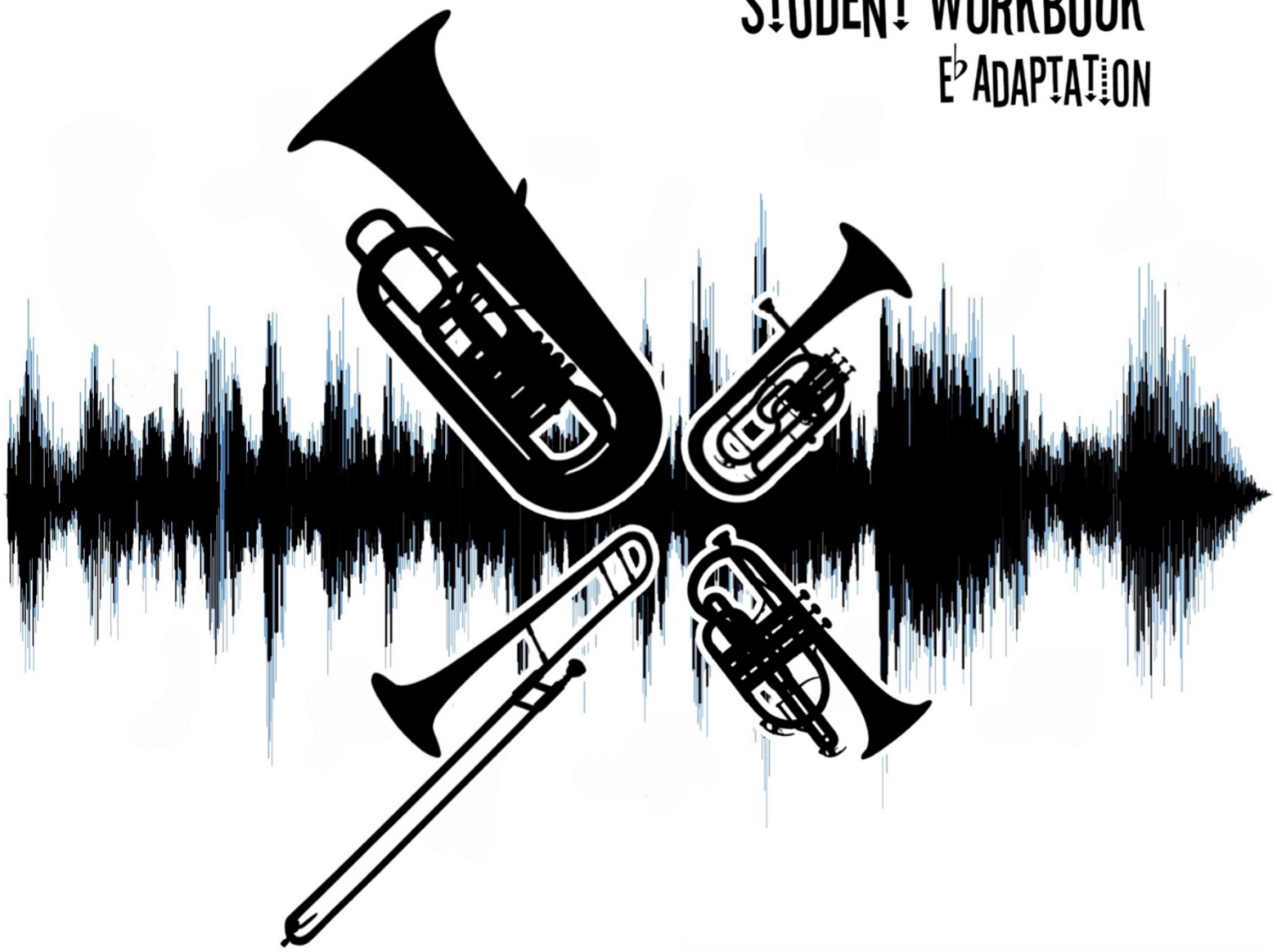
BRASS COURSE

STUDENT WORKBOOK
E♭ ADAPTATION



LEVEL 4

MUSIC AND ARTS MINISTRIES
CANADA AND BERMUDA

Table of Contents

Lesson	Page	Material
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 E♭ adaptation book is designed to be used in group scenarios where instruments are in different keys. For this purpose, all exercises and examples have been transposed and the written wording of notes has also been revised.

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

1st Edition

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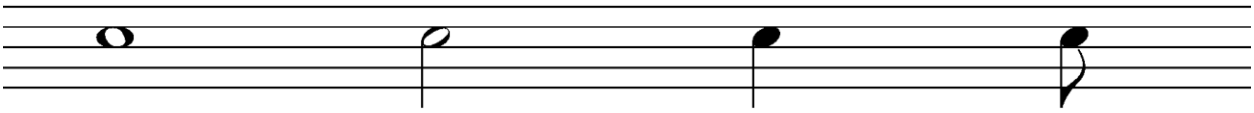
Review of Level 3

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



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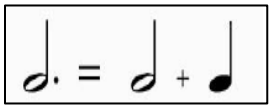
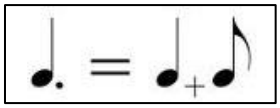


When you put a **dot** after a note, you **add half the length** of the original note.



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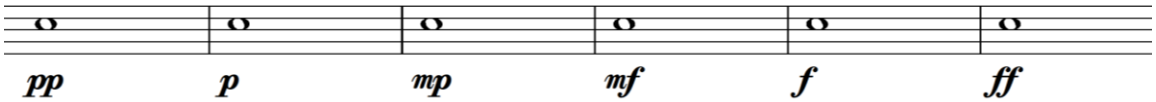
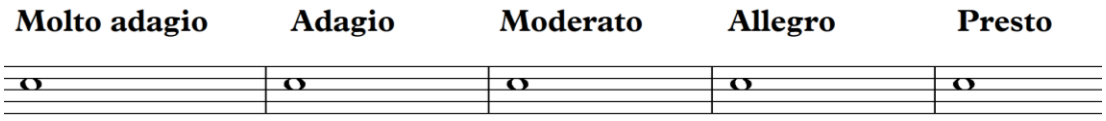
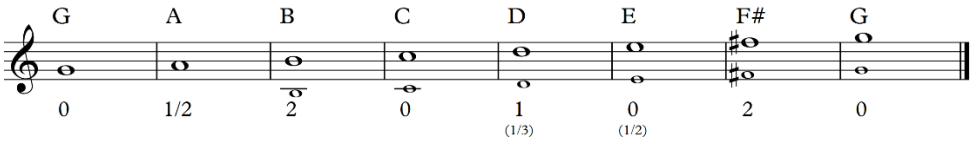


Tempo

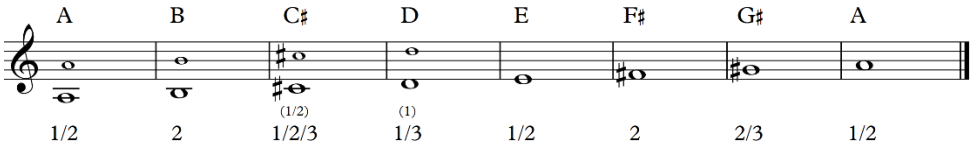


Major Scales

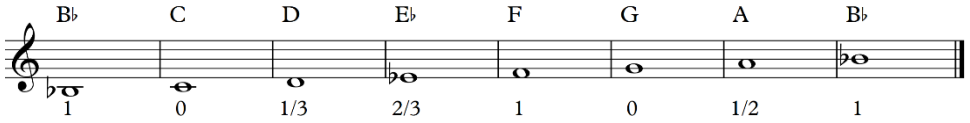
G Major Scale



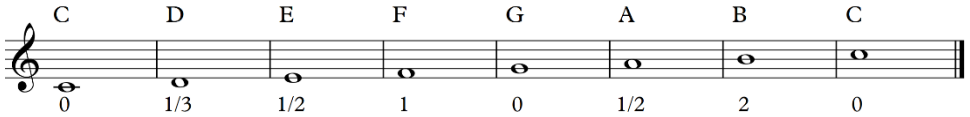
A Major Scale



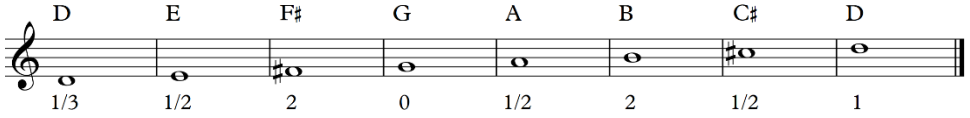
B♭ Major Scale



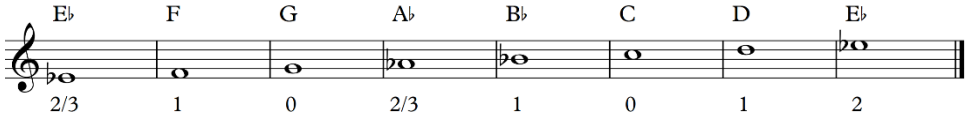
C Major Scale



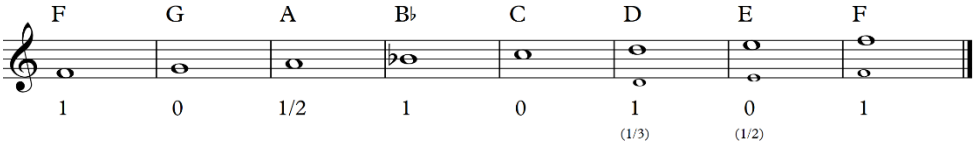
D Major Scale



E♭ Major Scale

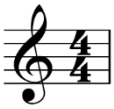


F Major Scale



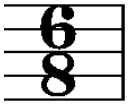
Lesson 4.1 – Compound Time Signatures

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:

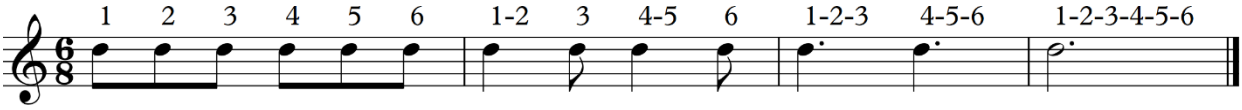


- The top number tells us how many beats are in a measure.
- The bottom number tells us what note value gets one beat.

