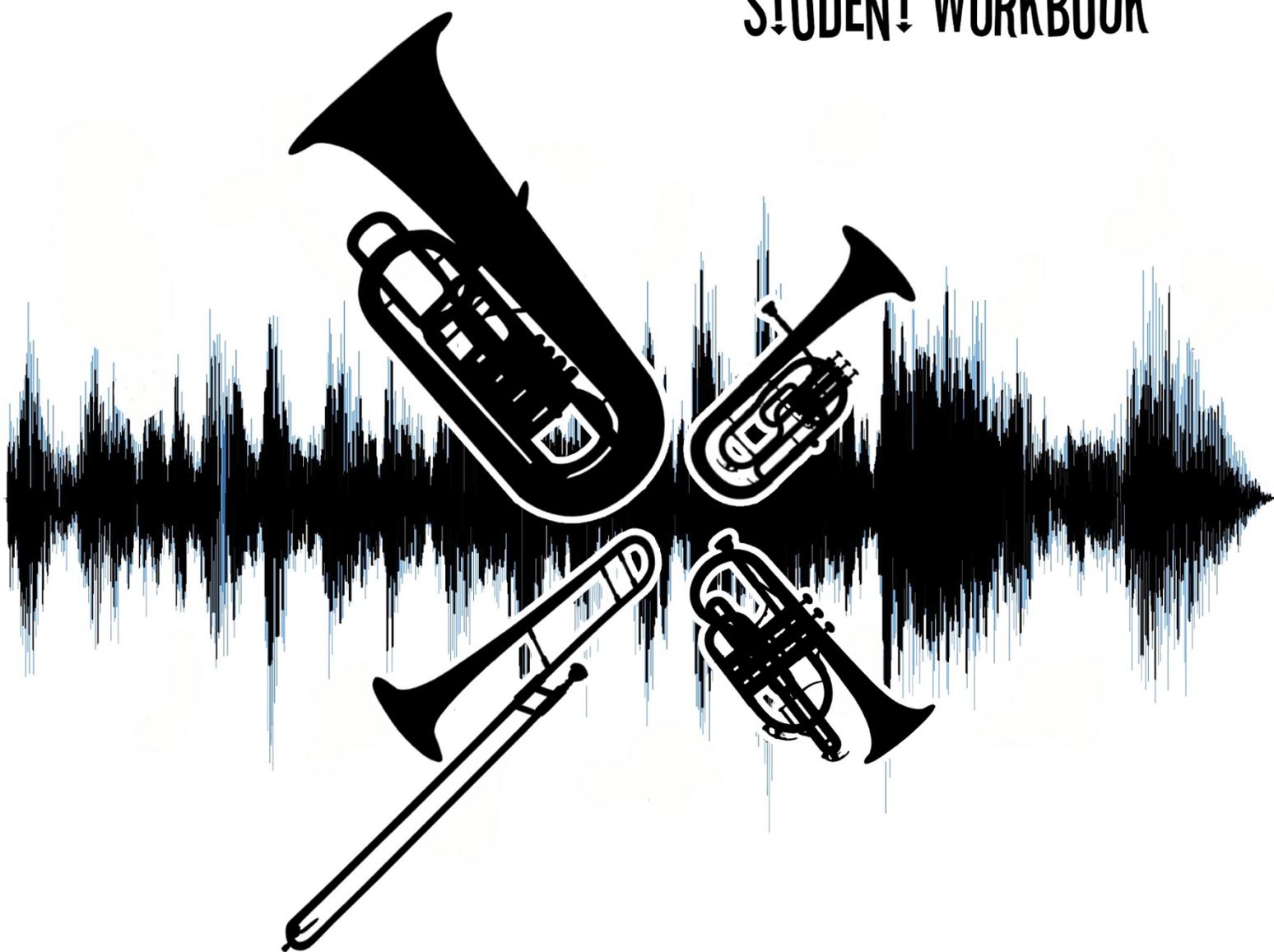


# BRASS COURSE

STUDENT WORKBOOK



↑ 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.

