

Target
Practice

BRASS

Target Practice Brass



A progressive workbook
for the early stages of learning
to play brass instruments

Jeff Snowdon

Target Practice For Brass

Target Practice aims to establish firm foundations in the first stages of learning to play a brass instrument.

This syllabus is intended to provide children with a framework for developing all aspects of their playing and establishing the good working habits that will enable them to progress, fulfilling their potential and enjoying this hugely rewarding hobby. The workbook includes activities and exercises to compliment existing anthologies and tutor books.

The method does not replace a human teacher. Furthermore, there are many variations of the exercises and methods and each member of the brass family has its own specific technical issues. Manuscript is included at each level for teachers to write adapted or extended exercises to suit their pupils.

Musical examples are given, although it is assumed that teachers will supplement these with material from other publications.

The programme of study consists of 8 modules covering all aspects of musical development. Each module is divided into three progressive levels.

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

The Target Practice Syllabus

Through the programme 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.

Each Target Level extends the skills, building on achievements, leading to standard equivalent to Grade 1-2 ABRSM

During the first year most children will start to take part in groups, either at school or in their area music centre. This should be encouraged as music is in large part a social activity and they will have many wonderful opportunities and make many good friends as they grow older playing music together with others.

Good playing at all levels requires three essential ingredients ... **ACT**

Accuracy

Accuracy of notes
and rhythms

Character

All the elements
of musical style:

Dynamics
Articulation
Tempo
Musical Phrasing

Tone

Quality of sound
across the full range
and in all dynamics

INDEX

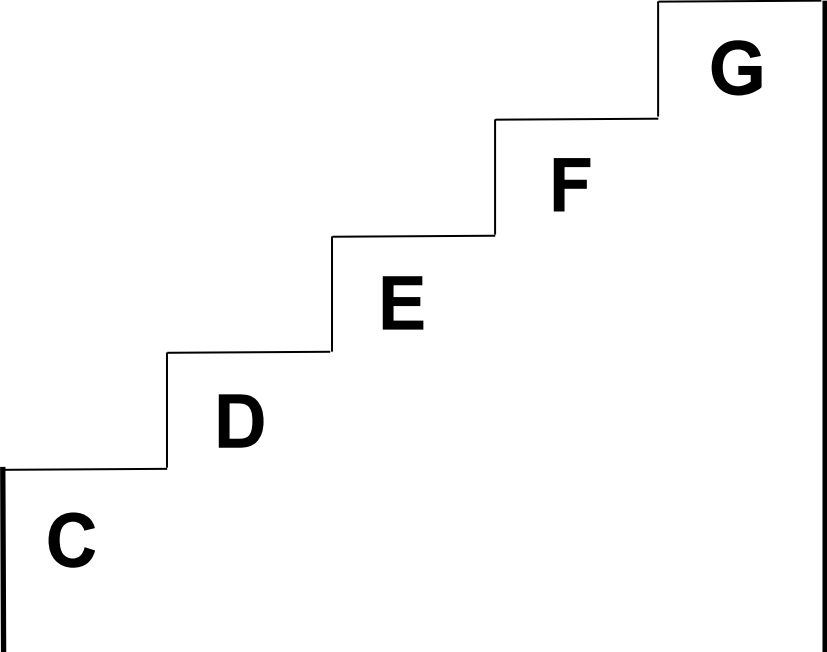
About Target Practice	2
Index	3
Before We Start	
The First Five Notes	4
Long notes, short notes and rests	5
Where do the notes live	6
Your first tunes	7
The Little Fly on C,D and E	8
The Little Fly on E, F and G	9
Let's Get Some Practice C, D and E	10
Let's Get Some Practice E, F and G	11
Target 1	
Section 1 - Developing Technique	12 - 15
Section 2 - Performing	14 - 20
Section 3 - Playing in Groups	21
Section 4 - Practising	21
Section 5 - Exploring and Creating Music	22
Section 6 - Listening and Enjoying Music	24
Section 7 - The Rhythm Bank	24
Section 8 - Quiz Time	25
Target 2	
Section 1 - Developing Technique	26 - 29
Section 2 - Performing (F sharp and B flat)	30 - 37
Section 3 - Playing in Groups	38
Section 4 - Practising	39
Section 5 - Exploring and Creating Music	40
Section 6 - Listening and Enjoying Music	41
Section 7 - The Rhythm Bank	42
Section 8 - Quiz Time	43
Target 3	
Section 1 - Developing Technique	11 - 13
Section 2 - Performing	14 - 20
Section 3 - Playing in Groups	21
Section 4 - Practising	21
Section 5 - Exploring and Creating Music	22
Section 6 - Listening and Enjoying Music	23
Section 7 - The Rhythm Bank	23
Section 8 - Quiz Time	24
Intervals	68
Tones and Semitones	69
Major and Minor	70
Blank Manuscript	71 - 72
Rhythm Cards	73
Letter Names	75
The Tree of Playing	77
Practice Record	78

LET'S GET STARTED

with a few basics!

A sound is produced on a brass instrument by buzzing the lips into the mouthpiece.



The first five notes are:




























	C	D	E	F	G
TRUMPET:	0	1 3	1 2	1	0
HORN (Bb)	0	1 2	2	0	1
TROMBONE	1st	6th	4th	3rd	1st

- See which of these notes you can play and with the help of your teacher try to get all five.
- You can start at the top or at the bottom, depending on which note is easiest to get.

LONG NOTES AND SHORT NOTES

Short notes are written with this symbol	
Long notes are written with this symbol	

Try playing these rhythms on any one of your five notes:






















									
									
									

Music also has silences which are called RESTS

A short rest is written with this symbol 

A long rest is written with this symbol -

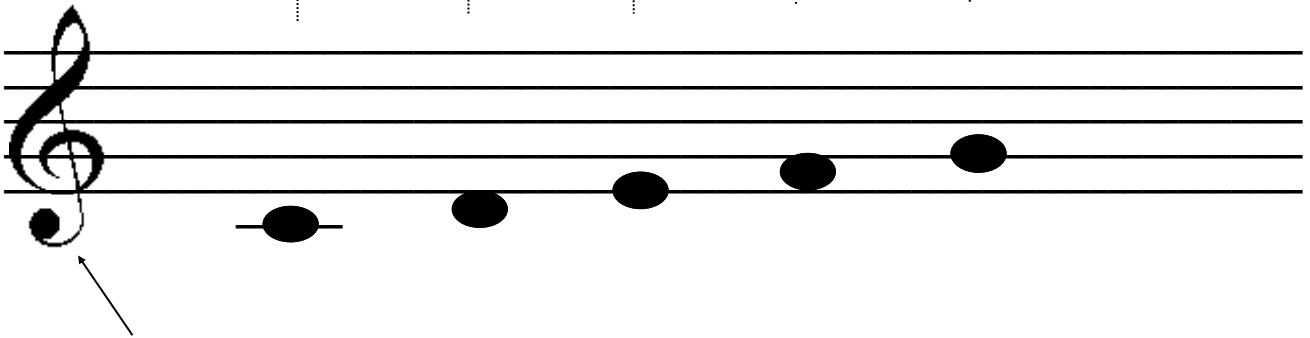
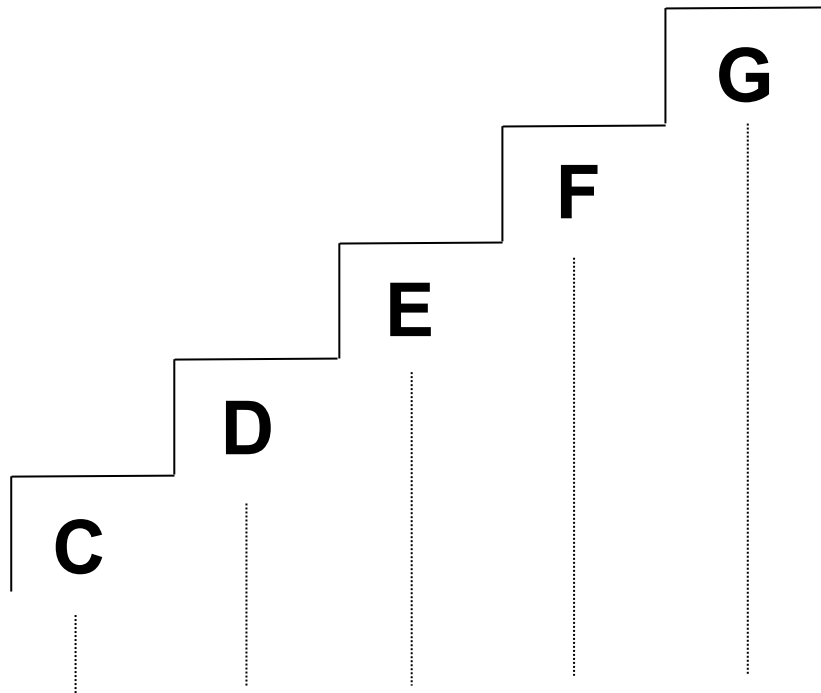
Try playing these rhythms on any one of your five notes:

WHERE DO THE NOTES LIVE?

Each note has its own position on the staff

The staff is like a ladder with five lines
The higher up the ladder, the higher the note
Notes are written on the lines or in the spaces



This is called the TREBLE CLEF

Can you draw these notes on the staff?

D E C F C G E F



YOUR FIRST TUNES

For these tunes we are using the letter names only and showing the length with a line.

When you have learnt the tune, try writing it out using music notation on the staff below.

C C C D C__ C__ D D D C C_____

C C D__ E E D__ C C D D E_____

E E D__ E E C__ D D E E C_____

C D E__ F E D__ E D C D E__ C__

The Little Fly using the notes C, D and E

These tunes will help you to get used to reading the notes C, D and E

Tongue each note clearly, pronouncing too-too-too



Now using all three notes

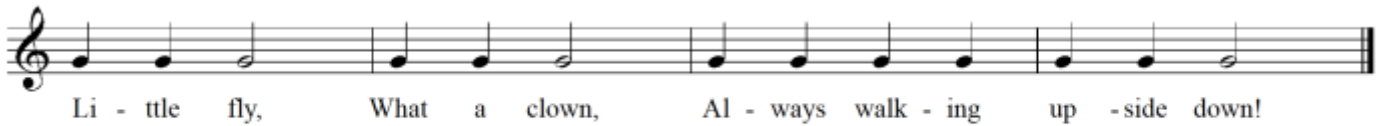


Maybe you could think
of some different words to
fit this rhythm

The Little Fly using the notes G, F and E

These tunes will help you to get used to reading the notes C, D and E

Tongue each note clearly, pronouncing too-too-too



Li - ttle fly, What a clown, Al - ways walk - ing up -side down!



Now using all three notes



Li - ttle fly, What a clown, Al - ways walk - ing up -side down!

Maybe you could think
of some different words to
fit this rhythm

LET'S GET SOME PRACTICE IN READING THE NOTES C, D and E

If you need to write in notes or fingerings you can, but you will learn to read much quicker if you can do this without!

1. Marching Home



2. Simple Steps



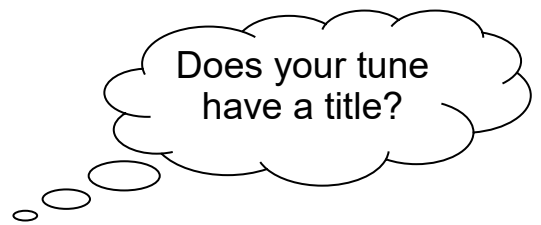
3. The Rabbit



4. The Earthworm



Use this space to write some tunes of your own with the help of your teacher!



.....



.....



