

# BRASS COURSE

STUDENT WORKBOOK  
BASS CLEF ADAPTATION



↑ LEVEL 5 ↓

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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. The fingerings provided are for Bb instruments and they will not apply to Eb instruments.**

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.

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Canada and Bermuda Territory  
2 Overlea Blvd. Toronto ON M4H 1P4  
<https://salvationist.ca/sacbmam>**

**Author: Marcus Venables  
Contributors: Rachel Ewing**

## Review of Level 4

Before we start Level 5, let's take a quick look at some of the basics learned in previous levels. Be sure to go back to previous levels if you feel you need a refresher on any of the material. This review will help prepare you for what is to come in Level 5!

### Compound Time



6 beats per measure  
Eighth note gets the beat

**Adagio** **Allegro**

1 2 3 4 5 6 1 \_\_\_\_\_ 2 \_\_\_\_\_

### Repeat Signs

<p><b>Repeat signs</b> tell us to repeat a certain section of music, either part of it or all of it. A <b>start repeat sign</b> tells us where to repeat back to. An <b>end repeat sign</b> tells us where to repeat from.</p>	<p>The <b>first time ending</b> is where we play a section the first time on a repeat. The <b>second time ending</b> is where we play a section of music the second time through.</p>	<p><b>Dal Segno (D.S.)</b> means to repeat back to the sign. <b>Da Capo (D.C.)</b> means to repeat back to the beginning.</p>	<p><b>D.C. al coda</b> means to go back to the beginning until you see the marking <b>to Coda</b>. Then, jump to the <b>Coda</b> section which is marked by the symbol above.</p>

# Major Scales

Bb									
		0 (1)	1/3 (6)	1/2 (4)	1 (3)	0 (1)	1/2 (4)	2 (2)	0 (1)
F									
		1/3 (6)	1/2 (4)	2 (2)	0 (1)	1/3 (6)	1/2 (4)	2 (2)	0 (1)
C									
		1/3 (6)	1/2 (4)	2 (2)	0 (1)	1/2 (4)	2 (2)	1/2 (4)	1 (3)
G									
		1/2 (4)	2 (2)	1/2/3 (7)	1/3 (6)	1/2 (4)	2 (2)	2/3 (5)	1/2 (4)
D									
		1/2 (4)	2 (2)	2/3 (5)	1/2 (4)	2 (2)	1/2 (4)	2 (2)	0 (1)
A									
		2 (2)	1/2/3 (7)	2/3 (5)	1/2 (4)	2 (2)	2/3 (5)	1 (3)	2 (2)
E									
		2 (2)	2/3 (5)	1 (3)	2 (2)	1/2 (4)	2 (2)	1 (3)	2 (2)
Cb									
		1/2/3 (7)	2/3 (5)	1 (3)	2 (2)	2/3 (5)	1 (3)	0 (1)	1/2 (4)
Gb									
		2/3 (5)	1 (3)	0 (1)	1/2/3 (7)	2/3 (5)	1 (3)	0 (1)	2/3 (5)
Db									
		2/3 (5)	1 (3)	0 (1)	2/3 (5)	1 (3)	0 (1)	1 (3)	2 (2)
Ab									
		1 (3)	0 (1)	1/3 (6)	2/3 (5)	1 (3)	0 (1)	1/2 (4)	1 (3)
Eb									
		1 (3)	0 (1)	1/2 (4)	1 (3)	0 (1)	1 (3)	0 (1)	1 (3)

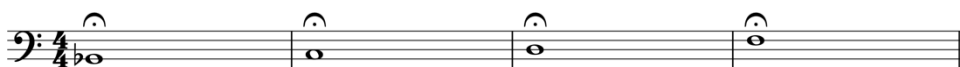
## **Lesson 5.1 – Warm Up Routine**

In this lesson, we will focus on the importance of warming up each time you play your instrument. The practice of warming up is just like stretching before exercising or playing sports. As you progress as a brass player, you will notice that a warm up routine helps you achieve accuracy and increased endurance while playing.

Here is a simple outline that you can follow. Each exercise is listed in the order it should be played. They are also listed in order of importance.

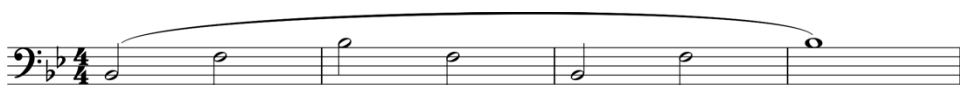
### **Long Tones**

Start with long, sustained notes that simply get the lips buzzing. This is a basic exercise but one of the most important aspects of warming up.