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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**1st Edition**

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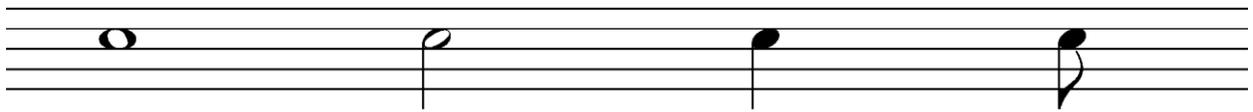
**Author: Marcus Venables  
Contributors: Rachel Ewing**

## Review of Level 3

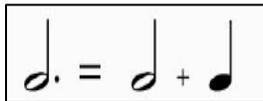
Before we start Level 4, here is a quick look at some of the basics learned in previous levels. Be sure to go back to earlier levels if you feel you need a refresher on any of the material. This review should help you prepare for what is to come in Level 4!

### Note Values

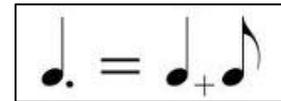
Whole Note = 4      Half Note = 2      Quarter Note = 1      Eighth Note = 1/2



### 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

## C Major Scale

C D E F G A B C



0 1/3 1/2 1 0 1/2 2 0  
(1) (6) (4) (3) (1) (4) (2) (1)

Detailed description: A musical staff in treble clef showing the C major scale. The notes are C, D, E, F, G, A, B, C. Below each note are the fret number and the finger used to play it. The fret numbers are 0, 1/3, 1/2, 1, 0, 1/2, 2, 0. The fingerings are (1), (6), (4), (3), (1), (4), (2), (1).

## D Major Scale

D E F# G A B C# D



1/3 1/2 2 0 1/2 2 1/2 1  
(6) (4) (2) (1) (4) (2) (4) (3)

Detailed description: A musical staff in treble clef showing the D major scale. The notes are D, E, F#, G, A, B, C#, D. Below each note are the fret number and the finger used to play it. The fret numbers are 1/3, 1/2, 2, 0, 1/2, 2, 1/2, 1. The fingerings are (6), (4), (2), (1), (4), (2), (4), (3).

## E $\flat$ Major Scale

E $\flat$  F G A $\flat$  B $\flat$  C D E $\flat$



2/3 1 0 2/3 1 0 1 2  
(5) (3) (1) (5) (3) (1) (3) (2)

Detailed description: A musical staff in treble clef showing the E-flat major scale. The notes are E-flat, F, G, A-flat, B-flat, C, D, E-flat. Below each note are the fret number and the finger used to play it. The fret numbers are 2/3, 1, 0, 2/3, 1, 0, 1, 2. The fingerings are (5), (3), (1), (5), (3), (1), (3), (2).

## F Major Scale

F G A B $\flat$  C D E F



1 0 1/2 1 0 1 0 1  
(3) (1) (4) (3) (1) (3) (1) (3)

Detailed description: A musical staff in treble clef showing the F major scale. The notes are F, G, A, B-flat, C, D, E, F. Below each note are the fret number and the finger used to play it. The fret numbers are 1, 0, 1/2, 1, 0, 1, 0, 1. The fingerings are (3), (1), (4), (3), (1), (3), (1), (3).

## G Major Scale

G A B C D E F# G

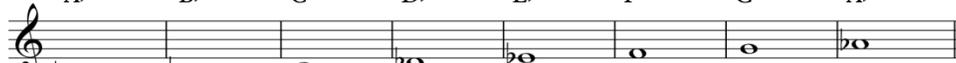


0 1/2 2 0 1 0 2 0  
(1) (4) (2) (1) (3) (1) (2) (1)

Detailed description: A musical staff in treble clef showing the G major scale. The notes are G, A, B, C, D, E, F#, G. Below each note are the fret number and the finger used to play it. The fret numbers are 0, 1/2, 2, 0, 1, 0, 2, 0. The fingerings are (1), (4), (2), (1), (3), (1), (2), (1). The F# note is highlighted with a box.

## A $\flat$ Major Scale

A $\flat$  B $\flat$  C D $\flat$  E $\flat$  F G A $\flat$



2/3 1 0 1/2/3 2/3 1 0 2/3  
(5) (3) (1) (7) (5) (3) (1) (5)

Detailed description: A musical staff in treble clef showing the A-flat major scale. The notes are A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat. Below each note are the fret number and the finger used to play it. The fret numbers are 2/3, 1, 0, 1/2/3, 2/3, 1, 0, 2/3. The fingerings are (5), (3), (1), (7), (5), (3), (1), (5).

