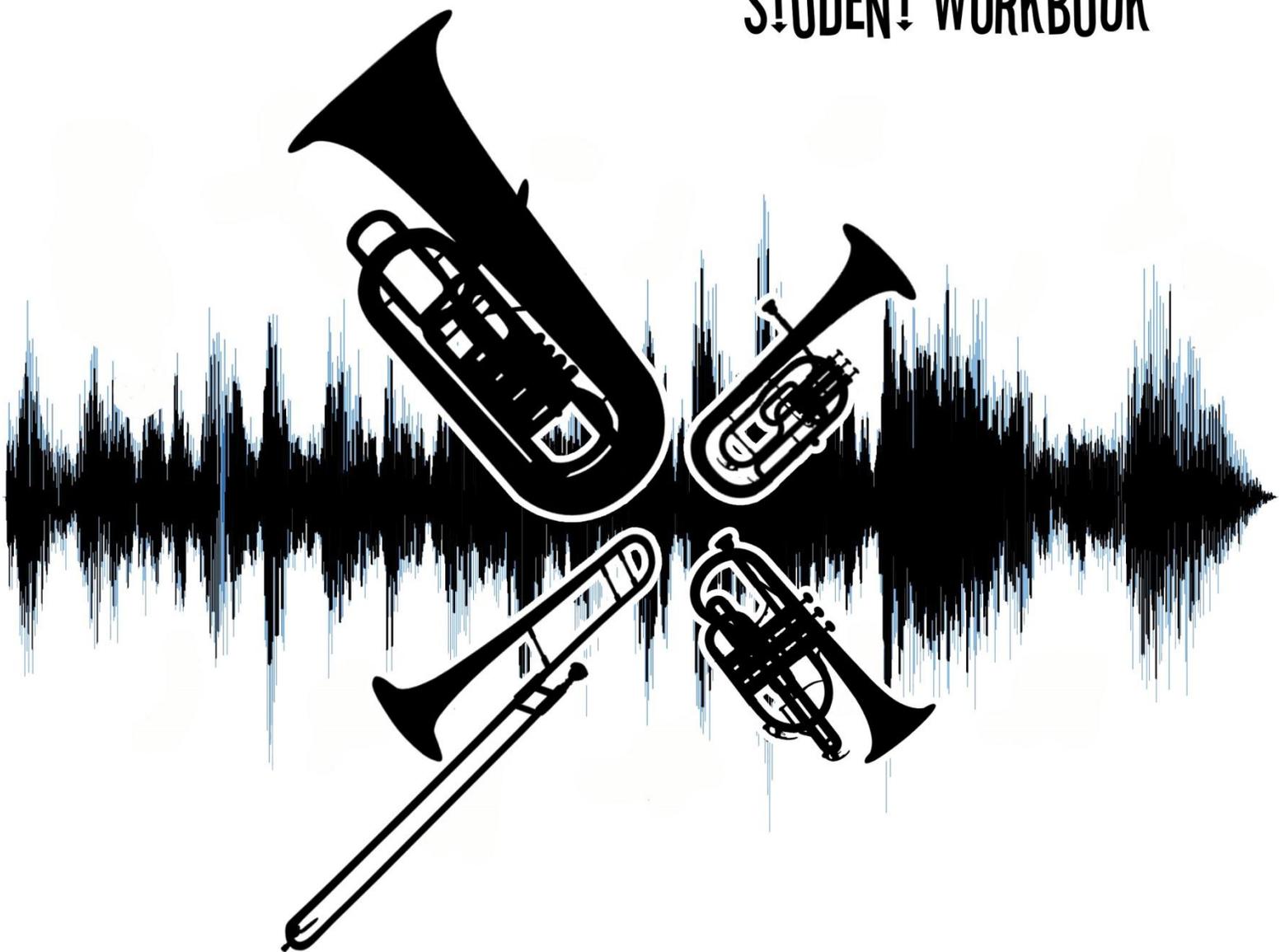


BRASS COURSE

STUDENT WORKBOOK



↑ LEVEL 8 ↓



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This course is designed to be used as an individual instructional study guide, as well as a class learning tool. Each lesson should take approximately 30 - 45 minutes long including teaching and practice time. Not everyone will progress at the same pace. It is advised to repeat or come back to a lesson so as to reinforce certain concepts.

