

BRASS COURSE

STUDENT WORKBOOK
BASS CLEF ADAPTATION



↑ LEVEL 4 ↓

Table of Contents

<u>Lesson</u>	<u>Page</u>	<u>Material</u>
Introduction	1	Review of Level 3
4.1	3	Compound Time Signatures
4.2	7	Sixteenth Notes and Rests
4.3	10	Repeat Signs
4.4	15	The Chromatic Scale
Conclusion	19	Level Wrap-up

This course is designed to be used as an individual instructional study guide, as well as a class learning tool. Each lesson should take approximately 30 - 45 minutes long including teaching and practice time. Not everyone will progress at the same pace. It is advised to repeat or come back to a lesson so as to reinforce certain concepts.

This Bass Clef adaptation book is designed for students who cannot read treble clef. For this purpose, all exercises and examples have been transposed and the written wording of notes has also been revised. If you are using this as a class learning tool, please remember that E-flat instruments will not sound at the same pitch as B-flat instruments. You can use the E-flat adaptation book to make playing together possible.

Each student should take a placement test before being placed in a level. After a student completes a level, there is a separate final test that should be completed and passed before moving on to the next level. Be sure you have these materials.

In addition, the Brass Course is designed as a companion to the Music Theory course. Students should utilize the music theory books to help advance their knowledge of music making.

**Produced by The Salvation Army
Music and Arts Ministries**

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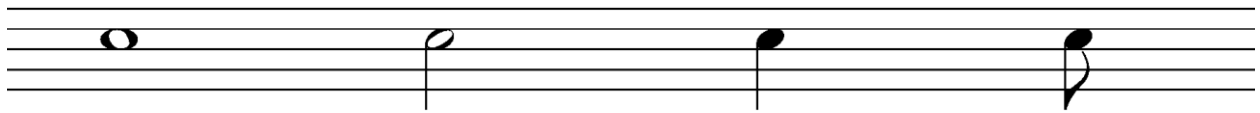
**1st Edition
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Review of Level 3

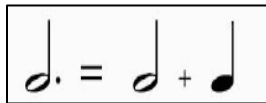
Before we start Level 4, here is a quick look at some of the basics learned in previous levels. Be sure to go back to earlier levels if you feel you need a refresher on any of the material. This review should help you prepare for what is to come in Level 4!

Note Values

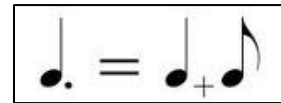
Whole Note = 4 Half Note = 2 Quarter Note = 1 Eighth Note = 1/2



Dotted Notes



When you put a **dot** after a note, you **add half the length** of the original note.

