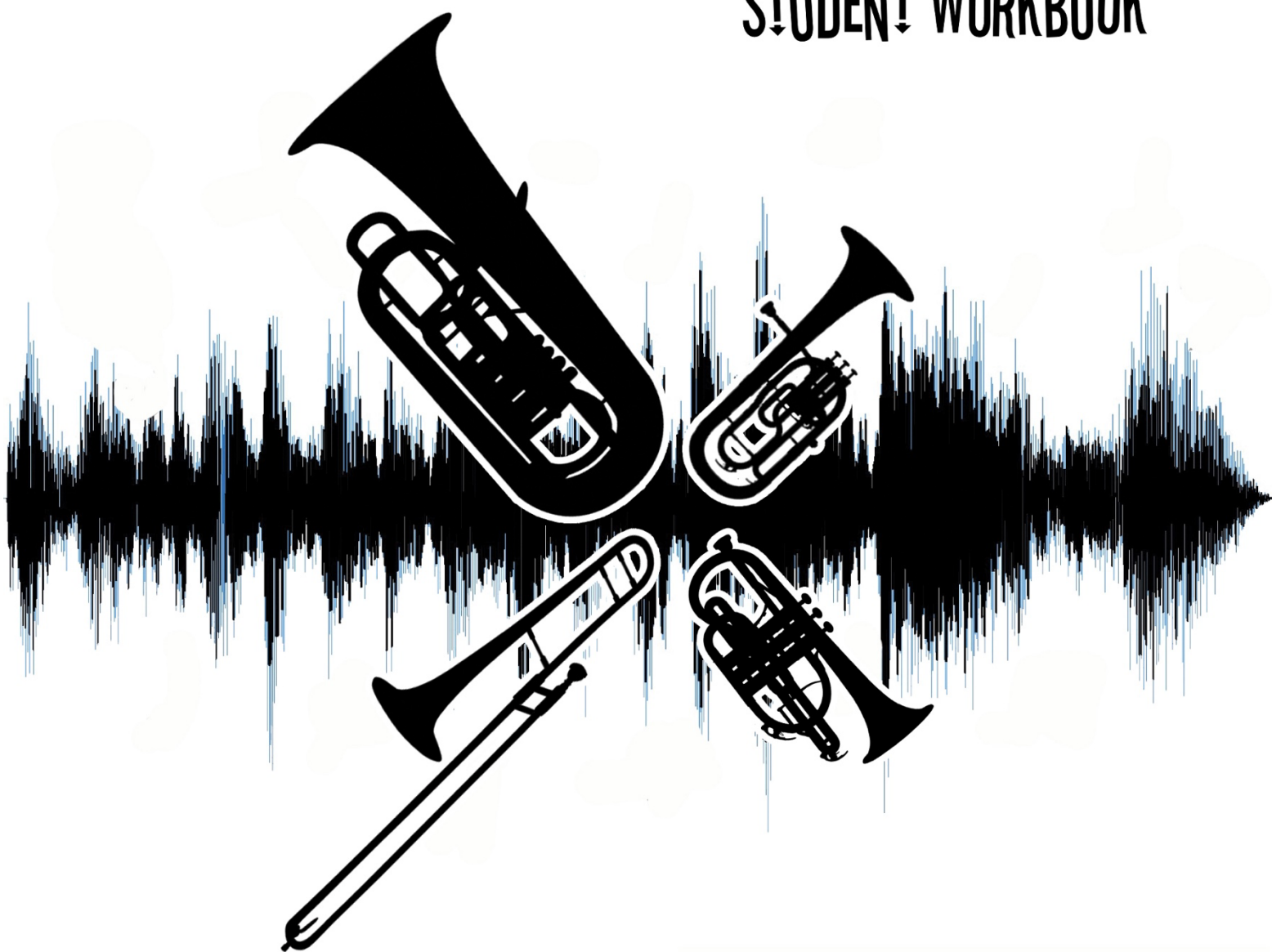


BRASS COURSE

STUDENT WORKBOOK



↑ 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.

