

BRASS COURSE

STUDENT WORKBOOK
BASS CLEF ADAPTATION



↑ LEVEL 6 ↓

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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 B \flat instruments and they will not apply to E \flat 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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Review of Level 5

Before we start Level 6, 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 6!

Warm Up Routine

Here is the outline for a warm up routine. This is designed to start any practice session and will “stretch” your embouchure. Spend an equal amount of time on each type of exercise.

Long Tones (25%)	
Lip Slurs (25%)	
Scales (25%)	
Tonguing (25%)	

Triplets

1 + a 2 3 + a 4



The counts “1-2-3-4” always remain at the speed of the tempo, while the triplet fits in between those counts.

Metronome and Tuner

Do you have a metronome and tuner app on your phone? This will help you work on your ability to play in time and in tune. If you see a tempo listed as $\text{♩}=80$, you will play slightly faster than a beat per second. If the music is marked at $\text{♩}=104$, the beat will be a little slower than half a second.

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 6.1 – Stylistic Development (Swing, Leggiero)

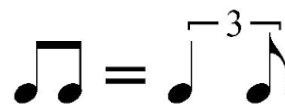
As you continue developing as a brass player, more techniques and styles will be expected at any given time. Up to this point, we have learned styles like *legato* & *marcato*.

In this lesson, we will take a look at **swing** rhythms and style, as well as *leggiero* playing.

Swing

This is not unlike compound time rhythms, but it will be written in a common time signature.

In swing, two eighth notes grouped together have the feel of a quarter note to eighth note triplet. Here is an example of how it will look versus how it will sound:



- The first eighth has a longer value.
- The second eighth has a shorter value.



It is important that you maintain the triplet length for the first and last eighth. It may come close to sounding like a dotted quarter to sixteenth, but this is not correct in a swing style. Most often, you will play swung eighths with an easy “**doo**” syllable.



To identify if a piece of music is in a swing style, it will most likely be labeled on the music like this:



Leggiero

This is often mistaken as *legato*. However, the definition for ***leggiero*** is light and delicate. The articulation should be from the tip of the tongue without sounding harsh or shrill. The air is consistent but not forced.

Look at this example. Try playing it *marcato*, *legato* and then *leggiero*.



Marcato uses a harder “**tah**” syllable, while *legato* is closer to “**dah**.” *Leggiero* should be crisp but light, clear but also delicate. In order to achieve a *leggiero* articulation, you may have to adjust the syllable you use depending on the musical style. One syllable does not apply for all *leggiero* playing.

These styles are not always clearly labeled. Often, the conductor and players determine the musical style.

Here is an example of how to interpret the music if a specific style isn't labeled.

Two staves of music in bass clef, 4/4 time signature, with a key signature of two flats. The first staff shows three distinct interpretations of the same musical phrase. The first measure is marked 'Marcato' with an accent (>) and a downward arrow. The second measure is marked 'Legato' with a slur and a downward arrow. The third measure is marked 'Leggiero' with a downward arrow. The second staff shows the same phrase with various articulations and slurs, illustrating the differences in sound between the styles.

It is a good habit to practice all of your scales in these styles. Push yourself to have a strong and consistent approach to music making. When playing a piece of music, be aware of what style works best for that situation.

Let's practice

♩ = 120 (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

a)

Exercise a) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The first staff starts with a dynamic marking of *f* and ends with *p*. The second staff starts with *mp* and ends with *f*. The music features eighth and quarter notes with various articulations and slurs.

♩ = 132 (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

b)

Exercise b) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The first staff starts with a dynamic marking of *f* and ends with a hairpin. The second staff starts with *p* and ends with *f*. The music features eighth and quarter notes with various articulations and slurs.

♩ = 92 (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

c)

Exercise c) consists of two staves of music in bass clef, 4/4 time, with a key signature of three flats. The first staff starts with a dynamic marking of *mp* and ends with a hairpin. The second staff starts with *mf* and ends with a hairpin. The music features eighth and quarter notes with various articulations and slurs.