LET'S GET SOME PRACTICE IN READING THE NOTES G, F and E

If you need to write in notes or fingerings you can, but you will learn to read much quicker if you can do this without!

1. A Hymn Tune



2. The Setting Sun



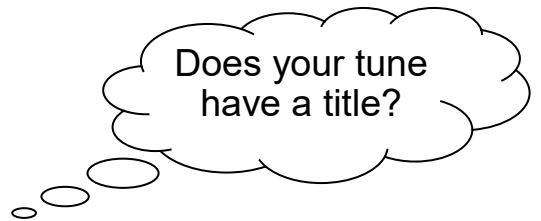
3. The Machine



4. By a Warm Fire



Use this space to write some tunes of your own with the help of your teacher!



.....

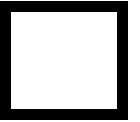


.....



BUZZING

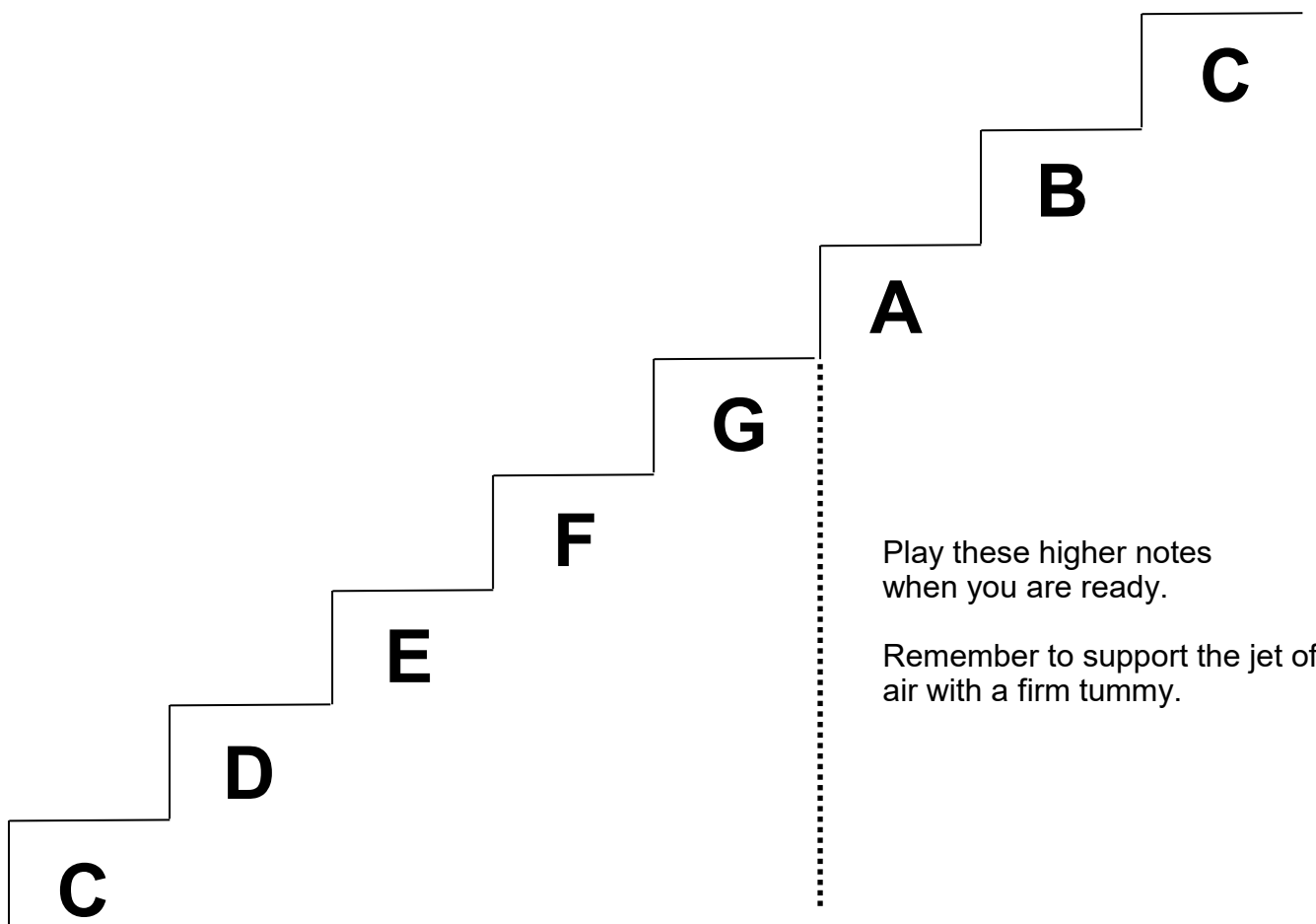
- Show your teacher how you can make a buzzing sound on your mouthpiece.
- Hold each buzz for at least 4 seconds or have a competition to see who can hold it longest.



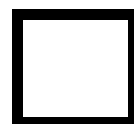
THE FIRST SCALE

Scales is the basic building blocks of tunes

- Play these notes, holding each note for 4 seconds, with a rest between.



UP AND DOWN THE STAIRS



- Play these 5 notes as fast as you can

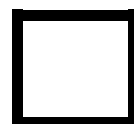


.....

What are the names of these notes?

Extend the scale up to A, B and C when you can get them comfortably

FIRE-ENGINES



- This is an important brass players technique we call "SLURRING" where we join the notes together without re-tonguing.



TONGUING



- Pronounce every note clearly using the tongue and keep a good air flow.

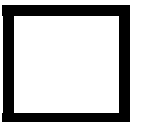


POSTURE



- Demonstrate to your teacher how to sit or stand correctly when playing

BREATHING



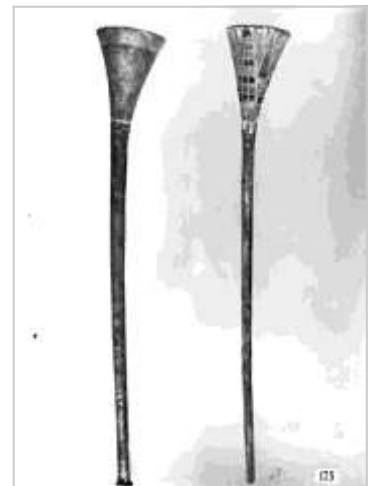
- Show your teacher how you take a full breath when you play.

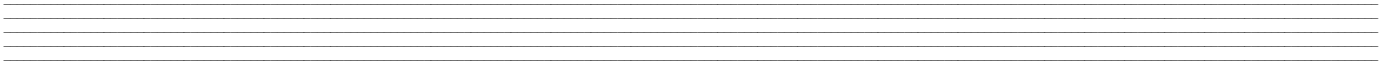
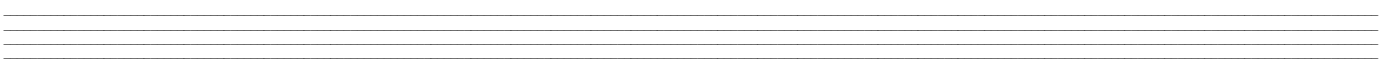
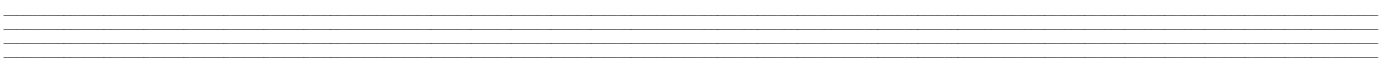
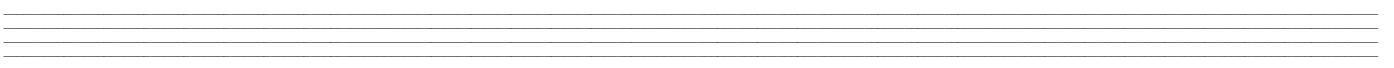
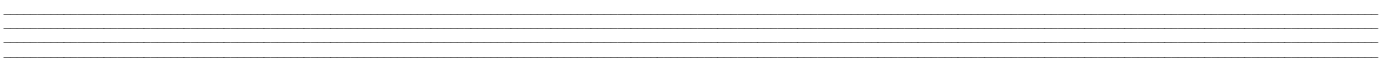
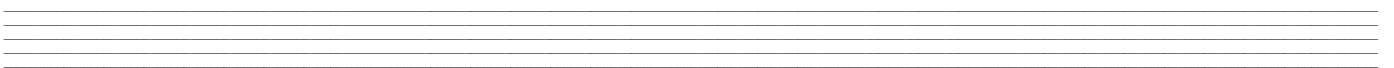
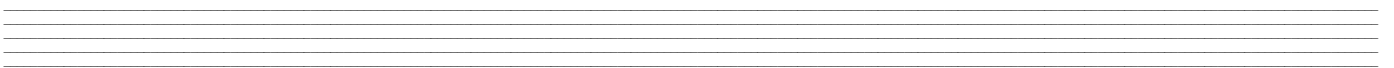
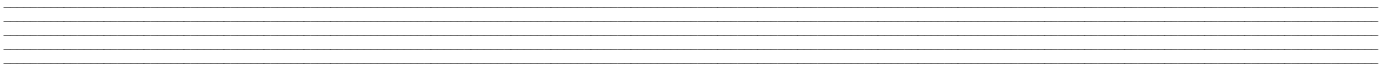
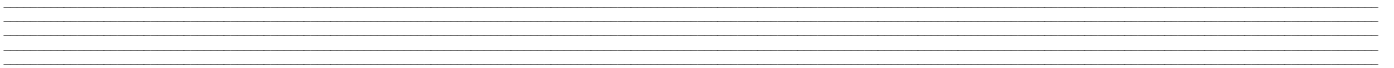
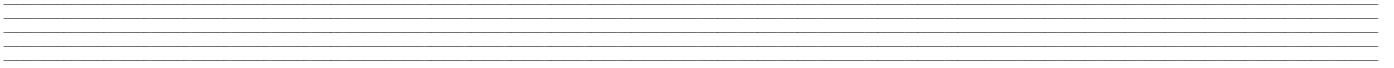
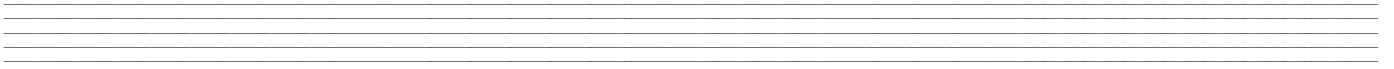
FACT FILE

