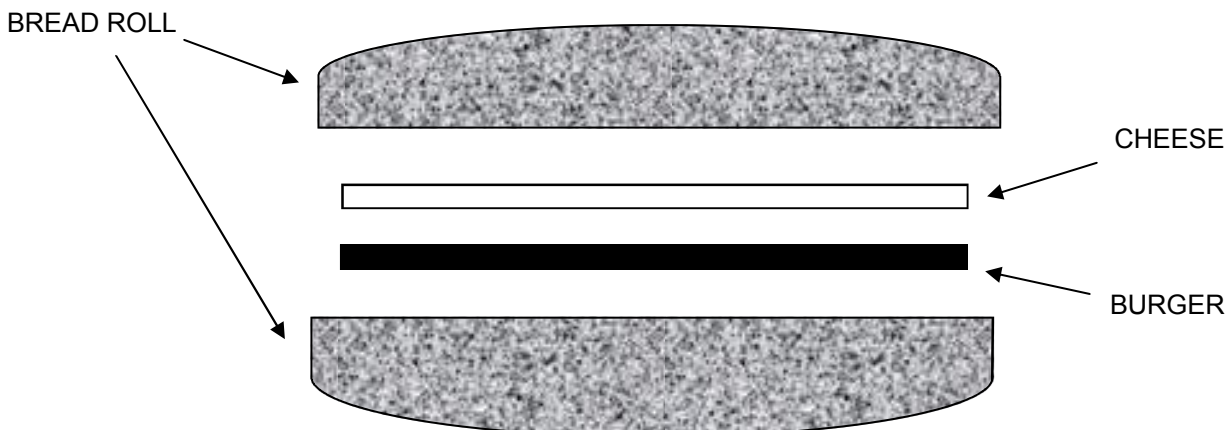
- **Improvising Tunes**

Using your scale stairs, make up tunes. Keep them simple to start with (maybe just going one step up or down the scale to start with). When you are more confident try bigger jumps and using different rhythms.

- **Arpeggio Cheeseburgers**

The top and bottom notes are the slices of bread.

The cheeseburger has 2 fillings try to remember what the two notes in the middle are!



Grade 1 Scales and Arpeggios

For Grade 1 both scales must be played from memory tongued and slurred

C Major



A Minor

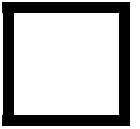


LIP SLURS

1.4

- Perform the following exercises from memory

Take care to tongue notes clearly and to observe all the slur marks

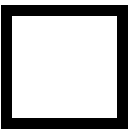


The first four staves each contain four measures of music. The first three measures of each staff have slurs under groups of notes, and the fourth measure has a slur under a group of notes. The fifth staff contains a single measure with a long slur covering the entire staff.

TONGUING

1.5

- Perform the following tonguing exercise, aiming to get it as fast as possible



The first three staves each contain a continuous sequence of eighth notes in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The second and third staves continue the sequence.

2: PERFORMING

2.1

- Give a performance in a concert situation (eg. In class) of at least one Grade 1 standard piece with piano accompaniment.

2.2

- **For those taking grade 1** continue with exam preparation and take the exam

Grade 1 Exam Repertoire Selection.

Make a list here of your 3 chosen pieces for your Grade 1 exam.

NB. It is always a good idea to learn at least two pieces from each list so that you can chose your favourite or best piece for the exam.

List A

First choice: Book

Second choice: Book

List B

First choice: Book

Second choice: Book

List C (Unaccompanied Study)

First choice: Book

Second choice: Book

For the exam you will also need to do three supporting tests:

1. **Scales:** C Major and A Minor scales and arpeggios (from memory)
2. **Sight Reading Test**
3. **Aural Tests**

Land of the Silver Birch

A traditional Canadian canoeing song.
It can be played as a round starting at the points marked with an asterisk.
Notice that this tune introduces the note E Flat - fingered 2 and 3.

Musical score for "Land of the Silver Birch" in 2/4 time, key of B-flat major. The score consists of three staves of music with lyrics underneath. An asterisk is placed above the fourth measure of the first staff. The lyrics are: "Land of the sil-ver birch, Home of the bea-ver, Where still the mi-ghty moose wan-ders at will. Blue lake and ro-cky shore, I will re-turn once more Boom-di-ddy-a-da Boom-di-ddy-a-da Boom-di-ddy-a-da Boom".

Land of the sil-ver birch, Home of the bea-ver, Where still the mi-ghty moose
wan-ders at will. Blue lake and ro-cky shore, I will re-turn once more
Boom-di-ddy-a-da Boom-di-ddy-a-da Boom-di-ddy-a-da Boom

Donkeys Love to Munch on Carrots!

Here is another round ... with silly words!

Musical score for "Donkeys Love to Munch on Carrots!" in 4/4 time. The score consists of two staves of music with lyrics underneath. An asterisk is placed above the fifth measure of the first staff and above the first measure of the second staff. The lyrics are: "Don-keys love to munch on ca-rrots. Ca-rrots don't like this at-all. Ee-aw Ee-aw, li-sten to the don-key's call.".

Don-keys love to munch on ca-rrots. Ca-rrots don't like this at-all.
Ee-aw Ee-aw, li-sten to the don-key's call.

Egan's Polka In 4

A simple Irish Polka (type of dance). Its other title is "Peg Ryan's".
These folk tunes can be played round and round as many times as you like.

The musical notation for Egan's Polka in 4/4 time consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. It contains the first ending, marked with a bracket and the number '1.', and the second ending, marked with a bracket and the number '2.'. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

Egan's Polka In 2

It could also be written like this.
Notice it is now in 2/4 and all the note lengths are half. But the tune will sound the same.

The musical notation for Egan's Polka in 2/4 time consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. It contains the first ending, marked with a bracket and the number '1.', and the second ending, marked with a bracket and the number '2.'. The second staff continues the melody, ending with a double bar line and repeat dots.

