

BRASS COURSE

STUDENT WORKBOOK
BASS CLEF ADAPTATION



↑ LEVEL 8 ↓

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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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1st Edition

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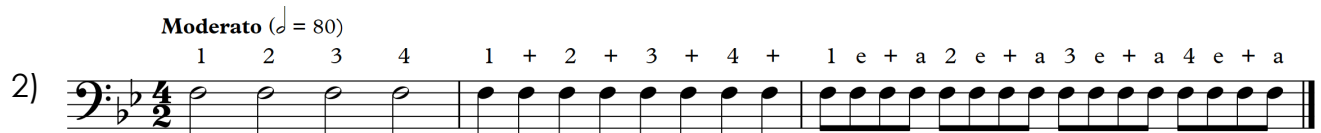
Time Signatures

3/2 and 4/2 have a straight forward half note pulse. Subdivision of the quarters and eighths enhances rhythmic accuracy.

Moderato (♩ = 80)

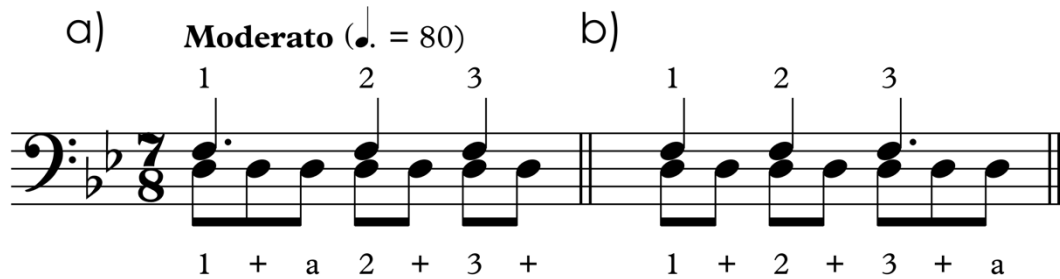
1) 

Moderato (♩ = 80)

2) 

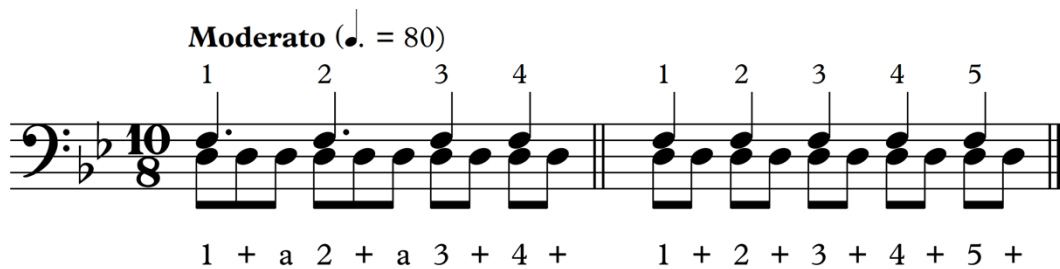
7/8 and 10/8 involve a more careful subdivision. While eighth notes technically get the beat, the pulse is usually divided into odd metered patterns as seen below.

a) **Moderato** (♩. = 80) b)



1 + a 2 + 3 + 1 + 2 + 3 + a

Moderato (♩. = 80)



1 + a 2 + a 3 + 4 + 1 + 2 + 3 + 4 + 5 +

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 8.1 – Stylistic Development (Traditional, Contemporary)

Part of becoming a well-rounded player includes being able to play a wide variety of styles. So far, we have worked on swing, as well as standard *marcato/legato* playing. Salvation Army music often involves playing contemporary worship songs which contrast traditional hymns and rousing marches. The best way to identify how these styles should sound is by listening to recordings. This lesson will point out a few basic ideas which will help you as you encounter contrasting styles.

Traditional Hymn/Chorale Style

Throughout previous levels, a lot of importance has been placed on rhythmic accuracy and consistent tempo. With hymns, however, there are often places that require an interpretation of push and pull within the lyrical line. Here is an example of one way to interpret this musical line.

