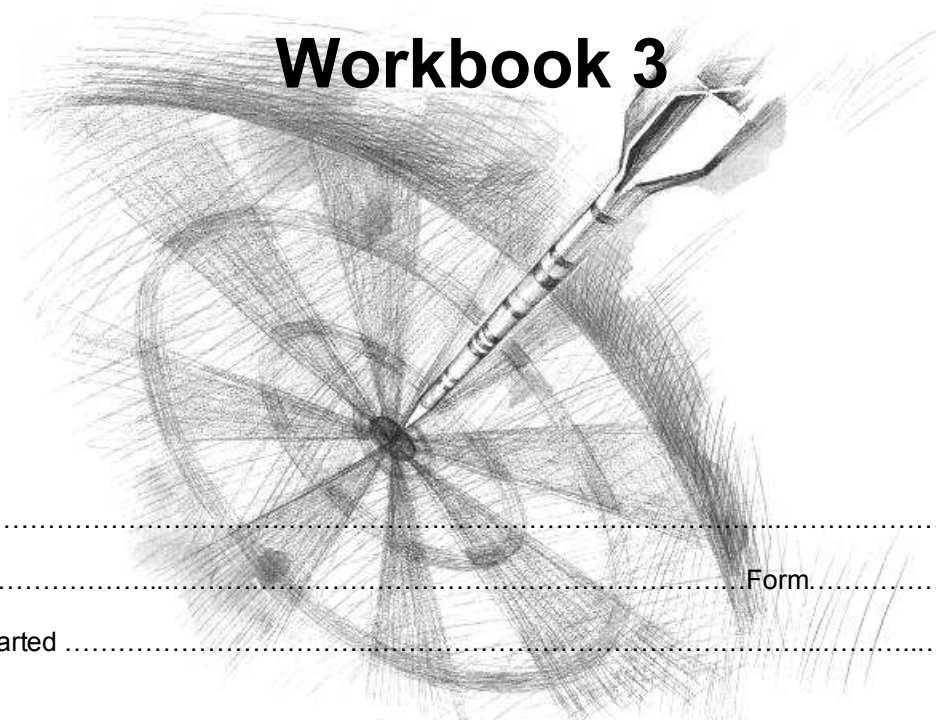


# Target Practice for Trumpet

## 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

Trumpet  
**1.3**

## Target Practice for Trumpet

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.

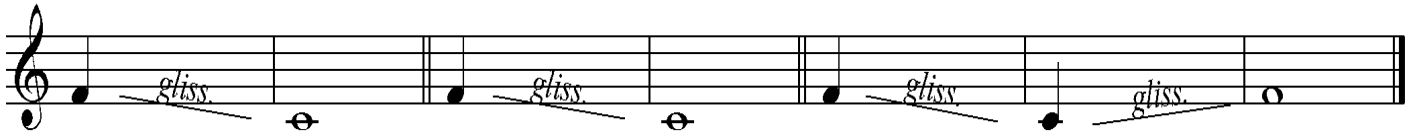
# TARGET 1 : WORKBOOK 3

## 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

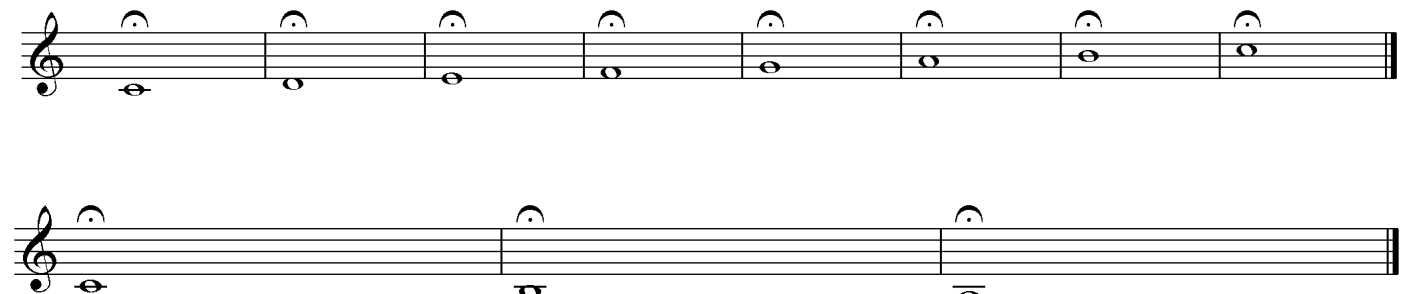
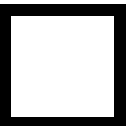
1.1



### 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



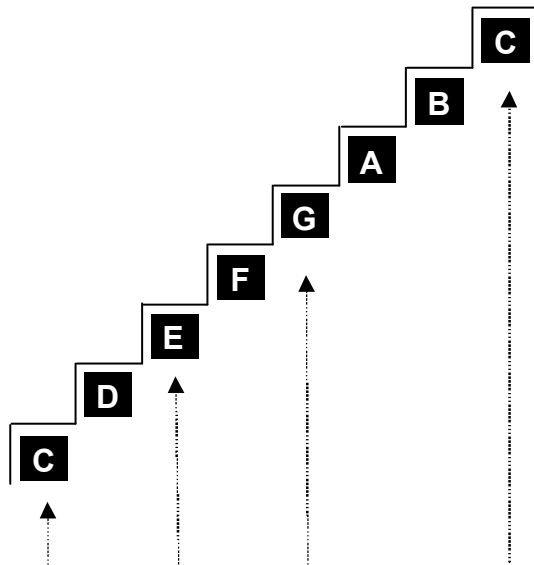
- Perform the scales of C Major and A Minor from memory, tongued and slurred