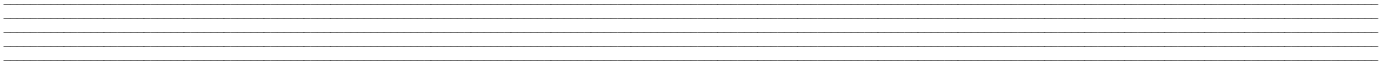
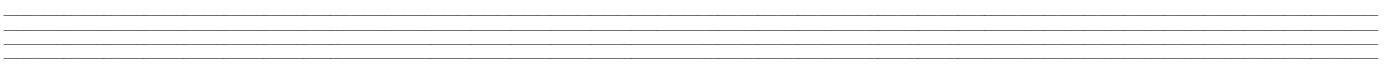
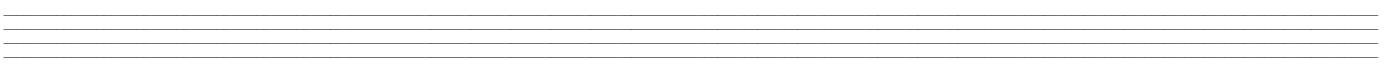
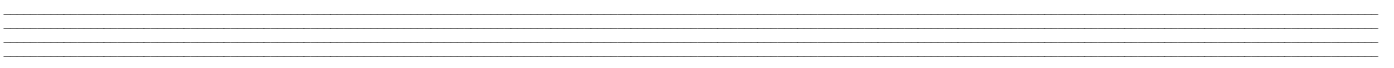
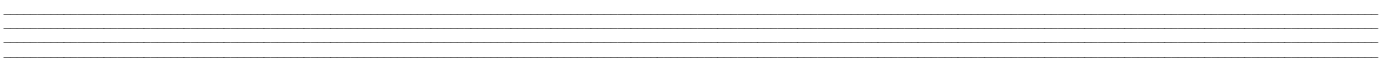
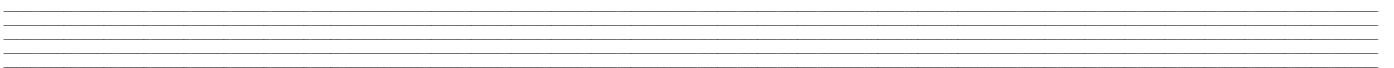
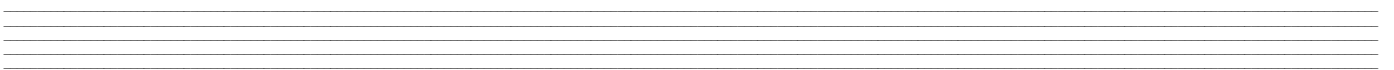
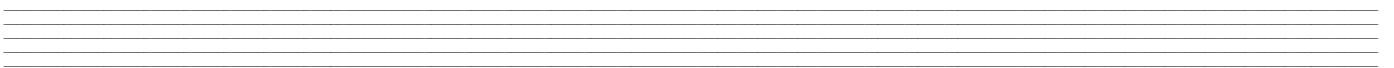
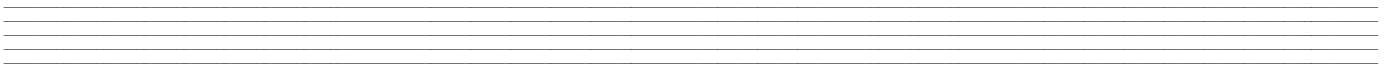
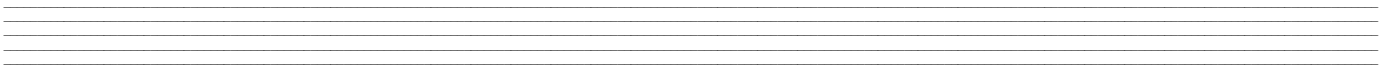
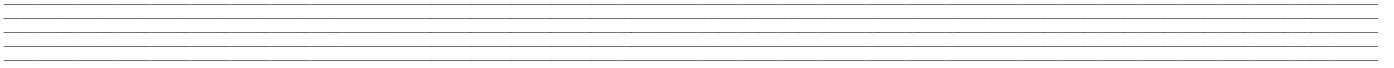
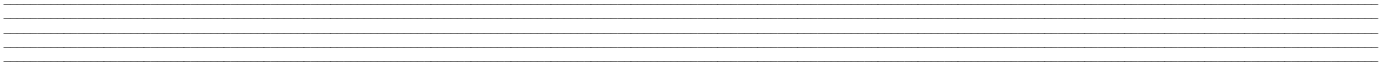
The trumpet goes back to the beginnings of Human history.

It is mentioned in the Bible as being important in religious ceremony and trumpets were found in the tomb of the Egyptian Pharaoh, Tutankamen.

The ancient Greeks even had a competition in trumpet playing in their Olympic Games

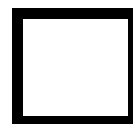




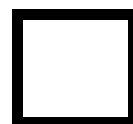


TARGET 1: PERFORMING

- Perform three tunes for your teacher or other pupils, using the notes C, D, E, F and G



- Give a performance of one of your tunes for your class, or in an assembly or concert.



Here are some well known tunes that use the notes C, D, E F and G.

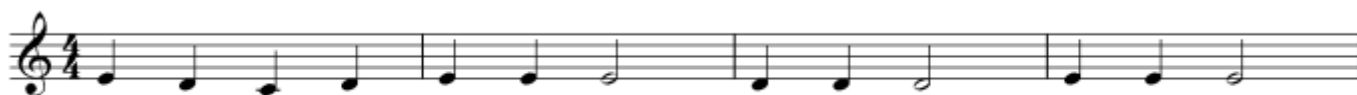
You will find plenty more in your other books.

If you have not learnt to read the music confidently yet you can use the letter names.

MERRILY WE ROLL ALONG

e d c d e e e__ d d d__ e e e__

e d c d e e e e d d e d c_____



AU CLAIR DE LA LUNE

A French song



CLOWN DANCE

An old French song



SUR LA PONT D'AVIGNON

Another old French song



LIGHTLY ROW



AU CLAIR DE LA LUNE

A French song

c c c d e__ d__ c e d d c_____

c c c d e__ d__ c e d d c_____

CLOWN DANCE

An old French song

c d e e f__ f__ e d e c d__ d__

c d e e f__ f f e c d d c_____

SUR LA PONT D'AVIGNON

Another old French song

c c c__ d d d__ e f g c d d d__

c c c__ d d d__ e f g c d d c__

LIGHTLY ROW

g e e__ f d d__ c d e f g g g__

g e e__ f d d__ c d g g e_____

d d d d d e f__ e e e e e f g__

g e e__ f d d__ c e g g c_____

WHEN THE SAINTS GO MARCHING IN



THE GRAND OLD DUKE OF YORK

This tune has a low B in it - fingered 2nd valve
Notice it also starts on the last beat of a bar - we call this the UPBEAT

Three staves of musical notation for 'The Grand Old Duke of York'. The first staff is in treble clef with a 4/4 time signature. The melody starts on the last beat of a bar. The second and third staves provide accompaniment. There are fingerings '2' indicated above the second and seventh measures of the second staff.

OH HOW LOVELY IS THE MORNING

This tune has 3 beats in each bar.
It can be played as a round.

Two staves of musical notation for 'Oh How Lovely is the Morning'. The first staff is in treble clef with a 3/4 time signature. The melody is accompanied by lyrics: 'Oh, how lov - ly is the mor_ ning, is the mor_ ning, When the bells are'. The second staff continues the melody with lyrics: 'sweet ly ring_ ing, sweet ly ring_ ing, ding! dong! dong! ding! dong! dong!'. The lyrics are aligned with the notes on the staves.

WHEN THE SAINTS GO MARCHING IN

c e f g_____ c e f g_____

c e f g__ e__ c__ e__ d_____

e e d c_____ c e__ g__ gf_____

f e f g__ e__ c__ d__ c_____

THE GRAND OLD DUKE OF YORK

This tune has a low B in it - fingered 2nd valve
Notice it also starts on the last beat of a bar - we call this the UPBEAT

c | c c c c | c_____ c | d d d d | d_____

d | e e e ee | f f f f | e c d b | c_____

c | c c c c c c | c_____ c | d d d d d d | d_____

d | e ee e ee | f f f f | e c d b | c_____

OH HOW LOVELY IS THE MORNING

This tune has 3 beats in each bar.
It can be played as a round.

c__ d e__ c f__ e e d c

f__ e e d c

e__ f g__ e a__ g g f e

a__ g g f e

c__ c__ c__ c__

Ode to Joy

This very simple melody was composed by Beethoven in his 9th Symphony.
It was adopted as the European National Anthem as the words speak of liberty,



Roses from the South

This tune is a waltz A type of dance with 3 beats in each bar.
It was written by Johann Strauss who also composed the famous "Blue Danube" Waltz



Oranges and Lemons



SPOT THE TUNE !

Can you get what this tune is?

.....

e e e ___ e e e ___ e g c d e _____

f f f f f e e ee e d d e d ___ g ___

e e e ___ e e e ___ e g c d e _____

f f f f f e e ee g g f d c _____

TARGET 1: PLAYING IN GROUPS

It is great fun playing in groups with other pupils. It involves special skills to learn to play in time with each other and keep your place.

- Perform a piece of music as a duet with your teacher or with another pupil or group of pupils.



If you have a photo of your group stick it in here:



TARGET 1: PRACTISING

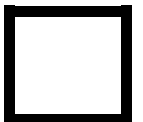
KEEPING A PRACTICE DIARY

- Using your Practice Diary or the Practice Record Chart on this workbook, keep a record of how often you practise.
- Aim to practise 4 times each week, at least 10 minutes each session.
- Ask your parents to sign your record to confirm that you have achieved your target.



SIGHT READING

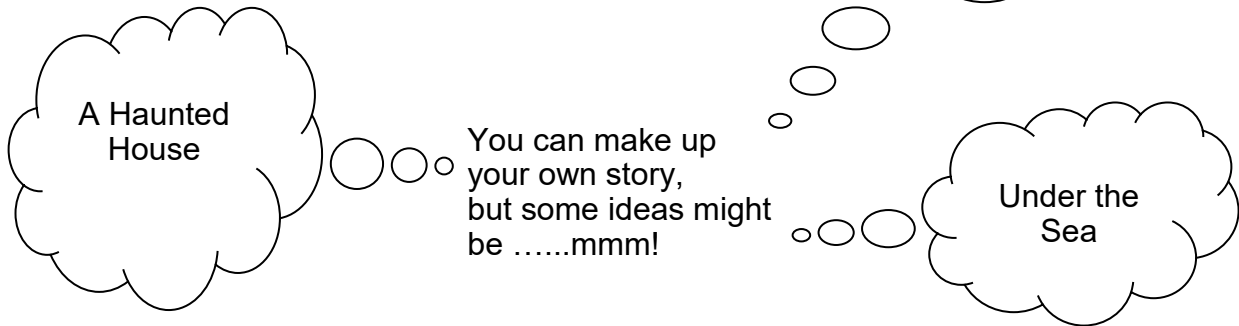
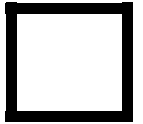
- Sight read a simple tune set by your teacher.
- It should use the notes C, D and E or E, F and G and should include the rhythms used so far.



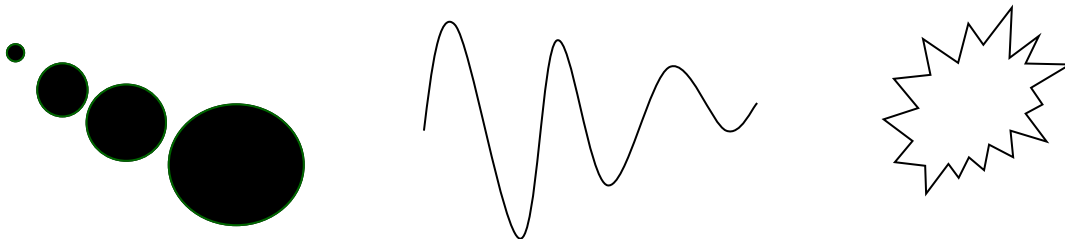
TARGET 1: EXPLORING AND CREATING MUSIC

A SOUNDSCAPE

- Make up a short **SOUNDSCAPE** on a given theme.
- You could then try to notate your ideas using a graphic score



For your graphic score you can invent all sorts of designs that represent sounds. For example what sounds do you think these symbols might represent?



Draw your graphic score here and then perform it to each other:
(This game is best in small groups).

IMPROVISING



- Answer musically a short phrase played by your teacher.

your answer

your answer

your answer

- Make up a short melody (similar to the ones above) for another pupil to extend or copy.



FACT FILE

Do you know how the valves on your trumpet work?