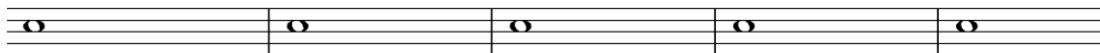


Dynamics



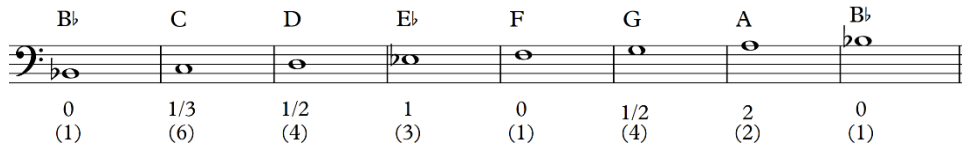
Tempo

Molto adagio **Adagio** **Moderato** **Allegro** **Presto**



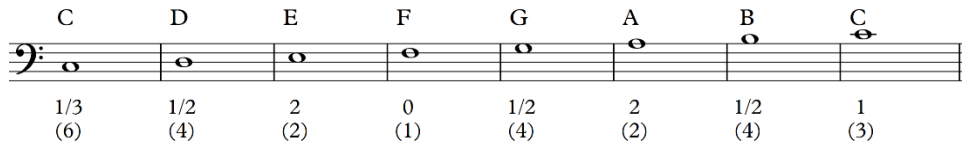
Major Scales

B \flat Major Scale



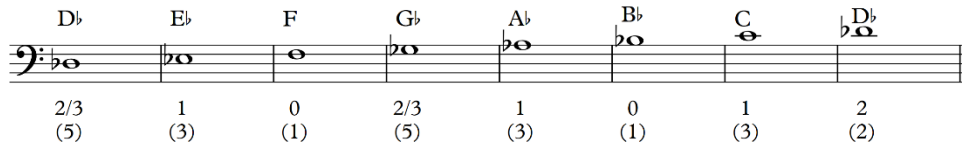
0 1/3 1/2 1 0 1/2 2 0
(1) (6) (4) (3) (1) (4) (2) (1)

C Major Scale



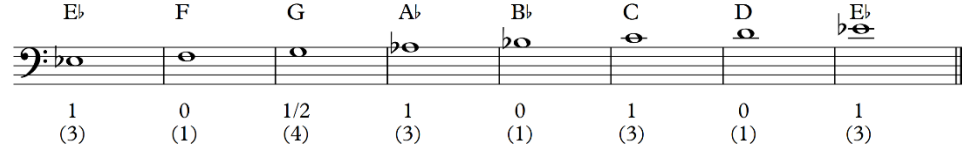
1/3 1/2 2 0 1/2 2 1/2 1
(6) (4) (2) (1) (4) (2) (4) (3)

D \flat Major Scale



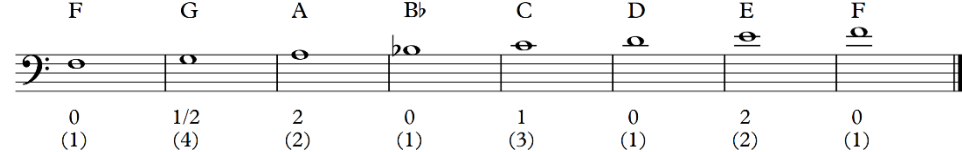
2/3 1 0 2/3 1 0 1 2
(5) (3) (1) (5) (3) (1) (3) (2)

E \flat Major Scale



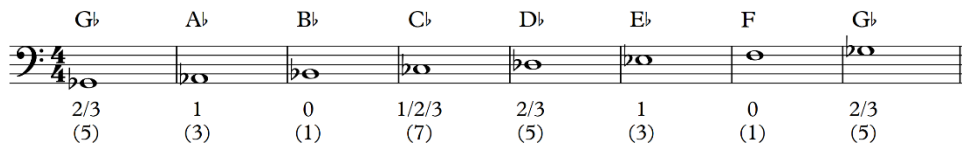
1 0 1/2 1 0 1 0 1
(3) (1) (4) (3) (1) (3) (1) (3)

F Major Scale



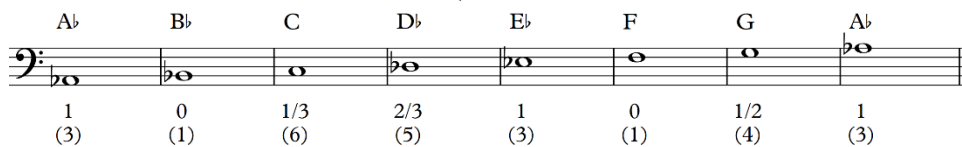
0 1/2 2 0 1 0 2 0
(1) (4) (2) (1) (3) (1) (2) (1)

G \flat Major Scale



2/3 1 0 1/2/3 2/3 1 0 2/3
(5) (3) (1) (7) (5) (3) (1) (5)

A \flat Major Scale



1 0 1/3 2/3 1 0 1/2 1
(3) (1) (6) (5) (3) (1) (4) (3)

Lesson 4.1 – Compound Time Signatures

Up to this level, we have looked at some of the most basic **Time Signatures**. Let's take a second to remind ourselves how we read a time signature:



- The top number tells us how many beats are in a measure.
- The bottom number tells us what note value gets one beat.