## What is a scale?

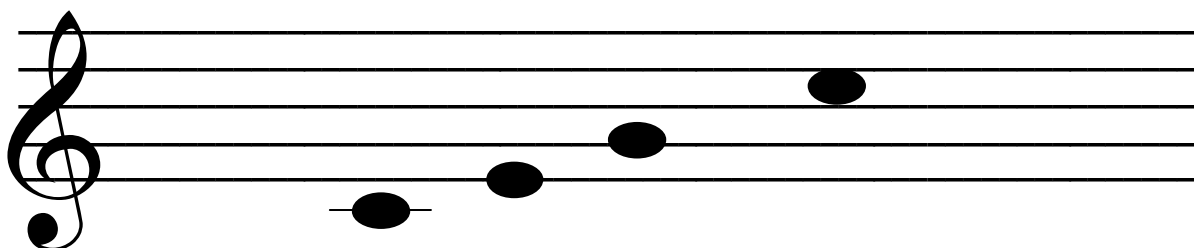
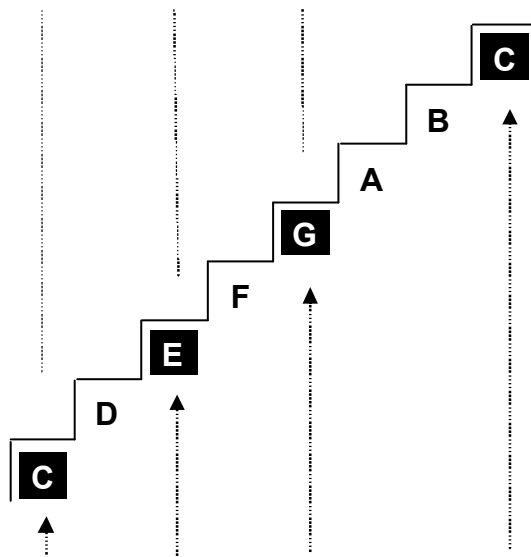
The scale and arpeggio patterns are the basic building blocks of music.

A SCALE is like a musical ladder or staircase.

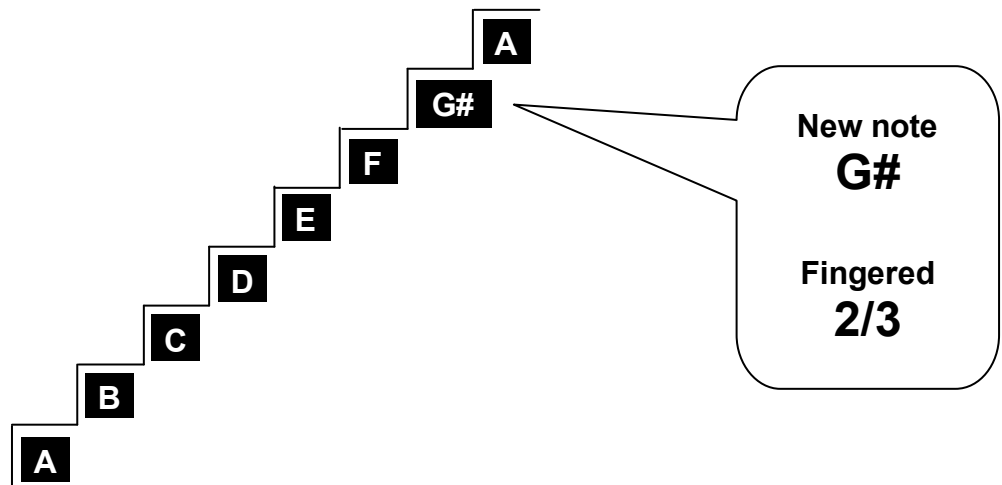
Here is the scale of C Major written as a staircase:



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

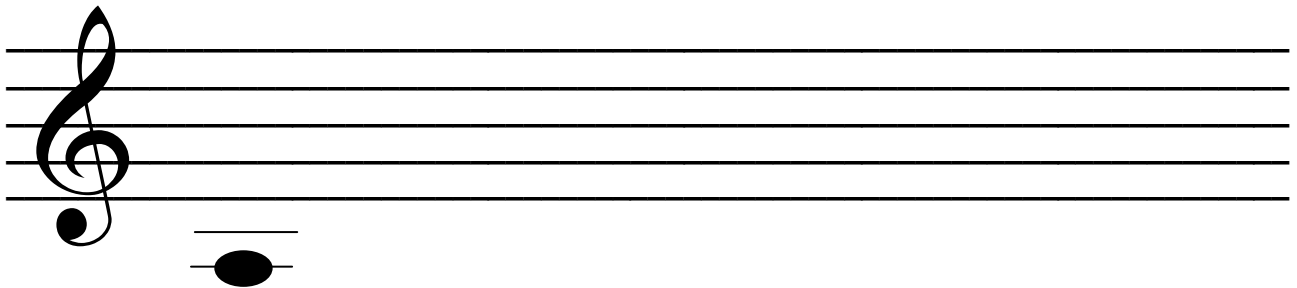


# The Scale of A Minor



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

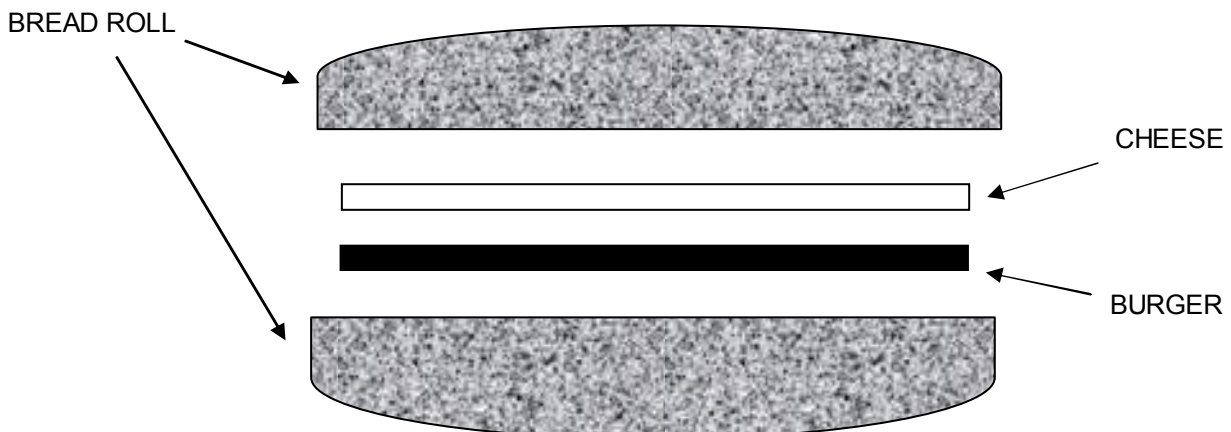
- **Improvising Tunes**

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!



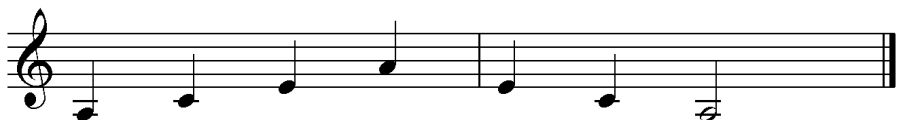
# Grade 1 Scales and Arpeggios

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

## C Major



## A Minor

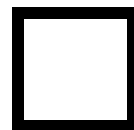


# LIP SLURS

1.4

- Perform the following exercises from memory

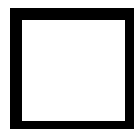
Take care to tongue notes clearly and to observe all the slur marks



# TONGUING

1.5

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





## 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.

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!

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.' above it, and the second ending, marked with a bracket and the number '2.' above it. 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.' above it, and the second ending, marked with a bracket and the number '2.' above it. 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.

\*

Musical notation for the song 'Kookaburra!'. It consists of two staves in 4/4 time. The first staff contains the melody with lyrics: 'Koo ka - bu - rra sits in the old gum tree Me - ry me - rry king of the bush is he'. The second staff contains the chorus with lyrics: 'Laugh, Koo - ka - bu - rra, laugh, Koo - ka - bu - rra, Gay your life must be.' There is an asterisk above the first staff at the end of the first phrase.

# Blow the Wind Southerly

Musical notation for the song 'Blow the Wind Southerly'. It consists of two staves in 3/4 time with a key signature of one sharp (F#). The first staff contains the melody with lyrics: 'Blow the wind sou - ther - ly, sou - ther - ly, sou - ther - ly.' The second staff contains the melody with lyrics: 'Blow the wind south o'er the bon - ny blue sea'.

# Dynamics

In music we can indicate how loud or softly it should be played using DYNAMICS.

These are shown on the music as letters under the notes:

The most common dynamics are

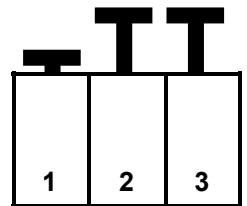
piano	p	softly
forte	f	strong
mezzopiano	mp	fairly soft, but not as soft as piano
mezzoforte	mf	fairly strong, but not as strong as forte

# The Marines Hymn



## What Shall We Do With The Drunken Sailor?

This tune introduces a new note D, which is fingered 1st valve.



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!

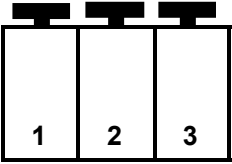
## Pastime with Good Company

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 1,2 and 3



(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?

**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.

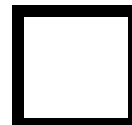
Divide your practice into 2 sessions:

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

Session 2 - Pieces (See Section 2: Performing)

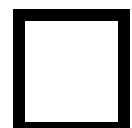
Ask your parents to sign your record to confirm that you have achieved your target.

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.

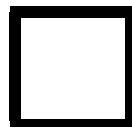
4.2



- Sight read a tune appropriate to Grade 1 level.

Use the ABRSM Sight Reading examples for practice.

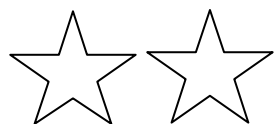
4.3



## BRONZE:

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

Remember the  
3 steps to  
successful sight  
reading:



## SILVER:

Dynamics and slurs



## GOLD:

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

## 5: EXPLORING AND CREATING MUSIC

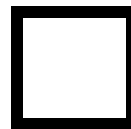
- Improvise using a 3 to 5 note pattern to a given rhythm, starting and finishing on the home or key note.

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



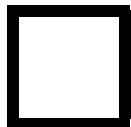
- In a group, create a piece of music on a theme and write it down using graphic notation.

Our composition was called .....

It was about .....

The instruments were .....

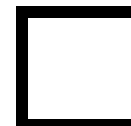
5.3



- 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.