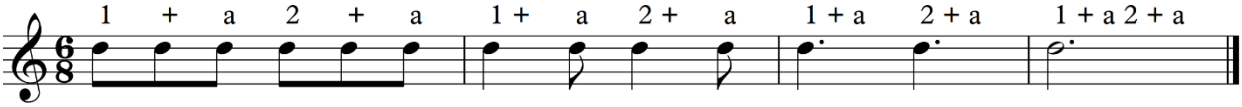
Now, let's look at the 6/8 time signature. What does this mean and how does it look?



6 beats per measure
Eighth note gets the beat

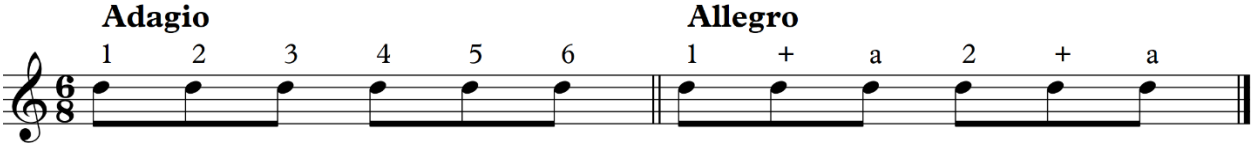


In 6/8 time, you will notice there are six eighth notes in every measure. Did you notice that the beats are divided into two groups of three? This is called a **compound time signature**. This means we can count 6/8 "in two" (with two beats per bar) if the tempo is fast.



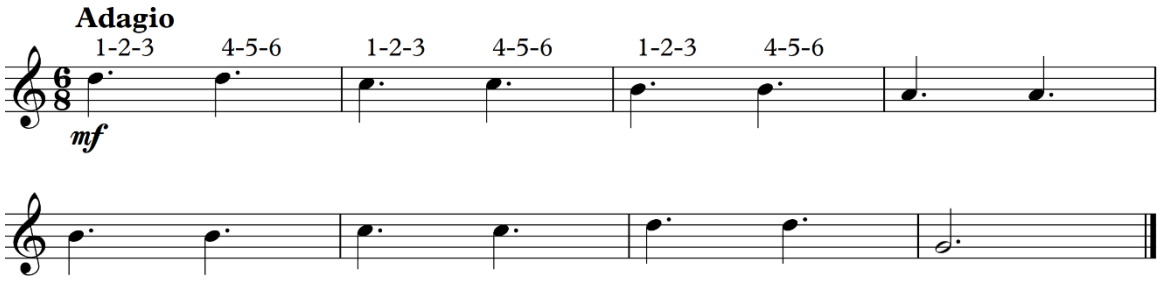
At a slow tempo, we can count "1 2 3 4 5 6." However, at a faster tempo, this might be tricky! By grouping the eighth notes into groups of three, we see that there are two **compound** beats per measure. At a faster tempo, even though the top number says six, we can count 6/8 time "in two."

Here's an example:



Let's practice

a)



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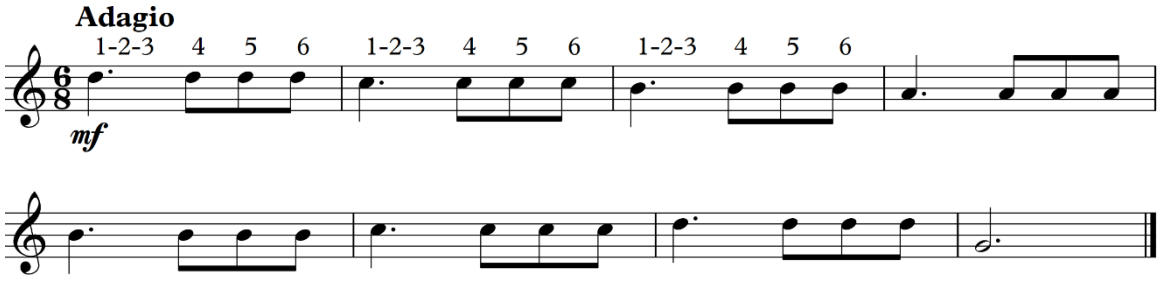

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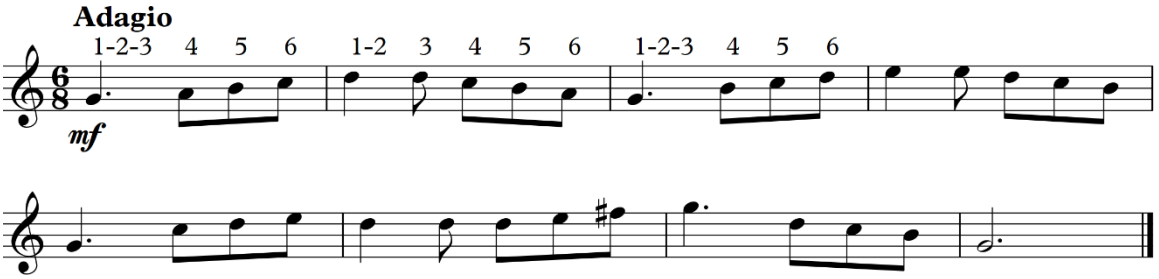

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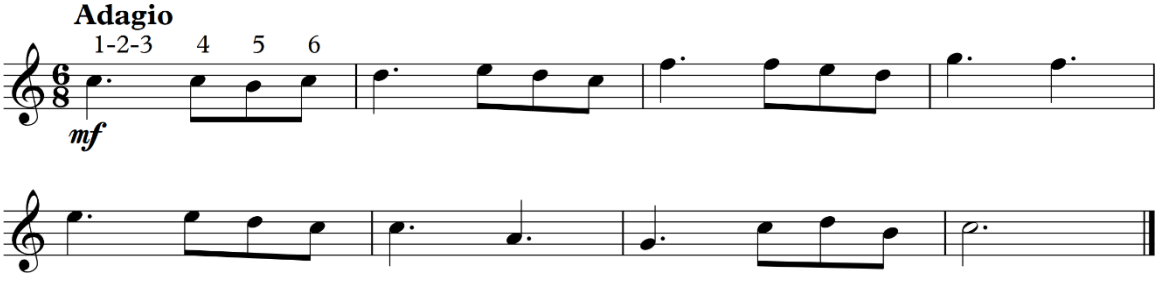

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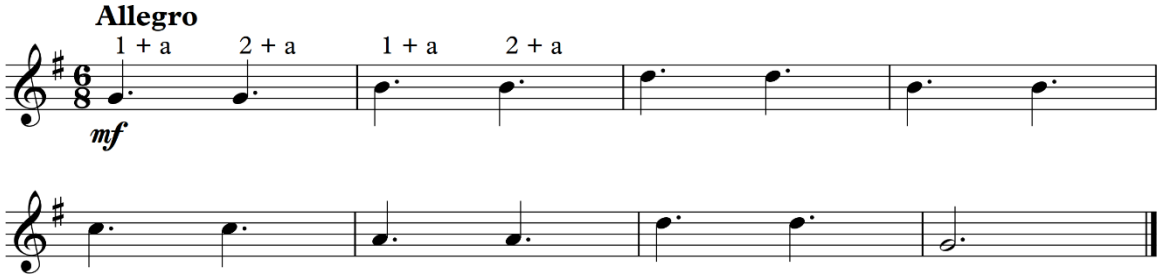
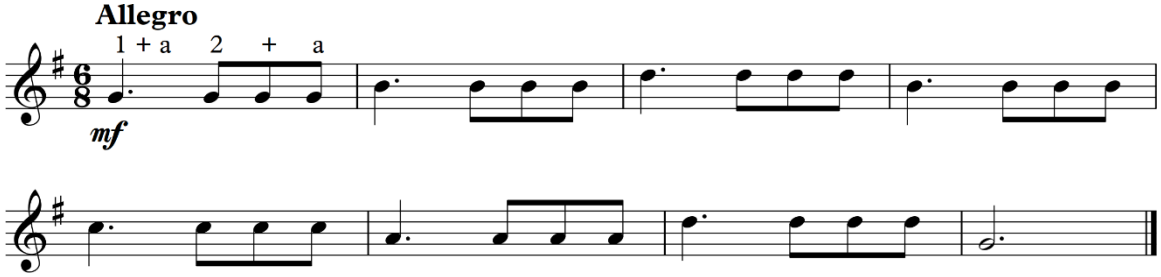
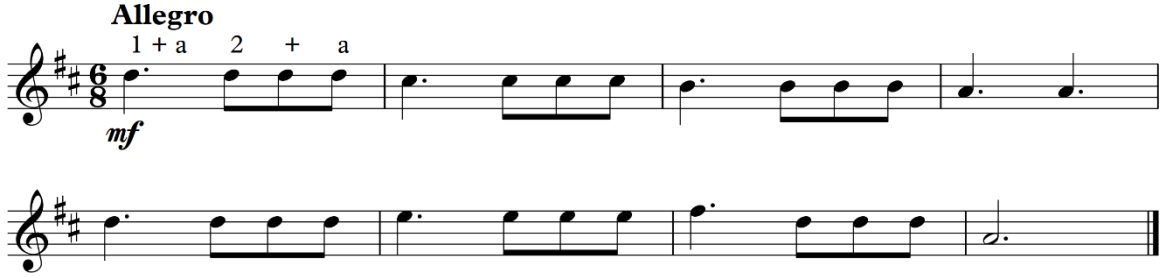