Kookaburra!

This is a favourite round sung by children in Australia.
The second player joins in when the first gets to the asterisk.

Koo ka - bu - rra sits in the old gum tree Me - ry me - rry king of the bush is he

Laugh, Koo - ka - bu - rra, laugh, Koo - ka - bu - rra, Gay your life must be.

*

Blow the Wind Southerly

Blow the wind sou - ther - ly, sou - ther - ly, sou - ther - ly.

Blow the wind south o'er the bon - ny blue sea



Even mice can play horns
- very small ones!

Dynamics

We can indicate how loud or softly the music should be played using DYNAMICS.

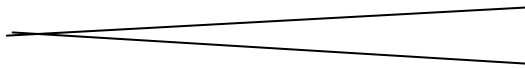
These are shown on the music as letters under the notes:
The most common dynamics are

<i>p</i>	piano	=	play softly
<i>f</i>	forte	=	play strong
<i>mp</i>	mezzopiano	=	play fairly soft, but not as soft as piano
<i>mf</i>	mezzoforte	=	play fairly strong, but not as strong as forte

We can also indicate how the sound should change from soft to loud:

A gradual increase from soft to loud is called a **CRESCENDO**

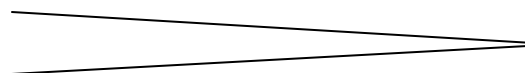
It is often written with this symbol under the music:



Sometimes it may be written by using the abbreviation **cresc.**

When we want the music to become quieter we call it a **DIMINUENDO**

This can also be written using the opposite sign or the abbreviation **dim.**



Fact File

Some of the predecessors of our instrument

The earliest horns did not have valves like modern instruments. They were used for signalling or hunting and were often simply made from animal horns.



This horn was unearthed in a field in Denmark and is made of solid gold. It is thought to date back many centuries. We only have drawings of this horn as it was stolen and never recovered.

The Trompe de Chase was held over the shoulder and made a very loud noise. These horns were made of brass, instead of bone or horn like the earliest instruments.

Horns started to be used as musical instruments in orchestras in the 17th century, often to represent hunting parties or battles in operas.



Orchestra
horn with set
of crooks,
Racour - Paris
ca. 1830



In the 18th century horns were made with different lengths of tube that could be used to produce different sets of notes. These were called CROOKS. The shortest crooks made the highest pitched horns (almost like trumpets) and the biggest ones made very deep sounding instruments.

These instruments were often very beautiful with enamel decoration inside the bell and engraving on the outside.

The Marines Hymn



What Shall We Do With The Drunken Sailor?

This tune introduces a new note D, which is fingered 1st and 2nd valves.

It is higher than C so remember to take a good breath and support with the diaphragm



Simple Gifts

An American Shaker Song - the Shakers believed in a simple and austere way of living.



'Tis the gift to be sim-ple, 'tis the gift to be free, 'tis the gift to come down where you ought to be: And



when we find our selves in the place just_ right, 'Twill be in the vall - ey of love and de-light.



When true si - pli - ci - ty is gained, To bow and to bend we_ shan't be a-shamed, To



turn, turn will be_ our de-light, Till by tur - ning, tur - ning we come out right.

I'm Not Strong, Sir

This is another round ... second player enters at the asterisk



I'm not strong sir, sure 'tis wrong sir, such high notes my voice do_ strain. I'm quite hoarse sir,



so of course sir I can-not sing this round a - gain. I can't sing a note sir,



some - thing hurts my throat sir, though I try my best, 'tis all in vain

Two Hit Singles from Henry VIII Singer, Songwriter and Tudor King!

Pastime with Good Company

This has some new rhythms
and changes quickly between F sharps and F naturals.
It might look tricky but ... it is!



Greensleeves

This tune introduces a new note C#, which is fingered 2nd and 3rd valves

(Notice that the fingerings of low B and A are the same as the higher B and A)



3: PLAYING IN GROUPS

- Perform a solo part in a trio or quartet

3.1

What was the piece you played and when did you perform it?

.....

- Play with a piano accompaniment in performance situation, listening and keeping in time.

3.2

What was the piece you played and when did you perform it?

.....

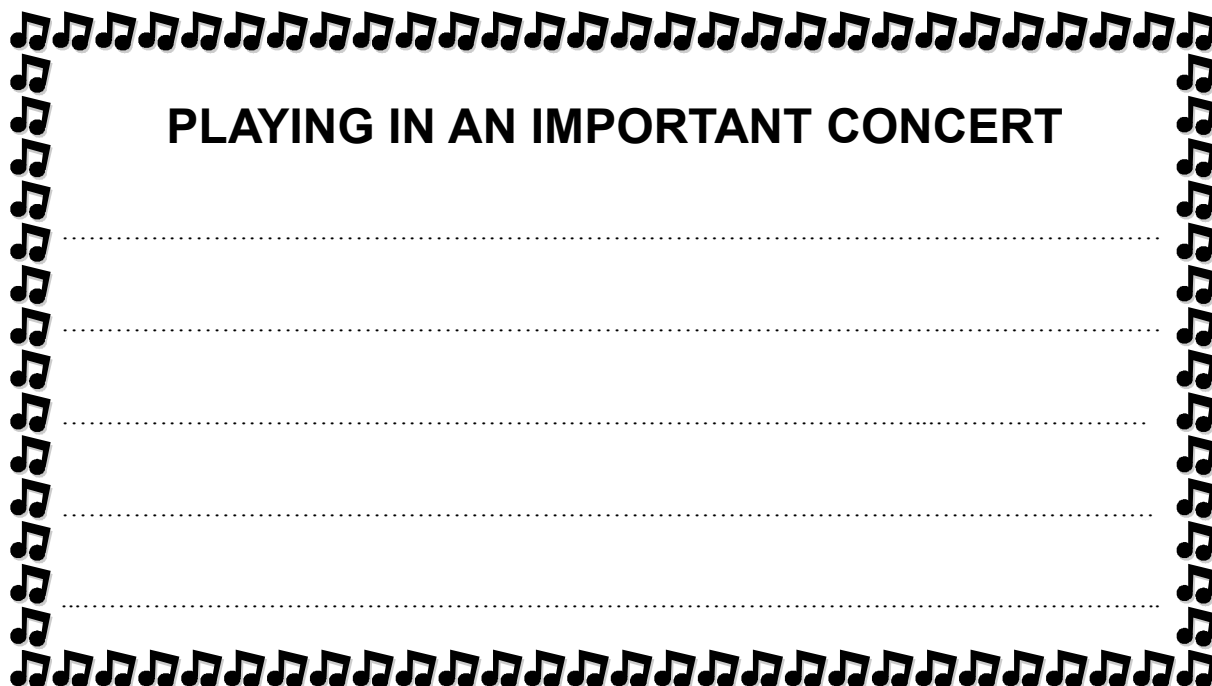
- Take part in a major public concert with your music centre or school.