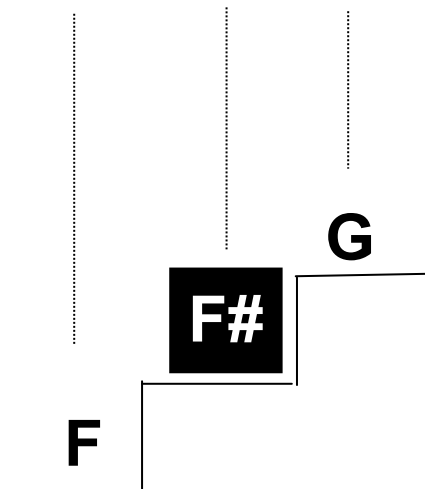
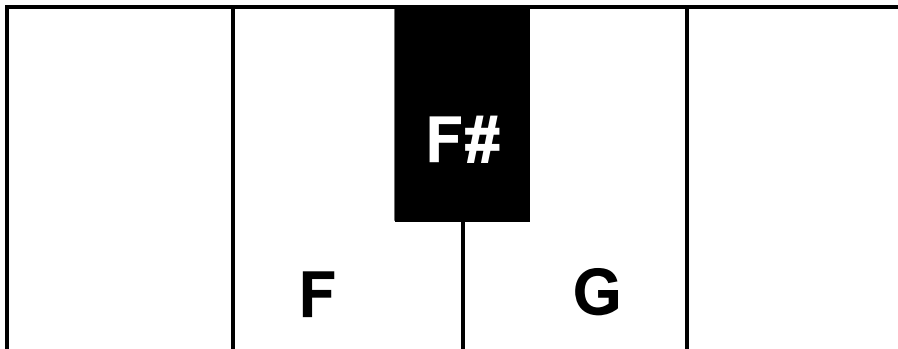
# SEMITONES AND TONES

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<sup>b</sup> 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 Trumpet Player**

.....

.....

.....

.....

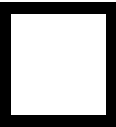
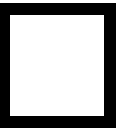

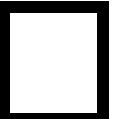
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.....

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.***

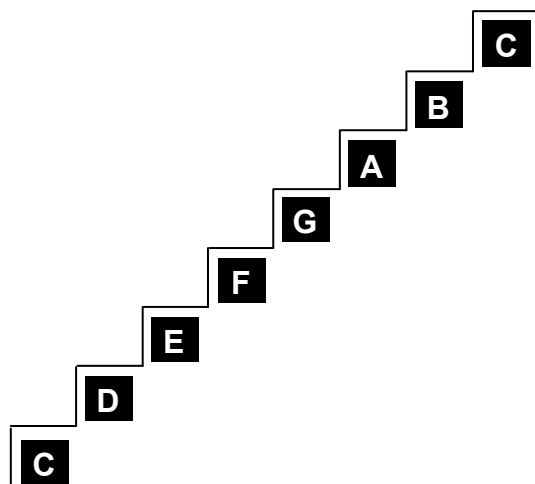
- Clap the pulse in time with a piece of music and say whether it is in 2 or 3 time. 6.2  

- 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 <b>Major 2nd</b>
C → E	.....is called a <b>Major 3rd</b>
C → F	.....is called a <b>Perfect 4th</b>
C → G	..... is called a <b>Perfect 5th</b>
C → A	.....is called a <b>Major 6th</b>
C → B	.....is called a <b>Major 7th</b>
C → C	.....is called an <b>Octave</b>

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.