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.



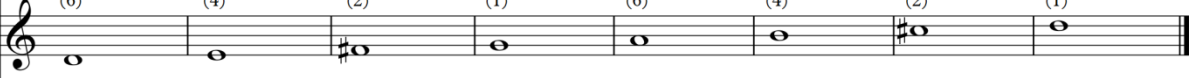
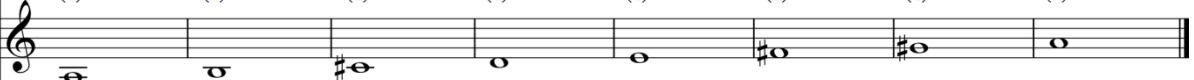
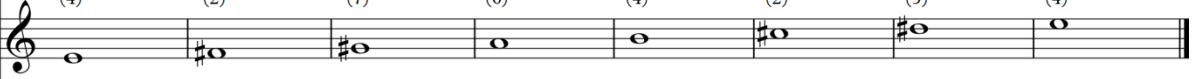
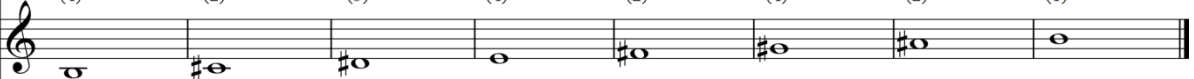
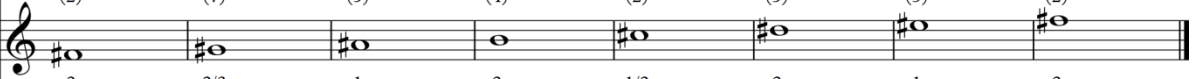

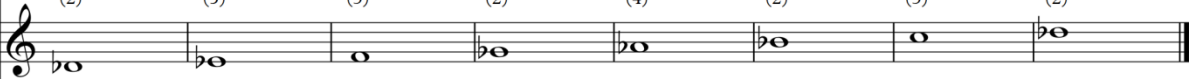
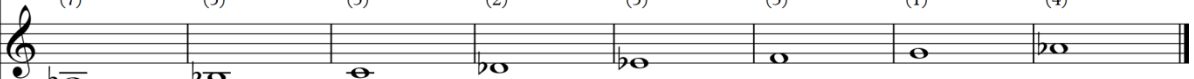
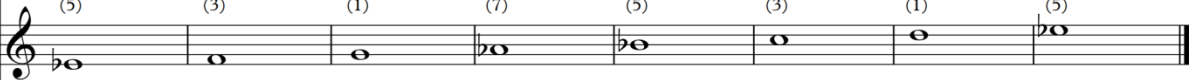
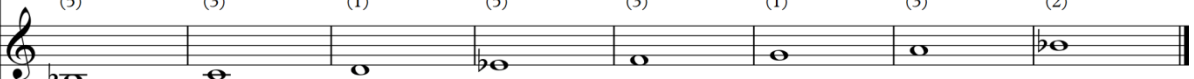
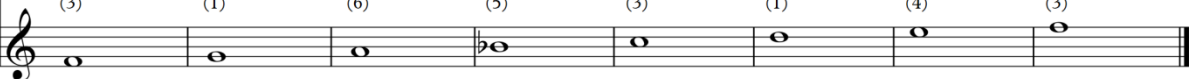
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Contributors: Rachel Ewing**