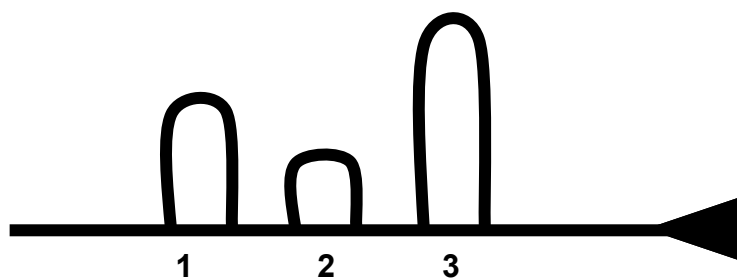
When you press a valve down it diverts the air through an extra length of tube called "The Crook"

Each crook is a different length and makes the pitch go lower:

2nd Valve— 1/2 tone

1st Valve— 1 tone

3rd Valve—1 1/2 tone



TARGET 1: LISTENING AND ENJOYING MUSIC

- Experience a live or recorded performance by an expert on your instrument.
- Write a short account of the performance, saying where you heard it, who was playing and what you enjoyed about it.



The Concert

.....

.....

.....

.....

TARGET 1: THE RHYTHM BANK

- Play these rhythms on one note.
- Count yourself in, breathe in time and keep a steady pulse



1 2 3 Breath

1 2 3 Breath

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



TARGET 1: QUIZ TIME

- Complete this short quiz which tests your knowledge of theory covered so far.



1. What does the 4/4 sign at the beginning of the staff mean?
.....
2. What do we call the set of 5 lines which music is written on?
.....
3. How many beats do these notes last?
q h w
4. Can you draw the symbols for rests that last as long as these notes
q h w

TARGET 2: TECHNICAL SKILLS

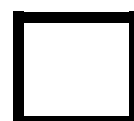
BUZZING

- Show your teacher how you can make a buzzing sound on your mouthpiece.
- Hold each buzz for at least 4 seconds or have a competition to see who can hold it longest



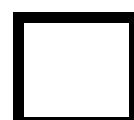
MORE ADVANCED BUZZING

- 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

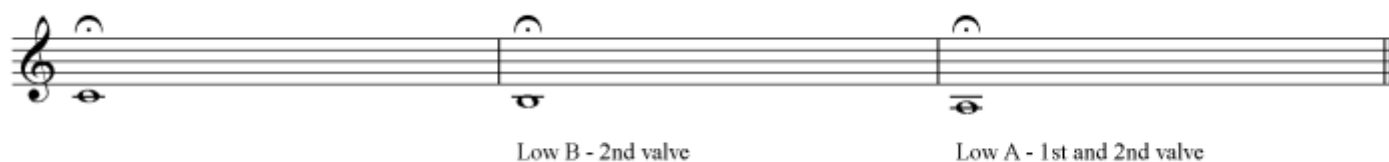


LONG NOTES

- Play the C Major Scale holding each note for 4 to 6 seconds, with a rest between each note.



These are the lower notes going down to A

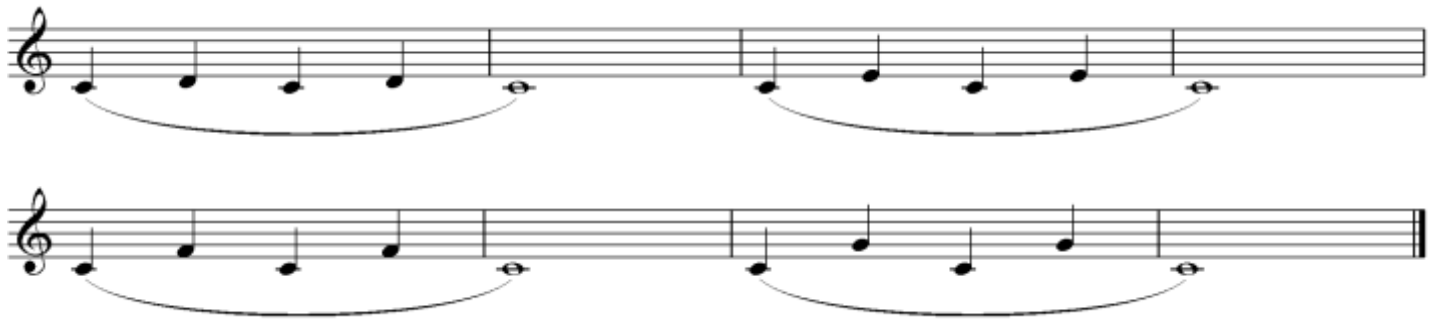


LIP SLURS



- Perform the following exercises from memory

The Fire Engine



The Yodelling Trumpet



Repeat these exercises using the fingerings:

Open, 2, 1, 1/2, 2/3, 1/3, 1/2/3

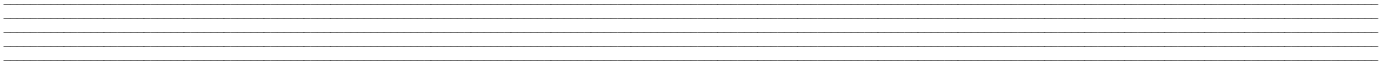
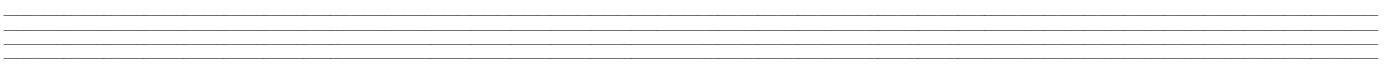
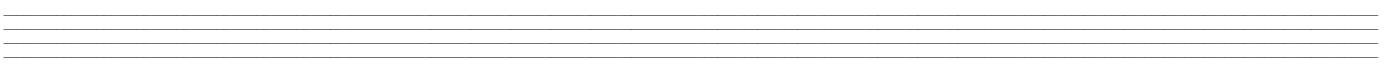
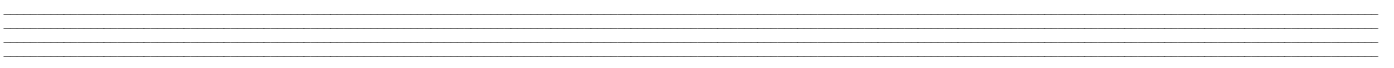
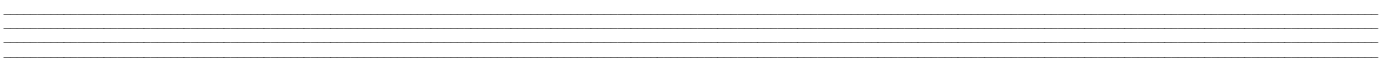
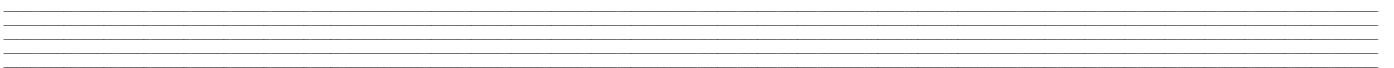
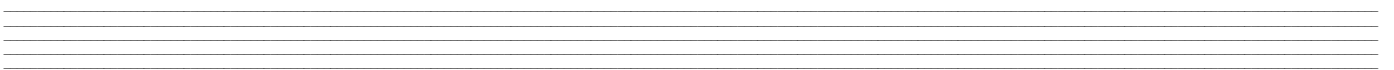
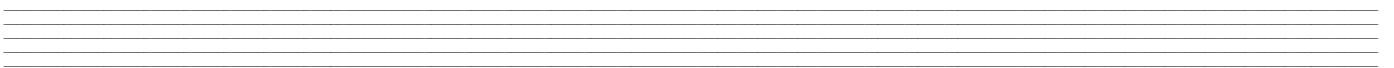
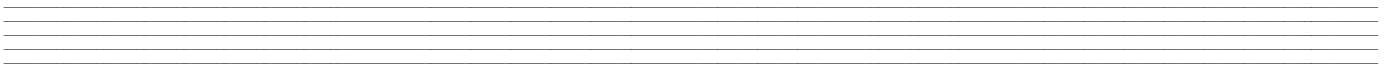
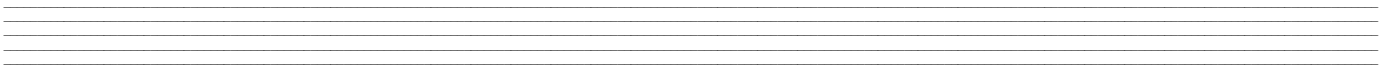
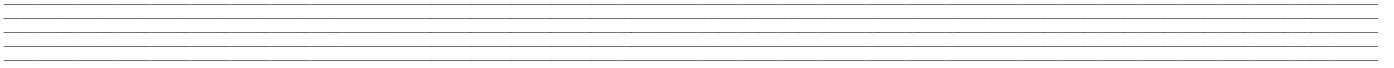
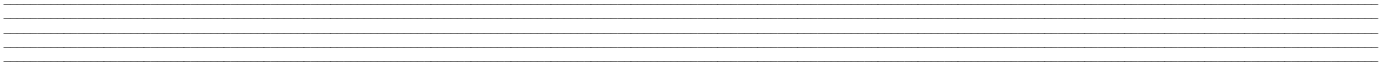
LIP SLURS - For Horn Players

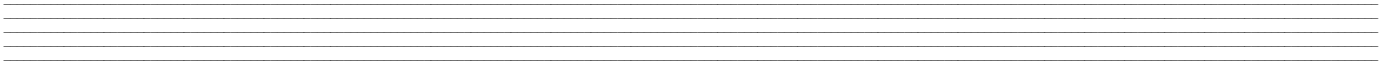
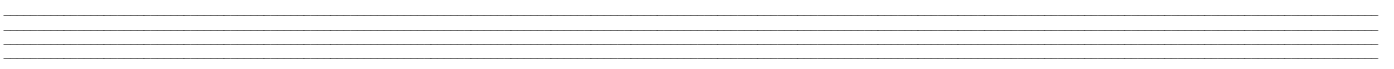
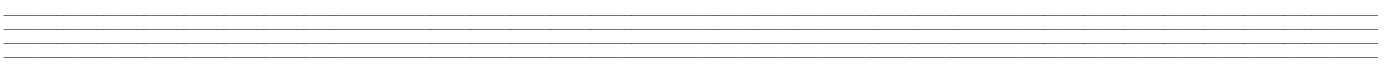
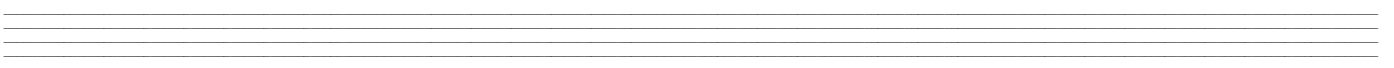
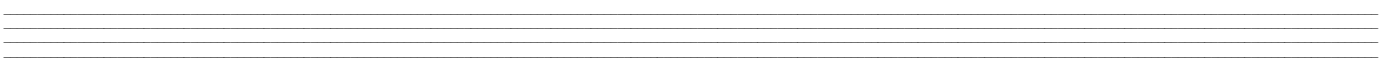
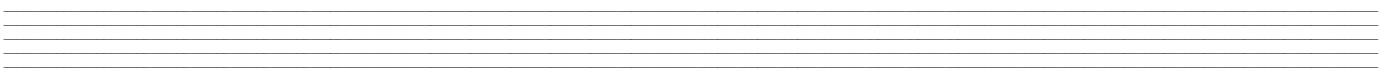
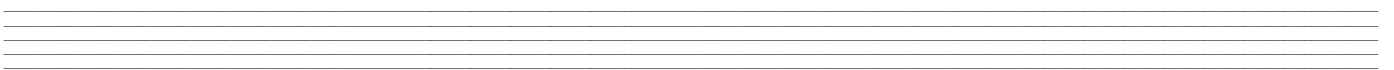
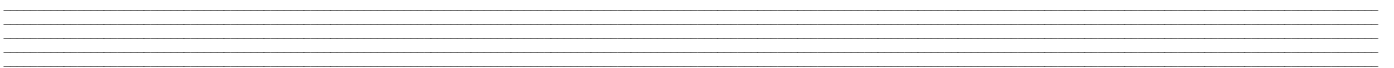
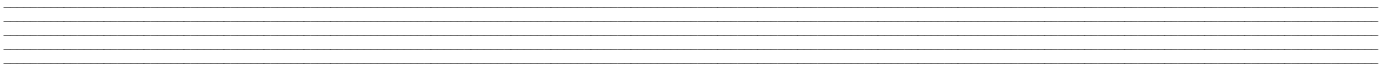
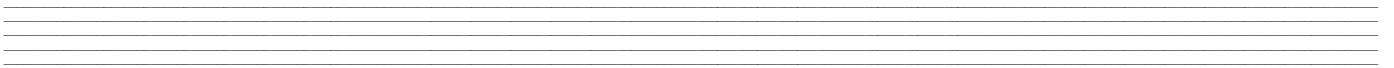
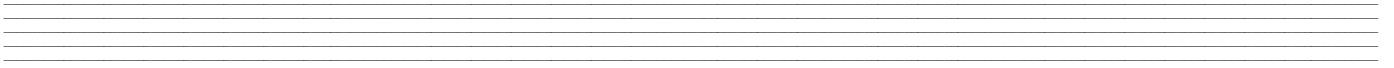
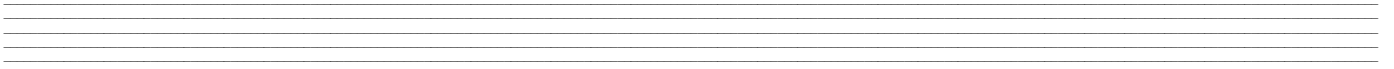
The Alp-Horn