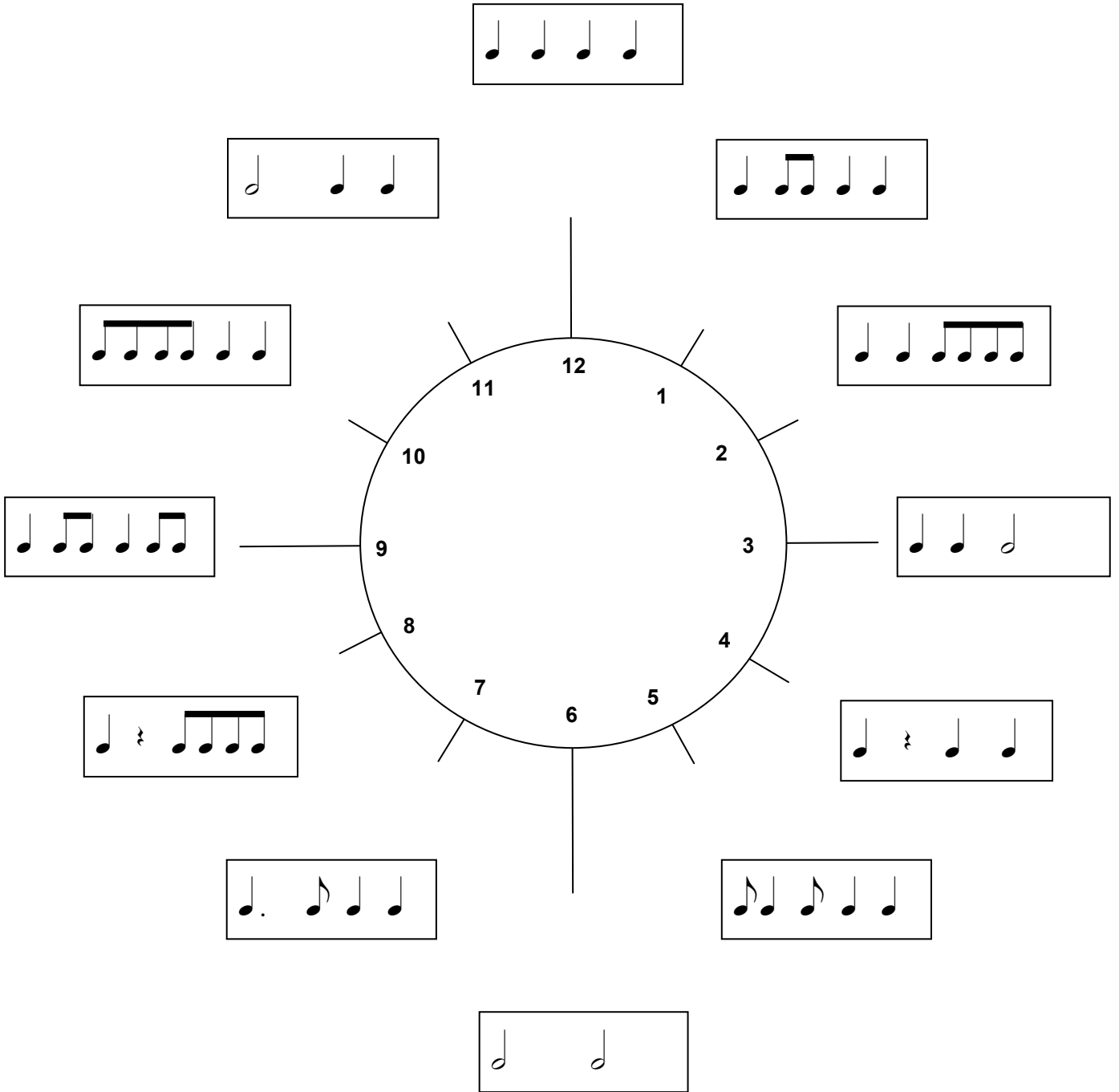
## Game 2: **SECRET CODES**

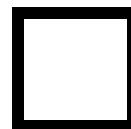
Clap or play a sequence of 4 rhythms and ask you partner or teacher to tell you which order you played them in. You could the swap places and see if you can recognise rhythms.

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

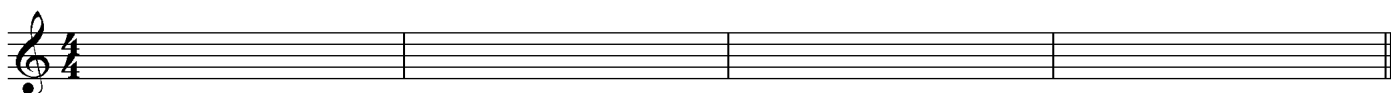
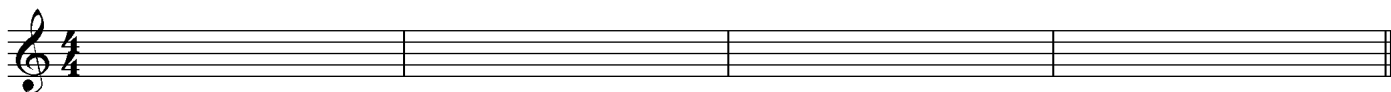
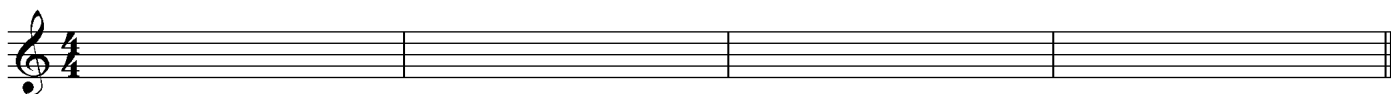
One player claps or plays a rhythm. If the other player can tell which one it was they can play that one again AND add another rhythm .... and so on until the rhythm gets too long to remember.

# The Rhythm Clock





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



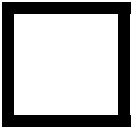
## 8: QUIZ TIME

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:

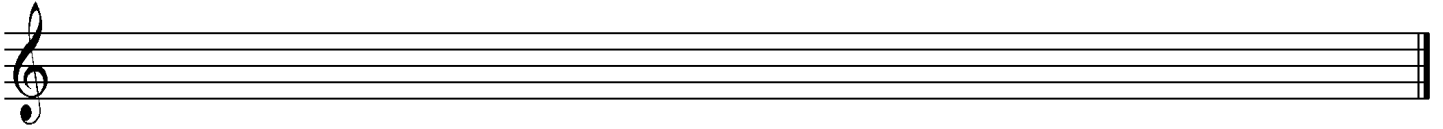
*It is recommended that pupils start working on the ABRSM Theory Workbooks for a more complete understanding of music notation.*



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

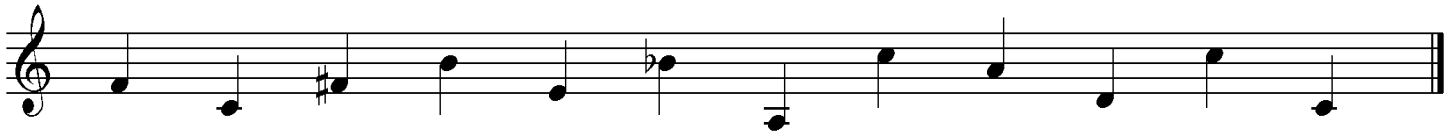
**1. Notes on the Stave**

Draw the notes on the stave:



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

What are the names of these notes?