Allegro
1 + a
2 + a
1 + a
2 + a
mf

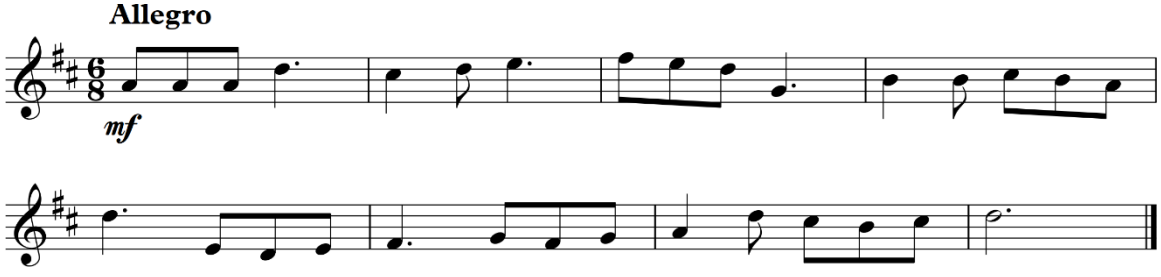
f)


Allegro
1 + a
2 + a
mf

g)

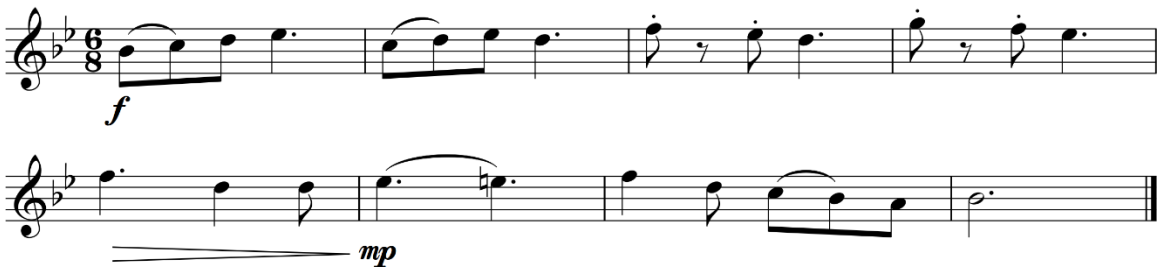

Allegro
1 + a
2 + a
mf

h)


Allegro
mf

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

i)



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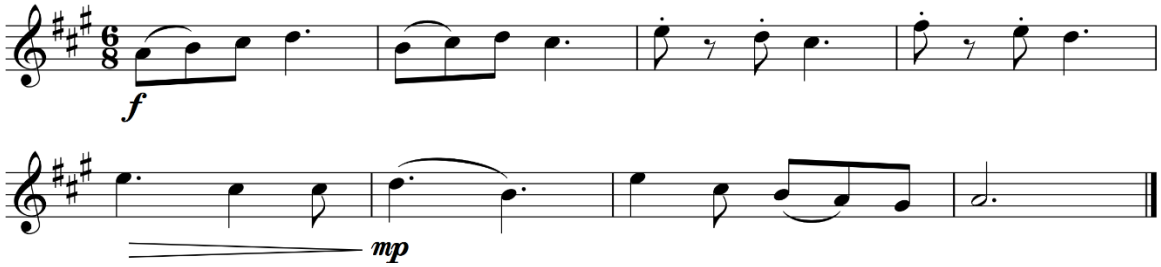
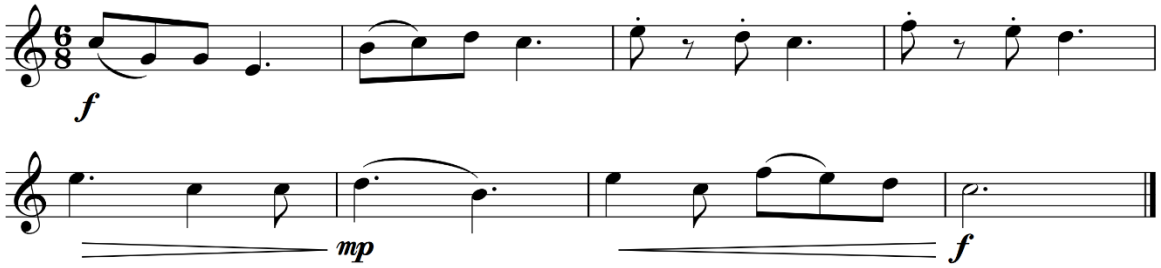
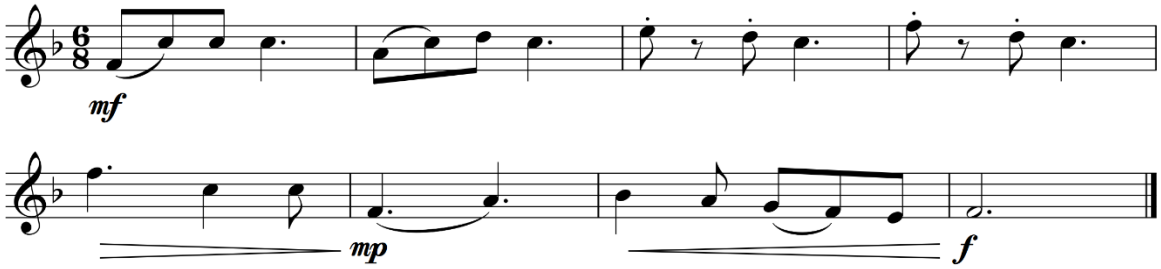


k)



l)



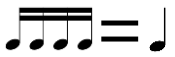
Lesson 4.2 – Sixteenth Notes and Rests

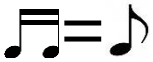
In this lesson, we will learn about the sixteenth note and rest.

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 = ¼ of a beat (16 sixteenths = 1 whole note)

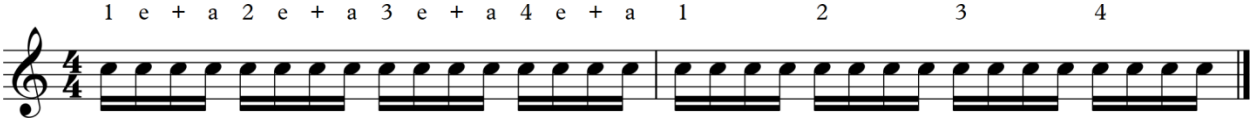




Here is a value chart with all of the notes we have learned so far.

1 whole note	𝅝														
2 half notes	𝅗𝅥							𝅗𝅥							
4 quarter notes	♩				♩				♩				♩		
8 eighth notes	♪		♪		♪		♪		♪		♪		♪		♪	
16 sixteenth notes	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯

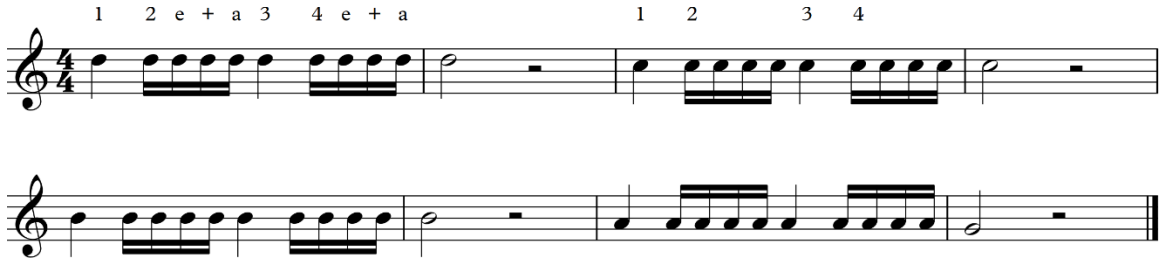
Try counting this out loud. It might sound funny, but it really works.