Major Scales

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

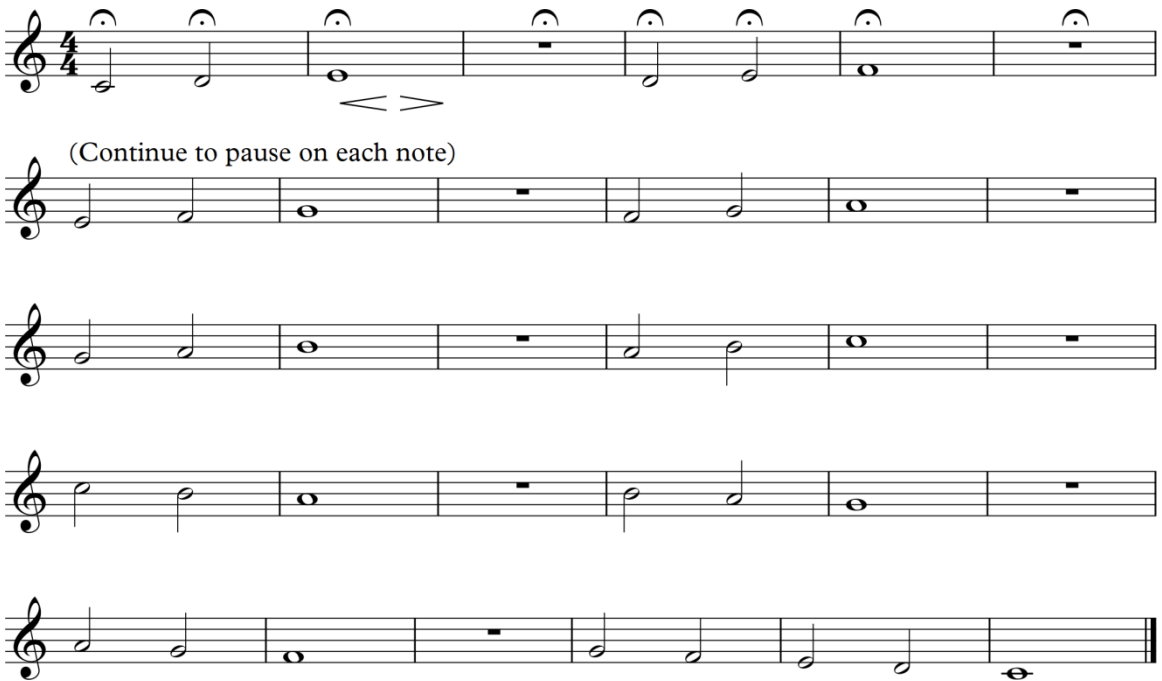
Lastly, play through various scales and passages using a variety of tonguing styles ("too" or "doo") and rhythmic patterns.