♩ = 112 (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

d)

Exercise d) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The first staff has dynamic markings of *mp*, *f*, *mp*, and *f*. The second staff ends with a hairpin. The music features eighth and quarter notes with various articulations and slurs.

e) $\text{♩} = 84$

f *leggiero*

p *f*

f) $\text{♩} = 92$

mp *leggiero*

f *p* *rall.*

g) $\text{♩} = 92$

mf *leggiero*

p *ff*

4th time To Coda ϕ

D.C. al Coda

ϕ Coda

h) $\text{♩} = 112$

mf *leggiero*

p *f*

4th time To Coda ϕ

D.C. al Coda ϕ Coda

Lesson 6.2 – Technique Development (Articulation Patterns)

In Level 5, we learned about technique development, specifically arpeggio patterns. The first time you read a piece of music, the pace may prevent you from reading all of the notes with complete accuracy. In this lesson, we will focus on learning, reading, identifying and utilizing articulation patterns. Being able to quickly recognize these types of patterns will help you learn and read music at a faster rate.

A series of notes that follows a specific form of articulation groupings is called an articulation pattern. In this first pattern, notice that the first two sixteenth notes are slurred, while the next two sixteenth notes are tongued.

ta - ya ta ta tah

Slur two, tongue one in 6/8.

ta - ya tah ta - ya tah

Slur three, tongue one.

ta-a-a ta ta-a-a ta

Tongue one, slur two, tongue one.

ta ta - ya ta

Playing these patterns should eventually feel natural. As soon as you see them on your music, it should be habitual to play the articulation marked. While playing scales up and down, you can implement these patterns into your practice. This is a great way to make progress on both your scale practice and articulation patterns.

Let's practice

a)

♩ = 72-120

The musical score consists of eight staves of music in bass clef, 4/4 time. The tempo is marked as ♩ = 72-120. The key signature starts with one flat (B-flat major/D minor) and changes to two flats (E-flat major/G minor) at the end of the second staff, three flats (A-flat major/C minor) at the end of the fourth staff, and finally one sharp (F# major/C# minor) at the end of the eighth staff. The music features eighth-note patterns with slurs and accents, ending with double bar lines. A box with the text "Continue pattern ascending and descending" is placed below the sixth staff, with arrows pointing to the end of the staff and the beginning of the seventh staff.

b)

♩ = 72-120

The image displays nine staves of musical notation in bass clef, 6/8 time. The key signatures vary across the staves: Staff 1 (B-flat major), Staff 2 (B-flat major), Staff 3 (B-flat major), Staff 4 (B-flat major), Staff 5 (B-flat major), Staff 6 (B-flat major), Staff 7 (B-flat major), Staff 8 (B-flat major), and Staff 9 (B-flat major). The notation includes eighth notes, quarter notes, and half notes, often grouped with slurs. Some staves feature repeat signs (//) and dynamic markings like accents (^) and hairpins (> and <). The final staff concludes with a double bar line and repeat sign.

c)

♩ = 72-120

Musical score for exercise c) in bass clef, 4/4 time, with a tempo of 72-120. The score consists of seven staves. The first six staves show a sequence of eighth-note patterns with various articulations and slurs, starting in B-flat major and moving through B-flat minor, C minor, and D minor. The seventh staff shows a series of slurs with eighth notes, indicating a continuation of the pattern.

d)

♩ = 72-120

Musical score for exercise d) in bass clef, 4/4 time, with a tempo of 72-120. The score consists of four staves. The first two staves show eighth-note patterns with slurs and accents, starting in B-flat major and moving through B-flat minor, C minor, and D minor. The third staff is labeled "Continue the above pattern" and shows a series of slurs with eighth notes. The fourth staff shows a series of slurs with eighth notes, indicating a continuation of the pattern.

e) $\text{♩} = 72-120$

Musical score for exercise e) in bass clef, 4/4 time, key of B-flat major. It consists of three staves. The first staff starts with a tempo marking of quarter note = 72-120. The music features eighth-note patterns with slurs. The second staff continues the pattern. The third staff concludes with a double bar line and repeat sign. A fingering '2' with '(2)' below it is indicated under the final notes of the third staff.

f) $\text{♩} = 72-120$

Musical score for exercise f) in bass clef, 4/4 time, key of B-flat major. It consists of three staves. The first staff starts with a tempo marking of quarter note = 72-120. The music features eighth-note patterns with slurs. The second staff continues the pattern. The third staff concludes with a double bar line and repeat sign.

g) $\text{♩} = 92$

Musical score for exercise g) in bass clef, 4/4 time, key of B-flat major. It consists of two staves. The first staff starts with a tempo marking of quarter note = 92 and a dynamic marking of *mf*. The music features eighth-note patterns with slurs and rests. The second staff continues the pattern.

h) $\text{♩} = 132$

Musical score for exercise h) in bass clef, 4/4 time, key of B-flat major. It consists of two staves. The first staff starts with a tempo marking of quarter note = 132 and a dynamic marking of *mf*. The music features eighth-note patterns with slurs and accents. The second staff continues the pattern with a dynamic marking of *f* and concludes with a double bar line and repeat sign.