## B $\flat$ Major Scale

B $\flat$  C D E $\flat$  F G A B $\flat$



1 0 1/3 2/3 1 0 1/2 1  
(3) (1) (6) (5) (3) (1) (4) (3)

Detailed description: A musical staff in treble clef showing the B-flat major scale. The notes are B-flat, C, D, E-flat, F, G, A, B-flat. Below each note are the fret number and the finger used to play it. The fret numbers are 1, 0, 1/3, 2/3, 1, 0, 1/2, 1. The fingerings are (3), (1), (6), (5), (3), (1), (4), (3).

## 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 has a treble clef and a key signature of one flat (Bb). It contains six measures of music. The first two measures are quarter notes with fingerings 1-2-3 and 4-5-6. The next two measures are quarter notes with fingerings 1-2-3 and 4-5-6. The final two measures are quarter notes. The second staff continues the melody with quarter notes and a final half note.

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 has a treble clef and a key signature of one flat (Bb). It contains six measures of music. The first two measures are quarter notes with fingerings 1-2-3 and 4 5 6. The next two measures are quarter notes with fingerings 1-2-3 and 4 5 6. The final two measures are quarter notes. The second staff continues the melody with quarter notes and a final half note.

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 has a treble clef and a key signature of one flat (Bb). It contains six measures of music. The first two measures are quarter notes with fingerings 1-2-3 and 4 5 6. The next two measures are quarter notes with fingerings 1-2 3 and 4 5 6. The final two measures are quarter notes. The second staff continues the melody with quarter notes and a final half note.

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

Exercise d) consists of two staves of music in 6/8 time. The first staff has a treble clef and a key signature of one flat (Bb). It contains six measures of music. The first two measures are quarter notes with fingerings 1-2-3 and 4 5 6. The next two measures are quarter notes. The final two measures are quarter notes. The second staff continues the melody with quarter notes and a final half note.

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

Musical notation for exercise e) in 6/8 time, marked **Allegro** and *mf*. The exercise consists of two staves. The first staff has four measures with notes and rests, with fingerings '1 + a' and '2 + a' indicated above. The second staff continues the melody with notes and rests.

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

Musical notation for exercise f) in 6/8 time, marked **Allegro** and *mf*. The exercise consists of two staves. The first staff has four measures with eighth-note patterns and rests, with fingerings '1 + a' and '2 + a' indicated above. The second staff continues the melody with eighth-note patterns and rests.

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

Musical notation for exercise g) in 6/8 time, marked **Allegro** and *mf*. The exercise consists of two staves. The first staff has four measures with eighth-note patterns and rests, with fingerings '1 + a' and '2 + a' indicated above. The second staff continues the melody with eighth-note patterns and rests.

h) **Allegro**  
*mf*

Musical notation for exercise h) in 6/8 time, marked **Allegro** and *mf*. The exercise consists of two staves. The first staff has four measures with eighth-note patterns and rests. The second staff continues the melody with eighth-note patterns and rests.

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*

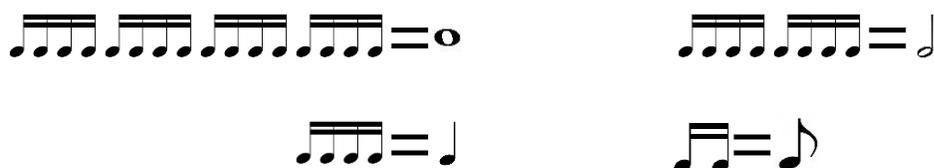
## Lesson 4.2 – Sixteenth Notes and Rests

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.”**

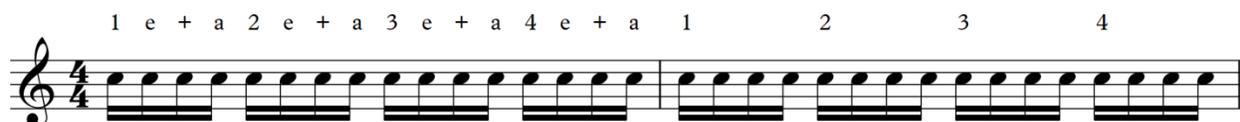
- A sixteenth note =  $\frac{1}{4}$  of a beat (16 sixteenths = 1 whole note)



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.