1)

Andante (♩ = 72)

mp **connected jump** **slight stress** **stress release** **slight pull back in the tempo**

motion to the end →

A key component to playing hymns is being aware of other harmonies and voices in the group. Even when playing this line unaccompanied, try to imagine an ensemble around you passing lines from one part to another.

2)

Moderato (♩ = 88)

mp **a sense of rising** **listening during sustained note** **f**

take over from other voice ↔ **passing off the phrase** →

p

Contemporary Worship Style

Band arrangements of contemporary songs often rely on the arranger, conductor, and players to accurately present the true nature of the original song. Unlike hymns, most modern songs are more rhythmic and syncopated, or laid back and free. Here is an example of a syncopated rhythm that is often seen in worship songs.

3) **Andante** ($\text{♩} = 80$)

use a "dah" articulation but with clarity

mp laid back but forward thinking

f *p* do not over articulate these notes but place carefully before the 1st beat

At first glance, the rhythms in example 3 could be interpreted as crisp and strict. However, with a contemporary approach, there should be a smoothness and free feeling to all of these syncopated rhythms. It is the opposite with example 4 which is more traditional. At first glance, some of these rhythms might look like they should be connected.

4) **Allegro** ($\text{♩} = 120$)

slight separation, but the line still connects

spring the C into the F

mf crisp articulation

do not fade away

balanced between the registers

Here is another example in a contemporary style but at a faster tempo than example 3. Notice the articulation is still precise but the eighth notes are more relaxed compared to the interpretation in example 4.

5) **Allegro** ($\text{♩} = 136$)

slight accent to syncopated notes

some notes are less important

mf

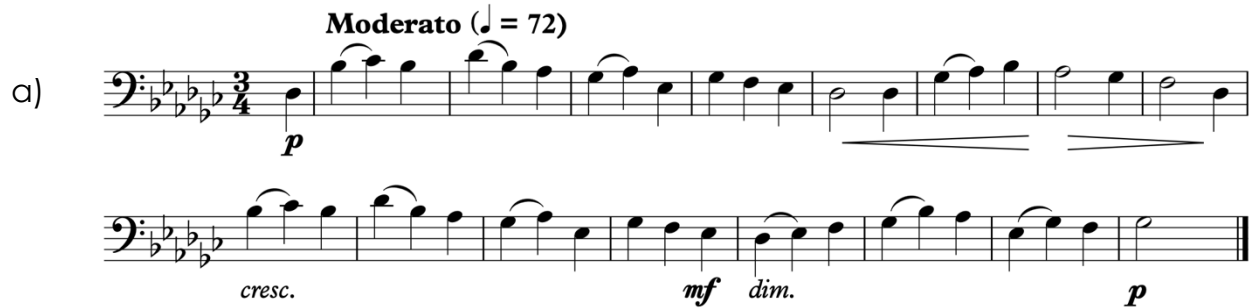
f phrase flowing forward

Let's practice

Aim for a full and rich sound that is sensitive to phrasing. Listen for areas where a slight push and pull (*rubato*) could happen in a full ensemble.

Moderato (♩ = 72)

a)