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)



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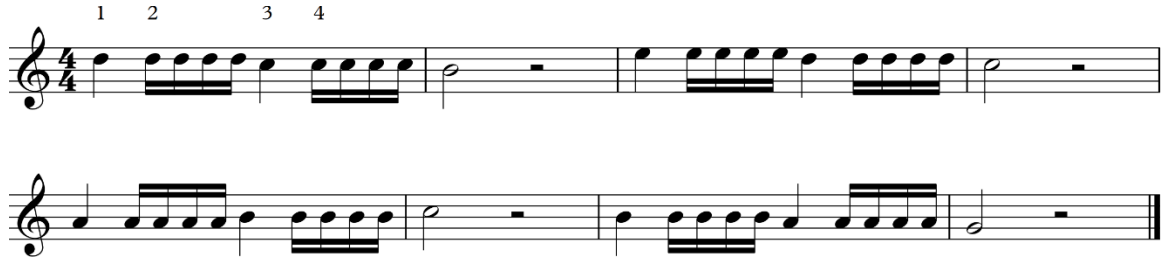

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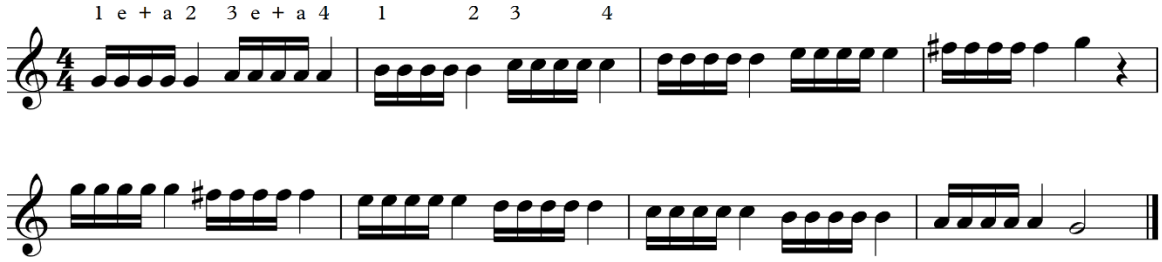

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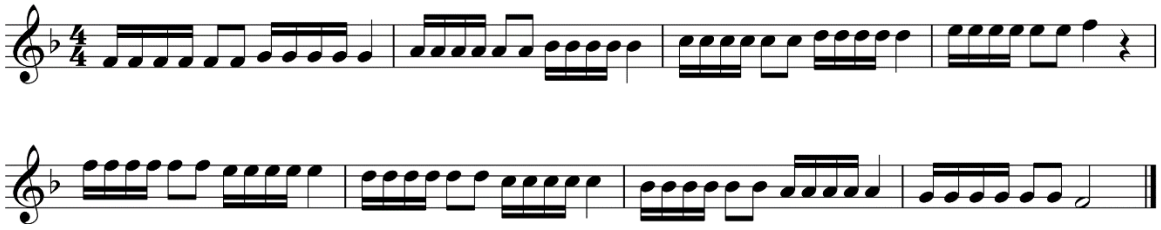

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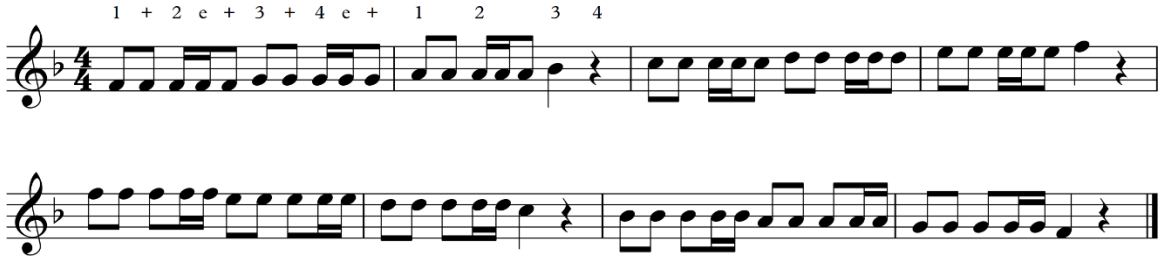

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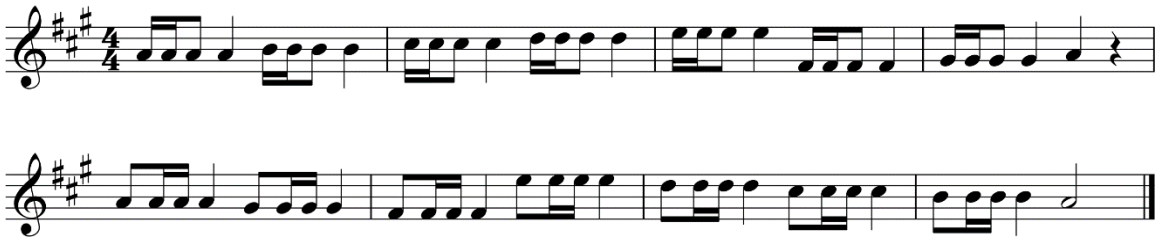

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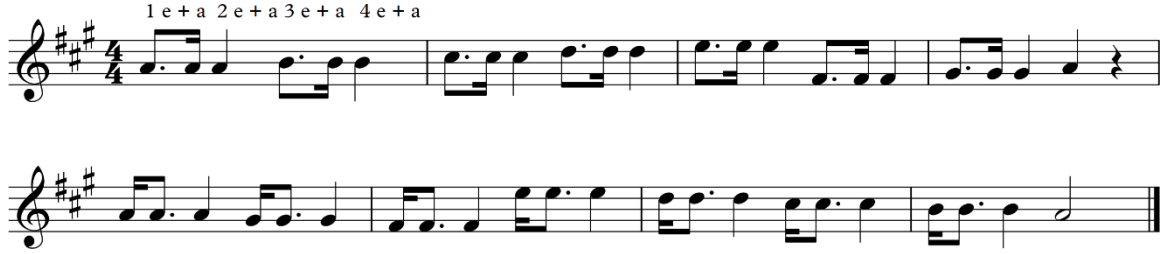

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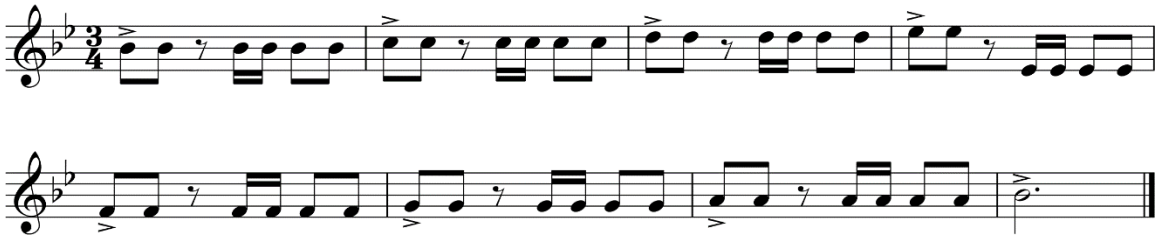
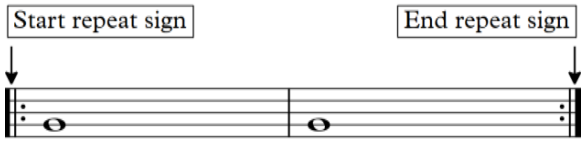


Lesson Reminders:

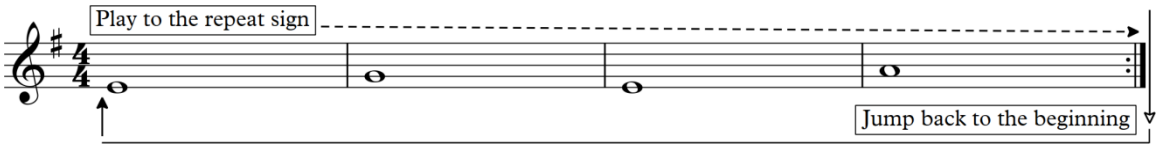
Are the primary beats staying consistent? It might help to clap the quarter note beats while saying the rhythms.

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**.



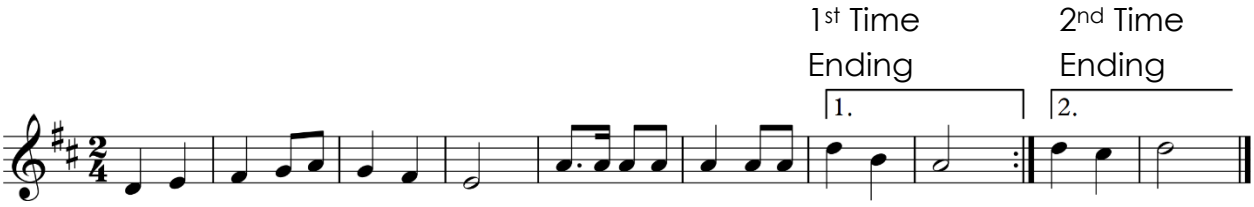
If there is no start repeat sign, repeat back to the beginning of the piece **one time**.