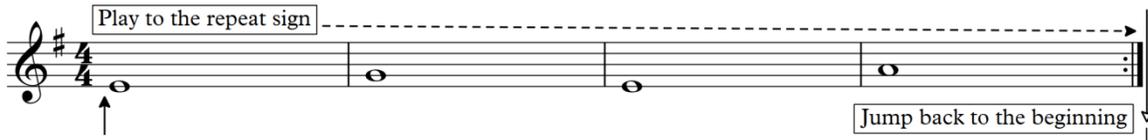


## Lesson 4.3 – Repeat Signs

In music, sometimes we are required to **repeat** sections we have already played. The simplest way to do this is by using a **repeat sign**.



If there is no start repeat sign, repeat back to the beginning of the piece **one time**.



### 1st and 2nd Endings

Sometimes a section is repeated exactly the same but has a different ending. This is achieved by using **first time** and **second time endings**.

When we play through a section of music for the first time, we play the **first time ending**. The second time we play the same section of music, we skip the first time ending and play the **second time ending**.



### **Lesson Reminders:**

There can be 3rd time endings and even 4th time endings. Watch out for those!

## 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 music in 6/8 time. The first staff contains a single line of music. The second staff begins with a double bar line, followed by the word "Fine" above the staff. After a few measures, there is another double bar line, followed by the word "D.C. al Fine" above the staff, and then a final double bar line at the end of the staff.

**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 music in 4/4 time. The first staff ends with the marking "To Coda" above a Coda symbol (a circle with a cross). The second staff begins with the number "7" above the staff, followed by "D.C. al Coda" above the staff, and then a Coda symbol. The third staff begins with the number "11" above the staff and ends with a double bar line.



# Let's practice

a) **Moderato**

Musical notation for exercise a) in 4/4 time, key of B-flat major. The first staff starts with a *mf* dynamic and ends with a first ending marked *f*. The second staff starts with a *f* dynamic and ends with a second ending marked *p*. A *rall.* marking is placed between the two staves.

b) **Moderato**

Musical notation for exercise b) in 4/4 time, key of D major. The first staff starts with a *f* dynamic and ends with a first ending. The second staff starts with a *p* dynamic (marked with an accent) and ends with a second ending marked *mf*. A *rall.* marking is placed between the two staves.

c) **Moderato**

Musical notation for exercise c) in 3/4 time, key of B-flat major. The first staff starts with a *mp* dynamic. The second staff begins with a *p* dynamic, followed by a *Fine* marking and a double bar line. It then continues with a *D.C. al Fine* section.

d) **Moderato**

Musical notation for exercise d) in 3/4 time, key of D major. The first staff starts with a *p* dynamic and ends with a *mp* dynamic. The second staff begins with a *mf* dynamic, followed by a *Fine* marking and a double bar line. It then continues with a *D.C. al Fine* section, ending with a *2/3 (5)* marking.

e) **Adagio**  $\S$

*mf* **Fine** **D.S. al Fine**

*p* *mf*

Detailed description: This exercise is in 6/8 time. The first staff begins with a mezzo-forte (*mf*) dynamic and a section marked with a double bar line and a section symbol (§). The second staff continues the melody, ending with a piano (*p*) dynamic. A second section marked with a double bar line and a section symbol (§) begins with a mezzo-forte (*mf*) dynamic and concludes with a double bar line.

f) **Allegro**  $\S$

*f* **Fine** **D.S. al Fine**

*mp*

Detailed description: This exercise is in 6/8 time. The first staff starts with a forte (*f*) dynamic and a section marked with a double bar line and a section symbol (§). The second staff continues the melody, ending with a mezzo-piano (*mp*) dynamic. A second section marked with a double bar line and a section symbol (§) begins with a mezzo-piano (*mp*) dynamic and concludes with a double bar line.

g) **Allegro**  $\S$

*f* **To Coda**  $\Phi$  **D.S. al Coda**

*mp cresc.*

$\Phi$  **Coda**

*mp* *f*

Detailed description: This exercise is in 4/4 time. The first staff starts with a forte (*f*) dynamic and a section marked with a double bar line and a section symbol (§). The second staff continues the melody, ending with a mezzo-piano (*mp*) dynamic and a Coda symbol (Φ). A section marked "To Coda" with a double bar line and a Coda symbol (Φ) begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The third staff, marked "Coda" with a Coda symbol (Φ), starts with a mezzo-piano (*mp*) dynamic and concludes with a forte (*f*) dynamic.