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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Review of Level 7

Before we start Level 8, let's take a quick look at some of the basics we have already learned. Be sure to go back to the previous levels if you feel you need a refresher on any of the material. This review will help prepare you for what is to come in Level 8!

Double Tonguing

Double tonguing utilizes a “k” syllable. “Ka” (“ku” or “ko”) is articulated primarily from the throat and enables the tongue to reposition itself for the next “ta” syllable.



A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a sequence of eighth notes, grouped into four sets of four notes each, representing the syllables 'ta ka ta ka etc...'. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

ta ka ta ka etc...

Playing Loud

When playing loud, the quality of sound is still important. The player should be in control of the sound, preventing it from becoming unpleasant or out of control. Practice playing soft then loud, without adjusting the length and articulation of the notes. This will help you develop consistency, regardless of volume.



1) A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a sequence of eighth notes, followed by a half note with a fermata, then another sequence of eighth notes, followed by another half note with a fermata. The first sequence of eighth notes is marked *p* (piano) and the second sequence is marked *f* (forte).

2) A musical staff in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The staff contains a sequence of eighth notes, followed by a half note with a fermata, then another sequence of eighth notes, followed by another half note with a fermata. The first sequence of eighth notes is marked *p* and the second sequence is marked *f*. Above the staff, a tempo marking indicates ♩ = 72.

Time Signatures

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

Moderato (♩ = 80)

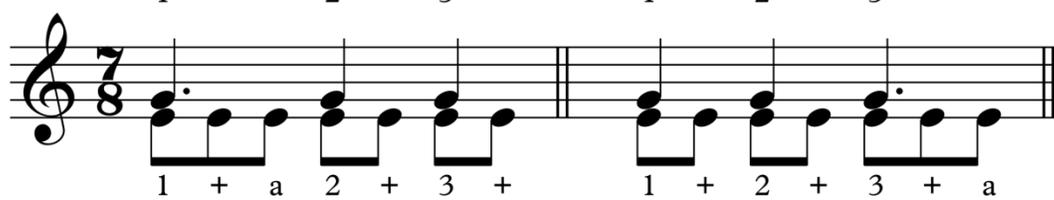
1) 

Moderato (♩ = 80)

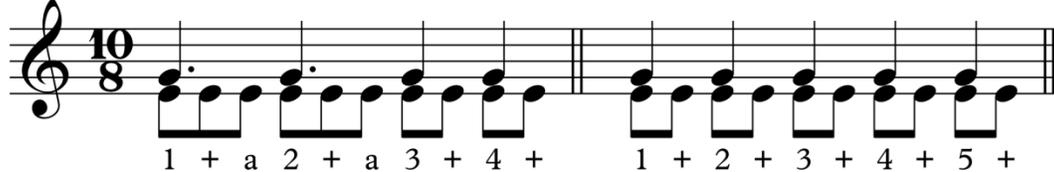
2) 