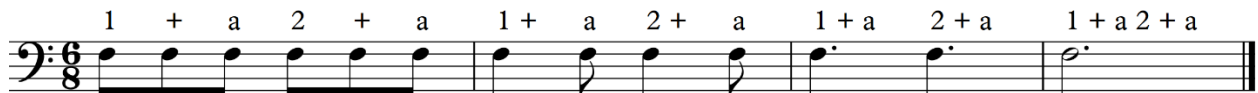
Now, let's look at the 6/8 time signature. What does this mean and how does it look?



6 beats per measure
Eighth note gets the beat



In 6/8 time, you will notice there are six eighth notes in every measure. Did you notice that the beats are divided into two groups of three? This is called a **compound time signature**. This means we can count 6/8 “in two” (with two beats per bar) if the tempo is fast.



At a slow tempo, we can count “1 2 3 4 5 6.” However, at a faster tempo, this might be tricky! By grouping the eighth notes into groups of three, we see that there are two **compound** beats per measure. At a faster tempo, even though the top number says six, we can count 6/8 time “in two.”

Here's an example:



Let's practice

a) **Adagio**
1-2-3 4-5-6 1-2-3 4-5-6 1-2-3 4-5-6
mf

Exercise a) consists of two staves of music in bass clef, 6/8 time, and B-flat major. The first staff begins with a half note G2, followed by quarter notes G2, A2, Bb2, G2, A2, Bb2. The second staff continues with quarter notes G2, A2, Bb2, G2, A2, Bb2, followed by a half note G2. Fingerings are indicated above the notes: 1-2-3 for the first three notes of each measure, and 4-5-6 for the next three notes.

b) **Adagio**
1-2-3 4 5 6 1-2-3 4 5 6 1-2-3 4 5 6
mf

Exercise b) consists of two staves of music in bass clef, 6/8 time, and B-flat major. The first staff begins with a half note G2, followed by quarter notes G2, A2, Bb2, G2, A2, Bb2. The second staff continues with quarter notes G2, A2, Bb2, G2, A2, Bb2, followed by a half note G2. Fingerings are indicated above the notes: 1-2-3 for the first three notes of each measure, and 4, 5, 6 for the next three notes.

c) **Adagio**
1-2-3 4 5 6 1-2 3 4 5 6 1-2-3 4 5 6
mf

Exercise c) consists of two staves of music in bass clef, 6/8 time, and B-flat major. The first staff begins with a half note G2, followed by quarter notes G2, A2, Bb2, G2, A2, Bb2. The second staff continues with quarter notes G2, A2, Bb2, G2, A2, Bb2, followed by a half note G2. Fingerings are indicated above the notes: 1-2-3 for the first three notes of each measure, and 4, 5, 6 for the next three notes.

d) **Adagio**
1-2-3 4 5 6
mf

Exercise d) consists of two staves of music in bass clef, 6/8 time, and B-flat major. The first staff begins with a half note G2, followed by quarter notes G2, A2, Bb2, G2, A2, Bb2. The second staff continues with quarter notes G2, A2, Bb2, G2, A2, Bb2, followed by a half note G2. Fingerings are indicated above the notes: 1-2-3 for the first three notes of each measure, and 4, 5, 6 for the next three notes.

e) **Allegro**
 1 + a 2 + a 1 + a 2 + a
mf

Musical notation for exercise e) in bass clef, 6/8 time, *mf*. The first staff shows a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second staff continues with G3, A3, B3, C4, D4, E4, F4, G4. Above the first staff, fingerings are indicated: '1 + a' above G2, '2 + a' above A2, '1 + a' above B2, and '2 + a' above C3.

f) **Allegro**
 1 + a 2 + a
mf

Musical notation for exercise f) in bass clef, 6/8 time, *mf*. The first staff shows a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second staff continues with G3, A3, B3, C4, D4, E4, F4, G4. Above the first staff, fingerings are indicated: '1 + a' above G2 and '2 + a' above A2.