Repeat these exercises using the fingerings:

Open, 2, 1, 1/2, 2/3, 1/3, 1/2/3







Fact File - The Horn

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.



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 C MAJOR SCALE



- Play the C Major Scale as fast as you can.
- When you can play it easily tongued, try doing it slurred



TONGUING



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



- You can make up some different rhythm patterns for this tonguing exercise
- See how fast you can tongue the quavers

Grade 1 Scales and Arpeggios

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

C Major



A Minor



TARGET 2: PERFORMING

- Perform pieces in a variety of different ways
eg. Fast / Slow, Loud / Soft, Angry / Calm
- Give a performance of one of your tunes for other pupils or your class, if possible from memory



In this section you will learn a lot of tunes with a range from low A to high C

You will also learn two new notes: F sharp and B flat

Make a list here of other books you have in your library and tunes that you enjoy playing:

Book

Favourite Tunes

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

TUNES WITH 6 NOTES C to A

This Old Man



Twinkle, Twinkle, Little Star



Congratulations



Freres Jacques

* enter here when playing as a round



Blow the Man Down

Test: See if you can work out where the breaths should be and mark them with a tick or comma.



Balli Bene Bella Bimba

This is a traditional Italian rhyme.
It is a tongue twister so try saying it fast.



The National Anthem of Great Britain



London Bridge is Falling Down



Theme from the New World Symphony




INTRODUCING TWO NEW NOTES

B flat

B flat is half a step lower in pitch than a normal B (known as B natural)

It is fingered using the 1st valve

The symbol for a flat is 

Play a B natural followed by a B flat to hear the difference in pitch



There are two ways to indicate that a note should be flat:

1. Using an ACCIDENTAL

The flat sign is placed before the note each time.

(note that the flat is only used once



in this bar but applies to both notes)

2. Using a KEY SIGNATURE

This is exactly the same tune but this time the B flat is indicated at the start of the staff



F sharp

F sharp is half a step higher in pitch than a normal F (known as F natural)

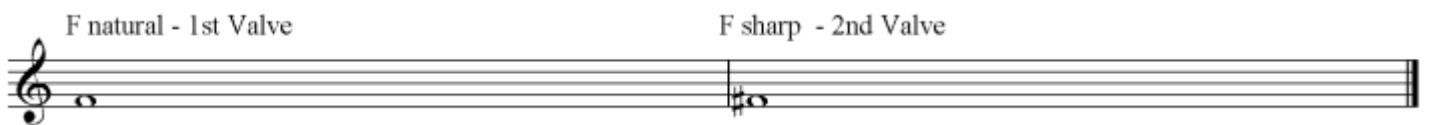
It is fingered using the 2nd valve



The symbol for a sharp is

Play a F natural followed by a F sharp to hear the difference in pitch

There are two ways to indicate that a note should be flat:



1. Using an ACCIDENTAL

The flat sign is placed before the note each time.

2. Using a KEY SIGNATURE



This is exactly the same tune but this time the F sharp is indicated at the start of the staff



Yankee Doodle



Aura Lee

This tune was made famous by Elvis Presley. It is also known as "Love me Tender, Love me True"



Old Lang Syne

This is a very old Scottish Song, traditionally sung to welcome in the New Year



Little Brown Jug



My Bonny Lies Over the Ocean



London's Burning

This well known tune can be played as a round.
The second player starts when the first player gets to the place marked with an asterisk.
Notice that the tune starts on the 3rd beat of the bar.



TARGET 2: PLAYING IN GROUPS

It is great fun playing in groups with other pupils. It involves special skills to learn to play in time with each other and keep your place.

- Perform a piece of music as a duet with your teacher or with another pupil or group of pupils



If your performance was part of a school concert, cut out the entry in the programme and stick it in here



- Perform a round with your teacher eg. London's Burning or Frere Jacques



- Join a Music Centre Beginner Group and/or your School Band



TARGET 2: PRACTISING

- Using your Practice Diary or the Practice Record Chart on this workbook keep a record of how often you practise.



Aim to increase your practise sessions to 4 times each week, at least 15 minutes each session

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

- Sight read a simple tune set by your teacher.

It should be in 3 or 4 time using the rhythms learnt so far.

It should use the notes from low A to high C, including B flat and F sharp



- Find a difficult passage in a piece of music.

Explain and demonstrate how you would go about practising it.



TARGET 2: EXPLORING AND CREATING MUSIC

- Answer musically a short phrase played by your teacher.

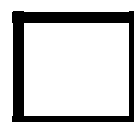


your answer

your answer

your answer

- Make up a short melody (similar to the ones above) for another pupil to extend or copy



- Work out the first bar phrase of a simple well known tune by ear



TARGET 2: LISTENING AND ENJOYING MUSIC

- Attend a live performance or concert.
- Write a short account of the performance, saying where you heard it, who was playing, what type of music was performed and what you enjoyed about it.



The Concert

.....

.....

.....

.....

Listen to a piece of music selected by your teacher and be able to identify and describe characteristics including dynamics, tempo and articulation. Use the terms below in your answers.



DYNAMICS - How loud or soft the music is!

Write the symbol for each of these dynamics and say what they mean

Piano

Mezzopiano

Mezzoforte

Forte

TEMPO - How fast the music is!

What is the technical term for these tempi?

Fast

Slow

Medium speed

ARTICULATION - How detached are the notes

What is the term for these articulations?

Short and detached

Smooth and joined

TARGET 2: THE RHYTHM BANK

In Stage 2 we have met new rhythm patterns including the dotted rhythm :

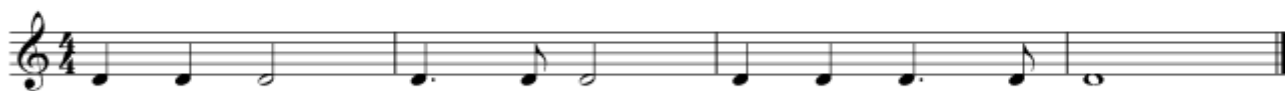


And quaver patterns:



It is recommended that you work with the KODALY RHYTHM CARDS so that you understand and can read rhythms accurately.

- Clap and play these rhythms.
- When you have mastered each rhythm try playing them with another player, each starting on a different line.



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



Three blank musical staves in 4/4 time signature, each divided into four measures, for creating a rhythm.

TARGET 2: QUIZ TIME

- Complete this short quiz which tests your knowledge of theory covered so far.



SECTION 1 - TIME SIGNATURES

What do these time signatures mean?

Four musical staves showing time signatures: 4/4, 3/4, 2/4, and common time (C). Below each staff is a dotted line for a response.

Fill in the time signatures for these tunes:

Musical staff 1: A sequence of notes with a dotted quarter note, a quarter note, and a half note.

Musical staff 2: A sequence of notes with a quarter note, a dotted quarter note, a quarter note, and a half note.

Musical staff 3: A sequence of notes with a quarter note, a dotted quarter note, a quarter note, and a half note.

SECTION 2 - KEY SIGNATURES and ACCIDENTALS

This is a well known tune, but it needs Bb
Can you write in the accidental?

The try playing the tune and see if you can recognise it.

What is the title of this tune?



This is a well known tune, but it needs F#
Can you write in the key signature?

The try playing the tune and see if you can recognise it.

What is the title of this tune?

.....

REMEMBER the KEY SIGNATURE has to be written at the start of each stave!



SCALES AND ARPEGGIOS

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

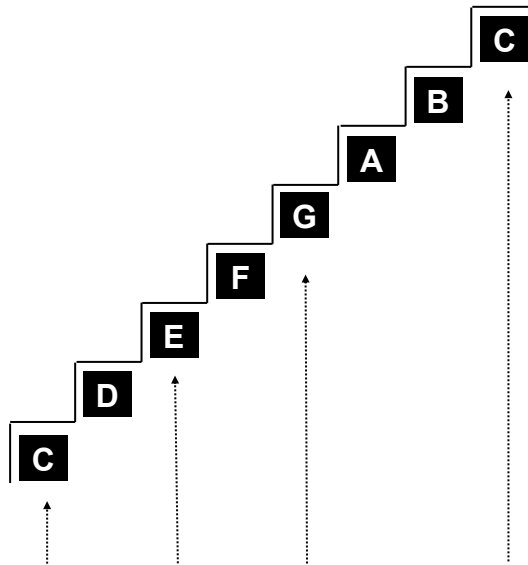


What is a scale?