Let's practice

♩ = 80

a)

mp *p* *mf* *pp*

♩ = 72

b)

mf *f* *mf* *f*

♩ = 80

c)

mp *mf* *mp* *f* *mp*

d) $\text{♩} = 92$

Exercise d) consists of two staves of music in bass clef, 5/4 time signature, and B-flat major. The tempo is marked as quarter note = 92. The first staff starts with a mezzo-piano (*mp*) dynamic and ends with a hairpin crescendo. The second staff starts with a forte (*f*) dynamic and ends with a hairpin decrescendo to mezzo-piano (*mp*).

e) $\text{♩} = 112$

Exercise e) consists of two staves of music in bass clef, 5/4 time signature, and B-flat major. The tempo is marked as quarter note = 112. The first staff starts with a piano (*p*) dynamic, has a hairpin crescendo to mezzo-forte (*mf*), and ends with a hairpin decrescendo. The second staff starts with a piano (*p*) dynamic, has a hairpin crescendo to forte (*f*), and ends with a hairpin decrescendo.

f) $\text{♩} = 120$

Exercise f) consists of two staves of music in bass clef, 5/4 time signature, and B-flat major. The tempo is marked as quarter note = 120. The first staff starts with a mezzo-forte (*mf*) dynamic and ends with a hairpin decrescendo. The second staff starts with a mezzo-piano (*mp*) dynamic and ends with a hairpin crescendo to forte (*f*).

g) $\text{♩} = 120$

Exercise g) consists of two staves of music in bass clef, 5/4 time signature, and B-flat major. The tempo is marked as quarter note = 120. The first staff starts with a forte (*f*) dynamic, has a hairpin decrescendo to mezzo-forte (*mf*), and ends with a hairpin decrescendo. The second staff starts with a forte (*f*) dynamic, has a hairpin decrescendo to fortissimo (*ff*), and ends with a hairpin decrescendo.

h) $\text{♩} = 72$

mf

mp *f* *mp*

i) $\text{♩} = 80$

mf marcato

legato

j) $\text{♩} = 92$

mp marcato *f* *mp*

leggiero *mf*

k) $\text{♩} = 78$

mf legato

p *mf*

Lesson 6.4 – Minor Scales

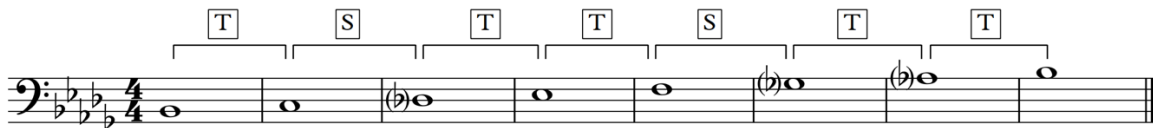
(B \flat , C, E \flat Natural Minor)

Sometimes music will be in a minor key. We need to work toward being able to play comfortably in these key signatures. It is easier than you might think since we have already learned some minor scales without even knowing it!

First, let's take a look at how a minor scale is built. For now, we will only work on the **natural minor** scale which uses the following pattern of tones and semitones:

T S T T S T T

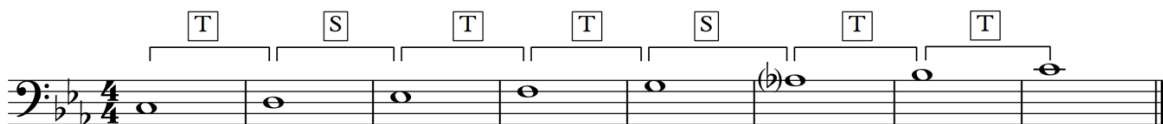
B \flat Minor Scale



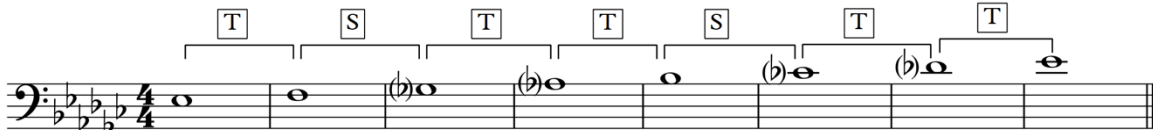
Notice how the **B \flat minor scale** is the same as the **D \flat major scale**, only it starts on the note B \flat . There are five flats, just like the D \flat major scale. This means D \flat major is the relative major of B \flat minor.