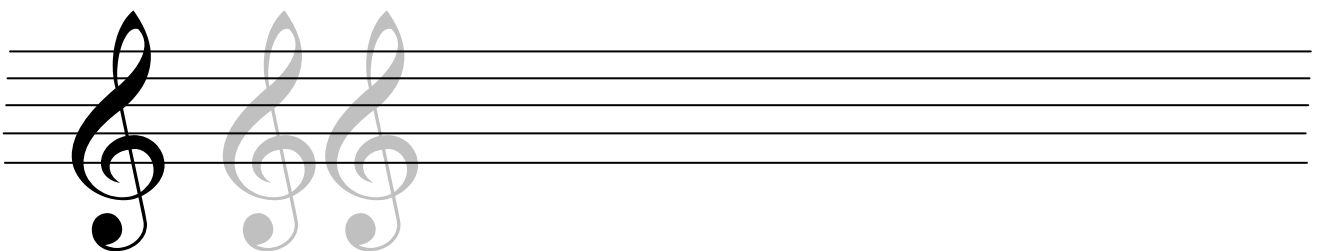
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**2. Time Signatures and Barlines**

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

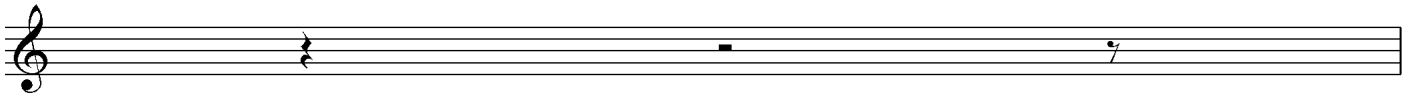


**3. The Treble Clef** - Practise drawing a treble clef. Hint: Start on the G line



### 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

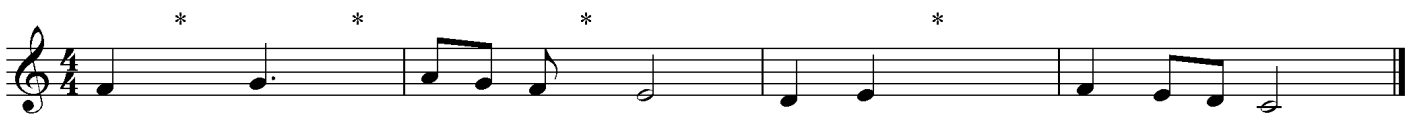


1 Beat (Crotchet)

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.



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### 5. Musical terms

What do the following terms mean:

Staccato .....

Crescendo .....

Legato .....

Mezzo forte .....

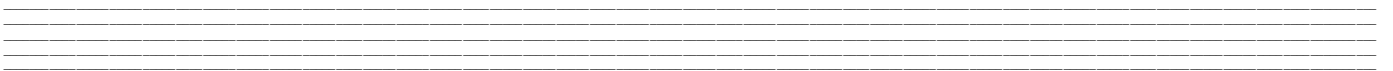
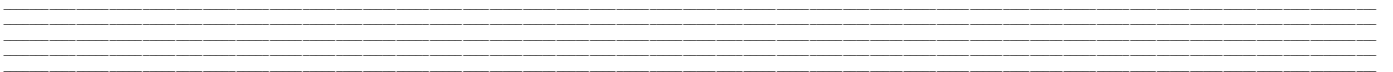
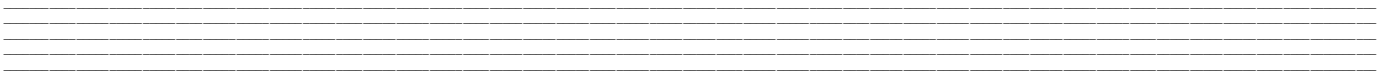
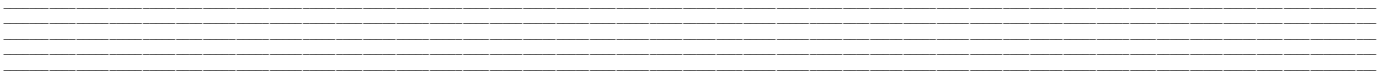
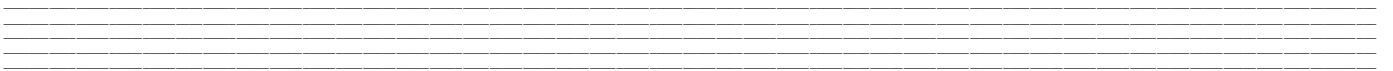
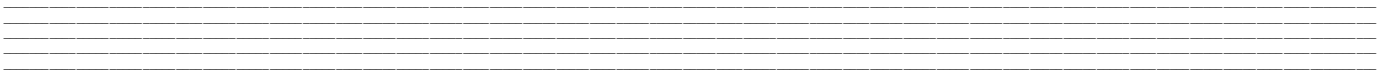
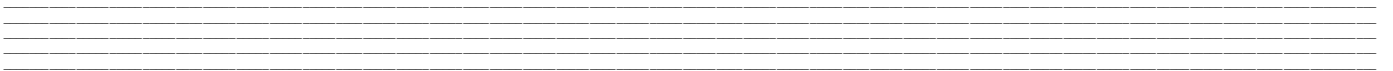
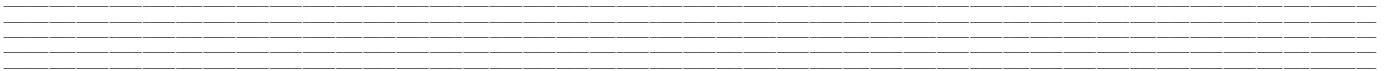
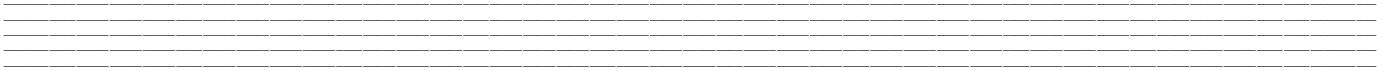
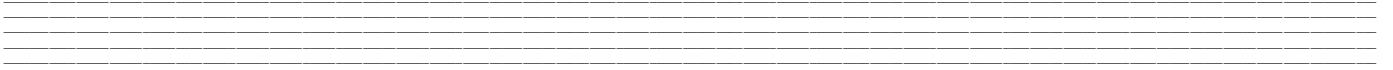
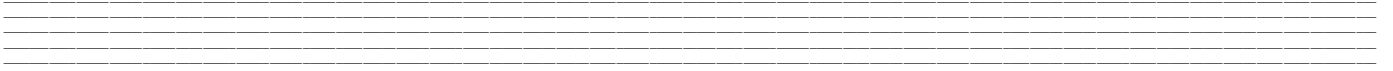
Forte .....