g) **Allegro**
 1 + a 2 + a
mf

Musical notation for exercise g) in bass clef, 6/8 time, *mf*. The first staff shows a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second staff continues with G3, A3, B3, C4, D4, E4, F4, G4. Above the first staff, fingerings are indicated: '1 + a' above G2 and '2 + a' above A2.

h) **Allegro**
mf

Musical notation for exercise h) in bass clef, 6/8 time, *mf*. The first staff shows a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second staff continues with G3, A3, B3, C4, D4, E4, F4, G4.

Try playing each of the following exercises in "six" and in "two."

i)

f

mp

j)

f

mp

k)

f


mp *f*

l)

mf

mp *f*

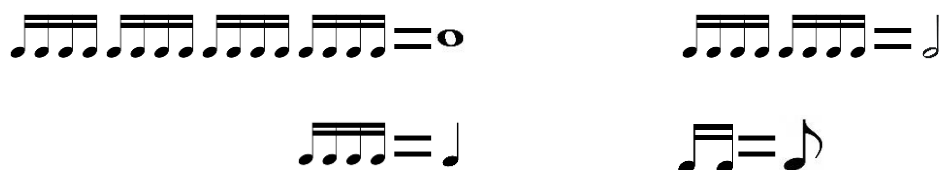
Lesson 4.2 – Sixteenth Notes and Rests

In this lesson, we will learn about the sixteenth note and rest. 

A sixteenth is half the value of an eighth. This means there are two sixteenths in one eighth. Even though this is a very quick note, it still has a value. We can learn to count sixteenths by saying:

“1-e-and-a, 2-e-and-a, 3-e-and-a...etc.”

- A sixteenth note = $\frac{1}{4}$ of a beat (16 sixteenths = 1 whole note)



Here is a value chart with all of the notes we have learned so far.

1 whole note	○															
2 half notes	♪								♪							
4 quarter notes	♪				♪				♪				♪			
8 eighth notes	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	
16 sixteenth notes	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	

Try counting this out loud. It might sound funny, but it really works.



Let's practice

Figure out the speed of your quarter note first. Make sure this stays consistent as you begin to add the sixteenth note rhythms. "1, 2, 3, 4" must always be steady, and the subdivision (whether it's eighths or sixteenths etc.) will fit in between.

a) 1 2 e + a 3 4 e + a 1 2 3 4

Exercise a) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The first staff has four measures: the first measure contains a quarter note followed by two groups of eighth notes (each group starting on a quarter rest), the second measure is a whole rest, the third measure contains two groups of eighth notes, and the fourth measure is a whole rest. The second staff has four measures: the first measure contains a quarter note followed by two groups of eighth notes, the second measure is a whole rest, the third measure contains two groups of sixteenth notes, and the fourth measure is a whole rest.

b) 1 2 3 4

Exercise b) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The first staff has four measures: the first measure contains a quarter note followed by two groups of eighth notes, the second measure is a whole rest, the third measure contains two groups of eighth notes, and the fourth measure is a whole rest. The second staff has four measures: the first measure contains a quarter note followed by two groups of eighth notes, the second measure is a whole rest, the third measure contains two groups of eighth notes, and the fourth measure is a whole rest.

c) 1 e + a 2 3 e + a 4 1 2 3 4

Exercise c) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The first staff has four measures: the first measure contains a quarter note followed by two groups of eighth notes, the second measure contains a quarter note followed by two groups of eighth notes, the third measure contains two groups of eighth notes, and the fourth measure contains two groups of eighth notes. The second staff has four measures: the first measure contains two groups of eighth notes, the second measure contains two groups of eighth notes, the third measure contains two groups of eighth notes, and the fourth measure contains two groups of eighth notes.

d)

