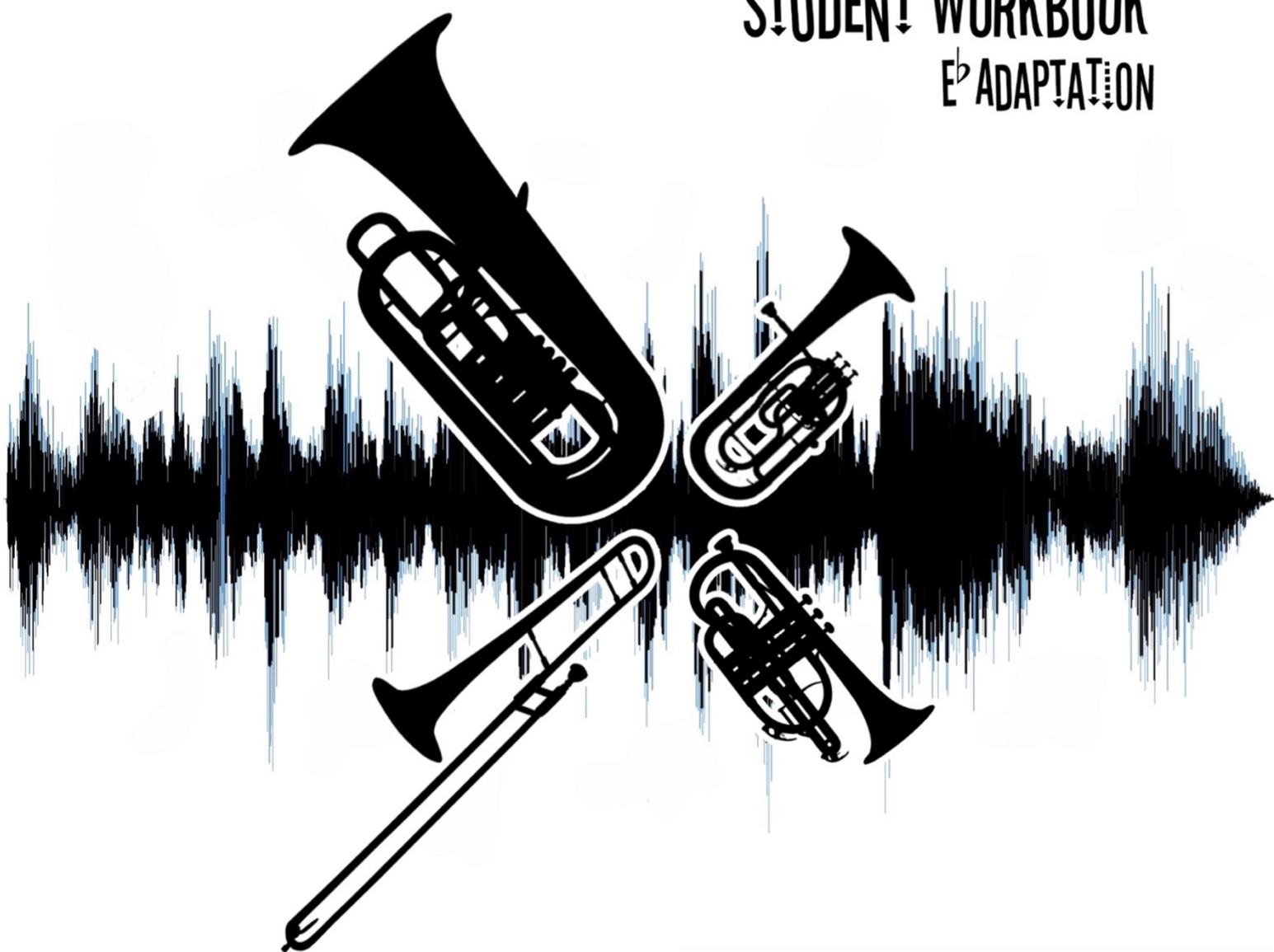


# BRASS COURSE

STUDENT WORKBOOK  
E♭ ADAPTATION



↑ LEVEL 4 ↓

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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 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.

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**1st Edition**

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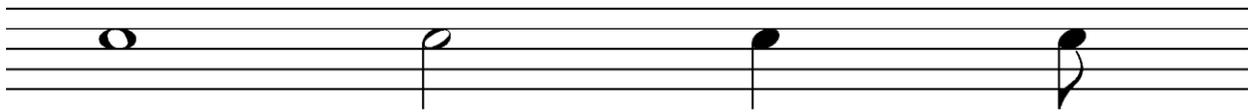
**Author: Marcus Venables  
Contributors: Rachel Ewing**

## Review of Level 3

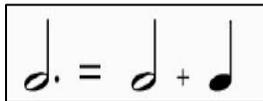
Before we start Level 4, here is a quick look at some of the basics learned in previous levels. Be sure to go back to earlier levels if you feel you need a refresher on any of the material. This review should help you prepare for what is to come in Level 4!