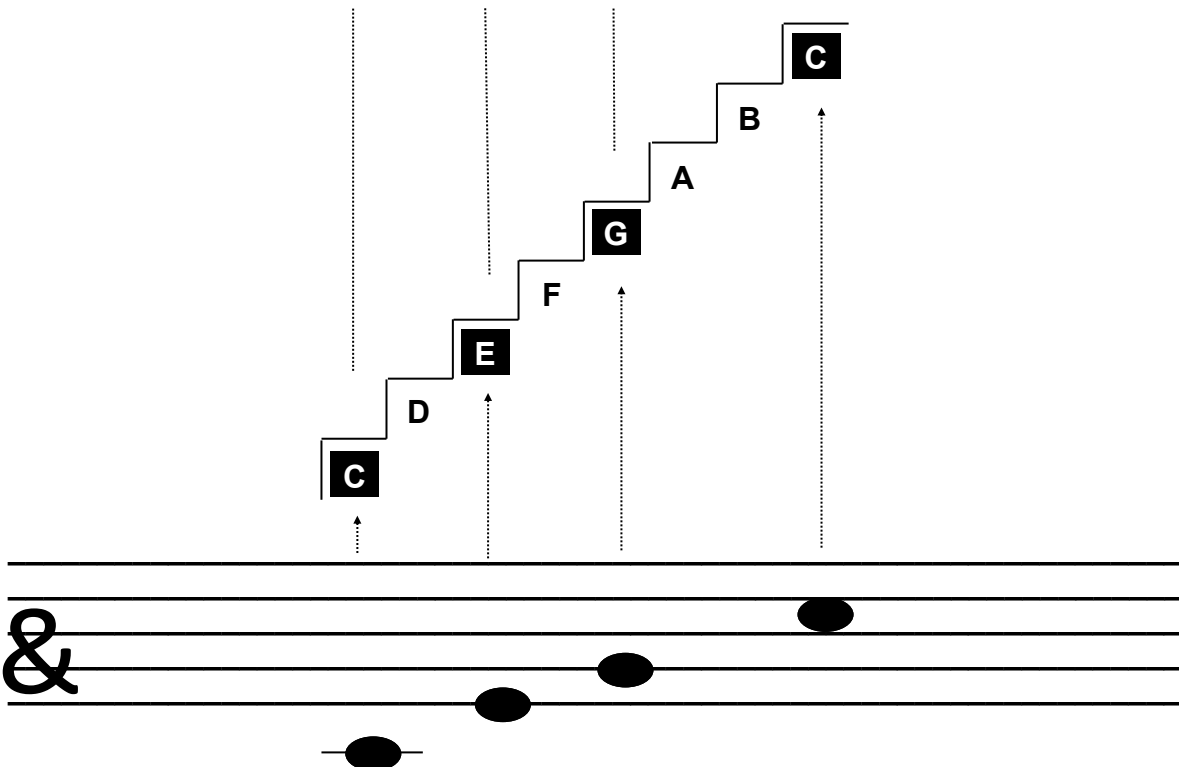
The scale and arpeggio patterns are the basic building blocks of music.

A SCALE is like a musical ladder or staircase.

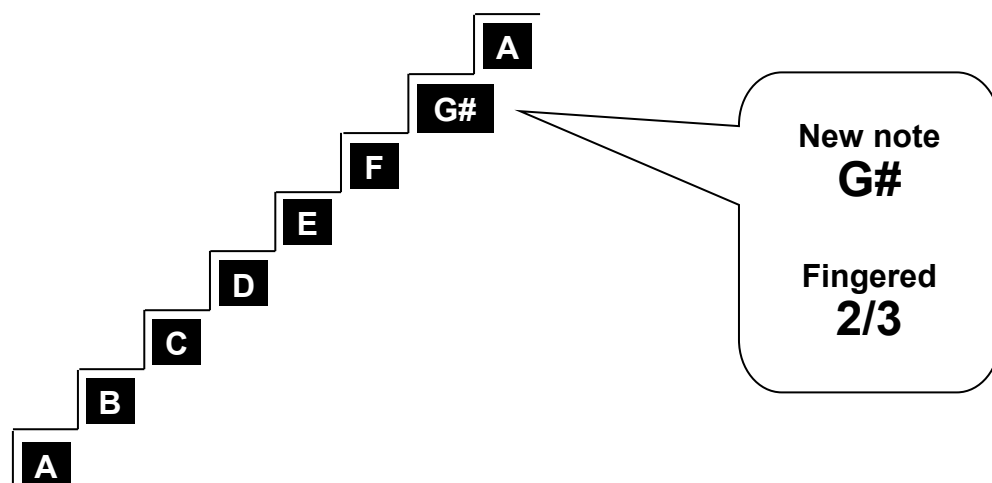
Here is the scale of C Major written as a staircase:



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

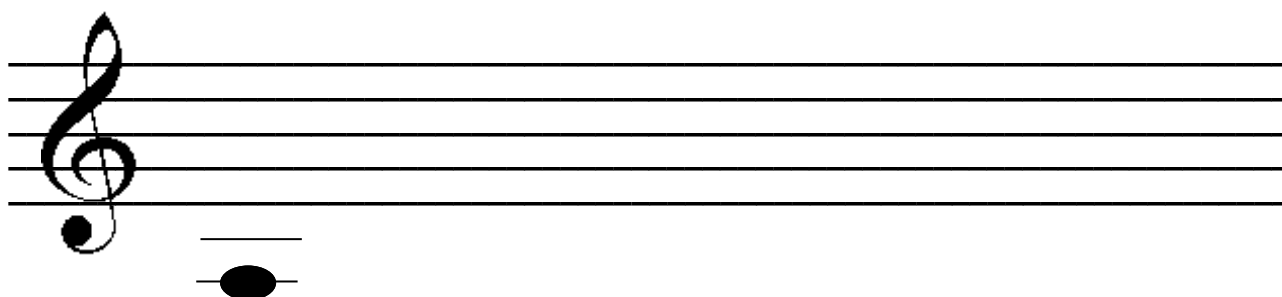


The Scale of A Minor



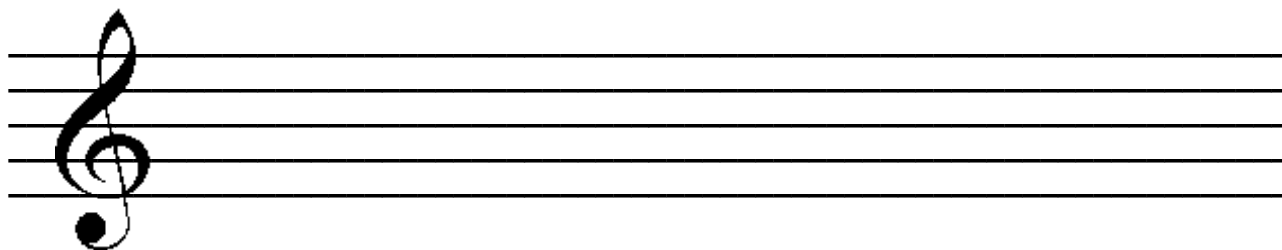
Can you write the scale of A Minor on this staff - The low A is written already!

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**

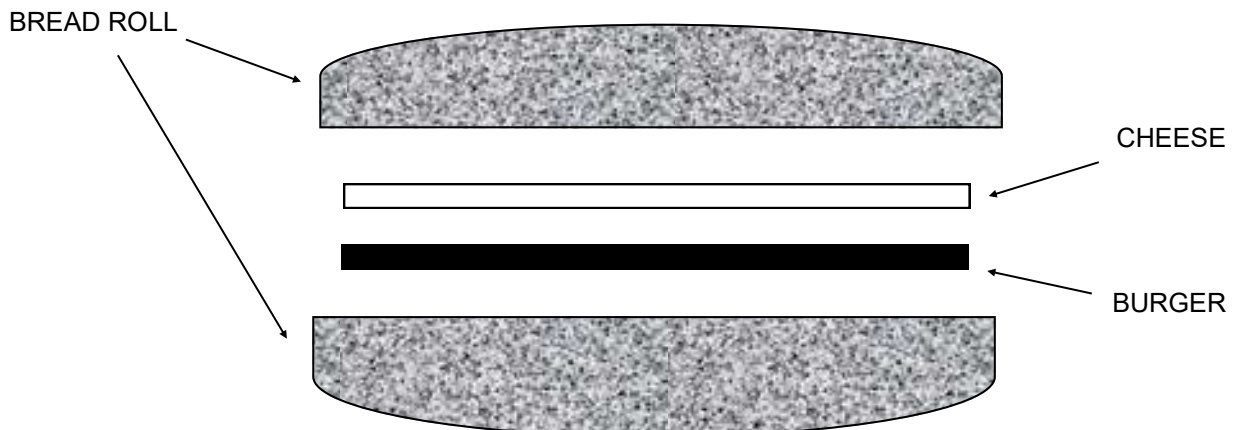
Using your scale stairs, make up tunes. Keep them simple to start with (maybe just going one step up or down the scale to start with). When you are more confident try bigger jumps and using different rhythms.

- **Arpeggio Cheeseburgers**

An arpeggio uses the 1st, 3rd and 5th notes of the scale.

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!



TARGET 3: TECHNICAL SKILLS

LIP SLURS

- Perform the following exercises from memory



The Lip Slurs section contains four staves of musical notation. The first two staves each feature a single-line slur over a sequence of notes. The next two staves each feature a double-line slur over a sequence of notes.

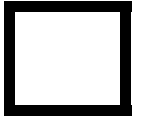
TONGUING

- Perform the following tonguing exercise, aiming to get it as fast as possible
- You can make up some different rhythm patterns for this tonguing exercise
- See how fast you can tongue the semi-quavers

The Tonguing section contains three staves of musical notation. The first two staves show semi-quaver patterns in 4/4 time. The third staff is empty.

Grade 2 Scales and Arpeggios

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



Bb Major



D Major

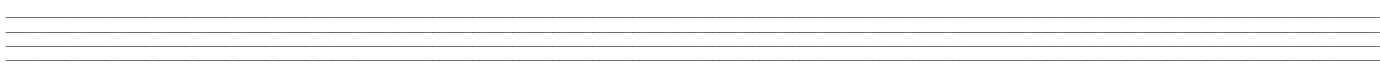
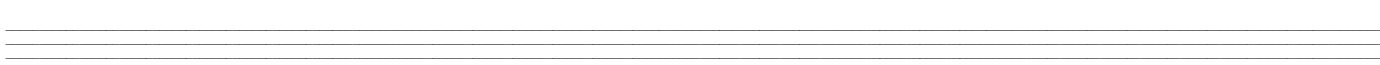
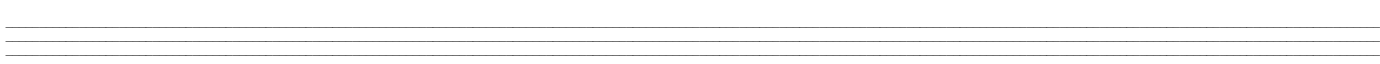
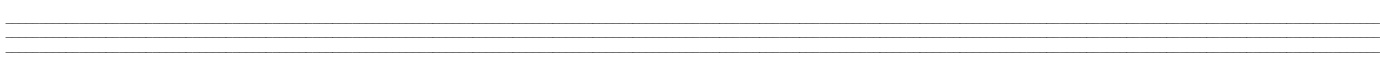
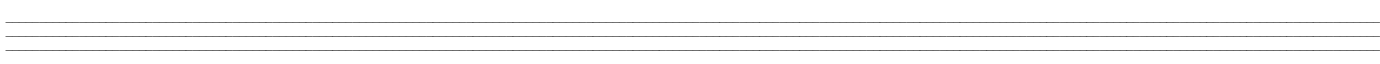
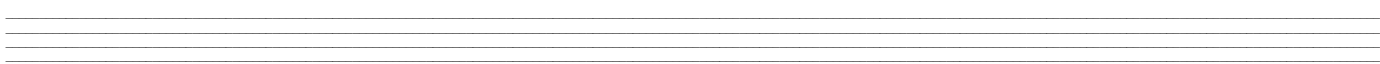
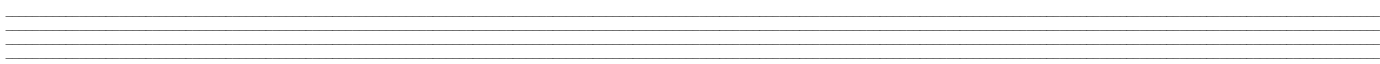
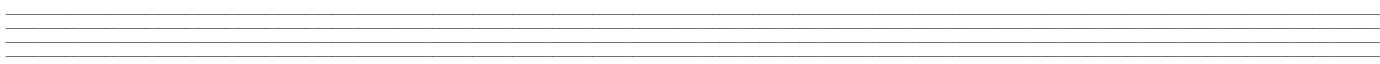
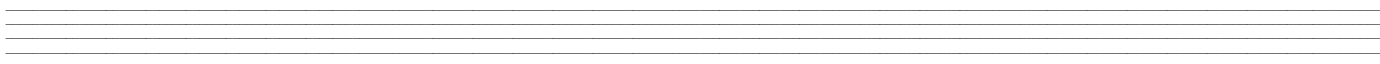
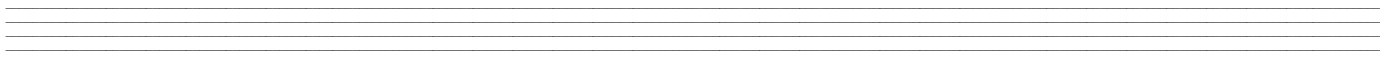
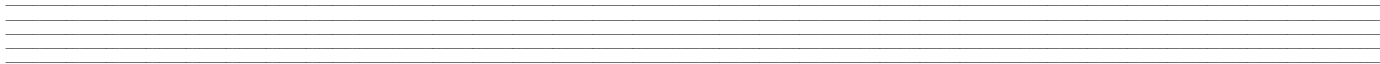
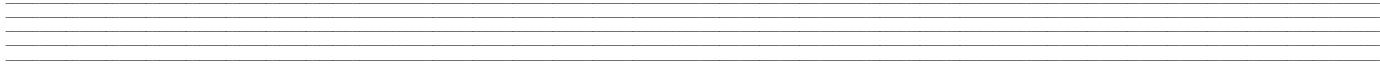