Write a brief account of the experience of playing in a big concert.

3.3

What did it feel like playing in front of lots of people?

Do you think the performance went well?

A decorative border made of musical notes surrounds the central text and writing area.

PLAYING IN AN IMPORTANT CONCERT

.....

.....

.....

.....

.....

- Support and play along with a fellow pupil who is on earlier stage in a small group or band situation

3.4

4: PRACTISING

- Continue to keep your practice record.

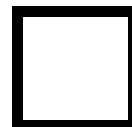
Divide your practice into 2 sessions:

Session 1 - Technical work (See Section 1: Developing technique)

Session 2 - Pieces (See Section 2: Performing)

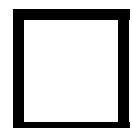
Ask your parents to sign your record to confirm that you have achieved your target.

4.1



- Find a passage in a piece of music that you find difficult to play. Explain and demonstrate two different strategies for practising that might help you to master it.

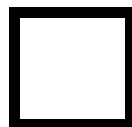
4.2



- Sight read a tune appropriate to Grade 1 level.

Use the ABRSM Sight Reading examples for practice.

4.3



BRONZE:
Accurate notes, pitch and rhythm
(including correct key signature)

SILVER:
Dynamics and slurs

GOLD:
Observing all the articulations and
playing with a good sense of
musical style

Remember the
3 steps to
successful sight
reading:

5: EXPLORING AND CREATING MUSIC

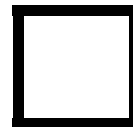
- Improvise using a 3 to 5 note pattern to a given rhythm, starting and finishing on the home or key note.

For this game you could use the Rhythm Clock on page 21.

Chose one or more rhythms and repeat this on different notes of the scale.

Keep it simple to start with using just one note for each pattern. But as you become more confident you can change notes during the rhythm pattern.

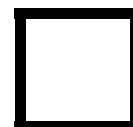
5.1



- Compare major and minor tunes (see Page 20) and compose a short piece of music using the first 5 notes of the C major and A minor scale.

You could use the Scale Stairs on pages 4-5 or the movable letters on page 32 to help you with

5.2



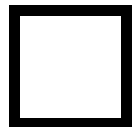
- In a group, create a piece of music on a theme and write it down using graphic notation.

Our composition was called

It was about

The instruments were

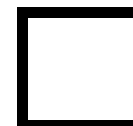
5.3



- Work out a well known tune playing it by ear ie, without the music written down.

This could be a television or film theme tune or a favourite song.

5.4



MAJOR AND MINOR

Major Keys often sound HAPPY 😊

Minor Keys often sound SAD or DARKER ☹️

Play these tunes which are in major or minor keys and decide whether you think they sound happy or sad.

Tune 1 sounds 😊 ☹️ so it is in a key



Tune 2 sounds 😊 ☹️ so it is in a key



Tune 3 sounds 😊 ☹️ so it is in a key



Tune 4 sounds 😊 ☹️ so it is in a key



Decide whether some of the other tunes you play are in Major or Minor keys.

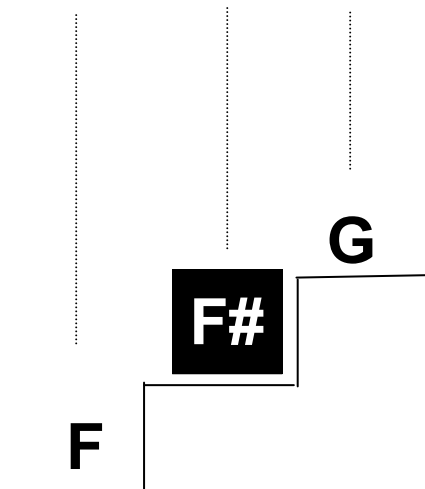
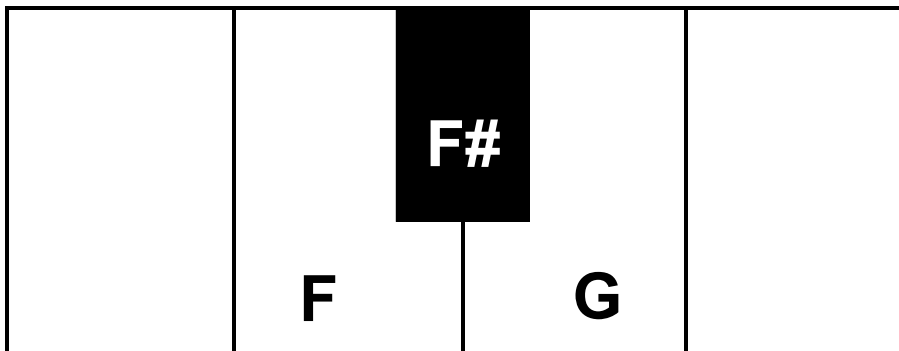
SEMITONES AND TONES

G is one step higher than F, but there is a half way step in between which is called F#.