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

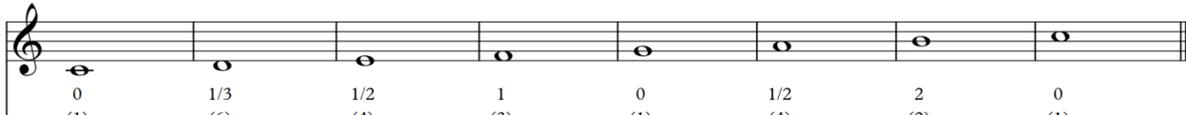
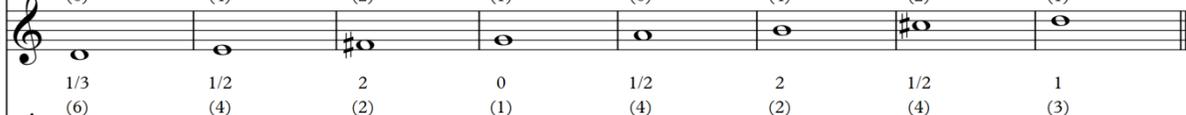
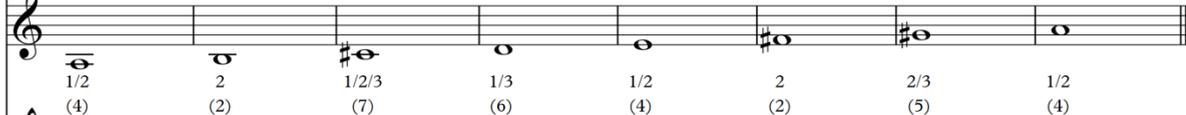
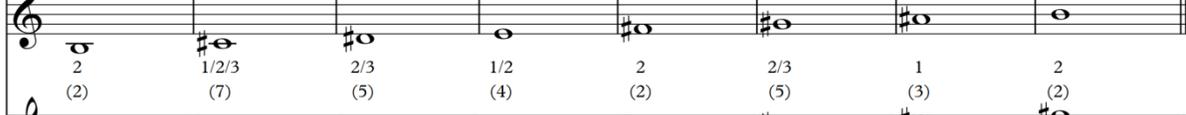
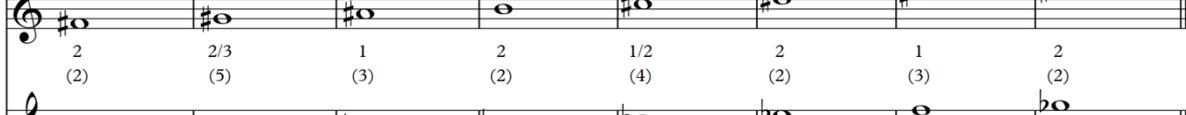
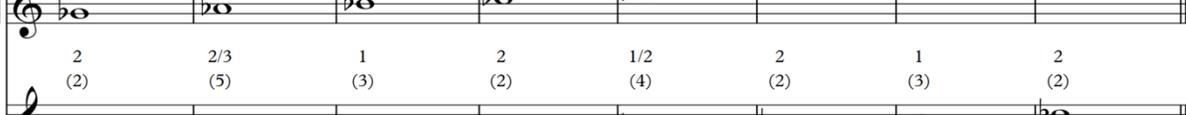
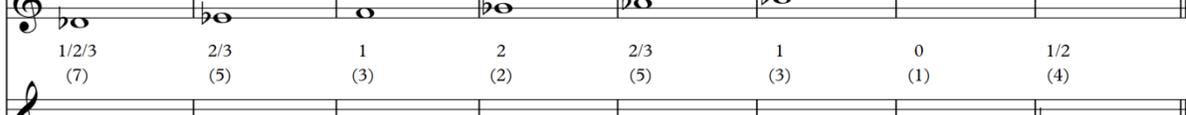
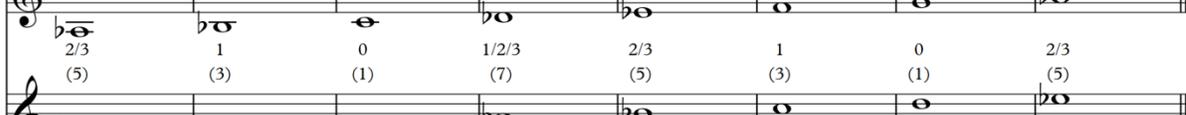
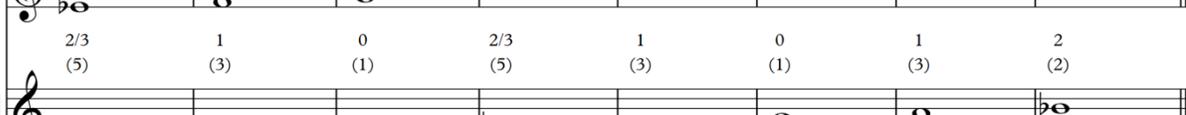
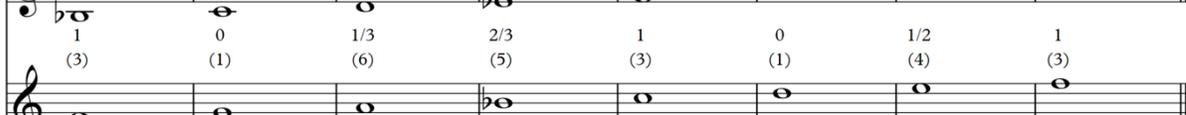
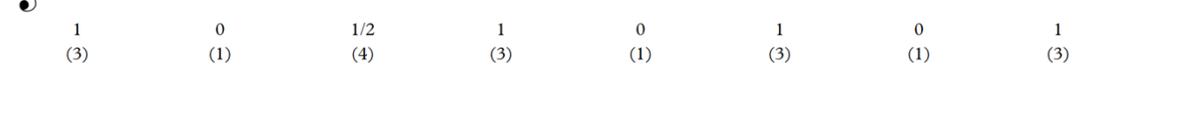
Moderato (♩ = 80)