Exercise d) consists of two staves of music in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, and Ab). The first staff has four measures: the first measure contains a quarter note followed by two groups of eighth notes, the second measure contains a quarter note followed by two groups of eighth notes, the third measure contains two groups of eighth notes, and the fourth measure contains two groups of eighth notes. The second staff has four measures: the first measure contains two groups of eighth notes, the second measure contains two groups of eighth notes, the third measure contains two groups of eighth notes, and the fourth measure contains two groups of eighth notes.

e)

1 + 2 e + 3 + 4 e + 1 2 3 4

f)

g)

1 e + a 2 e + a 3 e + a 4 e + a

h)

Lesson Reminders:

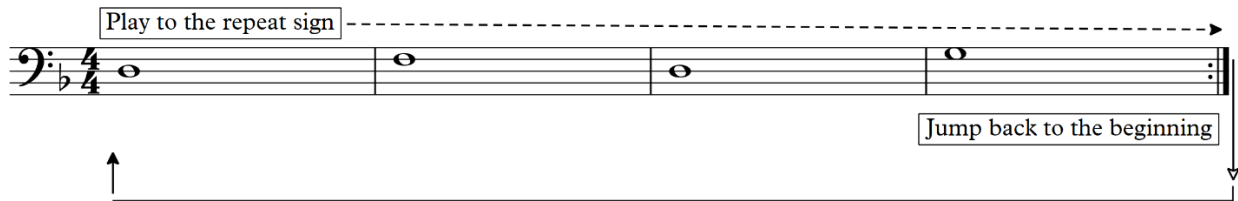
Are the primary beats staying consistent? It might help to clap the quarter note beats while saying the rhythms.

Lesson 4.3 – Repeat Signs

In music, sometimes we are required to **repeat** sections we have already played. The simplest way to do this is by using a **repeat sign**.



If there is no start repeat sign, repeat back to the beginning of the piece **one time**.



1st and 2nd Endings

Sometimes a section is repeated exactly the same but has a different ending. This is achieved by using **first time** and **second time endings**.

When we play through a section of music for the first time, we play the **first time ending**. The second time we play the same section of music, we skip the first time ending and play the **second time ending**.



Lesson Reminders:

There can be 3rd time endings and even 4th time endings. Watch out for those!

Da Capo

Another way to repeat music is to use a **Da Capo (D.C.)**.

Da Capo means "**from the beginning**" and whenever we see it in music, we **repeat back to the very beginning of the piece**.

The musical term **Fine** (pronounced *fee-nay*) means "the end."

When we pair these two terms together, we have **D.C. al Fine**. This means we repeat back to the beginning of the piece, then play or sing until we see the word **Fine**. That is where we stop!

Look closely at the example below.

The image shows two staves of musical notation in bass clef, 6/8 time, with a key signature of three flats. The first staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff begins with the word "Fine" above the first measure. A double bar line follows. The third measure is the start of a repeat. The word "D.C. al Fine" is placed above the final measure of the repeat.

D.C. can also be paired with "**al Coda,**" or "**to Coda.**"

D.C. al Coda tells us to repeat back to the beginning of a piece, then play or sing until we see the marking "**al Coda,**" or "**to Coda.**" Then we jump to the next **Coda** Φ , skipping any music in between.

The image shows three staves of musical notation in bass clef, 4/4 time, with a key signature of one flat. The first staff ends with the marking "To Coda Φ ". The second staff begins with "D.C. al Coda" above the first measure, followed by a double bar line and then the marking "Coda" above the final measure. The third staff shows a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, ending with a double bar line.

Dal Segno

Another way to repeat music is to use the **Dal Segno** (written **D.S.**).

Dal Segno means "from the sign."

When we see **D.S.**, we repeat back to a sign that looks like this:



We can also use **D.S. al Fine** and **D.S. al Coda**.

Study the examples below.