It is very easy to see this if you look at a piano keyboard. The black notes are the halfway steps between the white notes. Notice that some of the white notes do not have a halfway step (or black note) between them.

The whole step is called a WHOLE TONE and the half steps are called SEMITONES

For example here is a picture of part of a keyboard showing the notes C C# and D:



From F up to G is one whole step. This is called a

From F up to F# is half a step. This is called a

From G down to F# is half a step. This is called a

Is B^b to A a semitone or a whole tone step?

Is F to G a semitone or a whole tone step?

Is B to C a semitone or a whole tone step?

6: LISTENING AND ENJOYING MUSIC

6.1



- Find out about a well known player of your instrument and write a short introduction to this player and their music.

You could include some information about where and when they lived, what sort of music they were famous for and how they became famous.

A Famous Horn Player

.....

.....

.....

.....

.....

.....

Use this space for a picture of your chosen performer.

**THE FOLLOWING TESTS ARE IN PREPARATION FOR THE
GRADE 1 AURAL TESTS.**

***Examples of all these tests are available in the ABRSM
Grade 1 Aural Book, together with a practice CD.***

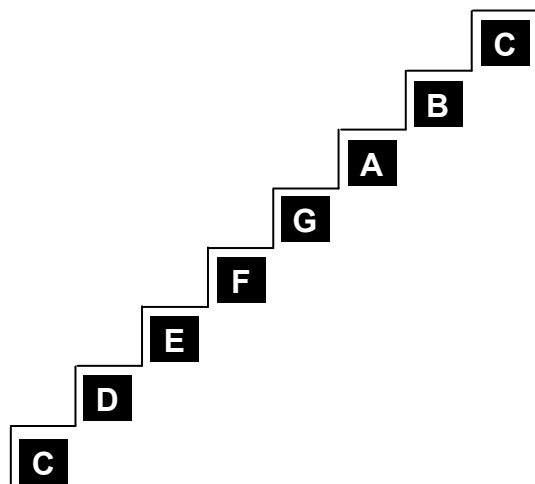
- Clap the pulse in time with a piece of music and say whether it is in 2 or 3 time. 6.2
- Sing back as an echo three short phrases (up to 5 notes) played on the piano. 6.3
- Recognise and describe a difference in the rhythm of a short melody played twice, the second time with a change in the rhythm. 6.4
- Identify characteristics of music such as tempo changes, dynamics and gradation of tone 6.5

INTERVALS

It is very important for brass players to be able to hear what the notes should sound like before we play them. If we cannot hear them clearly we will not be able to pitch notes accurately.

From the earliest stages it is useful to start pitching notes by INTERVAL.

We describe the interval by the number of steps up or down the scale between the notes.



C → D is called a Major 2nd
C → E is called a Major 3rd
C → F is called a Perfect 4th
C → G is called a Perfect 5th
C → A is called a Major 6th
C → B is called a Major 7th
C → C is called an Octave

Some well known songs can help you to hear the intervals

For example:

“While Shepherds Watched” starts with a **Major 3rd**

“London’s Burning” starts with a **Perfect 4th**

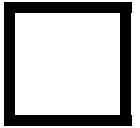
“Twinkle, Twinkle” starts with a **Perfect 5th**

“My Bonney Lies Over the Ocean” starts with a **Major 6th**

Practice singing these intervals so that you recognise them when you are playing.

7: THE RHYTHM BANK

7.1



- Clap and play rhythms and make up games using the RHYTHM CLOCK

Game 1: **WHAT TIME IS IT!**

Clap or play two rhythms and ask your partner or teacher to tell you what time it was. The first rhythm represents the hour hand and the second represents the minutes hand.

