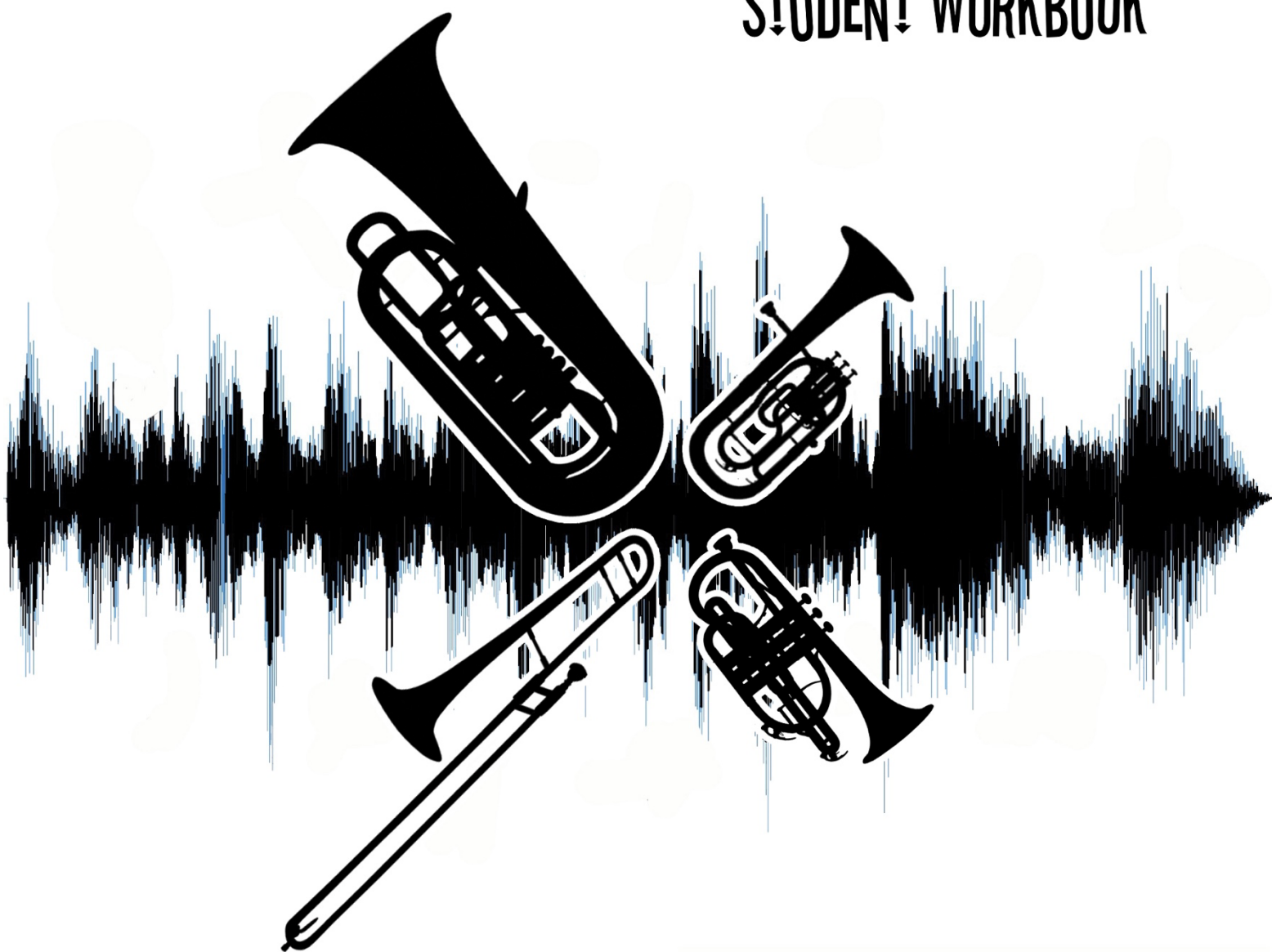


BRASS COURSE

STUDENT WORKBOOK



↑ 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.

If you are using this as a class learning tool, please remember that E-flat instruments will not sound at the same pitch as B-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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Major Scales

The image displays 12 major scales, each with a fretboard diagram and fingering numbers. The scales are: C, G, D, A, E, B, F#, Gb, Db, Ab, Eb, Bb, and F. Each scale is represented by a single staff with a treble clef. The notes are shown as whole notes on the staff. Below each note, the fret number and the finger number are indicated. For example, the C scale starts with fret 0 (finger 1) for C, fret 1/3 (finger 6) for C#, fret 1/2 (finger 4) for D, and so on. The scales are arranged in a circle, with C at the top and F at the bottom.