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

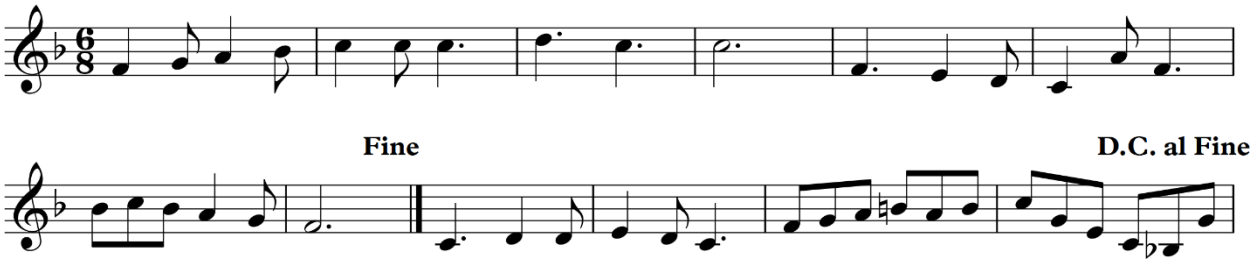
Another way to repeat music is to use a **Da Capo** (**D.C.**).

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."

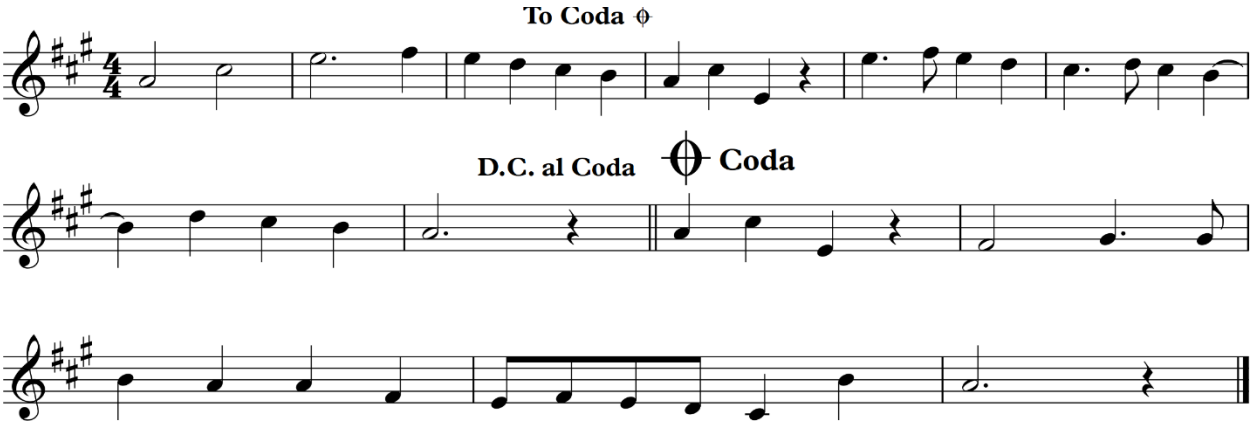
When we pair these two terms together, we have **D.C. al Fine**. This means we repeat back to the beginning of the piece, then play or sing until we see the word **Fine**. That is where we stop!

Look closely at the example below.



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** 𝄌, skipping any music in between.



Dal Segno

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

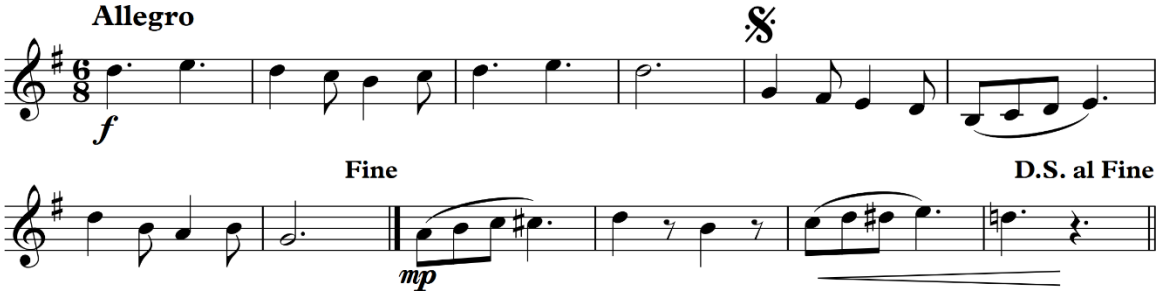
Dal Segno means "**from the sign**."

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)



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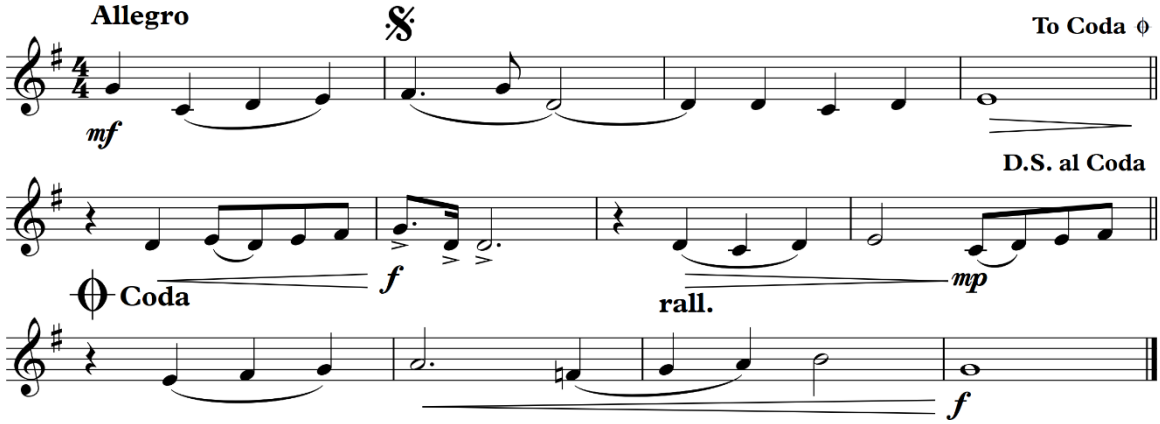
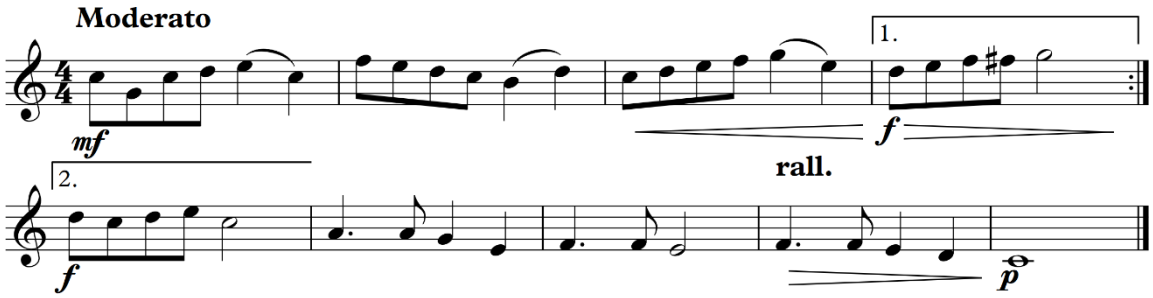
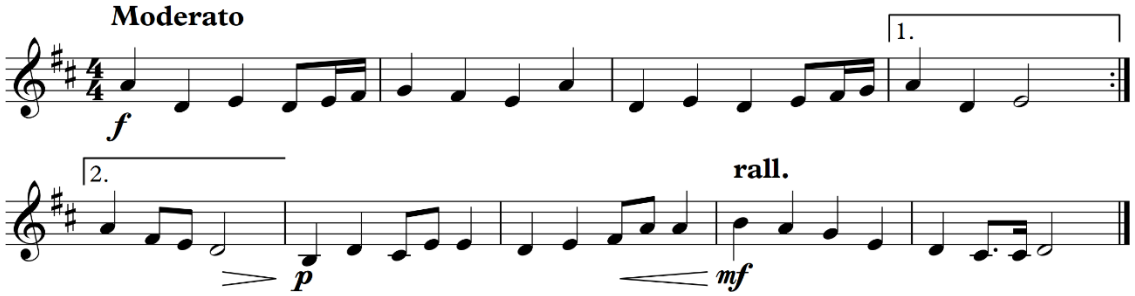


Let's practice

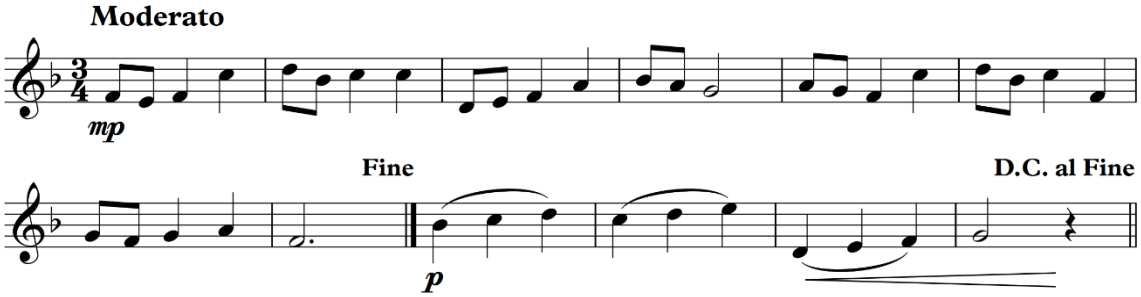
a)