### Note Values

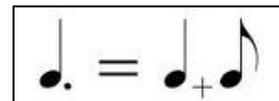
Whole Note = 4      Half Note = 2      Quarter Note = 1      Eighth Note = 1/2



### Dotted Notes



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



### Dynamics



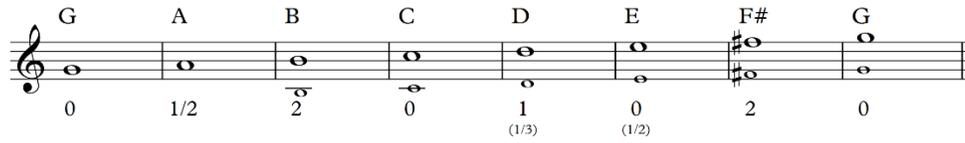
### Tempo

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



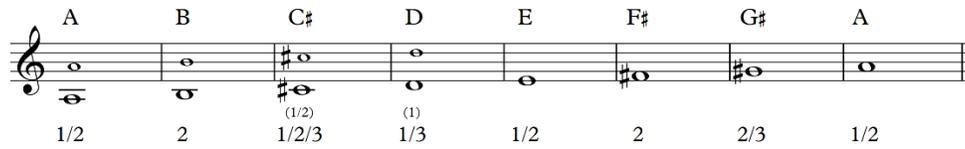
# Major Scales

## G Major Scale



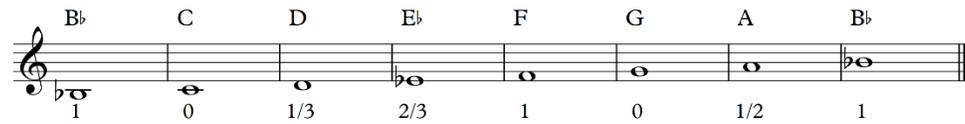
Musical notation for the G Major Scale. The notes are G, A, B, C, D, E, F#, G. The fret numbers below the notes are 0, 1/2, 2, 0, 1 (1/3), 0 (1/2), 2, 0.

## A Major Scale



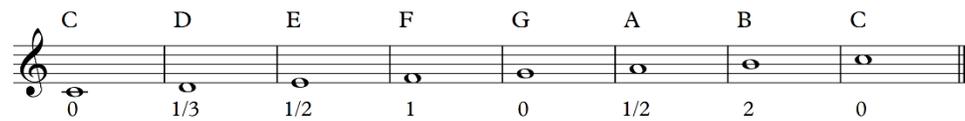
Musical notation for the A Major Scale. The notes are A, B, C#, D, E, F#, G#, A. The fret numbers below the notes are 1/2, 2, 1/2/3 (1/2), 1/3 (1), 1/2, 2, 2/3, 1/2.

## B $\flat$ Major Scale



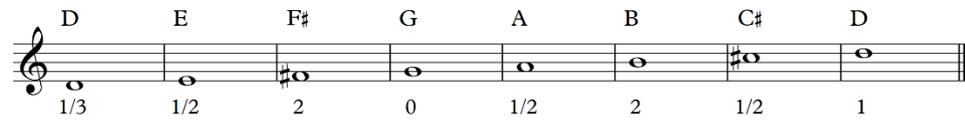
Musical notation for the B $\flat$  Major Scale. The notes are B $\flat$ , C, D, E $\flat$ , F, G, A, B $\flat$ . The fret numbers below the notes are 1, 0, 1/3, 2/3, 1, 0, 1/2, 1.

## C Major Scale



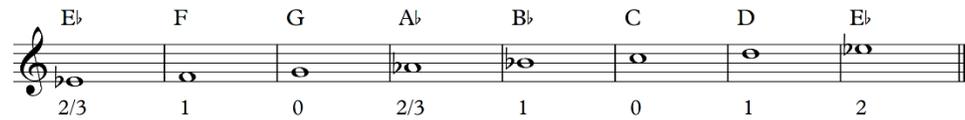
Musical notation for the C Major Scale. The notes are C, D, E, F, G, A, B, C. The fret numbers below the notes are 0, 1/3, 1/2, 1, 0, 1/2, 2, 0.