### **Lip Slurs**

Stretch the lip muscles by slurring between notes of the same fingering.



### **Scales**

Warming up your fingers is just as important. Play through your scales to familiarize yourself with the patterns. A good way to help yourself achieve rhythmic precision is by practicing scales at consistent speeds.



### **Tonguing**

Lastly, play through various scales and passages using a variety of tonguing styles ("too" or "doo") and rhythmic patterns.



# Let's practice

## Long Tones – 5 minutes

a)

(Continue to pause on each note)

b)

(Continue to pause on each note)

# Lip Slurs – 5 minutes

c)

Exercise c) consists of five staves of music in bass clef, 4/4 time, with a key signature of two flats. Each staff contains a slur over a sequence of notes: Staff 1: G2, A2, B2, C3, D3; Staff 2: G2, A2, B2, C3, D3; Staff 3: G2, A2, B2, C3, D3; Staff 4: G2, A2, B2, C3, D3; Staff 5: G2, A2, B2, C3, D3.

d)

Exercise d) consists of five staves of music in bass clef, 4/4 time, with a key signature of two flats. Each staff contains a slur over a sequence of notes with fingerings: Staff 1: G2, A2, B2, C3, D3; Staff 2: G2, A2, B2, C3, D3 with fingerings 1/3 and 6; Staff 3: G2, A2, B2, C3, D3; Staff 4: G2, A2, B2, C3, D3 with fingering 2/3; Staff 5: G2, A2, B2, C3, D3 with fingering 5.

Scales – 5 minutes

e) (Tongued or slurred)

Musical score for exercise e) in bass clef, 4/4 time, key of B-flat major. It consists of four staves of music. The first staff has a slur over the first two measures with the instruction '(Tongued or slurred)'. The music features eighth-note patterns and quarter notes with slurs.

f) (Tongued or slurred)

Musical score for exercise f) in bass clef, 4/4 time, key of B-flat major. It consists of four staves of music. The first staff has a slur over the first two measures with the instruction '(Tongued or slurred)'. The music features eighth-note patterns and quarter notes with slurs.

g)

Musical score for exercise g) in bass clef, 4/4 time, key of B-flat major. It consists of two staves of music. The music features eighth-note patterns and quarter notes with slurs.





## Lesson 5.2 – Tempo and Tuning

### Metronome Markings

In music, there are many different tempo markings that indicate the speed. Often, these are labeled alongside an additional marking that specifies the **beats per minute**. We call these metronome markings and they look like this:

$$(\♩=120)$$

This means there are 120 quarter note beats within a minute. Using simple math, you can quickly figure out that there are exactly two beats per second. Using a metronome while practicing can help you figure out exactly what the tempo is for a piece of music. It helps internalize the pulse so you can accurately keep time. You can buy a metronome from a music store, or download a metronome app on your smart phone.

Here are several terms that you might see, in addition to the ones we have previously learned, along with approximate metronome markings:

Indication	Tempo	Approximate number of beats per minute
<i>Adagio</i>	slow	56 - 66
<i>Andante</i>	moderately slow; at a walking pace	69 - 72
<i>Andantino</i>	a little faster than <i>andante</i>	76 - 84
<i>Moderato</i>	at a moderate tempo	88 - 100
<i>Allegretto</i>	fairly fast (a little slower than <i>allegro</i> )	104 - 120
<i>Allegro</i>	fast	126 - 152
<i>Presto</i>	very fast	160 - 200

### **Lesson Reminders:**

Remember that there are sixty seconds in a minute. If you see a tempo listed as  $\♩=80$ , this means you will be slightly faster than a beat per second. If you see  $\♩=104$ , the beat will be a little slower than half a second.

## Tuning

At some point on your playing journey, you may have been asked to play something "in tune." Perhaps you have worked on tuning with a teacher. Just like the metronome, it is a good idea to have a tuner. You can get an app on your smartphone. When practicing, simply turn it on and see how your tuning is while playing. You can adjust your slide if needed.

Here are the basic rules for tuning.

If you sound **sharp**, you must lower the pitch.

**Pull the tuning slide out.**

If you sound **flat**, you must raise the pitch.

**Push the slide in.**

A lot of the time, tuning issues are caused by three factors:

1. Lack of air support.
2. Fatigue in the embouchure.
3. Being unaware of a note's correct pitch.



Determine whether or not you need to adjust your slide. It is very common to adjust the slide (minimally) from day to day. Aim to find a sweet spot or a default position that allows most of the notes to be centered in pitch on the instrument.