Let's practice

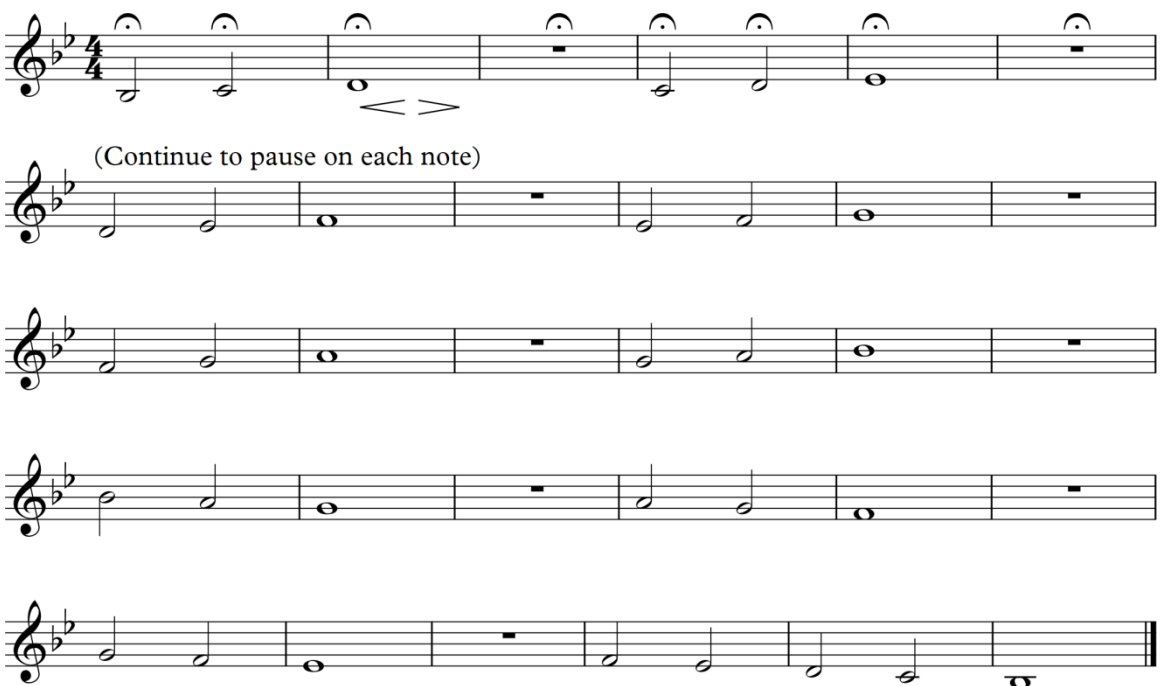
Long Tones – 5 minutes

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 4/4 time, each with a slur over a sequence of notes. The notes are as follows:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 2: C4, D#4, E4, F#4, G4, A4, B4, C5
- Staff 3: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4
- Staff 4: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 5: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4

d)

Exercise d) consists of five staves of music in 4/4 time, each with a slur over a sequence of notes. The notes are as follows:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 2: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4
- Staff 3: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 4: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4
- Staff 5: C4, D4, E4, F4, G4, A4, B4, C5

Additional markings in exercise d):

- Staff 2: (1/3) under the note D4, (1/2/3) under the note G4.
- Staff 4: (2/3) under the note C4.

Scales – 5 minutes

e) (Tongued or slurred)

Exercise e) consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The first two measures of the first staff are marked with a dashed line and the instruction "(Tongued or slurred)". The exercise involves ascending and descending eighth-note scales, with some measures containing rests and fermatas.

f) (Tongued or slurred)

Exercise f) consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The first two measures of the first staff are marked with a dashed line and the instruction "(Tongued or slurred)". The exercise involves ascending and descending eighth-note scales, with some measures containing rests and fermatas.

g)

Exercise g) consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The exercise involves ascending and descending eighth-note scales.

Tonguing – 5 minutes

h)

Exercise h) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes. The second staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes.

i)

Exercise i) consists of two staves of music in 4/4 time with a key signature of two flats (Bb, Eb). The first staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes. The second staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes.

j)

Exercise j) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes. The second staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes.

k)

Exercise k) consists of two staves of music in 6/8 time with a key signature of two flats (Bb, Eb). The first staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes. The second staff contains four measures: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes.

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:

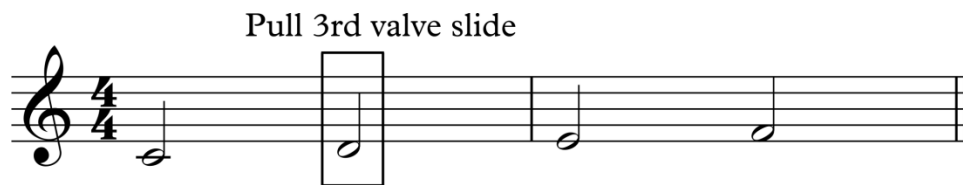
1. Lack of air support.
2. Fatigue in the embouchure.
3. Being unaware of a note's correct pitch.



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 1st and 3rd valve slide. These slides are used to lower individual notes that might need adjusting, rather than pulling the main tuning slide out.