Scale	1	2	3	4	5	6	7	8
C	0 (1)	1/3 (6)	1/2 (4)	1 (3)	0 (1)	1/2 (4)	2 (2)	0 (1)
G	1/3 (6)	1/2 (4)	2 (2)	0 (1)	1/3 (6)	1/2 (4)	2 (2)	0 (1)
D	1/3 (6)	1/2 (4)	2 (2)	0 (1)	1/2 (4)	2 (2)	1/2 (4)	1 (3)
A	1/2 (4)	2 (2)	1/2/3 (7)	1/3 (6)	1/2 (4)	2 (2)	2/3 (5)	1/2 (4)
E	1/2 (4)	2 (2)	2/3 (5)	1/2 (4)	2 (2)	1/2 (4)	2 (2)	0 (1)
B	2 (2)	1/2/3 (7)	2/3 (5)	1/2 (4)	2 (2)	2/3 (5)	1 (3)	2 (2)
F#	2 (2)	2/3 (5)	1 (3)	2 (2)	1/2 (4)	2 (2)	1 (3)	2 (2)
Gb	2 (2)	2/3 (5)	1 (3)	2 (2)	1/2 (4)	2 (2)	1 (3)	2 (2)
Db	1/2/3 (7)	2/3 (5)	1 (3)	2 (2)	2/3 (5)	1 (3)	0 (1)	1/2 (4)
Ab	2/3 (5)	1 (3)	0 (1)	1/2/3 (7)	2/3 (5)	1 (3)	0 (1)	2/3 (5)
Eb	2/3 (5)	1 (3)	0 (1)	2/3 (5)	1 (3)	0 (1)	1 (3)	2 (2)
Bb	1 (3)	0 (1)	1/3 (6)	2/3 (5)	1 (3)	0 (1)	1/2 (4)	1 (3)
F	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.

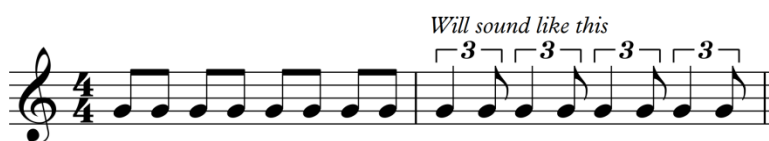
Swing

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

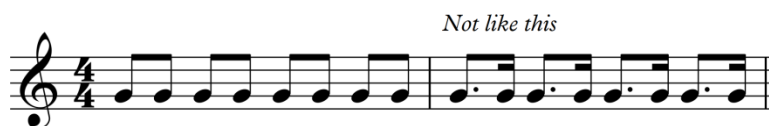
In swing, two eighth notes grouped together have the feel of a quarter note to eighth note triplet. Here is an example of how it will look versus how it will sound:



- 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 musical staves in 4/4 time, treble clef. The first staff has three measures: 1. Marcato: quarter notes G4, A4, B4, C5 with accents (>) above each note. 2. Legato: quarter notes G4, A4, B4, C5 with a slur above the notes. 3. Leggiero: quarter notes G4, A4, B4, C5 with a slur above the notes. The second staff has three measures: 1. Marcato: eighth notes G4, A4, B4, C5, G4, A4, B4, C5 with accents (>) above each note. 2. Legato: quarter notes G4, A4, B4, C5 with a slur above the notes. 3. Leggiero: quarter notes G4, A4, B4, C5 with a slur above the notes. The piece ends with a double bar line.

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

a) $\text{♩} = 120$ ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$)

Exercise a) consists of two staves of music in 4/4 time. 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 sixteenth notes, with a trill in the first staff and a slur in the second staff.

b) $\text{♩} = 132$ ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$)

Exercise b) consists of two staves of music in 4/4 time. The first staff starts with a dynamic marking of *f*. The second staff starts with *p* and ends with *f*. The music features eighth and sixteenth notes, with a slur in the second staff.

c) $\text{♩} = 92$ ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$)

Exercise c) consists of two staves of music in 4/4 time. The first staff starts with a dynamic marking of *mp*. The second staff starts with *mf*. The music features eighth and sixteenth notes, with a slur in the second staff.

d) $\text{♩} = 112$ ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$)

Exercise d) consists of two staves of music in 4/4 time. The first staff has dynamic markings of *mp*, *f*, *mp*, and *f*. The second staff has a dynamic marking of *f*. The music features eighth and sixteenth notes, with accents in the first staff and a slur in the second staff.

e) $\text{♩} = 84$

f *leggiero*

p *f*

f) $\text{♩} = 92$

mp *leggiero*

f *p* *rall.*

g) $\text{♩} = 92$

mf *leggiero*

4th time To Coda ϕ

f D.C. al Coda

ϕ Coda

p *ff*

h) $\text{♩} = 112$

mf *leggiero*

4th time To Coda ϕ

D.C. al Coda ϕ Coda

p *f*

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.