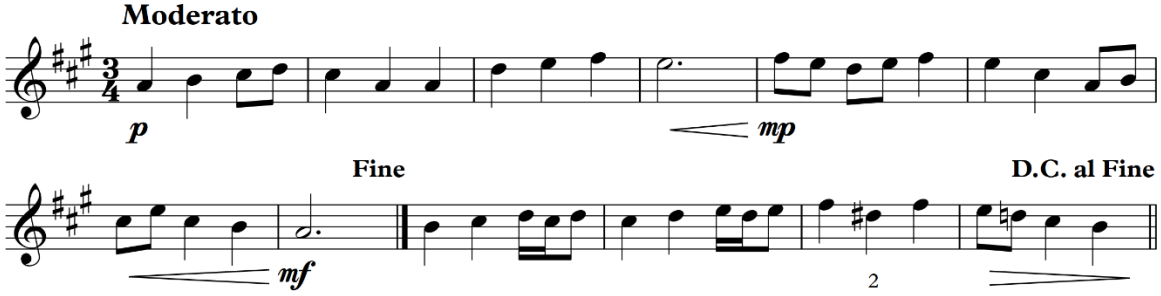
b)



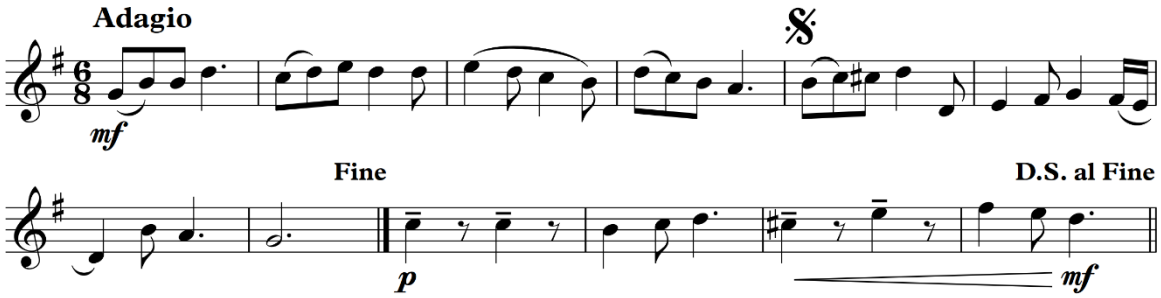
c)



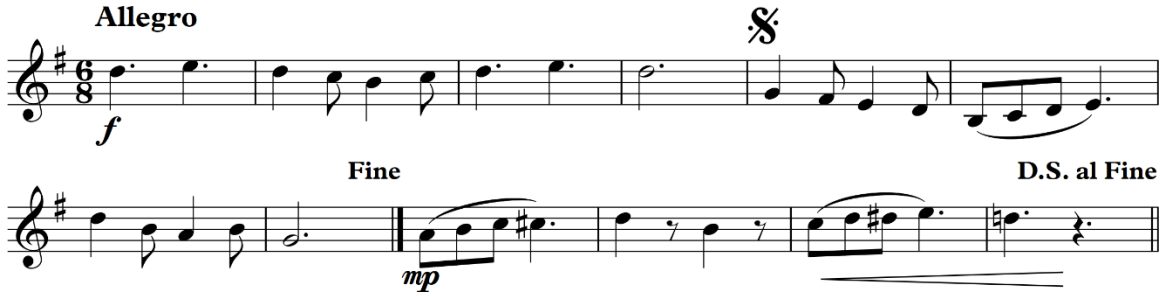
d)



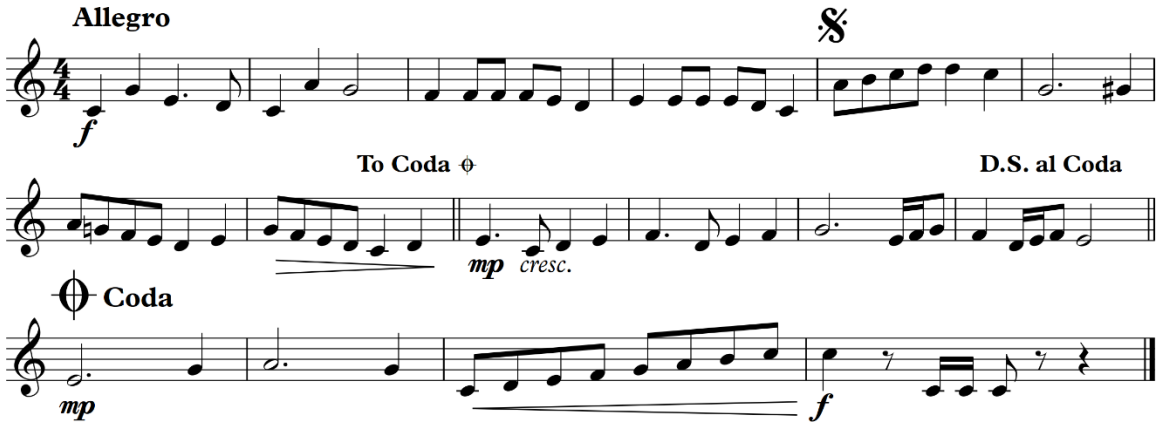
e)


Adagio
mf
Fine
D.S. al Fine
p
mf

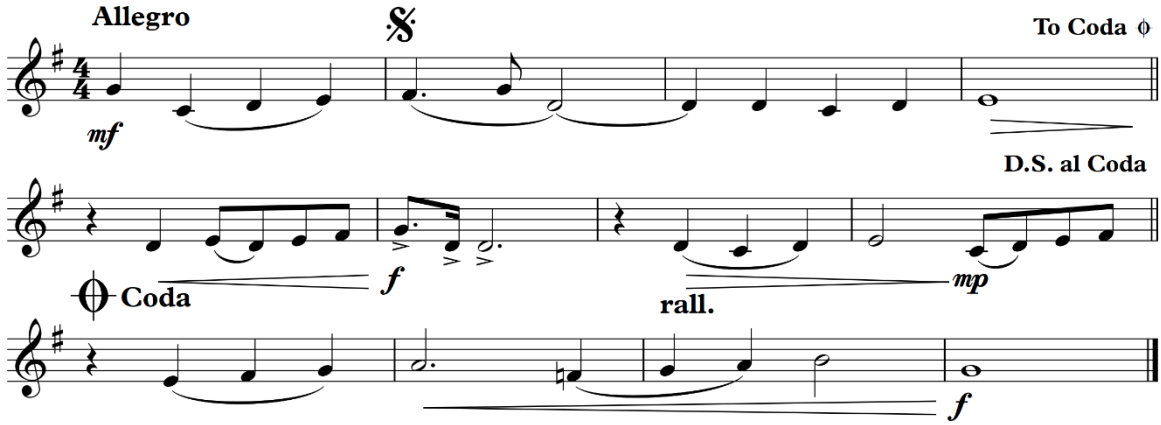
f)


Allegro
f
Fine
D.S. al Fine
mp

g)


Allegro
f
To Coda
D.S. al Coda
mp
cresc.
Coda
mp
f

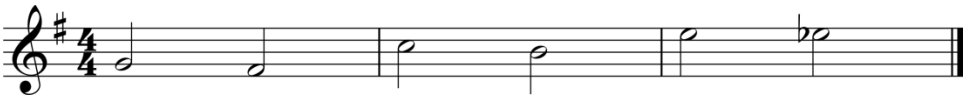
h)


Allegro
mf
To Coda
D.S. al Coda
f
mp
Coda
rall.
f

Lesson 4.4 – The Chromatic Scale

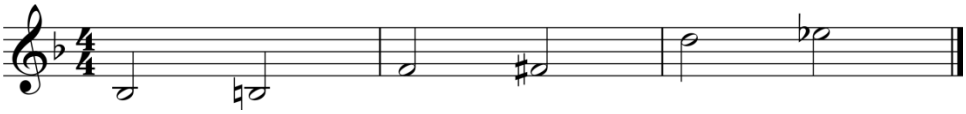
You have already learned the major scale. Another type of scale is the **Chromatic Scale**. This scale is built entirely on semitones. On the keyboard, a **semitone** is the distance from one key to the next key with no key in between (i.e. C – C#, E – F).

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♭, 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♭ etc…).