Moderato (♩ = 80)



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)
G#b	
	2 2/3 1 2 1/2 2 1 2 (2) (5) (3) (2) (4) (2) (3) (2)
D#b	
	1/2/3 2/3 1 2 2/3 1 0 1/2 (7) (5) (3) (2) (5) (3) (1) (4)
A#b	
	2/3 1 0 1/2/3 2/3 1 0 2/3 (5) (3) (1) (7) (5) (3) (1) (5)
E#b	
	2/3 1 0 2/3 1 0 1 2 (5) (3) (1) (5) (3) (1) (3) (2)
B#b	
	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 8.1 – Stylistic Development (Traditional, Contemporary)

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

Traditional Hymn/Chorale Style

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

1) **Andante** (♩ = 72)

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

2) **Moderato** (♩ = 88)

Contemporary Worship Style

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

3) **Andante** (♩ = 80)

Annotations for Example 3:

- use a "dah" articulation but with clarity
- laid back but forward thinking
- do not over articulate these notes but place carefully before the 1st beat

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

4) **Allegro** (♩ = 120)

Annotations for Example 4:

- slight separation, but the line still connects
- crisp articulation
- spring the D into the G
- do not fade away
- balanced between the registers

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

5) **Allegro** (♩ = 136)

Annotations for Example 5:

- some notes are less important
- slight accent to syncopated notes
- phrase flowing forward

Let's practice

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

Moderato (♩ = 72)

a)

p

cresc.

mf dim. p

Moderato (♩ = 69)

b)

mf f

mf cresc.

ff

Moderato (♩ = 88)

c)

mf

mp f

mp

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

Andante (♩ = 76)

d)

mp

mf

mp

f

Andante (♩ = 76)

e)

mp

mf

f

p

Allegro (♩ = 132)

f)

f

1.

2.

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

g) **Allegro** (♩ = 132)

f

h) **Allegro** (♩ = 148)

mf

1. 2. *f*

i) **Andante** (♩ = 72)

mp

p cresc. *f*

j) **Allegro** (♩ = 112)

mf

f

Lesson 8.2 – Technique Development (Triple Tonguing)

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

How fast can you play this?



ta ta ta etc..

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a sequence of eighth notes. The first three notes are grouped together with a bracket and the number '3' above them. This is followed by a quarter rest, then another group of three eighth notes with a bracket and '3' above them, followed by another quarter rest. This pattern repeats twice more, ending with a double bar line. Below the staff, the syllables 'ta ta ta etc..' are written under the first three notes.

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



ta ta ka ta

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a sequence of eighth notes. The first three notes are grouped together with a bracket and the number '3' above them. This is followed by a quarter rest, then another group of three eighth notes with a bracket and '3' above them, followed by a quarter rest. Below the staff, the syllables 'ta ta ka ta' are written under the notes.

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

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

It is also important to try different syllables like:

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

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



ta ta ka ta

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a sequence of eighth notes. The first three notes are grouped together with a bracket and the number '3' above them. This is followed by a quarter rest, then another group of three eighth notes with a bracket and '3' above them, followed by a quarter rest. Below the staff, the syllables 'ta ta ka ta' are written under the notes.

Let's practice

a) **Allegro** (♩ = 112)

ta ta ta ka ta ta ta ka ta

This exercise is in 4/4 time with a tempo of Allegro (♩ = 112). The melody consists of two lines of music. The first line starts with a vocal line: 'ta ta ta ka ta ta ta ka ta'. The notes are quarter notes, with the first two groups of three notes being triplets. The second line is a piano accompaniment consisting of eighth-note triplets. The first line has four groups of triplets, and the second line has six groups of triplets.

b) **Allegro** (♩ = 112)

ta ta ka ta ta ta ka ta ta

This exercise is in 4/4 time with a tempo of Allegro (♩ = 112). The melody consists of two lines of music. The first line starts with a vocal line: 'ta ta ka ta ta ta ka ta ta'. The notes are quarter notes, with the first two groups of three notes being triplets. The second line is a piano accompaniment consisting of eighth-note triplets. The first line has four groups of triplets, and the second line has six groups of triplets.

c) **Allegro** (♩ = 112)

ta ta ka ta ta ka ta

This exercise is in 3/4 time with a tempo of Allegro (♩ = 112). The melody consists of two lines of music. The first line starts with a vocal line: 'ta ta ka ta ta ka ta'. The notes are quarter notes, with the first two groups of three notes being triplets. The second line is a piano accompaniment consisting of eighth-note triplets. The first line has four groups of triplets, and the second line has six groups of triplets.

d) **Allegro** (♩ = 112)

This exercise is in 3/4 time with a tempo of Allegro (♩ = 112). The melody consists of two lines of music. The first line starts with a vocal line: 'ta ta ka ta ta ka ta'. The notes are quarter notes, with the first two groups of three notes being triplets. The second line is a piano accompaniment consisting of eighth-note triplets. The first line has four groups of triplets, and the second line has six groups of triplets.