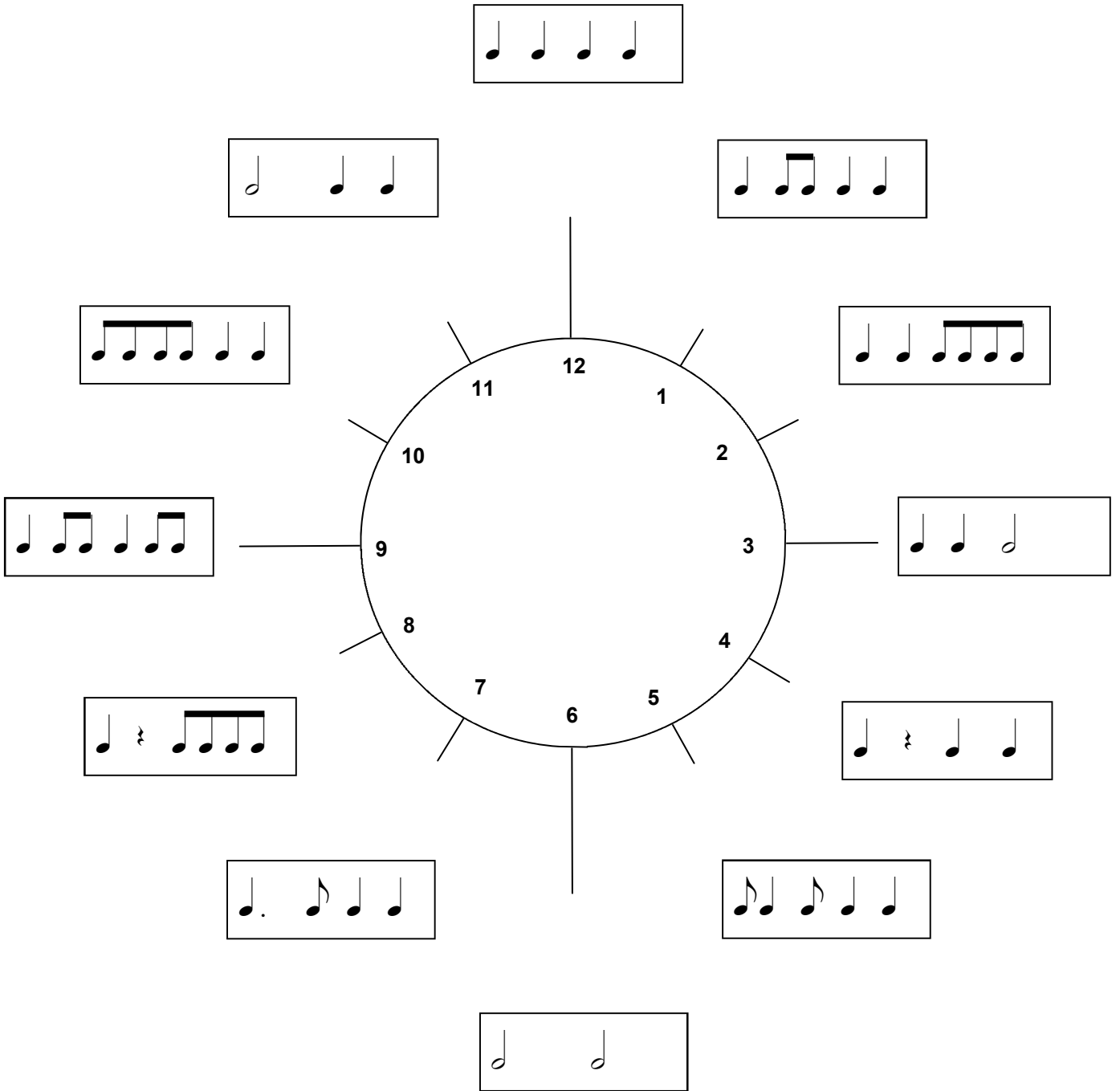
Game 2: **SECRET CODES**

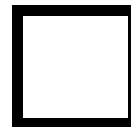
Clap or play a sequence of 4 rhythms and ask you partner or teacher to tell you which order you played them in. You could the swap places and see if you can recognise rhythms.

Game 3: **JACK AND THE BEANSTALK RHYTHM—it keeps growing!**

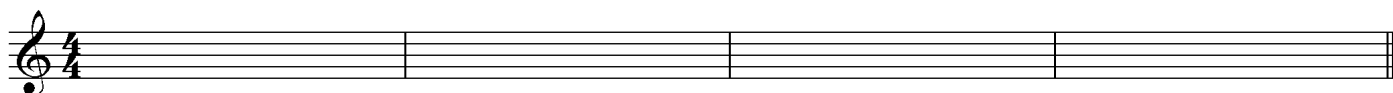
One player claps or plays a rhythm. If the other player can tell which one it was they can play that one again AND add another rhythm and so on until the rhythm gets too long to remember.

The Rhythm Clock





- Make up some rhythms of your own using either one or two different notes.



8: QUIZ TIME

Grade 1 Theory covers the following topics:

- 1 Time Values
- 2 Bar-lines and Time Signatures
- 3 Notes on the staff
- 4 The Treble Clef
- 5 The Bass Clef
- 6 Rests
- 7 Ties
- 8 Dotted Rhythms
- 9 Accidentals and Cancelling Accidentals
- 10 The Scales C, G, D and F Major
- 11 Semitones and Tones
- 12 Degrees of the Scale and Intervals
- 13 The Tonic Triad
- 14 Composing an Answering Rhythm
- 15 Performance Directions

The following questions will look at a few of the elements of Grade 1 theory which are of most relevance to this stage of playing:

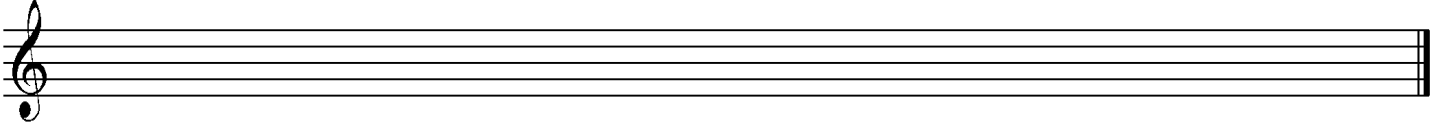
It is recommended that pupils start working on the ABRSM Theory Workbooks for a more complete understanding of music notation.



- Complete this short quiz which tests your knowledge of theory up to Grade 1 level.

1. Notes on the Stave

Draw the notes on the stave:



D A G C Low B F# Bb F D C#

What are the names of these notes?



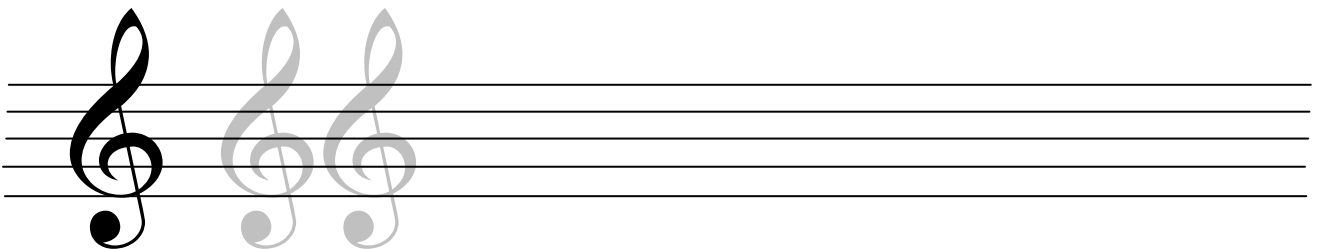
.....

2. Time Signatures and Barlines

Draw in the bar lines - look carefully at the Time Signatures and work out how many beats there should be in each bar.