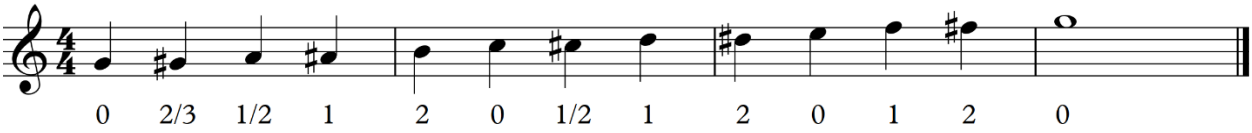
**This has not been transposed*

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

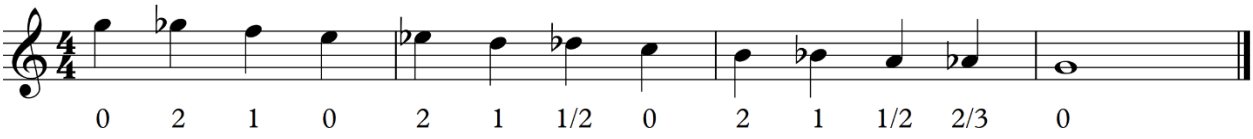


**This has not been transposed*

If we start a chromatic scale on **G**, we move up by semitones as follows:



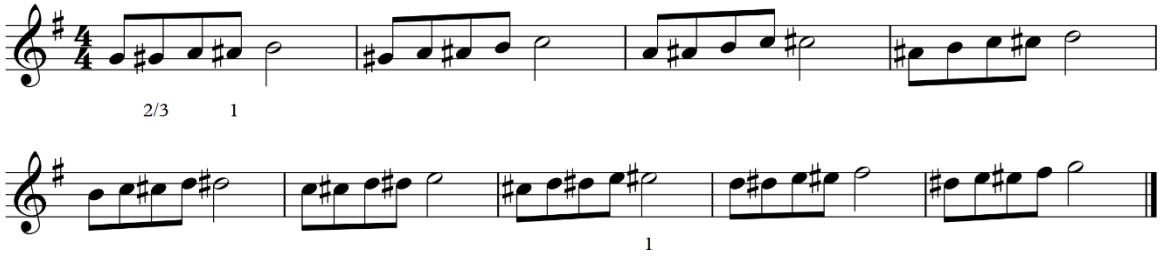
And on the way down:



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

Let's practice

a)



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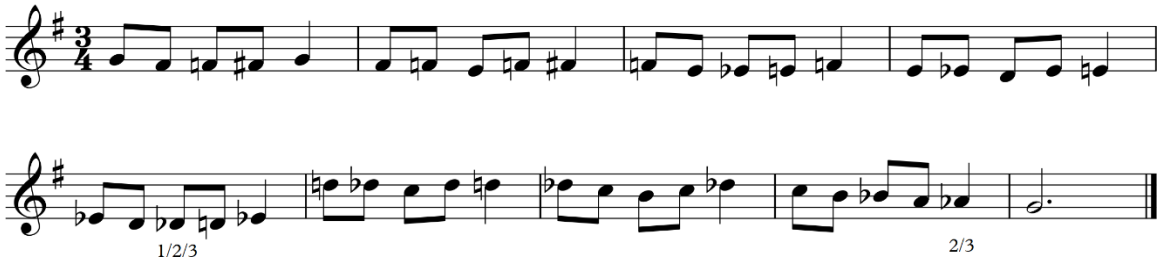

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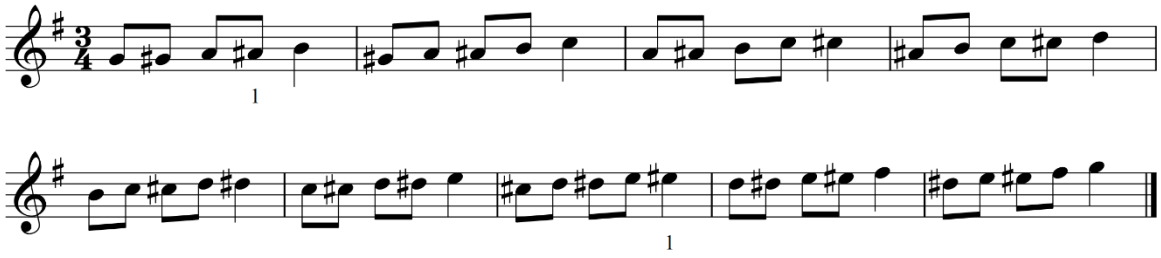

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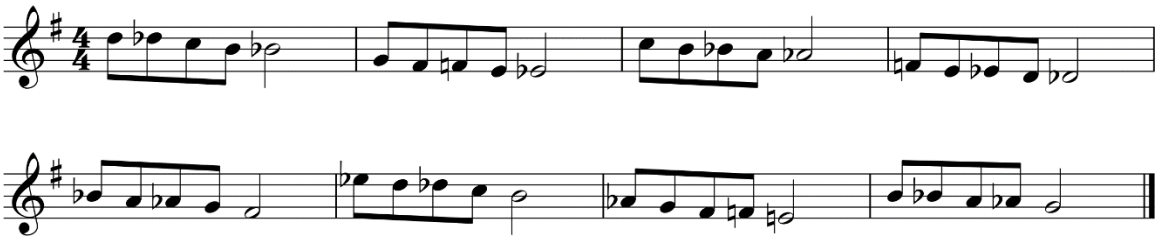
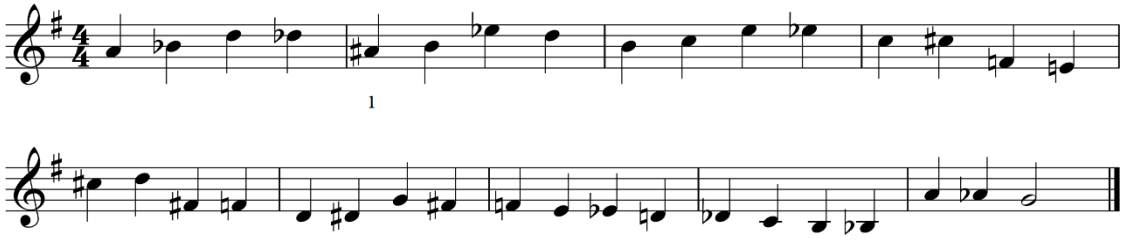


e)



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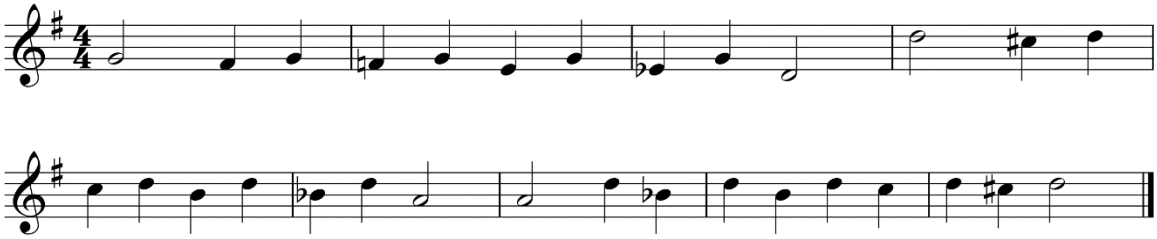
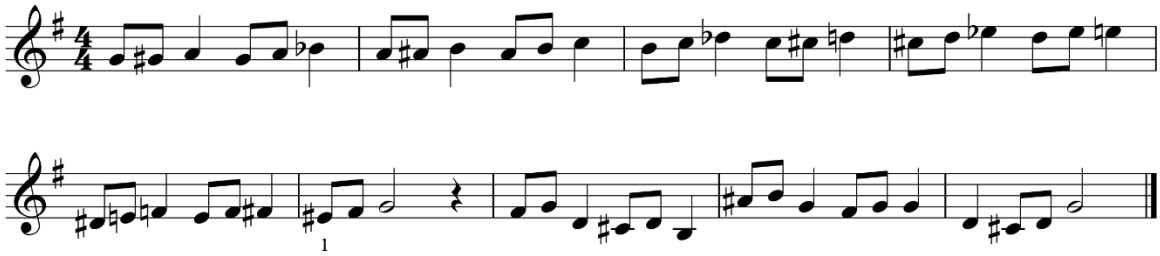
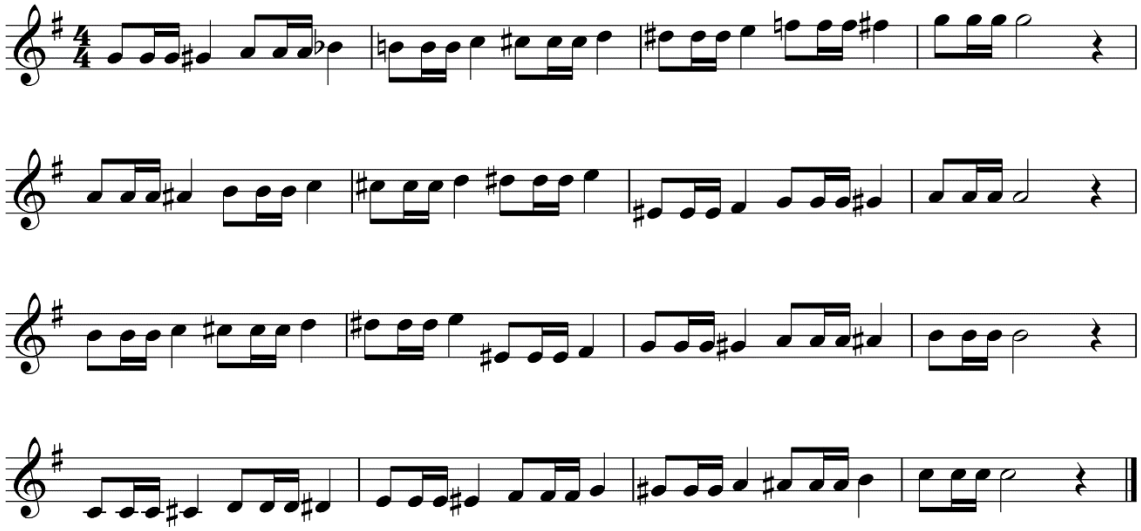