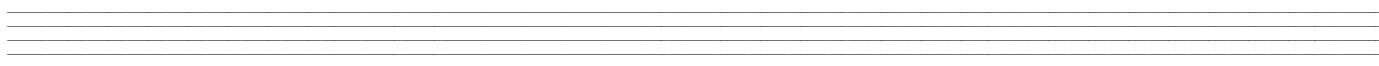
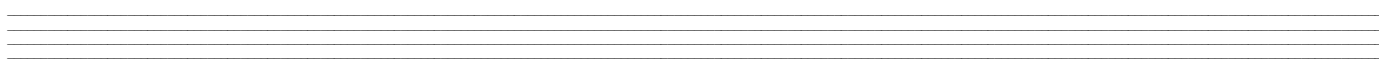
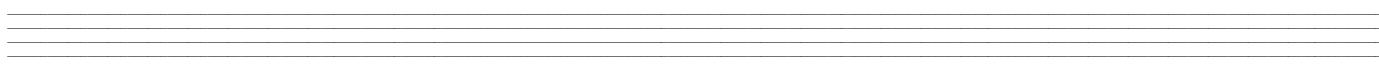
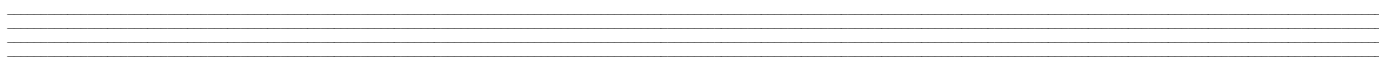
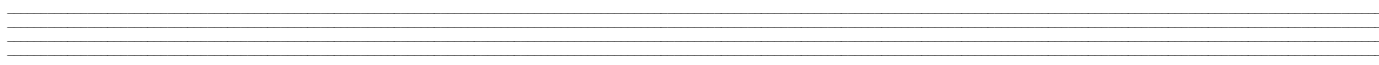
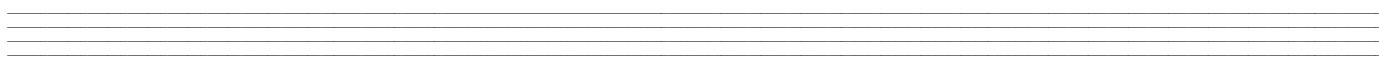
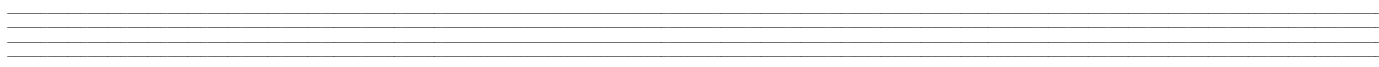
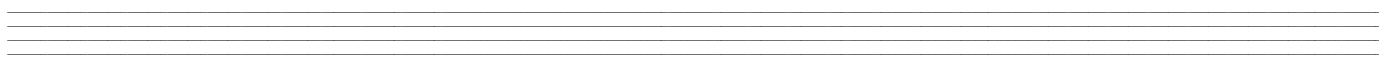
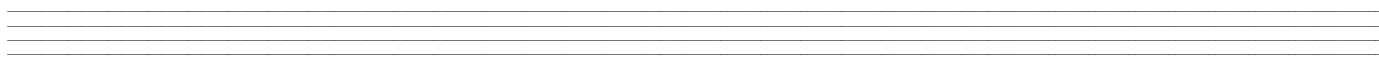
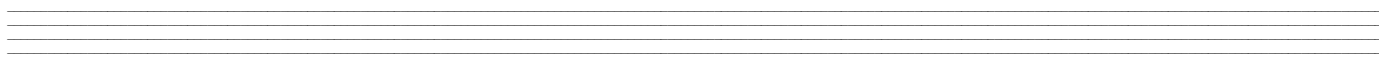
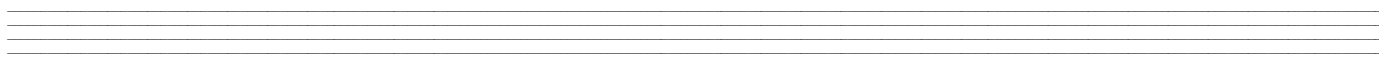
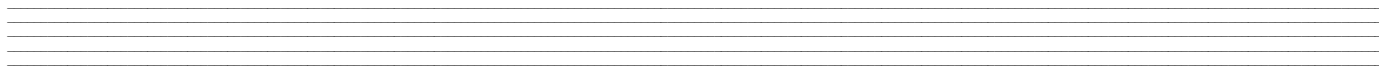
A Minor



D Minor







TARGET 3: PERFORMING

- Give a performance in a concert situation (eg. In class) of at least one Grade 1 standard piece with piano accompaniment.
- **For those taking grade 1 or 2** continue with exam preparation and take the exam

Grade 1/2 Exam Repertoire Selection.

Make a list here of your 3 chosen pieces for your Grade 1 or 2 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**
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

The musical score is written on three staves in 2/4 time with a key signature of one flat (Bb). The first staff contains the first line of the melody with lyrics. An asterisk is placed above the second measure of the first staff. The second staff continues the melody with lyrics. The third staff features a rhythmic pattern of eighth notes with lyrics.

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.

The musical score is written on two staves in 4/4 time with a key signature of one flat (Bb). The first staff contains the first line of the melody with lyrics. An asterisk is placed above the fifth measure of the first staff. The second staff continues the melody with lyrics. The first measure of the second staff also has an asterisk above it.

Egan's Polka

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.



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

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:

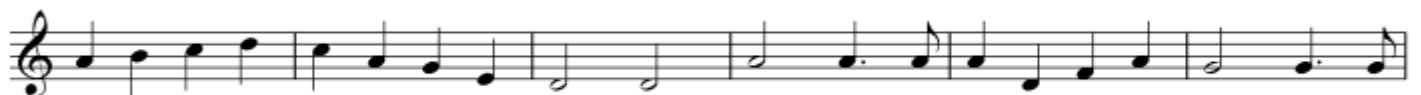
The most common dynamics are

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

The British Grenadiers



What Shall We Do With The Drunken Sailor



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!

The musical score consists of five staves of music in 4/4 time, written in a key signature of one flat (B-flat). The melody is written on a single treble clef staff. The first staff contains four measures. The second staff contains four measures, with a double bar line at the end. The third staff contains five measures, with a double bar line at the end. The fourth staff contains five measures, with a double bar line at the end. The fifth staff contains four measures, with a double bar line at the end. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Greensleeves

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



TARGET 3: PLAYING IN GROUPS

- Perform a solo part in a trio or quartet

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.

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

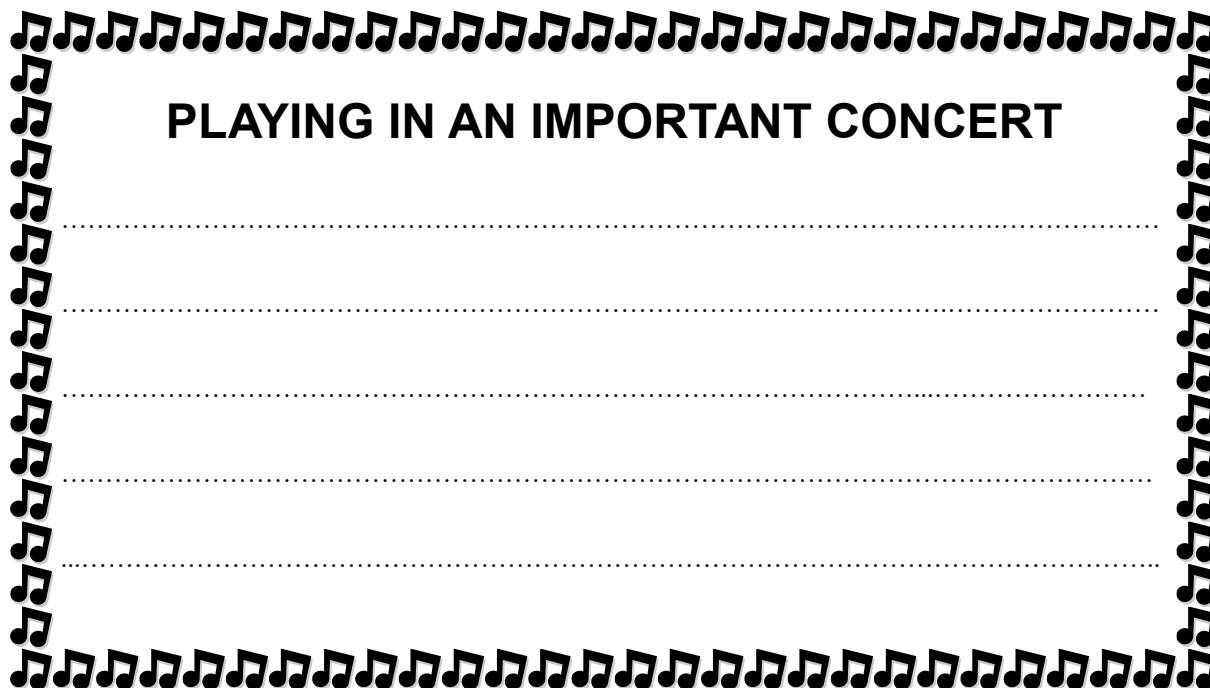
.....

- 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.

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

TARGET 3: PRACTISING

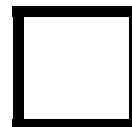
- Continue to keep your practice record.

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.

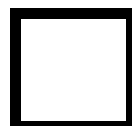
4.2



- 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:

TARGET 3: 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.

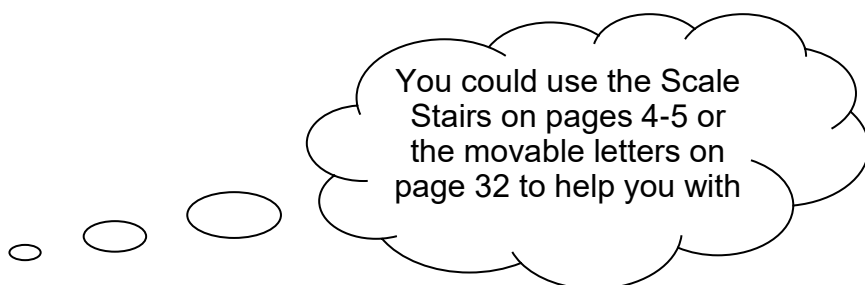


For this game you could use the Rhythm Clock on page 21.