Slur two, tongue one in 6/8.



Slur three, tongue one.



Tongue one, slur two, tongue one.



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 4/4 time. The first staff is in C major. The second staff is in D major. The third staff is in E major. The fourth staff is in F# major. The fifth staff is in G major. The sixth staff is in A major. The seventh staff is in B major. The eighth staff is in C major. Each staff contains a sequence of eighth-note patterns, with some staves ending in a double bar line and repeat sign. A box with the text 'Continue pattern ascending and descending' is placed below the seventh staff, with dashed arrows pointing to the end of the staff and the beginning of the eighth staff.

b)

♩ = 72-120

The musical score consists of eight staves of music, each in a different key signature. The first staff is in 6/8 time and begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves are in treble clef with key signatures of two sharps (D major), one sharp (F major), two flats (B-flat major), and one flat (E-flat major). The eighth staff is in treble clef with a key signature of two flats (B-flat major) and includes dashed arrows indicating trills. The score concludes with a double bar line and repeat sign.

c) $\text{♩} = 72-120$

Exercise c) consists of six staves of music in 4/4 time, with a tempo of 72-120. The first five staves show a sequence of eighth-note patterns in various keys: C major, Bb major, Ab major, Gb major, and F major. The sixth staff shows a sequence of eighth-note patterns in various keys: D major, Eb major, E major, and F# major.

d) $\text{♩} = 72-120$

Exercise d) consists of four staves of music in 4/4 time, with a tempo of 72-120. The first two staves show eighth-note patterns in various keys: C major, Bb major, Ab major, and Gb major. The third staff is labeled "Continue the above pattern" and shows eighth-note patterns in various keys: F major, E major, D major, and C major. The fourth staff shows eighth-note patterns in various keys: Bb major, Ab major, Gb major, and F major.

e) $\text{♩} = 72-120$

2
(2)

f) $\text{♩} = 72-120$

g) $\text{♩} = 92$

mf

h) $\text{♩} = 132$

mf

f

Let's practice

♩ = 80

a)

mp *p* *mf* *pp*

♩ = 72

b)

mf *f* *mf* *f*

♩ = 80

c)

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

d) $\text{♩} = 92$

Musical notation for exercise d) in 5/4 time, key of D major. The tempo is marked as quarter note = 92. The first staff starts with a mezzo-piano (*mp*) dynamic and ends with a hairpin. The second staff starts with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic.

e) $\text{♩} = 112$

Musical notation for exercise e) in 5/4 time, key of B-flat major. The tempo is marked as quarter note = 112. The first staff starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

f) $\text{♩} = 120$

Musical notation for exercise f) in 5/4 time, key of D major. The tempo is marked as quarter note = 120. The first staff starts with a mezzo-forte (*mf*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff starts with a mezzo-piano (*mp*) dynamic and ends with a forte (*f*) dynamic.

g) $\text{♩} = 120$

Musical notation for exercise g) in 5/4 time, key of D major. The tempo is marked as quarter note = 120. The first staff starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic.

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

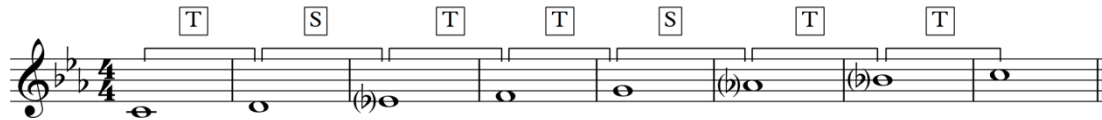
(C, D, F Natural Minor)