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.

a) $\text{♩} = 72$



b) $\text{♩} = 88$



c) $\text{♩} = 104$



If you haven't been doing so already, pay close attention to the D below the staff. As discussed in this lesson, you might need to pull out the 3rd valve slide to ensure it is played in tune. Keep using your tuner during practice sessions.

d) $\text{♩} = 126$

Exercise d) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 126. The first staff contains four measures: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5. The second staff contains four measures: a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

e) $\text{♩} = 126$

Exercise e) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 126. The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5. The second staff contains four measures: a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

f) $\text{♩} = 126$

Exercise f) consists of two staves of music in 9/8 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 126. The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5. The second staff contains four measures: a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

g) $\text{♩} = 126$


Exercise g) consists of two staves of music in 9/8 time with a key signature of two flats (Bb). The tempo is marked as quarter note = 126. The first staff contains four measures: a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note Eb4, a quarter note F4, a quarter note G4, a quarter note F4, a quarter note Eb4, a quarter note D4, and a quarter note C4. The second staff contains four measures: a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note Eb3, a quarter note D3, a quarter note C3, a quarter note Bb2, a quarter note Ab2, a quarter note G2, and a quarter note F2.

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 counting '1 - 2' is written above the first note, and '3 4 +' is written above the second note. Above the second measure, the counting '1 - 2' is written above the first note, and '3 4 + a' is written above the second note. Arrows point from the labels below 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 of musical symbols: a triplet of eighth notes equals two eighth notes, which equals one quarter note, which equals a triplet of quarter notes, which equals a triplet eighth note.

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 12 triplet eighth notes. The notes are grouped into four sets of three, each with a bracket and the number '3' underneath. Above the measure, the counting '1 _____ 2 _____ 3 _____ 4 _____' is written, indicating that each triplet group occupies one full beat.

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

The image shows four measures of music in 4/4 time. The first measure has a triplet of eighth notes with counting '1 2 3 + 4 + a'. The second measure has a triplet of eighth notes with counting '1 2 3 + 4 + a'. The third measure has a triplet of eighth notes with counting '1 2 3 + 4 + a'. The fourth measure has a triplet of eighth notes with counting '1 2 + a 3 + a 4'. Brackets and the number '3' are used to indicate the triplet groupings.

Let's practice

In understanding rhythms, it is important to recognize that the subdivision always lines up with the consistent beat. The counts "1-2-3-4" always remain at the same speed, while the triplet fits in between those numbers.

a) $\text{♩} = 104$

Exercise a) consists of two staves of music in 4/4 time with a tempo of 104. The first staff contains four measures: the first measure has a quarter note, a quarter note, and a triplet of eighth notes; the second measure has a quarter note, a quarter note, and a triplet of eighth notes; the third measure has a quarter note, a quarter note, and a triplet of eighth notes; the fourth measure has a quarter note, a quarter note, and a half note. The second staff contains four measures: the first measure has a quarter note, a quarter note, and a triplet of eighth notes; the second measure has a quarter note, a quarter note, and a triplet of eighth notes; the third measure has a quarter note, a quarter note, and a triplet of eighth notes; the fourth measure has a whole note.

b) $\text{♩} = 88$

Exercise b) consists of two staves of music in 4/4 time with a tempo of 88. The first staff contains four measures: the first measure has a quarter note, a quarter note, and a triplet of eighth notes; the second measure has a quarter note, a quarter note, and a triplet of eighth notes; the third measure has a quarter note, a quarter note, and a triplet of eighth notes; the fourth measure has a quarter note, a quarter note, and a half note. The second staff contains four measures: the first measure has a quarter note, a quarter note, and a triplet of eighth notes; the second measure has a quarter note, a quarter note, and a triplet of eighth notes; the third measure has a quarter note, a quarter note, and a triplet of eighth notes; the fourth measure has a quarter note, a quarter note, and a half note.