## D Major Scale



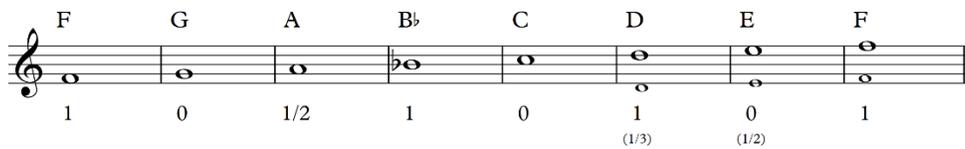
Musical notation for the D Major Scale. The notes are D, E, F#, G, A, B, C#, D. The fret numbers below the notes are 1/3, 1/2, 2, 0, 1/2, 2, 1/2, 1.

## E $\flat$ Major Scale



Musical notation for the E $\flat$  Major Scale. The notes are E $\flat$ , F, G, A $\flat$ , B $\flat$ , C, D, E $\flat$ . The fret numbers below the notes are 2/3, 1, 0, 2/3, 1, 0, 1, 2.

## F Major Scale



Musical notation for the F Major Scale. The notes are F, G, A, B $\flat$ , C, D, E, F. The fret numbers below the notes are 1, 0, 1/2, 1, 0, 1 (1/3), 0 (1/2), 1.

## Lesson 4.1 – Compound Time Signatures

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



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

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



6 beats per measure  
Eighth note gets the beat



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



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

Here's an example:



# Let's practice

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

Exercise a) consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *mf*. The tempo is marked **Adagio**. The notation includes six measures of music with fingerings indicated above the notes: 1-2-3, 4-5-6, 1-2-3, 4-5-6, 1-2-3, and 4-5-6. The notes are half notes. The second staff continues the exercise with four measures of music, also in half notes, ending with a double bar line.

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

Exercise b) consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *mf*. The tempo is marked **Adagio**. The notation includes six measures of music with fingerings indicated above the notes: 1-2-3, 4, 5, 6, 1-2-3, 4, 5, 6, 1-2-3, 4, 5, 6. The notes are quarter notes. The second staff continues the exercise with four measures of music, also in quarter notes, ending with a double bar line.

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

Exercise c) consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *mf*. The tempo is marked **Adagio**. The notation includes six measures of music with fingerings indicated above the notes: 1-2-3, 4, 5, 6, 1-2, 3, 4, 5, 6, 1-2-3, 4, 5, 6. The notes are quarter notes. The second staff continues the exercise with four measures of music, also in quarter notes, ending with a double bar line.

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

Exercise d) consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *mf*. The tempo is marked **Adagio**. The notation includes six measures of music with fingerings indicated above the notes: 1-2-3, 4, 5, 6. The notes are quarter notes. The second staff continues the exercise with four measures of music, also in quarter notes, ending with a double bar line.

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

Musical notation for exercise e) in G major, 6/8 time. The first staff contains four measures of music with notes and rests, and the second staff contains four measures of music. The tempo is Allegro and the dynamic is mezzo-forte (mf). Fingerings are indicated as 1+a, 2+a, 1+a, 2+a.

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

Musical notation for exercise f) in G major, 6/8 time. The first staff contains four measures of music with notes and rests, and the second staff contains four measures of music. The tempo is Allegro and the dynamic is mezzo-forte (mf). Fingerings are indicated as 1+a, 2+a.

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

Musical notation for exercise g) in G major, 6/8 time. The first staff contains four measures of music with notes and rests, and the second staff contains four measures of music. The tempo is Allegro and the dynamic is mezzo-forte (mf). Fingerings are indicated as 1+a, 2+a.

h) **Allegro**  
*mf*

Musical notation for exercise h) in G major, 6/8 time. The first staff contains four measures of music with notes and rests, and the second staff contains four measures of music. The tempo is Allegro and the dynamic is mezzo-forte (mf).

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

i)

*f*

*mp*

ii)

*f*

*mp*

k)

*f*

*mp* *f*

l)

*mf*

*mp* *f*

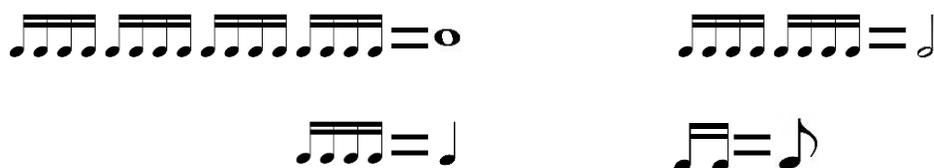
## Lesson 4.2 – Sixteenth Notes and Rests