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

Moderato (♩ = 80)

e)

ta ta ta ta ta ka ta

This exercise is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody with lyrics: "ta ta ta ta ta ka ta". The melody features quarter notes, eighth notes, and sixteenth triplets. The second staff provides a harmonic accompaniment with eighth notes and sixteenth triplets.

Moderato (♩ = 80)

f)

ta ta ka ta ta

This exercise is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody with lyrics: "ta ta ka ta ta". The melody features eighth notes and sixteenth triplets. The second staff provides a harmonic accompaniment with eighth notes and sixteenth triplets.

Andante (♩ = 72)

g)

This exercise is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody with eighth notes and sixteenth triplets. The second staff provides a harmonic accompaniment with eighth notes and sixteenth triplets.

♩ = 72-98

h)

mf *leggiero*

mp *f*

This exercise is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody with eighth notes, sixteenth notes, and sixteenth triplets. The second staff provides a harmonic accompaniment with eighth notes and sixteenth triplets. Dynamic markings include *mf* *leggiero*, *mp*, and *f*.

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

Allegro ♩ = 136

i)

mp *f*

Allegro ♩ = 136

j)

mp *cresc.* *dim.* *p* *f*

Allegro ♩ = 120

k)

mf *f*

Lesson 8.3 – Expressive Sound (Vibrato)

Music can be very expressive and emotional. At times, there is a certain vocal quality to brass playing. The inclusion of **vibrato** helps to broaden the expressiveness of a player's sound.

Vibrato is a musical effect produced in singing and on musical instruments by a slight shimmer of pitch and sound. Vibrato can be characterized by depth and speed. Vibrato can range from slow and wide to fast and rapid.

Vibrato will not be labeled on the music. Instead, it is up to the player or conductor's discernment. Here is an example of where and when to apply vibrato.



Vibrato should be used as a decoration to the music. The musical line should never be compromised because of the use of vibrato.

How to produce vibrato

There are a few methods to produce vibrato. This lesson will focus on using the **jaw**.

1. Say the word "yah" over and over again both slow and fast.
2. Silence the voice so only the jaw action continues.
3. Repeat again but keep the lips as fixed as possible so the movement is seemingly at the back of the jaw.
4. Repeat step three but simultaneously exhale a strong stream of air with the lips as a formed embouchure.
5. Take up the instrument and play some mid-range long tones using the feeling of step four to guide you.

Let's practice

The following exercises will develop the control and speed of your vibrato. Notice that most of the notes are tied. Execute the jaw vibrato as indicated by the changing note values as well as the symbols. These exercises should sound almost articulated by the jaw movement. (+ open, - close)

a) $\text{♩} = 80$

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

b) $\text{♩} = 80$

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

c) $\text{♩} = 72$

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

d) $\text{♩} = 72$

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

+

-

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

i) $\text{♩} = 104$

mp legato

mf

j) $\text{♩} = 98$

f marcato

fp

f

fp

f

k) $\text{♩} = 132$

mp leggiero

cresc.

f

dim.

mp

l) $\text{♩} = 112$

mf leggiero

p cresc.

ff

Lesson 8.4 – Other Techniques

(Trill, Tremolo, Grace Note)

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

Trill

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

For example:



trill B to C trill B \flat to C trill C to D \flat

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

It will sound like this:



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

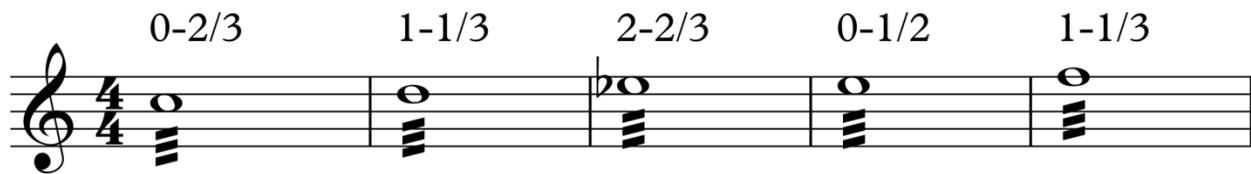
1. Hold a starting note.
2. Slowly start slurring between the two notes.
3. Increase and decrease the speed to maximize control.