Diminuendo .....

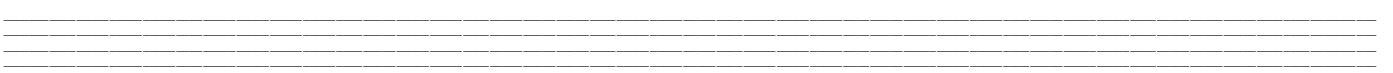
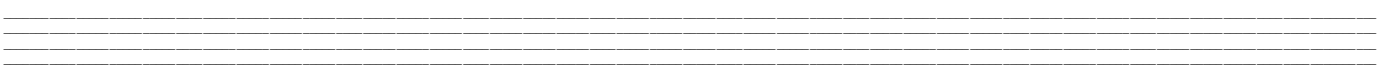
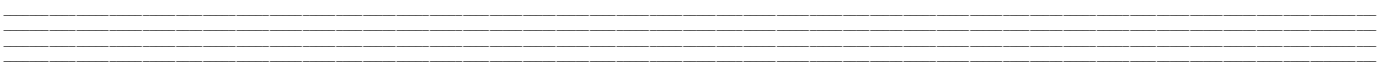
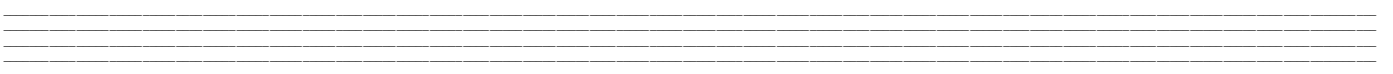
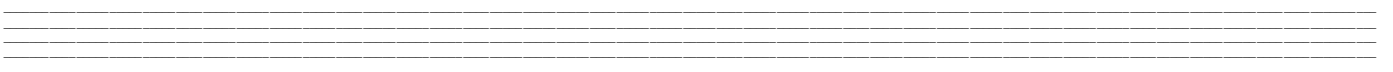
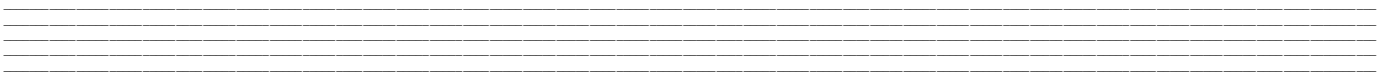
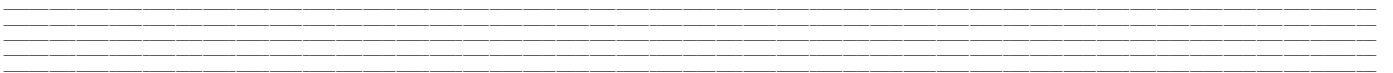
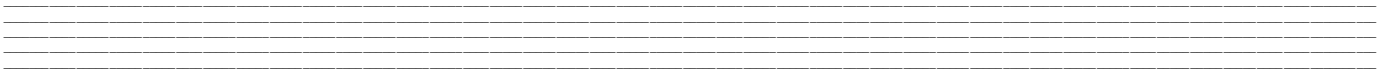
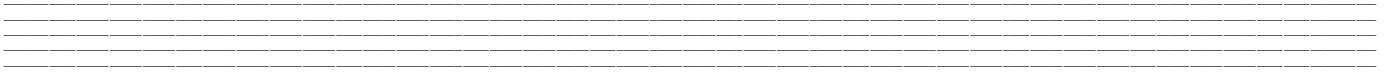
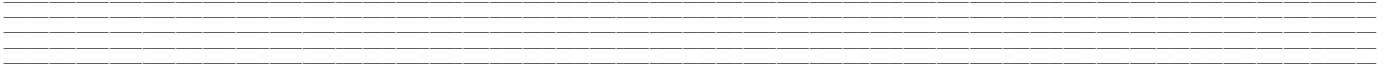
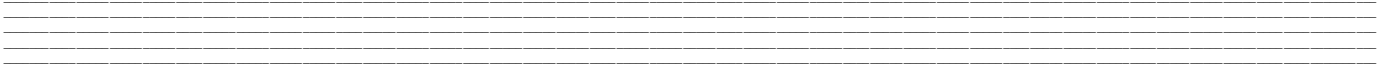
Piano .....

Allegro .....29.....