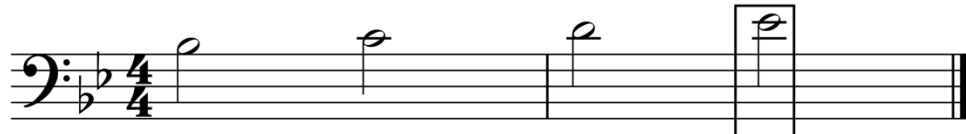
## Other Slides

Some instruments have other slides that increase tuning accuracy. Most cornets have a 1<sup>st</sup> and 3<sup>rd</sup> valve slide. These slides are used to lower individual notes that might need adjusting, rather than pulling the main tuning slide out.

Pull 3rd valve slide



Pull 1st valve slide



## Let's practice

Each exercise has a metronome marking. Play along with a metronome to ensure a consistent tempo is maintained. Once you have achieved consistency, try the same exercises with different tempo markings.

♩ = 72

a)

Two staves of music in bass clef, 4/4 time, key of B-flat major. The first staff contains four measures: G2, A2, B2, C3 (quarter notes); D3, E3, F3, G3 (quarter notes); A3, B3, C4, B3 (quarter notes); A3, G3, F3, E3 (quarter notes). The second staff contains four measures: D3, C3, B2, A2 (quarter notes); G2, F2, E2, D2 (quarter notes); C2, B1, A1, G1 (quarter notes); F1, E1, D1, C1 (quarter notes).

♩ = 88

b)

Two staves of music in bass clef, 4/4 time, key of B-flat major. The first staff contains four measures: G2-A2-B2-C3 (quarter notes), D3-E3-F3-G3 (quarter notes), A3-B3-C4-B3 (quarter notes), A3-G3-F3-E3 (quarter notes). The second staff contains four measures: D3-C3-B2-A2 (quarter notes), G2-F2-E2-D2 (quarter notes), C2-B1-A1-G1 (quarter notes), F1-E1-D1-C1 (quarter notes).

♩ = 104

c)

Two staves of music in bass clef, 4/4 time, key of B-flat major. The first staff contains four measures: G2-A2-B2-C3 (quarter notes), D3-E3-F3-G3 (quarter notes), A3-B3-C4-B3 (quarter notes), A3-G3-F3-E3 (quarter notes). The second staff contains four measures: D3-C3-B2-A2 (quarter notes), G2-F2-E2-D2 (quarter notes), C2-B1-A1-G1 (quarter notes), F1-E1-D1-C1 (quarter notes).




## Lesson 5.3 – Triplets

A group of three eighth notes can also occur in simple time signatures (2/4, 3/4, 4/4). In this situation, they are called **triplets**.

A triplet is a group of three notes that are played within one beat. For example, in 4/4 time, you could have **triplet eighth notes** which would take up the same amount of time as **two eighth notes**:

The image shows two measures of music in 4/4 time. The first measure contains two eighth notes, with a bracket above them labeled 'Two eighth notes'. The second measure contains a triplet of eighth notes, with a bracket above them labeled 'Three triplet eighth notes'. Above the first measure, the counts '1 - 2' and '3 4 +' are written. Above the second measure, the counts '1 - 2' and '3 4 + a' are written. Arrows point from the labels to the respective notes.

 \* Notice that the two eighth notes in the first measure and the triplet eighth notes in the second measure *both equal one simple beat* in 4/4 time.

The image shows an equation:  $\overset{3}{\text{triplet eighth notes}} = \text{two eighth notes} = \text{quarter note} = \text{triplet quarter note} = \overset{3}{\text{triplet eighth notes}}$ . Each part of the equation is represented by its corresponding musical notation.

In 4/4 time, you can have as many as 12 triplet eighths in one measure.

The image shows a single measure of music in 4/4 time containing four triplet eighth notes. Above the measure, the counts '1', '2', '3', and '4' are written. Below the measure, a bracket labeled '3' is placed under each of the four groups of eighth notes.

Within a triplet, you can combine eighth notes in different ways. Here's an example that shows different groupings of triplets:

The image shows a single measure of music in 4/4 time with four groups of eighth notes. Above the measure, the counts are '1 2 3 + 4 + a', '1 2 3 + 4 + a', '1 2 3 + 4 + a', and '1 2 + a 3 + a 4'. Below the measure, brackets labeled '3' are placed under each group of eighth notes.