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

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

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

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



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

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

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



## Let's practice

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

a)

Exercise a) consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. Above the first group are the counts "1 2 e + a 3" and above the second group are "4 e + a". The second measure is a whole rest. The third measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. Above the first group are the counts "1 2" and above the second group are "3 4". The fourth measure is a whole rest. The second staff has a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The second measure is a whole rest. The third measure contains a quarter note G4, followed by two groups of sixteenth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The fourth measure is a whole rest.

b)

Exercise b) consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. Above the first group are the counts "1 2" and above the second group are "3 4". The second measure is a whole rest. The third measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The fourth measure is a whole rest. The second staff has a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by two groups of sixteenth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The second measure is a whole rest. The third measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The fourth measure is a whole rest.

c)

Exercise c) consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. Above the first group are the counts "1 e + a 2" and above the second group are "3 e + a 4". The second measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. Above the first group are the counts "1 2 3" and above the second group are "4". The third measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The fourth measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The second staff has a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by two groups of sixteenth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The second measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The third measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5. The fourth measure contains a quarter note G4, followed by two groups of eighth notes: G4-A4-B4-C5 and G4-A4-B4-C5.

d)

Exercise d) consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The first measure contains a quarter note G3, followed by two groups of eighth notes: G3-A3-B3-C4 and G3-A3-B3-C4. The second measure contains a quarter note G3, followed by two groups of eighth notes: G3-A3-B3-C4 and G3-A3-B3-C4. The third measure contains a quarter note G3, followed by two groups of eighth notes: G3-A3-B3-C4 and G3-A3-B3-C4. The fourth measure contains a quarter note G3, followed by two groups of eighth notes: G3-A3-B3-C4 and G3-A3-B3-C4. The second staff has a treble clef and a key signature of one flat (Bb). The first measure contains a quarter note G3, followed by two groups of sixteenth notes: G3-A3-B3-C4 and G3-A3-B3-C4. The second measure contains a quarter note G3, followed by two groups of eighth notes: G3-A3-B3-C4 and G3-A3-B3-C4. The third measure contains a quarter note G3, followed by two groups of eighth notes: G3-A3-B3-C4 and G3-A3-B3-C4. The fourth measure contains a quarter note G3, followed by two groups of eighth notes: G3-A3-B3-C4 and G3-A3-B3-C4.

e)

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



f)

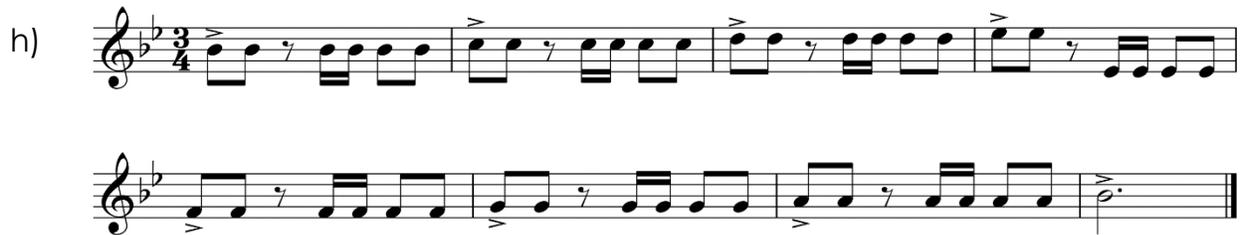


g)

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



h)



**Lesson Reminders:**

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



## Da Capo

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

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

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

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

Look closely at the example below.

The image shows two staves of musical notation. The first staff is a single line of music in 6/8 time, ending with a double bar line. The second staff begins with the word "Fine" above the first measure. After a double bar line, the music repeats from the beginning of the first staff. The word "D.C. al Fine" is written above the final measure of the second staff, indicating that the music should repeat back to the beginning.

**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**  $\oplus$ , skipping any music in between.

The image shows three staves of musical notation. The first staff is in 4/4 time and ends with a double bar line. Above the second measure of the first staff is the marking "To Coda" with a Coda symbol (a circle with a cross). The second staff begins with the marking "D.C. al Coda" above the first measure, followed by a double bar line. The music then repeats from the beginning of the first staff. The Coda symbol is placed above the final measure of the second staff. The third staff continues the music from the Coda symbol, showing a sequence of notes and rests.