See if you can identify the **relative major** for the next two scales.

C Minor Scale



E \flat Minor Scale



The trick to identifying the relative major is to go up three semitones from the minor key. For example, three semitones up from E \flat is G \flat . This means the relative major of E \flat minor is G \flat major.

Let's practice

a) $\text{♩} = 72-120$

Exercise a) is in bass clef, 3/4 time, and key of B-flat major. It consists of two staves of eighth-note patterns. The first staff has a dashed line over the first two measures. The second staff continues the pattern.

b) $\text{♩} = 72-120$

Exercise b) is in bass clef, 4/4 time, and key of B-flat major. It consists of two staves of quarter-note patterns. The first staff has a slur over the first two measures. The second staff continues the pattern.

c) $\text{♩} = 72-120$

Exercise c) is in bass clef, 6/8 time, and key of B-flat major. It consists of two staves of quarter-note patterns. The first staff has a slur over the first two measures. The second staff continues the pattern.

d) $\text{♩} = 54-80$

Exercise d) is in bass clef, 6/8 time, and key of B-flat major. It consists of two staves of quarter-note patterns. The first staff has a slur over the first two measures. The second staff continues the pattern.

e) $\text{♩} = 72-120$

Exercise e) consists of two staves of music in bass clef, key of B-flat major (two flats), and 3/4 time signature. The tempo is marked as quarter note = 72-120. The first staff begins with a dotted quarter note followed by a sixteenth-note triplet, which is then followed by a series of eighth-note triplets. The second staff continues with eighth-note triplets and concludes with a double bar line.

f) $\text{♩} = 72-120$

Exercise f) consists of two staves of music in bass clef, key of B-flat major (two flats), and 4/4 time signature. The tempo is marked as quarter note = 72-120. The first staff features a sequence of eighth notes with slurs, followed by quarter notes. The second staff continues with eighth notes and quarter notes, ending with a double bar line.

g) $\text{♩} = 72-120$

Exercise g) consists of two staves of music in bass clef, key of B-flat major (two flats), and 6/8 time signature. The tempo is marked as quarter note = 72-120. The first staff starts with a dotted quarter note followed by eighth notes, then quarter notes. The second staff continues with eighth notes and quarter notes, ending with a double bar line.

h) $\text{♩} = 54-80$

Exercise h) consists of two staves of music in bass clef, key of B-flat major (two flats), and 6/8 time signature. The tempo is marked as quarter note = 54-80. The first staff begins with a dotted quarter note followed by eighth notes, then quarter notes with slurs. The second staff continues with eighth notes and quarter notes, ending with a double bar line.

i) $\text{♩} = 72-120$

j) $\text{♩} = 72-120$

k) $\text{♩} = 72-120$

l) $\text{♩} = 54-80$

Level 6 Wrap-up

To finish up Level 6, let's review most of the material we have learned. As you play these exercises, look out for **swing** rhythms, new **articulation patterns**, **time signatures** and playing in **minor keys**.

a) $\text{♩} = 112$ ($\text{♩} = \text{♩}^3$)

mf *p* *f*

mp *f*

b) $\text{♩} = 120$

mf *ff* *mf* *ff*

p cresc. *f*

c) $\text{♩} = 92$

mp *f*

d) $\text{♩} = 92$

f leggiero *p*

f *p* *ff*

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 6.

Chromatic Scale

The image shows a chromatic scale in bass clef, 4/4 time, consisting of 16 notes. The notes are: C2, C#2, D2, D#2, E2, E#2, F2, F#2, G2, G#2, A2, A#2, B2, B#2, C3, and C#3. The scale is divided into four measures of four notes each. Fingerings are indicated by numbers 1-5 above or below notes, and slurs are used to group notes within each measure. The key signature is one flat (Bb).

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 Mighty Power (William Himes) – AIES8843
- Wondrous Grace (James Curnow) – AIES9743
- A Light for Jesus (Michael Babb) – US304

For E \flat Instrument:

- He Lives (James Cheyne) – AIES9843
- Promises (Jorgen Ljserdorn) – US460

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



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