h) **Allegro**  $\S$  **To Coda**  $\Phi$

*mf* **D.S. al Coda**

*f* *mp*

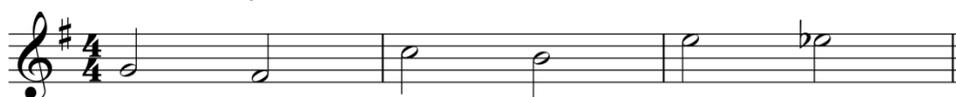
$\Phi$  **Coda** **rall.** *f*

Detailed description: This exercise is in 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic and a section marked with a double bar line and a section symbol (§). The second staff continues the melody, ending with a mezzo-piano (*mp*) dynamic and a Coda symbol (Φ). A section marked "To Coda" with a double bar line and a Coda symbol (Φ) begins with a forte (*f*) dynamic. The third staff, marked "Coda" with a Coda symbol (Φ), starts with a forte (*f*) dynamic and concludes with a forte (*f*) dynamic and a rallentando (*rall.*) marking.

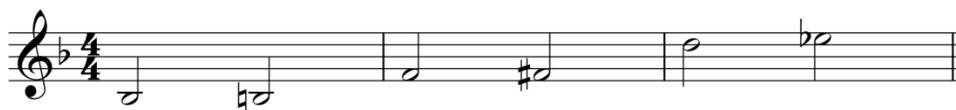
## Lesson 4.4 – The Chromatic Scale

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).

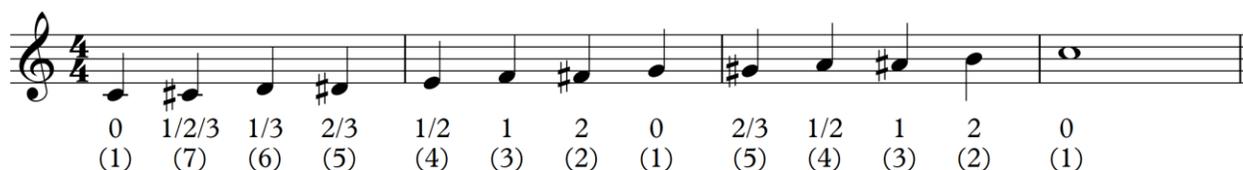
In order to play a semitone on a brass instrument, you are either adding or removing the shortest amount of tubing. For example, “A” using fingering 1/2, going up one semitone to B $\flat$ , you need to remove a semitone of tubing, which is the second valve. A semitone below an open fingering will always be 2<sup>nd</sup> valve (i.e. C to B, G to G $\flat$  etc...).



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



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



And on the way down:



### **Lesson Reminders:**

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

# Let's practice

a)

1/2/3 (7) 2/3 (5)

1 (3)

b)

2 (2)

1/2/3 (7)

c)

d)

e)

Musical notation for exercise e) in 4/4 time. The first staff contains a melodic line with notes: C4, B3, A3, G3, F3, E3, D3, C3. The second staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4. A fingering instruction '2/3 (5)' is placed below the first staff.

f)

Musical notation for exercise f) in 4/4 time. The first staff contains a melodic line with notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4.

g)

Musical notation for exercise g) in 4/4 time. The first staff contains a melodic line with notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4. A fingering instruction '1 (3)' is placed below the second staff.

h)

Musical notation for exercise h) in 4/4 time. The first staff contains a melodic line with notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4. The third and fourth staves contain a complex rhythmic pattern of eighth and sixteenth notes.

i)

Musical score for exercise i) in 6/8 time. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The melody features eighth and sixteenth notes with slurs. The second staff continues the melody with similar rhythmic patterns. The third staff shows a more active bass line with eighth notes. The fourth staff concludes the exercise with a final cadence.

j)

Musical score for exercise j) in 6/8 time. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The melody includes slurs and a triplet of eighth notes marked with a '1' above and '(3)' below. The second staff continues the melody. The third staff provides a bass line and ends with a final cadence.

k)

Musical score for exercise k) in 6/8 time. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The melody includes slurs and triplet markings (labeled '1' above and '(3)' below). The second staff continues the melody. The third staff provides a bass line and ends with a final cadence.

## 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 ☉

D.C. al Coda

☉ Coda



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