# Let's practice

a) **Moderato**

Exercise a) consists of two staves in 4/4 time. The first staff starts with a *mf* dynamic and features a melodic line with eighth notes and quarter notes. It includes a first ending bracket labeled '1.' and a *f* dynamic. The second staff starts with a *f* dynamic and features a bass line with quarter notes and eighth notes. It includes a second ending bracket labeled '2.' and a *p* dynamic. A *rall.* marking is placed between the two staves.

b) **Moderato**

Exercise b) consists of two staves in 4/4 time with a key signature of two sharps (F# and C#). The first staff starts with a *f* dynamic and features a melodic line with quarter notes and eighth notes. It includes a first ending bracket labeled '1.'. The second staff starts with a *p* dynamic and features a bass line with quarter notes and eighth notes. It includes a second ending bracket labeled '2.' and a *mf* dynamic. A *rall.* marking is placed between the two staves.

c) **Moderato**

Exercise c) consists of two staves in 3/4 time with a key signature of one flat (Bb). The first staff starts with a *mp* dynamic and features a melodic line with quarter notes and eighth notes. The second staff starts with a *p* dynamic and features a bass line with quarter notes and eighth notes. It includes a *Fine* marking and a *D.C. al Fine* instruction.

d) **Moderato**

Exercise d) consists of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff starts with a *p* dynamic and features a melodic line with quarter notes and eighth notes. It includes a *mp* dynamic marking. The second staff starts with a *mf* dynamic and features a bass line with quarter notes and eighth notes. It includes a *Fine* marking, a *D.C. al Fine* instruction, and a second ending bracket labeled '2.'

e) **Adagio**

*mf*

**Fine**

*p*

**D.S. al Fine**

*mf*

f) **Allegro**

*f*

**Fine**

*mp*

**D.S. al Fine**

*mf*

g) **Allegro**

*f*

**To Coda** ☉

*mp cresc.*

**D.S. al Coda**

☉ **Coda**

*mp*

*f*

h) **Allegro**

*mf*

**To Coda** ☉

**D.S. al Coda**

☉ **Coda**

*f*

*rall.*

*mp*

*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 $\flat$ , you need to remove a semitone of tubing, which is the second valve. A semitone below an open fingering will always be 2<sup>nd</sup> valve (i.e. C to B, G to G $\flat$  etc...).



\*This has not been transposed

A semitone above a 1<sup>st</sup> valve fingering will always be 2<sup>nd</sup> valve.



\*This has not been transposed

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



0 2/3 1/2 1 2 0 1/2 1 2 0 1 2 0

And on the way down:



0 2 1 0 2 1 1/2 0 2 1 1/2 2/3 0

### **Lesson Reminders:**

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

# Let's practice

a)

Exercise a) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures of music, with a fingering '2/3' under the first measure and a '1' under the second measure. The second staff contains five measures of music, with a '1' under the fourth measure. The piece concludes with a double bar line.

b)

Exercise b) consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains four measures of music. The second staff contains five measures of music, with a fingering '1/2/3' under the first measure and a '2/3' under the fifth measure. The piece concludes with a double bar line.

c)

Exercise c) consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains four measures of music, with a '1' under the second measure. The second staff contains five measures of music, with a '1' under the fourth measure. The piece concludes with a double bar line.

d)

Exercise d) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures of music. The second staff contains four measures of music. The piece concludes with a double bar line.

e)

Musical notation for exercise e) in 4/4 time, key of D major. The first staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; D5 quarter, G4 quarter, B4 quarter, D5 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; D5 quarter, G4 quarter, B4 quarter, D5 quarter. A finger number '1' is written below the first measure. The second staff contains four measures: D5 quarter, G4 quarter, B4 quarter, D5 quarter; G4 quarter, B4 quarter, D5 quarter, G4 quarter; D5 quarter, G4 quarter, B4 quarter, D5 quarter; G4 quarter, B4 quarter, D5 quarter, G4 quarter. The piece ends with a double bar line.

f)

Musical notation for exercise f) in 4/4 time, key of D major. The first staff contains four measures: G4 half, B4 half; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. The second staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. The piece ends with a double bar line.

g)

Musical notation for exercise g) in 4/4 time, key of D major. The first staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. The second staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. A finger number '1' is written below the first measure. The piece ends with a double bar line.

h)

Musical notation for exercise h) in 4/4 time, key of D major. The first staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. The second staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. The third staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. The fourth staff contains four measures: G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter; G4 quarter, B4 quarter, D5 quarter, B4 quarter. The piece ends with a double bar line.

i)

j)

k)

## Level 4 Wrap-up

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

a) **Moderato**

*f*

1.

2.

b) **Moderato**

*mf*

c) **Moderato**

*mf*

To Coda  $\phi$

D.C. al Coda

$\phi$  Coda



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