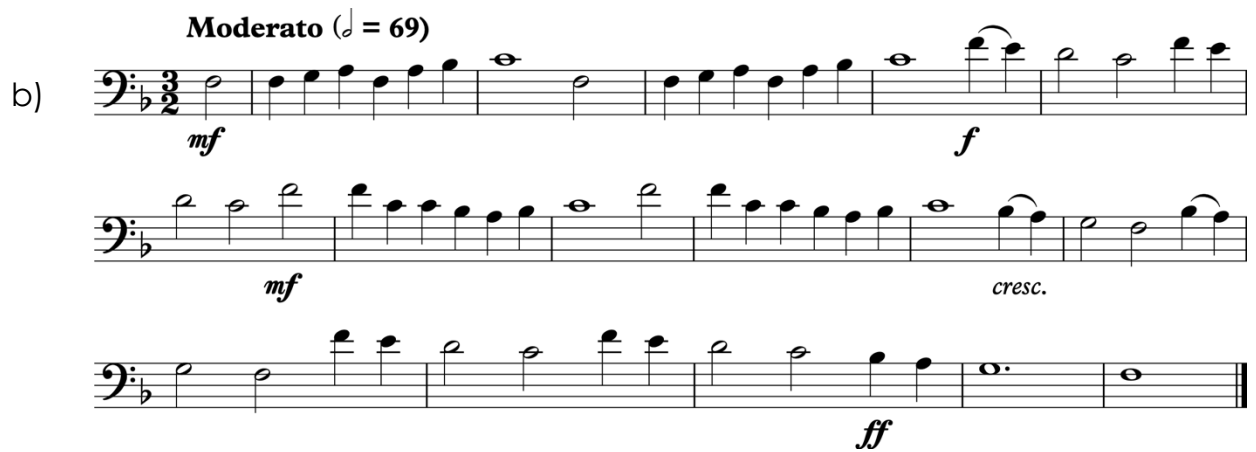


p

cresc. *mf dim.* *p*

Moderato (♩ = 69)

b)



mf *f*

mf *cresc.*

ff

Moderato (♩ = 88)

c)



mf

mp *f*

mp

Aim for rhythmic consistency that still allows for a sense of smoothness without being punchy. Remember that the line of the song is important but certain notes can be at a faded or tapered dynamic level.

Andante (♩ = 76)

d)

Andante (♩ = 76)

e)

Allegro (♩ = 132)

f)

Here are a few contrasting exercises that test your versatility and ability to recognize varying styles.

g) **Allegro** (♩ = 132)
f

h) **Allegro** (♩ = 148)
mf

i) **Andante** (♩ = 72)
mp

j) **Allegro** (♩ = 112)
mf

Lesson 8.2 – Technique Development (Triple Tonguing)

In Level 7, we started learning how to double tongue. There is another multiple tonguing technique called **triple tonguing**. It allows you to play groupings of articulations at a faster rate. This is a really important technique to develop. It will not happen overnight, so be consistent in your practice. This lesson will help you get started and should lay the groundwork for you to build on over time.

How fast can you play this?



Triple tonguing utilizes two "t" and one "k" syllable. (e.g. "ta-ta-ka")



Start slow by saying "ta-ta-ka-ta-ta-ka" etc.

You may mix up the syllables at first, but it will improve with practice. Now, try saying the syllables while playing into the instrument. Be sure to support the tonguing with a consistent air stream.

It is also important to try different syllables like:

"tu-tu-ku-tu-tu-ku" and "da-da-ga-da-da-ga"

You can even try starting notes with "ka." This is a tricky thing to practice, but it will help your triple tonguing development.



Let's practice

Allegro (♩ = 112)

a)

ta ta ka ta ta ta ka ta ta ka ta

Exercise a) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats (Bb, Eb). The tempo is Allegro (♩ = 112). The first staff contains a vocal line with lyrics 'ta ta ka ta ta ta ka ta ta ka ta' and a piano accompaniment of eighth notes. The second staff continues the piano accompaniment with triplets of eighth notes.

Allegro (♩ = 112)

b)

ta ta ka ta ta ta ka ta ta

Exercise b) consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats (Bb, Eb). The tempo is Allegro (♩ = 112). The first staff contains a vocal line with lyrics 'ta ta ka ta ta ta ka ta ta' and a piano accompaniment of eighth notes. The second staff continues the piano accompaniment with triplets of eighth notes.

Allegro (♩ = 112)

c)

ta ta ka ta ta ka ta

Exercise c) consists of two staves of music in bass clef, 3/4 time, with a key signature of three flats (Bb, Eb, Ab). The tempo is Allegro (♩ = 112). The first staff contains a vocal line with lyrics 'ta ta ka ta ta ka ta' and a piano accompaniment of eighth notes. The second staff continues the piano accompaniment with triplets of eighth notes.