Watch out for ties. Notes that are tied into a triplet can be tricky. It may help to eliminate the tie while you figure out the rhythm, and then add it back in when you feel ready.

c) $\text{♩} = 76$

Exercise c) consists of two staves of music in 4/4 time with a tempo of 76. The first staff contains four measures: the first measure has a quarter note, a quarter note, and a triplet of eighth notes; the second measure has a quarter note, a quarter note, and a triplet of eighth notes; the third measure has a quarter note, a quarter note, and a triplet of eighth notes; the fourth measure has a quarter note, a quarter note, and a triplet of eighth notes. The second staff contains four measures: the first measure has a quarter note, a quarter note, and a triplet of eighth notes; the second measure has a quarter note, a quarter note, and a triplet of eighth notes; the third measure has a quarter note, a quarter note, and a triplet of eighth notes; the fourth measure has a quarter note, a quarter note, and a triplet of eighth notes.

d) $\text{♩} = 126$

Exercise d) consists of two staves of music in 3/4 time, key of B-flat major. The tempo is marked as quarter note = 126. The first staff contains four measures: the first measure has an eighth-note triplet (B-flat, A, G), followed by a dotted quarter note (F), an eighth-note triplet (E, D, C), and a dotted half note (B-flat). The second staff contains four measures: the first measure has an eighth-note triplet (B-flat, A, G), followed by an eighth-note triplet (F, E, D), an eighth-note triplet (C, B-flat, A), and a dotted half note (G).

e) $\text{♩} = 104$

Exercise e) consists of two staves of music in 3/4 time, key of B-flat major. The tempo is marked as quarter note = 104. The first staff contains five measures: the first measure has an eighth-note triplet (B-flat, A, G), followed by a dotted quarter note (F), an eighth-note triplet (E, D, C), an eighth-note triplet (B-flat, A, G), and an eighth-note triplet (F, E, D). The second staff contains five measures: the first measure has a dotted half note (B-flat), followed by an eighth-note triplet (A, G, F), an eighth-note triplet (E, D, C), an eighth-note triplet (B-flat, A, G), and a dotted half note (F).

f) $\text{♩} = 88$

Exercise f) consists of two staves of music in 4/4 time, key of B-flat major. The tempo is marked as quarter note = 88. The first staff contains five measures: the first measure has an eighth-note triplet (B-flat, A, G), followed by an eighth-note triplet (F, E, D), an eighth-note triplet (C, B-flat, A), an eighth-note triplet (G, F, E), and a dotted half note (D). The second staff contains five measures: the first measure has an eighth-note triplet (B-flat, A, G), followed by an eighth-note triplet (F, E, D), an eighth-note triplet (C, B-flat, A), an eighth-note triplet (G, F, E), and an eighth-note triplet (D, C, B-flat).

g) $\text{♩} = 104$

Exercise g) consists of two staves of music in 4/4 time, key of B-flat major. The tempo is marked as quarter note = 104. The first staff contains five measures: the first measure has a dotted half note (B-flat), followed by an eighth-note triplet (A, G, F), a dotted half note (E), an eighth-note triplet (D, C, B-flat), and a dotted half note (A). The second staff contains five measures: the first measure has a dotted half note (B-flat), followed by an eighth-note triplet (A, G, F), a dotted half note (E), an eighth-note triplet (D, C, B-flat), and a dotted half note (A).

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.



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.



Let's practice

a) $\text{♩} = 72$

mp legato

Exercise a) consists of two staves in 4/4 time. The tempo is marked as quarter note = 72. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a dotted quarter note B4, and an eighth note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third measure contains a quarter note A5, a quarter note B5, a dotted quarter note C6, and an eighth note D6. The fourth measure contains a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The second staff continues the melody with a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The third measure contains a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The fourth measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F8. The piece ends with a double bar line.

b) $\text{♩} = 72$

mp legato

f

Exercise b) consists of two staves in 4/4 time. The tempo is marked as quarter note = 72. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third measure contains a quarter note A5, a quarter note B5, a dotted quarter note C6, and an eighth note D6. The fourth measure contains a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The second staff continues the melody with a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The third measure contains a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The fourth measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F8. The piece ends with a double bar line.