1)

Allegro

f

Fine

mp

D.S. al Fine

Detailed description: This musical example is in bass clef with a 6/8 time signature. The first staff begins with a dynamic marking of *f* and a tempo marking of **Allegro**. It contains a sign (S with a crossbar) above the staff. The second staff starts with a dynamic marking of *mp* and includes the instruction **D.S. al Fine**, which refers back to the sign in the first staff. The piece concludes with a double bar line.

2)

Allegro

mf

To Coda ☉

D.S. al Coda

f

mp

☉ Coda

rall.

f

Detailed description: This musical example is in bass clef with a 4/4 time signature. The first staff starts with a dynamic marking of *mf* and a tempo marking of **Allegro**. It ends with a Coda symbol (a circle with a crossbar) and the instruction **To Coda**. The second staff begins with a dynamic marking of *f* and includes the instruction **D.S. al Coda**, which refers back to the Coda symbol in the first staff. The third staff starts with a dynamic marking of *mp* and includes the instruction **rall.** (rallentando). The piece concludes with a double bar line and a final dynamic marking of *f*.

Let's practice

a) **Moderato**

Exercise a) consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a *mf* dynamic and features a melodic line with eighth notes and quarter notes. A first ending bracket covers the final two measures, which end with a repeat sign. The second staff starts with a *f* dynamic, continues the melodic line, and includes a *rall.* marking over the final two measures, which end with a *p* dynamic. A second ending bracket covers the final two measures of the second staff.

b) **Moderato**

Exercise b) consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a *f* dynamic and features a melodic line with quarter notes and eighth notes. A first ending bracket covers the final two measures, which end with a repeat sign. The second staff starts with a *p* dynamic, continues the melodic line, and includes a *rall.* marking over the final two measures, which end with a *mf* dynamic. A second ending bracket covers the final two measures of the second staff.

c) **Moderato**

Exercise c) consists of two staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a *mp* dynamic and features a melodic line with quarter notes and eighth notes. The second staff continues the melodic line and includes a *p* dynamic marking. The piece concludes with a *Fine* marking and a *D.C. al Fine* instruction.

d) **Moderato**

Exercise d) consists of two staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a *p* dynamic and features a melodic line with quarter notes and eighth notes. The second staff continues the melodic line and includes a *mf* dynamic marking. The piece concludes with a *Fine* marking and a *D.C. al Fine* instruction. A 2/3 (5) time signature change is indicated at the end of the second staff.

e) **Adagio** mf Fine D.S. al Fine p mf

Musical notation for exercise e) in bass clef, 6/8 time, key of B-flat major. The first staff starts with a mezzo-forte (mf) dynamic and ends with a section marked 'Fine'. The second staff begins with a piano (p) dynamic and concludes with a mezzo-forte (mf) dynamic. A repeat sign is present at the end of the first staff.

f) **Allegro** f Fine D.S. al Fine mp

Musical notation for exercise f) in bass clef, 6/8 time, key of B-flat major. The first staff starts with a forte (f) dynamic and ends with a section marked 'Fine'. The second staff begins with a mezzo-piano (mp) dynamic and concludes with a mezzo-forte (mf) dynamic. A repeat sign is present at the end of the first staff.

g) **Allegro** f $\text{To Coda } \Phi$ D.S. al Coda mp $cresc.$ f Coda mp

Musical notation for exercise g) in bass clef, 4/4 time, key of B-flat major. The first staff starts with a forte (f) dynamic and ends with a section marked 'To Coda'. The second staff begins with a mezzo-piano (mp) dynamic and includes a crescendo (cresc.) leading to a forte (f) dynamic. The third staff is the Coda section, starting with a mezzo-piano (mp) dynamic.