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

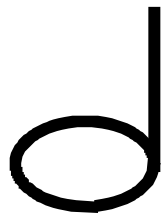
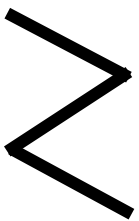
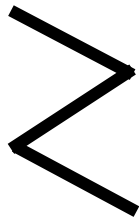
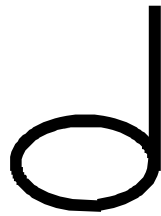
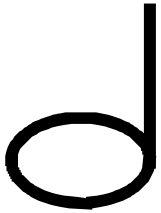
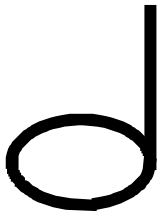
G

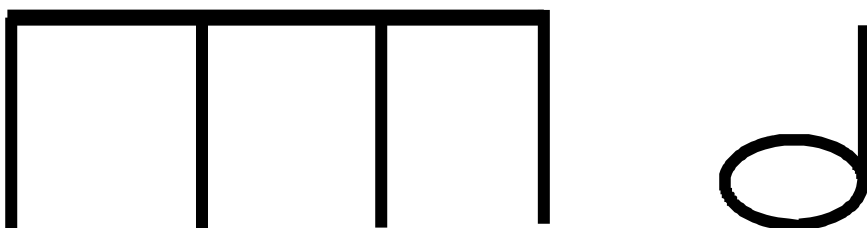
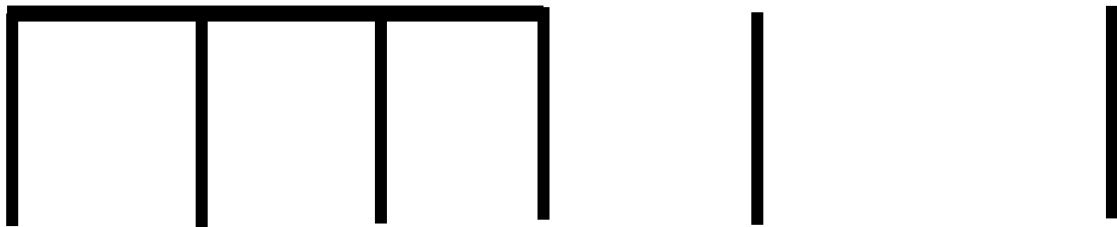
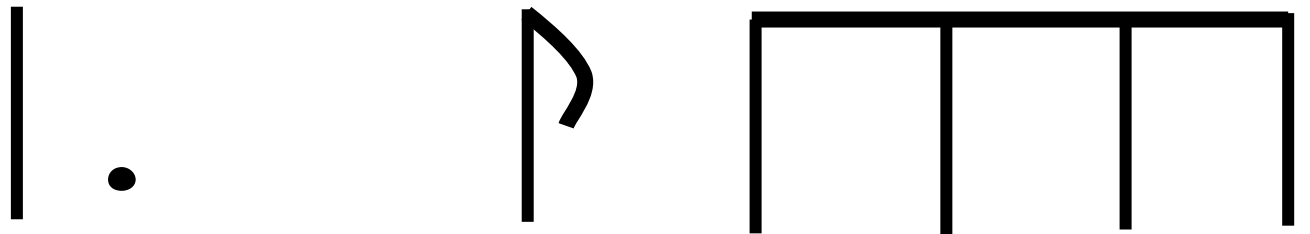
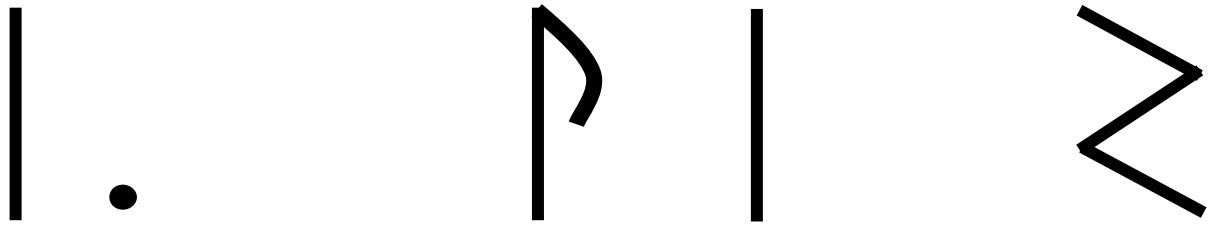
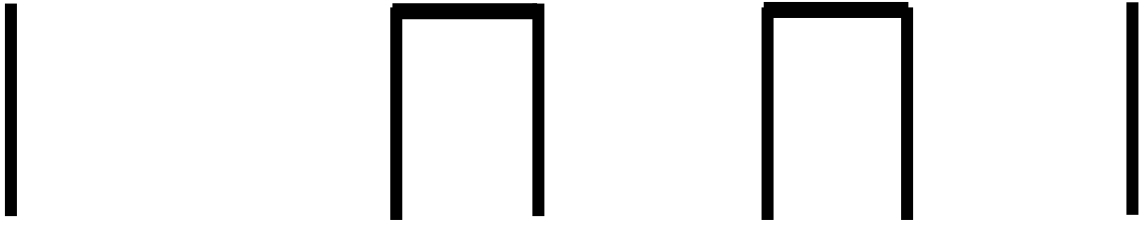
A

G

F







## PRACTICE RECORD CHART

Week	Mon	Tue	Wed	Thur	Fri	Sat	Sun	Parents Signature

**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	<b>For those taking grade 1</b> 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**

Signed ..... Date .....