c) $\text{♩} = 80$

mp legato

f

p

Exercise c) consists of two staves in 4/4 time. The tempo is marked as quarter note = 80. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains four measures of music: a quarter note Bb4, a quarter note C5, a quarter note D5, and a quarter note E5. The second measure contains a quarter note F5, a quarter note G5, a quarter note Ab5, and a quarter note Bb5. The third measure contains a quarter note C6, a quarter note D6, a quarter note Eb6, and a quarter note F6. The fourth measure contains a quarter note G6, a quarter note Ab6, a quarter note Bb6, and a quarter note C7. The second staff continues the melody with a quarter note D7, a quarter note Eb7, a quarter note F7, and a quarter note G7. The third measure contains a quarter note Ab7, a quarter note Bb7, a quarter note C8, and a quarter note D8. The fourth measure contains a quarter note Eb8, a quarter note F8, a quarter note G8, and a quarter note Ab8. The piece ends with a double bar line.

d) $\text{♩} = 126$

f legato

3

3

Exercise d) consists of two staves in 4/4 time. The tempo is marked as quarter note = 126. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains four measures of music: a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The third measure contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The fourth measure contains a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. The second staff continues the melody with a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. The third measure contains a quarter note E7, a quarter note F7, a quarter note G7, and a quarter note A7. The fourth measure contains a quarter note B7, a quarter note C8, a quarter note D8, and a quarter note E8. The piece ends with a double bar line.

e) $\text{♩} = 72$
f marcato

Exercise e) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 72. The first staff begins with a dynamic marking of *f marcato*. The second staff continues the piece and ends with a double bar line.

f) $\text{♩} = 104$
f marcato

Exercise f) consists of two staves of music in 3/4 time with a key signature of two flats (Bb, Eb). 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* and a double bar line.

g) $\text{♩} = 98$
f marcato

Exercise g) consists of two staves of music in 3/4 time with a key signature of two flats (Bb, Eb). 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* and a double bar line.

h) $\text{♩} = 120$
f marcato

Exercise h) consists of two staves of music in 6/8 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The first staff begins with a dynamic marking of *f marcato*. The second staff continues the piece and ends with a double bar line.

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) $\text{♩} = 72-120$

c) $\text{♩} = 72-120$

Exercise c) consists of three staves of music in 6/8 time, with a tempo of 72-120. The first staff is in C major (no sharps or flats), the second in G major (one sharp, F#), and the third in F major (one flat, Bb). Each staff contains a sequence of eighth and sixteenth notes, ending with a double bar line and repeat sign.

d) $\text{♩} = 72-120$

Exercise d) consists of three staves of music in 6/8 time, with a tempo of 72-120. The first staff is in C major (no sharps or flats), the second in F major (one flat, Bb), and the third in Bb major (two flats, Fb and Cb). Each staff contains a sequence of eighth and sixteenth notes, ending with a double bar line and repeat sign.

e) $\text{♩} = 72-120$

Exercise e) consists of three staves of music in 6/8 time, with a tempo of 72-120. The first staff is in C major (no sharps or flats), the second in G major (one sharp, F#), and the third in D major (two sharps, F# and C#). Each staff contains a sequence of eighth and sixteenth notes, ending with a double bar line and repeat sign.

♩ = 84-152

f)

Exercise f) consists of two staves of music in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 84-152. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

♩ = 84-152

g)

Exercise g) consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 84-152. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

♩ = 84-152

h)

Exercise h) consists of two staves of music in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked as ♩ = 84-152. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

♩ = 84-152

i)

Exercise i) consists of two staves of music in 3/4 time with a key signature of two sharps (F#, C#). The tempo is marked as ♩ = 84-152. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

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) $\text{♩} = 104$

f marcato

p legato *f marcato*

b) $\text{♩} = 84$

mf *f*

mf *f*

c) $\text{♩} = 112$

mp *f* *mp* *f*

p *cresc.* *f*

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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