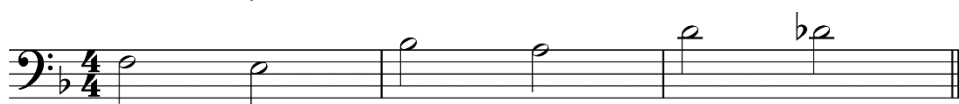
h) **Allegro** mf $\text{To Coda } \Phi$ D.S. al Coda f mp Coda $rall.$ f

Musical notation for exercise h) in bass clef, 4/4 time, key of B-flat major. The first staff starts with a mezzo-forte (mf) dynamic and ends with a section marked 'To Coda'. The second staff begins with a forte (f) dynamic and includes a mezzo-piano (mp) dynamic. The third staff is the Coda section, starting with a mezzo-piano (mp) dynamic and includes a rallentando (rall.) leading to a forte (f) dynamic.

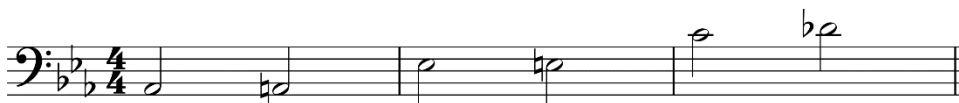
Lesson 4.4 – The Chromatic Scale

You have already learned the major scale. Another type of scale is the **Chromatic Scale**. This scale is built entirely on semitones. On the keyboard, a **semitone** is the distance from one key to the next key with no key in between (i.e. C – C#, E – F).

In order to play a semitone on a brass instrument, you are either adding or removing the shortest amount of tubing. For example, “A” using fingering 1/2, going up one semitone to B \flat , you need to remove a semitone of tubing, which is the second valve. A semitone below an open fingering will always be 2nd valve (i.e. C to B, G to G \flat etc...).



A semitone above a 1st valve fingering will always be 2nd valve.



If we start a chromatic scale on B \flat , we move up by semitones as follows:



And on the way down:



Lesson Reminders:

Sharps are used when going up, while flats are used when going down a chromatic scale.

Let's practice

a)

Exercise a) consists of two staves of music in bass clef, 4/4 time signature, and B-flat major. The first staff contains four measures of music. The first measure has a fingering of 1/2/3 (7) and the second measure has a fingering of 2/3 (5). The second staff contains five measures of music, with a fingering of 1 (3) under the third measure.

b)

Exercise b) consists of two staves of music in bass clef, 3/4 time signature, and B-flat major. The first staff contains four measures of music. The second staff contains five measures of music, with a fingering of 2 (2) under the second measure and a fingering of 1/2/3 (7) under the fifth measure.

c)

Exercise c) consists of two staves of music in bass clef, 3/4 time signature, and B-flat major. The first staff contains five measures of music. The second staff contains four measures of music.

d)

Exercise d) consists of two staves of music in bass clef, 4/4 time signature, and B-flat major. The first staff contains four measures of music. The second staff contains four measures of music.

e)

2/3
(5)

Exercise e) consists of two staves of music in bass clef, 4/4 time. The first staff contains four measures of music with various accidentals (flats and sharps). The second staff continues the exercise with four more measures, ending with a double bar line. A fingering instruction '2/3 (5)' is placed above the second measure of the second staff.

f)

Exercise f) consists of two staves of music in bass clef, 4/4 time. The first staff contains four measures of music, including a whole note with a flat. The second staff contains four more measures, ending with a double bar line.

g)

1
(3)

Exercise g) consists of two staves of music in bass clef, 4/4 time. The first staff contains four measures of music with eighth and sixteenth notes. The second staff contains four more measures, including a measure with a whole rest. A fingering instruction '1 (3)' is placed below the second measure of the second staff.

h)

Exercise h) consists of four staves of music in bass clef, 4/4 time. Each staff contains four measures of music with eighth and sixteenth notes, ending with a whole rest. The exercise is divided into four measures across the four staves.

i)

j)

k)

Level 4 Wrap-up

To finish up Level 4, let's review most of the material we have learned. These exercises will include **sixteenth notes**, **compound time** and various types of **repeat signs**.

a) **Moderato**

f

1.

2.

b) **Moderato**

mf

c) **Moderato**

mf

To Coda ϕ

D.C. al Coda

ϕ Coda



230-110-1104