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

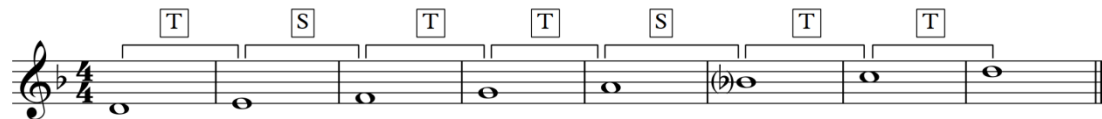
C Minor Scale



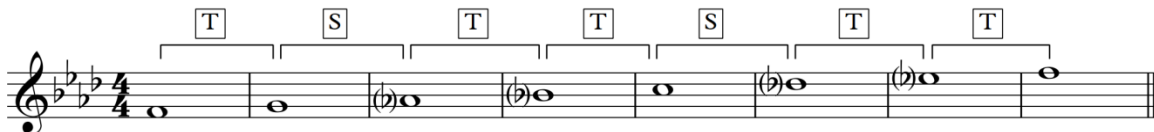
Notice how the **C minor scale** is the same as the **E \flat major scale**, only it starts on the note C. There are three flats, just like the E \flat major scale. This means E \flat major is the relative major of C minor.

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

D Minor Scale



F 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 F is A \flat . This means the relative major of F minor is A \flat major.

Let's practice

a) ♩ = 72-120

Exercise a) consists of two staves of music in 3/4 time, key of B-flat major. The tempo is marked as ♩ = 72-120. The first staff begins with a dotted quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note, and continues with eighth-note patterns. A dashed slur is placed over the first two measures. The second staff continues with eighth-note patterns, ending with a double bar line.

b) ♩ = 72-120

Exercise b) consists of two staves of music in 4/4 time, key of B-flat major. The tempo is marked as ♩ = 72-120. The first staff begins with a dotted quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note, and continues with eighth-note patterns. The second staff continues with eighth-note patterns, ending with a double bar line.

c) ♩ = 72-120

Exercise c) consists of two staves of music in 6/8 time, key of B-flat major. The tempo is marked as ♩ = 72-120. The first staff begins with a dotted quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note, and continues with eighth-note patterns. The second staff continues with eighth-note patterns, ending with a double bar line.

d) ♩ = 54-80

Exercise d) consists of two staves of music in 6/8 time, key of B-flat major. The tempo is marked as ♩ = 54-80. The first staff begins with a dotted quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note, and continues with eighth-note patterns. The second staff continues with eighth-note patterns, ending with a double bar line.

e) $\text{♩} = 72-120$

Exercise e) consists of two staves of music in 3/4 time, key of B-flat major. The tempo is marked as quarter note = 72-120. The first staff begins with a slur over the first four notes. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the second staff.

f) $\text{♩} = 72-120$

Exercise f) consists of two staves of music in 4/4 time, key of B-flat major. The tempo is marked as quarter note = 72-120. The first staff features a mix of quarter and eighth notes. The second staff features a mix of eighth and sixteenth notes.

g) $\text{♩} = 72-120$

Exercise g) consists of two staves of music in 6/8 time, key of B-flat major. The tempo is marked as quarter note = 72-120. The first staff features a mix of quarter and eighth notes. The second staff features a mix of eighth and sixteenth notes.

h) $\text{♩} = 54-80$

Exercise h) consists of two staves of music in 6/8 time, key of B-flat major. The tempo is marked as quarter note = 54-80. The first staff features a mix of quarter and eighth notes. The second staff features a mix of eighth and sixteenth notes, with a sharp sign appearing under a note in the third measure.

i) $\text{♩} = 72-120$

Exercise i) consists of two staves of music in 3/4 time, key of B-flat major. The tempo is marked as quarter note = 72-120. The first staff begins with a melodic line starting on G4, moving up to A4, Bb4, and C5, with a dashed slur over the first three notes. The second staff provides a rhythmic accompaniment with eighth notes.

j) $\text{♩} = 72-120$

Exercise j) consists of two staves of music in 4/4 time, key of B-flat major. The tempo is marked as quarter note = 72-120. The first staff features a melodic line with eighth notes and quarter notes. The second staff provides a rhythmic accompaniment with eighth notes.

k) $\text{♩} = 72-120$

Exercise k) consists of two staves of music in 6/8 time, key of B-flat major. The tempo is marked as quarter note = 72-120. The first staff features a melodic line with quarter notes and eighth notes. The second staff provides a rhythmic accompaniment with eighth notes.

l) $\text{♩} = 54-80$

Exercise l) consists of two staves of music in 6/8 time, key of B-flat major. The tempo is marked as quarter note = 54-80. The first staff features a melodic line with quarter notes and eighth notes. The second staff provides a rhythmic accompaniment with eighth notes.

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

1. *mf* *p* *f*

2. *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

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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