3. The Treble Clef - Practise drawing a treble clef. Hint: Start on the G line



3. Rests

Can you draw next to each of these rests a note that lasts the same value.
To help you the value is written underneath

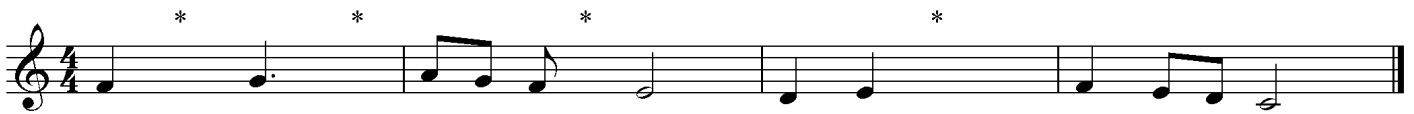


1 Beat (Crotchet)

Two beats (Minim)

Half a beat (Quaver)

See if you can fill in the rests at each asterisk to make the bars the correct length.



4. Tones and Semitones

Look at these pairs of notes. Is the step between them a tone or a semitone?
You could refer to page 21 or look at a piano keyboard to work it out.



.....

5. Musical terms

What do the following terms mean:

Staccato

Crescendo

Legato

Mezzo forte

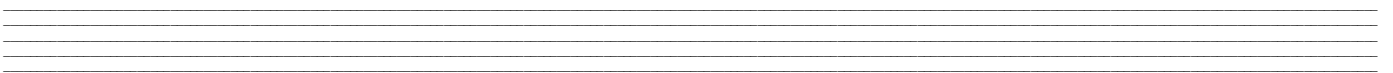
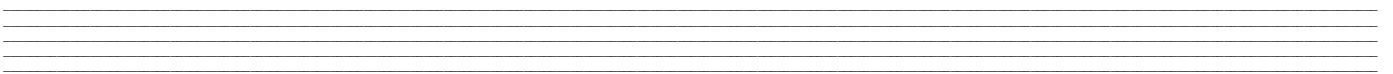
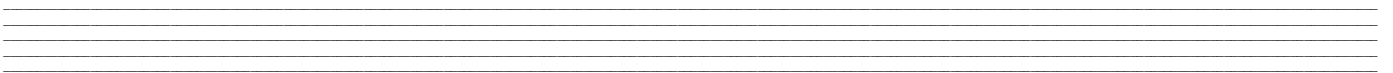
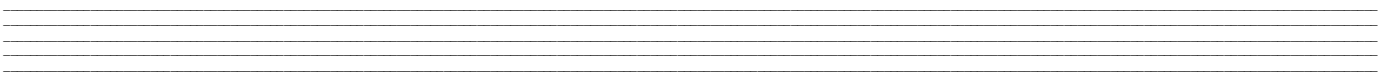
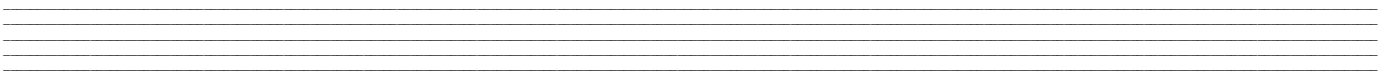
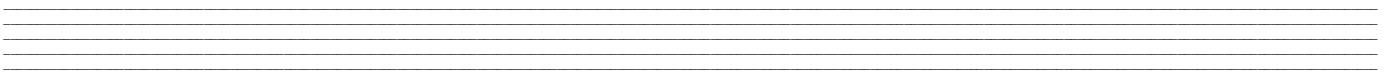
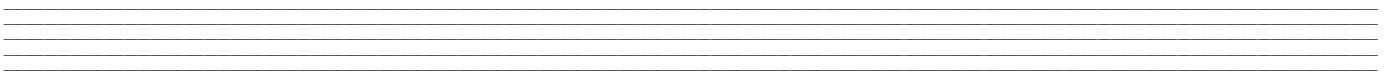
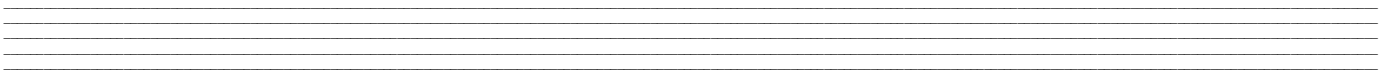
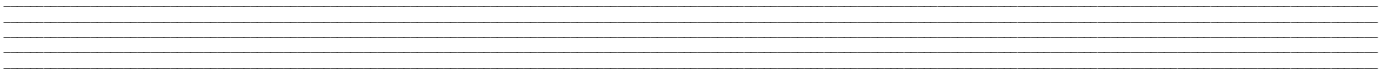
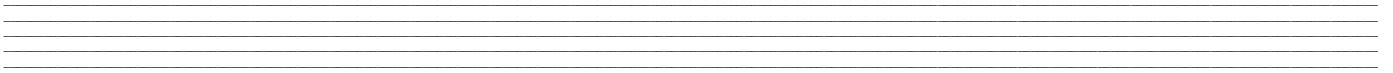
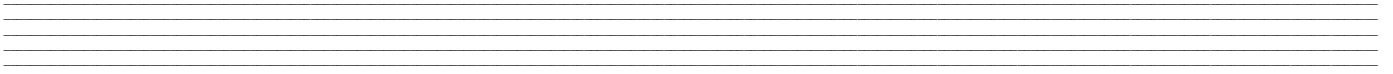
Forte