Allegro (♩ = 112)

d)

Exercise d) consists of two staves of music in bass clef, 3/4 time, with a key signature of three flats (Bb, Eb, Ab). The tempo is Allegro (♩ = 112). The first staff contains a vocal line with lyrics 'ta ta ka ta ta ka ta' and a piano accompaniment of eighth notes. The second staff continues the piano accompaniment with triplets of eighth notes.

Let's work on playing sixteenth triplets using the double tongue. Remember that a sixteenth triplet is equal to one eighth note.

Moderato (♩ = 80)

e)

ta ta ta ta ta ka ta

Moderato (♩ = 80)

f)

ta ta ka ta ta

Andante (♩ = 72)

g)

♩ = 72-98

h)

mf leggiero

mp *f*

The next set of exercises will help you work on changing notes during a triple tongue. Aim for the first and last note of the triple tongue to have a synchronized attack from the air, tongue and fingers.

Allegro ♩ = 136

i)

Allegro ♩ = 136

j)

Allegro ♩ = 120

k)

Instead of playing the vibrato as open/closed on the written rhythms, use the "yah" jaw motion for each rhythm. (This means you will play both open and closed simultaneously.)

e) $\text{♩} = 72$

f) $\text{♩} = 96$

g) $\text{♩} = 96$

h) $\text{♩} = 96$

Try implementing vibrato at your discretion. As a player, be in control of all aspects of the vibrato, particularly the speed and depth.

i) $\text{♩} = 104$

mp legato

mf

j) $\text{♩} = 98$

f marcato

fp *f*

fp *f*

k) $\text{♩} = 132$

mp leggiero *cresc.*

f *dim.* *mp*

l) $\text{♩} = 112$

mf leggiero


p cresc. *ff*

Lesson 8.4 – Other Techniques

(Trill, Tremolo, Grace Note)

The purpose of this lesson is to introduce you to a few extended notations found in brass music. **Trills**, **tremolos** and **grace notes** are all considered to be embellishments to a written pitch. This lesson applies to valved instruments only. However, slide instruments can review these concepts to expand their musical knowledge.

Trill

 A trill is a rapid alternation between two notes. Unless otherwise marked, play from the written note to one note above. The note above will depend on the key signature.

For example:



trill A to Bb trill Ab to Bb trill Bb to Cb(Bb)

To play a trill, you slur between the written note and the note above. It is important to blow right through the slur to make sure each note comes through clearly.

It will sound like this:



Sometimes the speed and style of a trill will call for a slightly slower start to emphasize the original note. Follow these steps to perfect the trill:

1. Hold a starting note.
2. Slowly start slurring between the two notes.
3. Increase and decrease the speed to maximize control.

Tremolo



A tremolo is a musical effect that involves playing one note as rapidly as possible. In order to do this, the use of alternate fingerings is applied. Much like a trill, the idea of slurring between notes is important, even though the goal is to stay on the same pitch.

The fingering will usually be labeled. Here are a few examples of what it might look like:

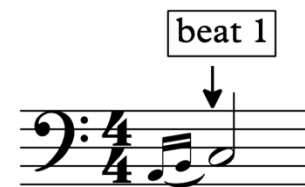


Grace Note



A grace note is a note that is played just slightly before a written note. These notes do not have a measured length and several can be played in a row before the primary note.

Grace notes should be treated as a flick of the valve. The tongue will usually articulate the start of the grace note and will slur into the primary note. When there is more than one grace note, the same approach is applied. Remember that these notes are played slightly before the beat that the primary note is written.



Sometimes you might see accidentals marked on the grace notes. All grace notes should observe the key signature, unless marked with an accidental.



Lesson Reminders:

A grace note has no set value. When counting a rhythm that includes a grace note, it is unmeasured and placed before the written beat. It is not counted toward the beats in the bar.