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.

- Compare major and minor tunes (see Page 62) and compose a short piece of music using the first 5 notes of the C major and A minor scale.



- 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

- 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.

TARGET 3: LISTENING AND ENJOYING MUSIC

- 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 Player

.....

.....

.....

.....

.....

.....

Use this space for a picture of
your chosen performer.

**THE FOLLOWING TESTS ARE IN PREPARATION FOR THE
GRADE 1 AND 2 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, 3 or 4 time.
- Sing back as an echo three short phrases (up to 5 notes) played on the piano.
- Recognize and describe a difference in the rhythm of a short melody played twice, the second time with a change in the rhythm.
- Identify characteristics of music such as tempo changes, dynamics and gradation of tone

TARGET 3: THE RHYTHM BANK

- 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.

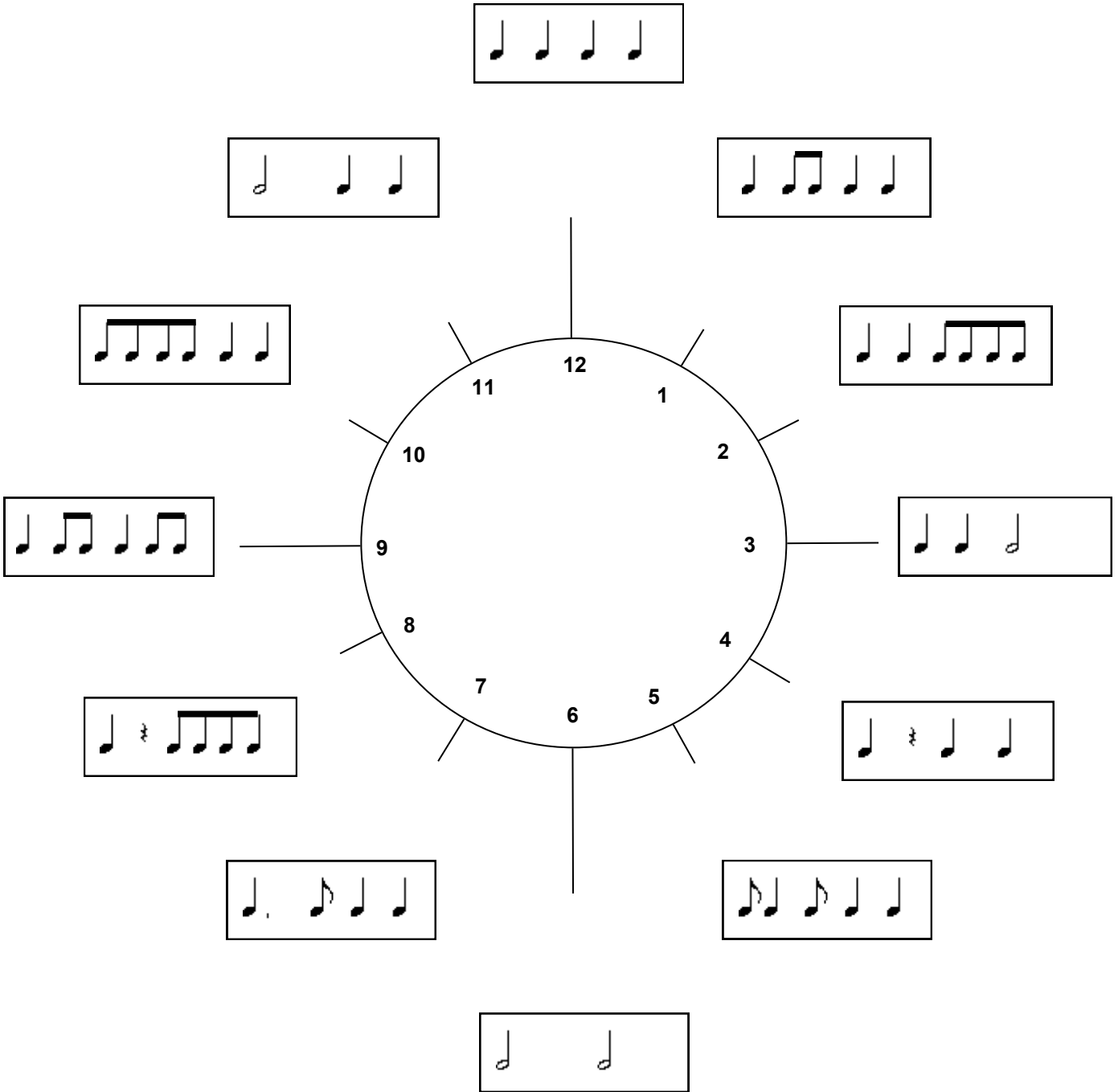
Game 2: **SECRET CODES**

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.



TARGET 3: 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:

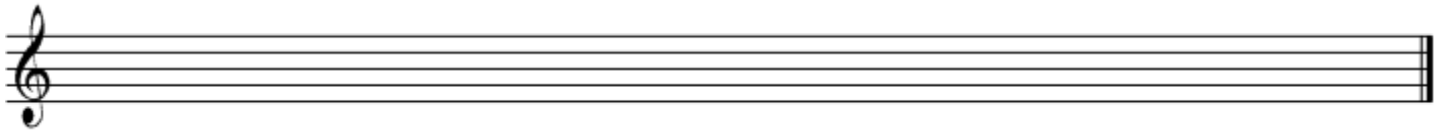
It is recommended that pupils start working on the ABRSM Theory Workbooks for a more complete understanding of music notation.

- 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?

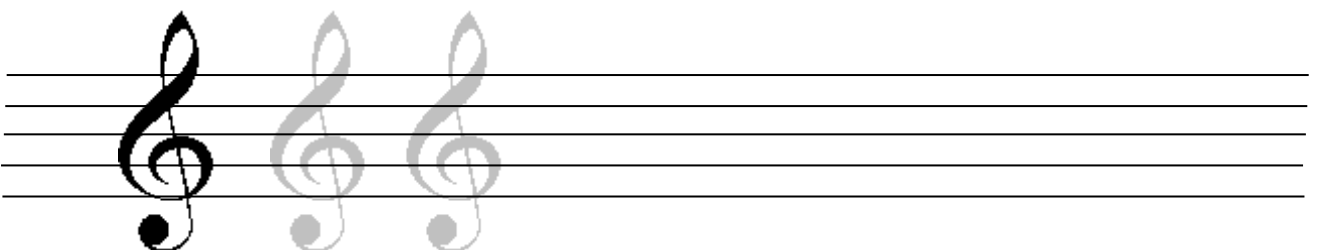
.....

2. Time Signatures and Bar lines

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

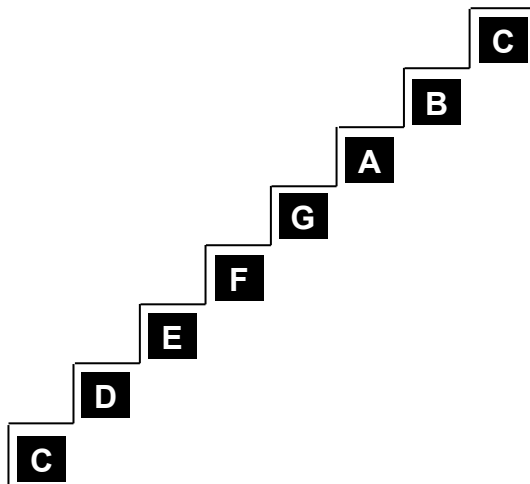
Allegro

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 → Dis called a Major 2nd
C → Eis called a Major 3rd
C → Fis called a Perfect 4th
C → G is called a Perfect 5th
C → Ais called a Major 6th
C → Bis called a Major 7th
C → Cis 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.

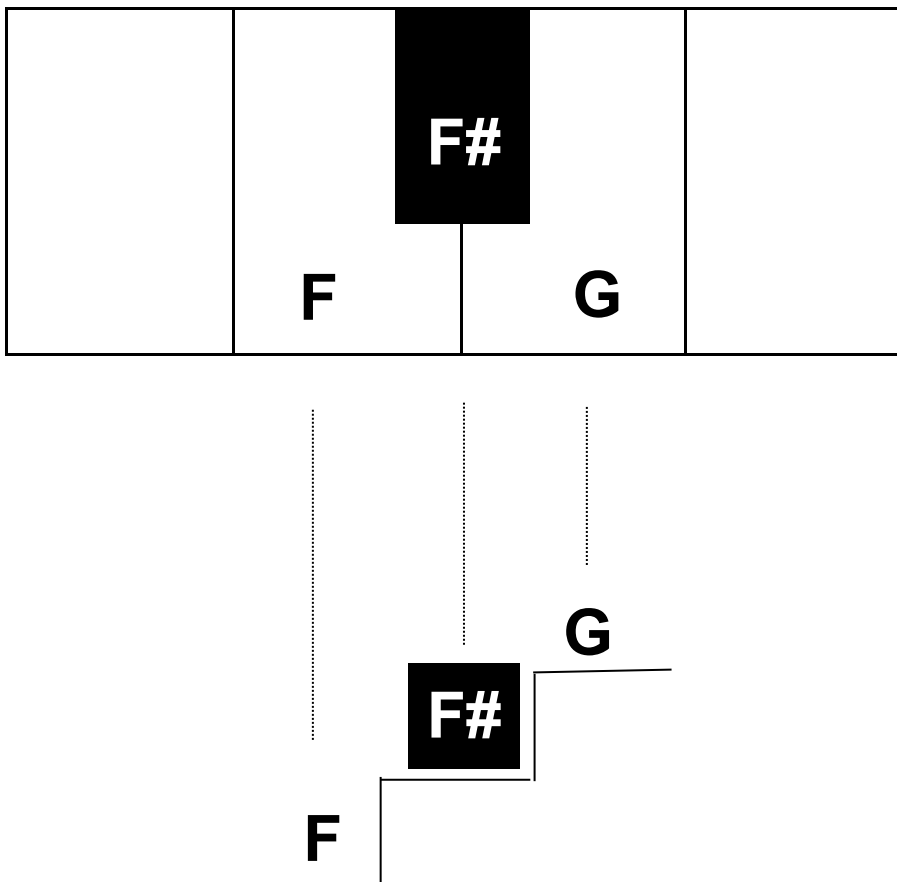
SEMITONES AND TONES

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?

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



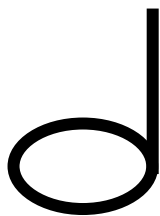
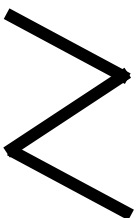
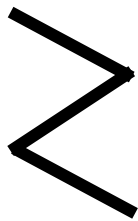
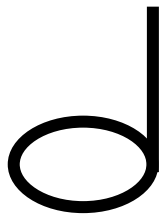
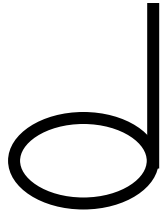
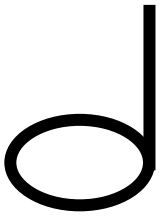
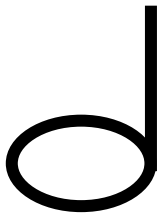
Tune 3 sounds 😊 ☹️ so it is in a key



Tune 4 sounds 😊 ☹️ so it is in a key



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



F

E

H

E

D

#

D

C

b

C

B

B

A

G

A

G

F

Building the Wall

Keep a record of the tunes you can perform and build the wall upwards.
Make sure that each level is solid—wonkiness on the lower levels will make the whole wall shaky

First concert pieces									
Up to c and beyond									
F Sharps and B Flats									
6 - NOTE TUNES									
5 - NOTE TUNES									

THE TREE OF PLAYING