Diminuendo

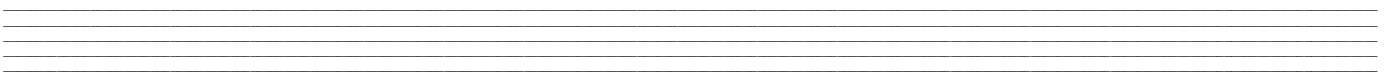
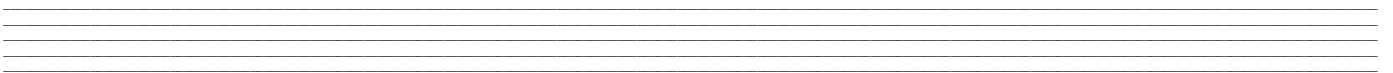
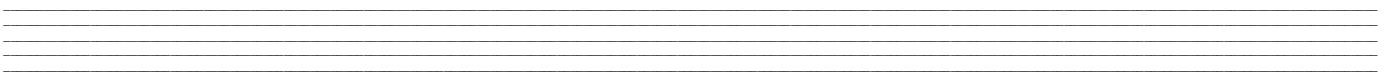
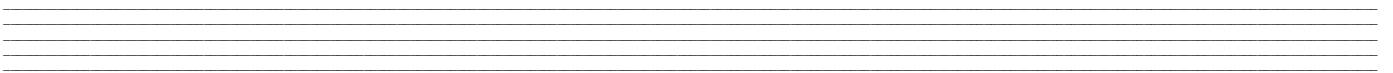
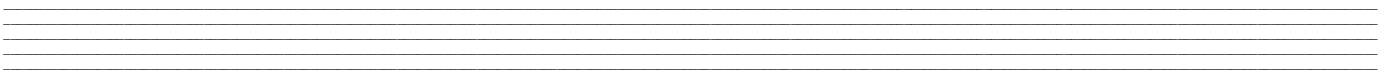
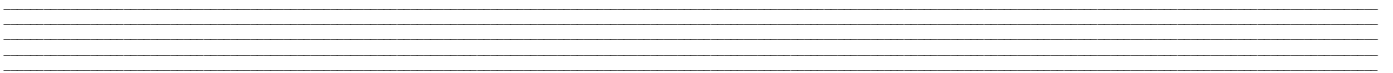
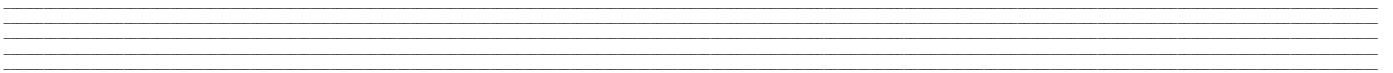
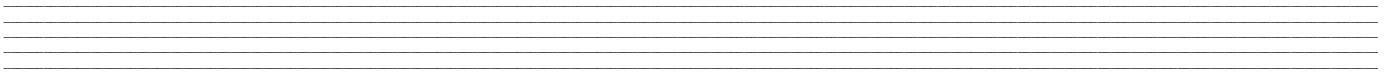
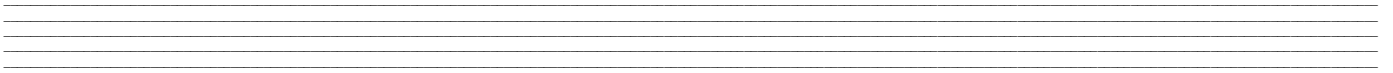
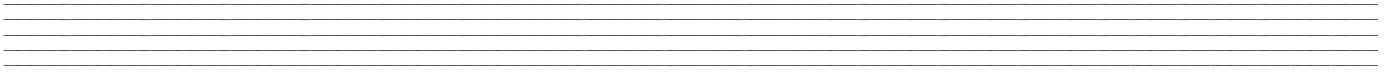
Piano

Allegro31.....

Manuscript paper for you to write your own tunes:



Manuscript paper for you to write your own tunes:



Photocopy this page to make your own set of movable notes

F

E

H

E

D

#

D

C

b

C

B

B

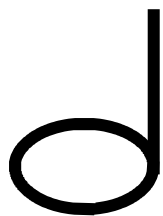
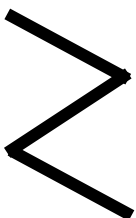
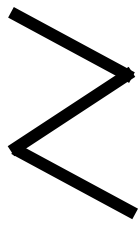
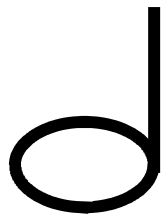
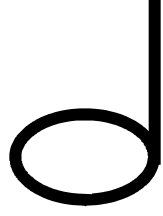
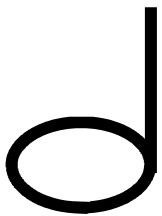
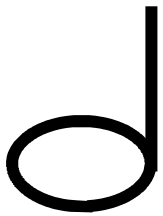
A