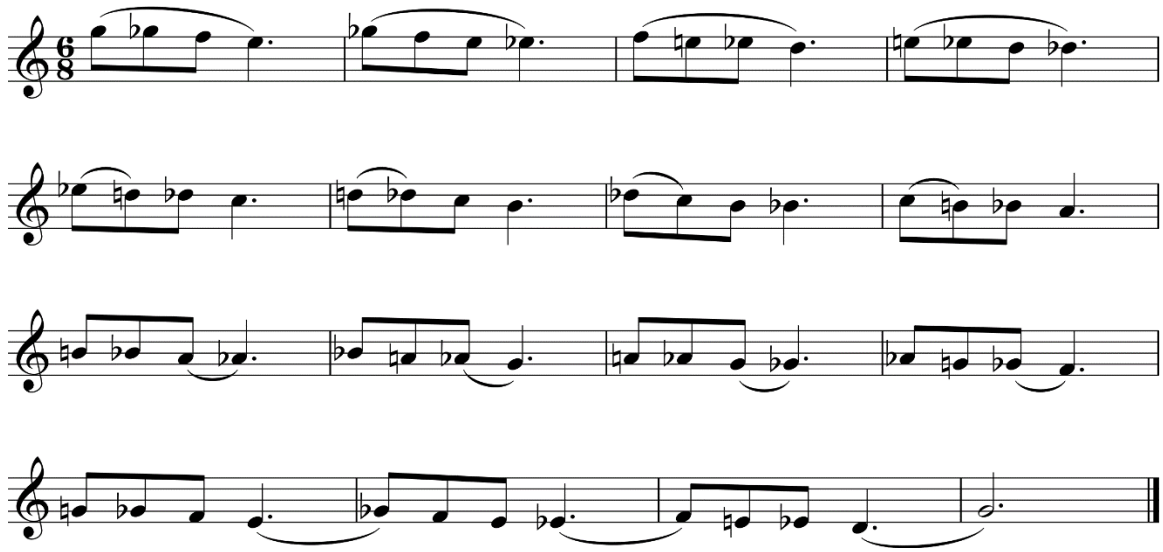
g)



h)



i)



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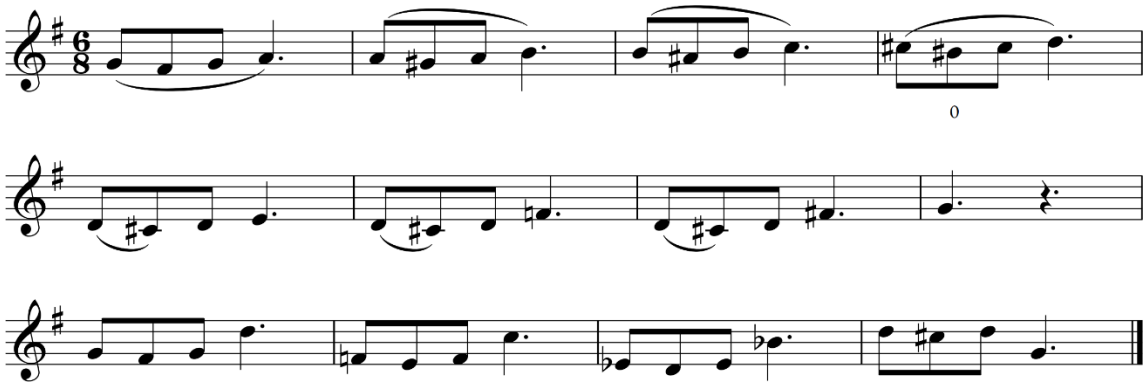
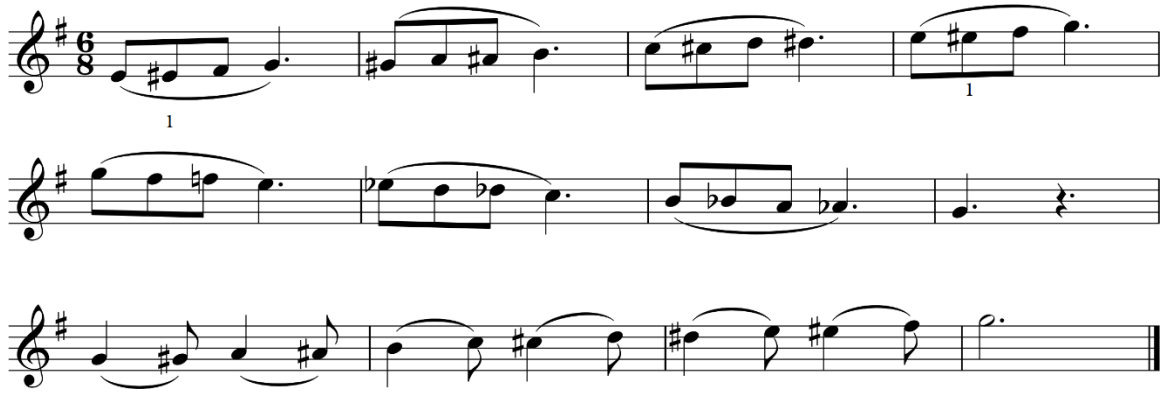


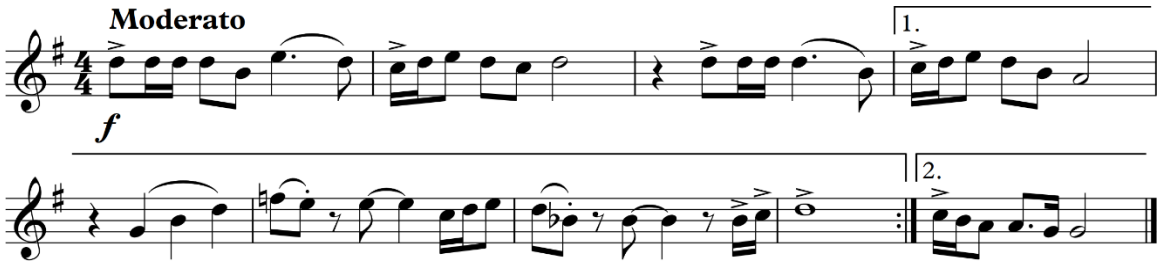
k)



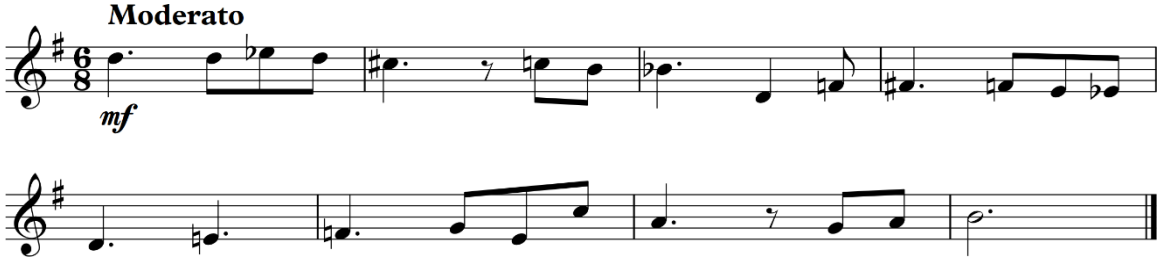
Level 4 Wrap-up

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**.

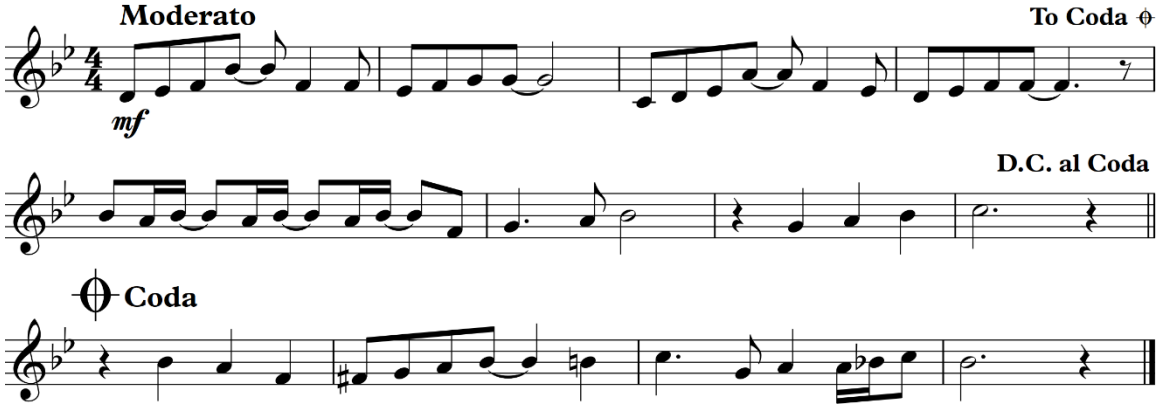
a)



b)



c)



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