Tremolo



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

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

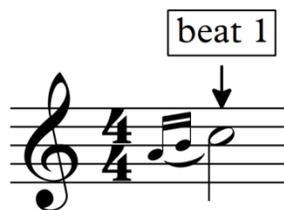


Grace Note



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

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



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



Lesson Reminders:

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

Let's practice

a) $\text{♩} = 80$

tr trill //

tr trill //

tr trill

b) $\text{♩} = 80$

tr trill //

tr trill //

tr trill //

tr trill //

c) $\text{♩} = 92$

mf *p* *f*

d) $\text{♩} = 92$

mp *f*

e) $\text{♩} = 80$

0 1/3 0 1/3 0 1/3 etc. 0-1/3 //

0 2/3 0 2/3 0 2/3 etc. 0-2/3 //

0 1/2 0 1/2 0 1/2 etc. 0-1/2 //

f) $\text{♩} = 112$

f *fp*

0-2/3 1-1/3

g) $\text{♩} = 112$

h) $\text{♩} = 112$

i) $\text{♩} = 120$

Lesson 8.5 – Solo Excerpts

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

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

The musical score is in 4/4 time with a tempo of 126. It consists of three staves. The first staff starts with a mezzo-forte (*mf*) dynamic and includes annotations for a B \flat arpeggio and an F scale. The second staff begins with a forte (*f*) dynamic, followed by a B \flat scale, and then a mezzo-forte (*mf*) section with a 'rhythm identification' annotation. The third staff features a G scale annotation. The piece concludes with the name 'Shine - Kenneth Downie'.

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

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

1. Rhythm

2. Notes

3. Articulation

The first staff shows a rhythmic pattern with 'x' marks indicating articulation points. The second staff shows the same rhythmic pattern with the notes filled in. The third staff shows the notes with slurs and accents indicating articulation. Below the third staff, the lyrics 'ta - ya ta ta-ya ta ka ta ka' are written.

Performance

- Where are you playing?

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

- What are you playing?

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

- Who is playing for you?

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

- When are you playing?

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

Tips for Performing

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

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

Let's practice

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

a) **Moderato** (♩ = 92)

New Life - Richard Phillips

Tips for exercise a):

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

b) **Moderato** (♩ = 92)

A Song to Sing - Ray Bowes

Tips for exercise b):

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

Presto (♩ = 120-160)

c)

mf

1. 2.

Longings - Terry Camsey

Tips for exercise c):

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

Now try your own interpretation for exercise d).

♩ = 126

d)

mf

f *mf*

Level 8 Wrap-up

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

Andante (♩ = 76)

a)

mf legato

mp

mf *p*

Allegro (♩ = 146)

b)

f marcato

f

Allegro (♩ = 146)

c)

mf leggiero *fp < f*

p *ff* *mp*

f

Bonus Material

Developing your own practice routine is strongly encouraged. In addition to repeating this level, you can utilize other practice material to supplement your learning. Take a look at methods such as the *Arban's* and *Clarke Technical Studies* to enhance your playing. Below you will see a list of selected solo repertoire that is appropriate for the completion of Level 8.

Chromatic Scale

1/2/3 (7) 1/3 (6) 2/3 (5) 1/2 (4) 1 (3) 2 (2) 0 (1) 1/2/3 (7) 1/3 (6) 2/3 (5) 1/2 (4) 1 (3) 2 (2) 0 (1) 2/3 (5) 1/2 (4)

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

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

2/3 (5) 0 (1) 2 (2) 1 (3) 1/2 (4) 2/3 (5) 1/3 (6) 1/2/3 (7) 0 (1) 2 (2) 1 (3) 1/2 (4) 2/3 (5) 1/3 (6) 1/2/3 (7)

Solo Practice

For B \flat instrument:

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

For E \flat Instrument:

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

AIES=American Instrumental Ensemble Series (USA Southern Territory)

US=Unity Series (UKI Territory)

TS=Triumph Series (UKI Territory)



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