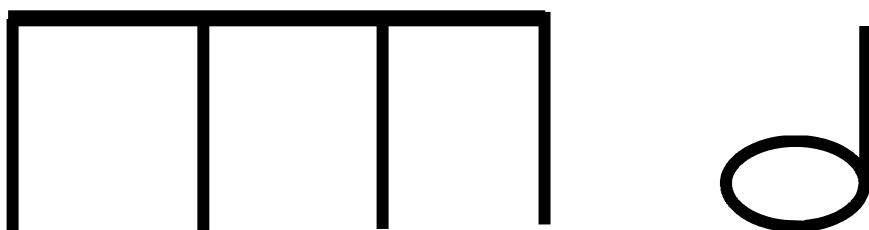
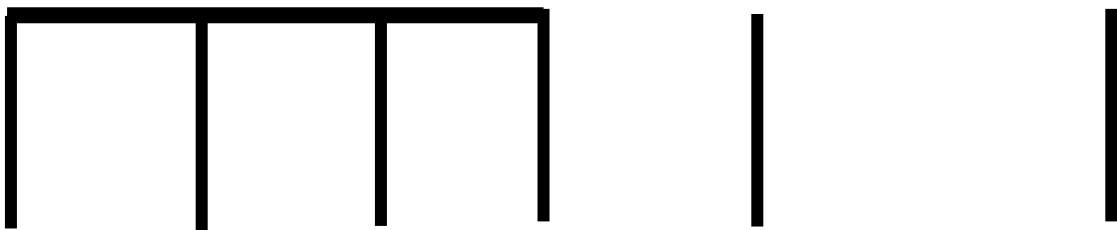
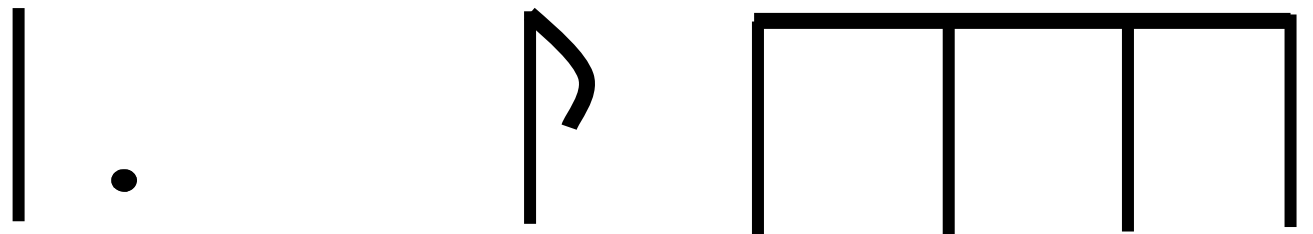
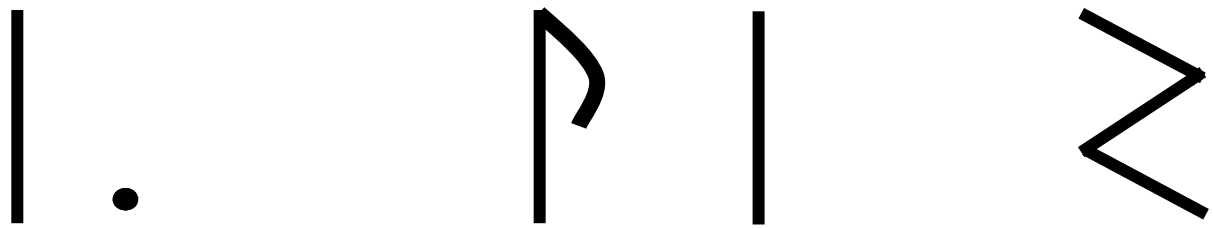
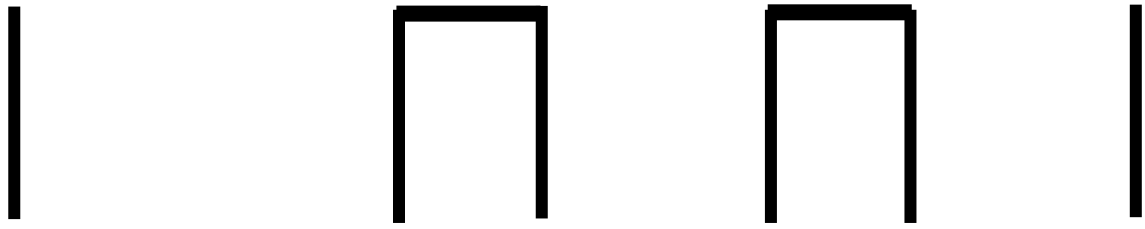
G

A

G

F





Trumpet : Target 1 Workbook 3

Progress Chart

			Completed
Developing technique	1.1	Perform buzzing exercises including long notes on given pitches, glissandi and if possible a simple melody.	
	1.2	Play an octave C-C' and down to low A, sustaining each note for 6– 8 seconds. Keep a good sound on the high notes	
	1.3	Play C major and A minor scales and arpeggios from memory building to speed of 50 crotchets per minute, tongued and slurred.	
	1.4	Perform flexibility exercises by memory	
	1.5	Perform a simple fast tonguing exercise	
Performing	2.1	Give a performance in a concert situation (eg. In class) of at least one grade 1 standard piece	
	2.2	For those taking grade 1 continue with exam preparation and take the exam	
Ensembles	3.1	Perform a solo part in a trio or quartet	
	3.2	Play with a piano accompaniment in performance situation, listening and keeping in time.	
	3.3	Take part in a major public concert with your music centre or school.	
	3.4	Support and play along with a fellow pupil who is on stage 1 in a small group or band situation	
Practice skills	4.1	Continue to follow a practice schedule	
	4.2	Find a difficult passage in a piece of music, explain and demonstrate two different strategies for practising	
	4.3	Sight read a tune appropriate to Grade 1 level	
Exploring & Creating	5.1	Improvise using a 3 to 5 note pattern to a given rhythm, starting and finishing on the home or key note	
	5.2	Compare major and minor and compose a short piece using the first 5 notes of a C major and A minor scale	
	5.3	In a group, create a piece of music on a theme and write it down using graphic notation	
	5.4	Work out a well known tune playing it by ear ie, without the music written down	
Listening & Enjoying	6.1	Find out about a well known player of your instrument and write a short introduction to this player and their music.	
	6.2	Clap the pulse in time with a piece of music and say whether it is in 2 or 3 time	
	6.3	Sing back as an echo three short phrases (up to 5 notes) played on the piano	
	6.4	Recognise and describe a difference in the rhythm of a short melody played twice, the second time with a change in the rhythm.	
	6.5	Identify characteristics of music such as tempo changes, dynamics and gradation of tone	
Rhythm Bank	7.1	♪ ♪ ♫ ♬ Rests 2/4, 3/4, 4/4 Time Clap and play simple rhythms	
	7.2	Make up some simple rhythms using the rhythm bank for another pupil to play	
Theory	8.1	Complete a selection of tests from Grade 1 Theory workbooks	

Target 1: Workbook 3 Completed

38

Signed Date