Let's practice

a) $\text{♩} = 80$

Three staves of musical notation in bass clef, 4/4 time, key of B-flat. Each staff contains a melodic line with a trill and a double bar line. The first staff starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a trill on C3. The second staff starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a trill on C3. The third staff starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a trill on C3.

b) $\text{♩} = 80$

Four systems of musical notation in bass clef, 4/4 time, key of B-flat. Each system has two staves. The top staff of each system contains a melodic line with a trill and a double bar line. The bottom staff of each system contains a complex rhythmic pattern consisting of many sixteenth notes. The first system starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a trill on C3. The second system starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a trill on C3. The third system starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a trill on C3. The fourth system starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a trill on C3.

c) $\text{♩} = 92$

Exercise c) consists of two staves in bass clef, 4/4 time, with a tempo of 92. The top staff starts with a mezzo-forte (*mf*) dynamic and features a trill on the first measure. The bottom staff starts with a piano (*p*) dynamic and features a trill on the fourth measure. Both staves end with a trill on the final measure.

d) $\text{♩} = 92$

Exercise d) consists of two staves in bass clef, 9/8 time, with a tempo of 92. The top staff starts with a mezzo-piano (*mp*) dynamic and features a trill on the first measure. The bottom staff starts with a forte (*f*) dynamic and features a trill on the first measure. Both staves end with a trill on the final measure.

e) $\text{♩} = 80$

Exercise e) consists of three staves in bass clef, 4/4 time, with a tempo of 80. Each staff features a long slur over a series of notes. The first staff has a dynamic of 0-1/3 and ends with a double bar line. The second staff has a dynamic of 0-2/3 and ends with a double bar line. The third staff has a dynamic of 0-1/2 and ends with a double bar line.

f) $\text{♩} = 112$

Exercise f) consists of two staves in bass clef, 4/4 time, with a tempo of 112. The top staff starts with a forte (*f*) dynamic and features a trill on the first measure. The bottom staff starts with a forte (*f*) dynamic and features a trill on the first measure. Both staves end with a forte-piano (*fp*) dynamic and a trill on the final measure.

g) $\text{♩} = 112$

h) $\text{♩} = 112$

i) $\text{♩} = 120$

Lesson 8.5 – Solo Excerpts

As we near the completion of the brass course, let's consider how we can approach practice and preparation of solo repertoire. This lesson will act as a guide to practicing tricky sections of solos, as well as how you can best prepare yourself for performances.

Throughout this course, there has been an emphasis on scale, rhythm and articulation recognition. These techniques help us develop the ability to automatically understand patterns in music. In the example below, you will notice several places where we can simplify what is on the page by concentrating on the pattern rather than each note individually.

The musical score consists of three staves of bass clef music in 4/4 time, with a tempo marking of ♩ = 126. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a *mf* dynamic and contains annotations for 'Ab arpeggio' and 'Eb arpeggio'. The second staff starts with a *f* dynamic and includes 'Ab scale', 'Eb scale', and 'rhythm identification' annotations. The third staff features an 'F scale' annotation. The piece concludes with the name 'Shine - Kenneth Downie'.

The patterns outlined above should hopefully happen automatically when playing through a piece. Focus on your playing. Recognize habits that help make playing easier and apply this thinking to harder sections of music. This excerpt and more will be analyzed in the practice portion of the lesson.

Think about reading faster music as playing primary notes and fitting all of the others in where possible. Try to prioritize your sight reading in this order.

1. Rhythm

2. Notes

3. Articulation

The three excerpts are in bass clef, 4/4 time. The first excerpt shows notes with 'x' marks indicating articulation. The second excerpt shows a sequence of notes. The third excerpt shows notes with slurs and accents. Below the excerpts is the vocal line: ta - ya ta ta - ya ta ka ta ka.

Performance

- Where are you playing?

Depending on where you are playing, you might need to adjust the dynamic levels (contrast) and amount of articulation needed for a performance.