## Lesson 5.4 – Stylistic Development (Legato, Marcato)

This lesson will focus on developing the **legato** and **marcato** style of playing. As you progress, keep in mind that the best musicians are well rounded in their approach to different techniques and musical qualities. These include being able to play loud and soft, fast and slow, long and short, smooth and articulated etc.

As of right now, you probably already play with some sort of *legato* and *marcato* style. Maybe without even realizing it! We want to refine and perfect these styles over time. First, let's look at how each one is produced.

### Legato

This is a smooth and connected style of playing. Sometimes it will be marked on the music by a long slur, or simply labeled with the word *legato*.

Aim for the air stream to be well supported and consistent. Each note should lead into the next. There is a slight interruption of the air stream by placing the tongue lightly using the “dah” syllable.

*Legato*

(dah) (dah) (dah) (dah) (dah) (dah)

(dah) (dah) (dah) (dah) (dah) (dah)

### Marcato

In simple terms, *marcato* means marked. The front of each note should be clean and precise followed by a slight decay in the sound. Often, a well-produced *marcato* articulation requires a slight separation between notes. However, a phrase that is marked *marcato* still has a line and shape.

Once again, aim for the air stream to be well supported with a strong “**tah**” syllable articulation at the front of the note. After starting the note, come off of it slightly in volume. Always ensure there is both bounce and separation between each note.

*Marcato*

(tah) (tah) (tah) (tah) (tah) (tah)

# Let's practice

a)  $\text{♩} = 72$

*mp legato*

Exercise a) consists of two staves of music in bass clef, 4/4 time, with a tempo of quarter note = 72. The key signature has two flats. The first staff begins with a mezzo-piano (*mp*) and legato instruction. The melody features eighth and quarter notes with slurs. The second staff continues the melody with similar rhythmic patterns and slurs.

b)  $\text{♩} = 72$

*mp legato*

*f*

Exercise b) consists of two staves of music in bass clef, 4/4 time, with a tempo of quarter note = 72. The key signature has two flats. The first staff begins with a mezzo-piano (*mp*) and legato instruction. The melody starts with a quarter rest followed by eighth and quarter notes. The second staff continues the melody, ending with a forte (*f*) dynamic marking and a slur.

c)  $\text{♩} = 80$

*mp legato*

*f*

*p*

Exercise c) consists of two staves of music in bass clef, 4/4 time, with a tempo of quarter note = 80. The key signature has two flats. The first staff begins with a mezzo-piano (*mp*) and legato instruction. The melody features eighth and quarter notes with slurs. The second staff continues the melody, with a forte (*f*) dynamic marking under the first half and a piano (*p*) dynamic marking under the second half.

d)  $\text{♩} = 126$

*f legato*

*3*

*3*

Exercise d) consists of two staves of music in bass clef, 4/4 time, with a tempo of quarter note = 126. The key signature has two flats. The first staff begins with a forte (*f*) and legato instruction. The melody features eighth and quarter notes with slurs. The second staff continues the melody, ending with two triplet markings (*3*) over eighth notes.

e)  $\text{♩} = 72$

*f marcato*

Exercise e) consists of two staves of music in bass clef, 4/4 time signature. The tempo is marked as quarter note = 72. The first staff begins with a dynamic marking of *f marcato*. The music features eighth and sixteenth note patterns with some rests.

f)  $\text{♩} = 104$

*f marcato*

*mp* *f*

Exercise f) consists of two staves of music in bass clef, 3/4 time signature. The tempo is marked as quarter note = 104. The first staff begins with a dynamic marking of *f marcato*. The second staff begins with a dynamic marking of *mp* and ends with a dynamic marking of *f*. There is a crescendo hairpin in the first staff.

g)  $\text{♩} = 98$

*f marcato*

*p* *f*

Exercise g) consists of two staves of music in bass clef, 3/4 time signature. The tempo is marked as quarter note = 98. The first staff begins with a dynamic marking of *f marcato*. The second staff begins with a dynamic marking of *p* and ends with a dynamic marking of *f*. There is a crescendo hairpin in the second staff.

h)  $\text{♩} = 120$

*f marcato*

Exercise h) consists of two staves of music in bass clef, 6/8 time signature. The tempo is marked as quarter note = 120. The first staff begins with a dynamic marking of *f marcato*. The music features eighth and sixteenth note patterns with some rests.