- What are you playing?

If you are playing a piece that is tiring for your embouchure, you will need to be rested/refreshed before standing up to play.

- Who is playing for you?

If a full brass band is accompanying the solo, you will be required to rise above the dynamic level of the band. A piano will require much less dynamic variance.

- When are you playing?

If you are playing in a morning service, be sure to warm up before playing a solo. The piece toward the end of a two hour evening program requires discipline and endurance.

Tips for Performing

1. Try to recreate your comfort zone. Imagine this in your mind and physically position yourself in a way that you normally would during a practice session.
2. Position your music (if you are using it) in a spot that will not get in the way of being expressive, but where you can see it clearly.
3. If something bad happens, move on from the mistake and focus on what is ahead.
4. Pace yourself. Don't push yourself into early fatigue by giving everything away at the beginning, especially when playing high and loud.
5. No matter what, always smile and be positive.

Putting all of this aside, any performance for a Christian musician should be Christ-centered and an expression of our faith. The nerves that come with playing in front of people should be secondary to the true goal of playing praise to our Lord. Pray that your performance would be God-glorifying and an impactful experience for listeners.

Let's practice

Take a minute to look at exercise a). Try to find patterns and primary notes that you can focus on. Start at a reasonable speed and play the exercise.

Moderato (♩ = 92)

a)

mf

New Life - Richard Phillips

Tips for exercise a):

- Notice the rhythm patterns that are set.
- The exact same F major scale pattern is played in bars 1, 3 and 5.
- Bar 2 (and 6) has a Bb arpeggio.
- Bar 4 has a G major scale.
- Isolate bar 7. Practice the patterns individually on beat one and two. Now, put them together. Feel how the A leads to the F on beat two.
- Bar 8 is still an F major scale. Watch the big jump into beat 2 from A to D. Really aim for the D in the second sixteenth pattern.

Moderato (♩ = 92)

b)

mf

cresc.

ff

A Song to Sing - Ray Bowes

Tips for exercise b):

- Follow the repetitive sixteenth pattern set in bar 1.
- Don't let the F# in bar 6 be a stumble. Think of it as a semitone leading to the G. Isolate beat two of bar 6.
- Bar 11 is a simple finger combination that leads right into bar 12.
- Don't let the G in bar 13 get in the way of the rhythm. Leave it out until you feel comfortable with the entire pattern.
- Bar 15 is a chromatic scale leading to the F in bar 16.

Presto (♩ = 120-160)

c)

Longings - Terry Camsey

Tips for exercise c):

- Decide on a tempo. Will you be double tonguing or single tonguing?
- Shape the phrases so that the sixteenths lead to the eighths.
- Familiarize yourself with the ascending arpeggios throughout (e.g. bar 2, 6, 10).
- Isolate each pattern in bar 19 and 20 in order to put it together.
- D minor scale in bar 21.

Now try your own interpretation for exercise d).

♩ = 126

d)

Shine - Kenneth Downie

Level 8 Wrap-up

To finish up Level 8, let's review most of the material we have learned. These exercises will include playing a variety of styles, **triple tonguing**, incorporating various ornaments, and other techniques.

Andante (♩ = 76)

a)

mf legato

mp

mf *p*

Allegro (♩ = 146)

b)

f marcato

trill

Allegro (♩ = 146)

c)

mf leggiero *fp < f*

p *ff* *mp*

f

Bonus Material

Developing your own practice routine is strongly encouraged. In addition to repeating this level, 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 8.

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:

- New World (David Ayma) – US241
- Redeemed (Michael Kirk) – TS1047

For E \flat Instrument:

- St. Bees Variations (Ray Steadman-Allen) – TS1237
- Wonderful Words of Life (James Curnow) – AIES9543

AIES=American Instrumental Ensemble Series (USA Southern Territory)

US=Unity Series (UKI Territory)

TS=Triumph Series (UKI Territory)



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