## Lesson 5.5 – Technique Development (Arpeggio Patterns)

The first time you read through a new piece of music, you may feel frantic as you try to read everything that you see on the page. In this lesson, we will focus on learning, reading, identifying and utilizing arpeggios. Recognizing arpeggios right away can help you learn to read music quickly.

Time and time again, you will be told to practice scales. This is because scales enable us to perform music within a particular key with ease. Let's take this learning method one step further and look at arpeggio patterns that are often seen within music.

A series of notes taken from a chord is called an **arpeggio**. Most often, an arpeggio is made up of the root, third and fifth of the chord.

To play a chord on one brass instrument, you must play an arpeggio. Brass instruments can only produce one note at a time. In order to present the sound of an entire chord, the player must arpeggiate the notes of the chord.

Let's simplify this.

C major chord



C major arpeggio



Basically, an arpeggio is a broken chord that rises (and falls), spelling out the notes of the chord one by one. It can appear in various forms and patterns.



Throughout this lesson, you will learn different arpeggio patterns with varied articulations and rhythms. This will help you read music at a quicker pace over time.

# Let's practice

a)  $\text{♩} = 72$

2/3 (5)      2 (2)

b)  $\text{♩} = 72-120$

♩ = 72-120

c)

Exercise c) consists of three staves of music in bass clef, 6/8 time, and B-flat major. The tempo is marked as ♩ = 72-120. The first staff starts with a B-flat and ends with a double bar line. The second staff starts with a B-flat and ends with a double bar line. The third staff starts with a B-flat and ends with a double bar line.

♩ = 72-120

d)

Exercise d) consists of three staves of music in bass clef, 6/8 time, and B-flat major. The tempo is marked as ♩ = 72-120. The first staff starts with a B-flat and ends with a double bar line. The second staff starts with a B-flat and ends with a double bar line. The third staff starts with a B-flat and ends with a double bar line.

♩ = 72-120

e)

Exercise e) consists of three staves of music in bass clef, 6/8 time, and B-flat major. The tempo is marked as ♩ = 72-120. The first staff starts with a B-flat and ends with a double bar line. The second staff starts with a B-flat and ends with a double bar line. The third staff starts with a B-flat and ends with a double bar line.

♩ = 84-152

f)

Exercise f) consists of two staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked as ♩ = 84-152. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure ending on a whole note G.

♩ = 84-152

g)

Exercise g) consists of two staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked as ♩ = 84-152. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure ending on a whole note G.

♩ = 84-152

h)

Exercise h) consists of two staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked as ♩ = 84-152. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure ending on a whole note G.

♩ = 84-152

i)

Exercise i) consists of two staves of music in bass clef, 3/4 time, and B-flat major. The tempo is marked as ♩ = 84-152. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure ending on a whole note G.

## Level 5 Wrap-up

To finish up Level 5, let's review most of the material we have learned. As you play these exercises, look out for the new **style** markings, **arpeggios**, and listen carefully to your **tuning**.

a)  $\text{♩} = 104$

b)  $\text{♩} = 84$

c)  $\text{♩} = 112$

d)  $\text{♩} = 80$



## **Bonus Material**

Developing your own practice routine is strongly encouraged. In addition to repeating this level and moving on to the next, you can utilize other practice material to supplement your learning. Take a look at methods such as the *Arban's* and *Clarke Technical Studies* to enhance your playing. Below you will see a list of selected solo repertoire that is appropriate for the completion of Level 5.

## **Chromatic Scale**

1/2/3 (7) 1/3 (6) 2/3 (5) 1/2 (4) 1 (3) 2 (2) 0 (1) 1/2/3 (7) 1/3 (6) 2/3 (5) 1/2 (4) 1 (3) 2 (2) 0 (1) 2/3 (5) 1/2 (4)

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

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

2/3 (5) 0 (1) 2 (2) 1 (3) 1/2 (4) 2/3 (5) 1/3 (6) 1/2/3 (7) 0 (1) 2 (2) 1 (3) 1/2 (4) 2/3 (5) 1/3 (6) 1/2/3 (7)

## **Solo Practice**

For B $\flat$  instrument:

- The Joyful Sound (Stephen Bulla) – AIES8933
- Peter, Go Ring them Bells (Stephen Bulla) – AIES9833
- I Love You Lord (Matthew Ingram) – US371

For E $\flat$  instrument:

- He Leadeth Me (George Twitchen) – US395
- Happy Day (Dorothy Gates) – AIES0933

**AIES**=American Instrumental Ensemble Series (USA Southern Territory) **US**=Unity Series (UKI Territory)



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