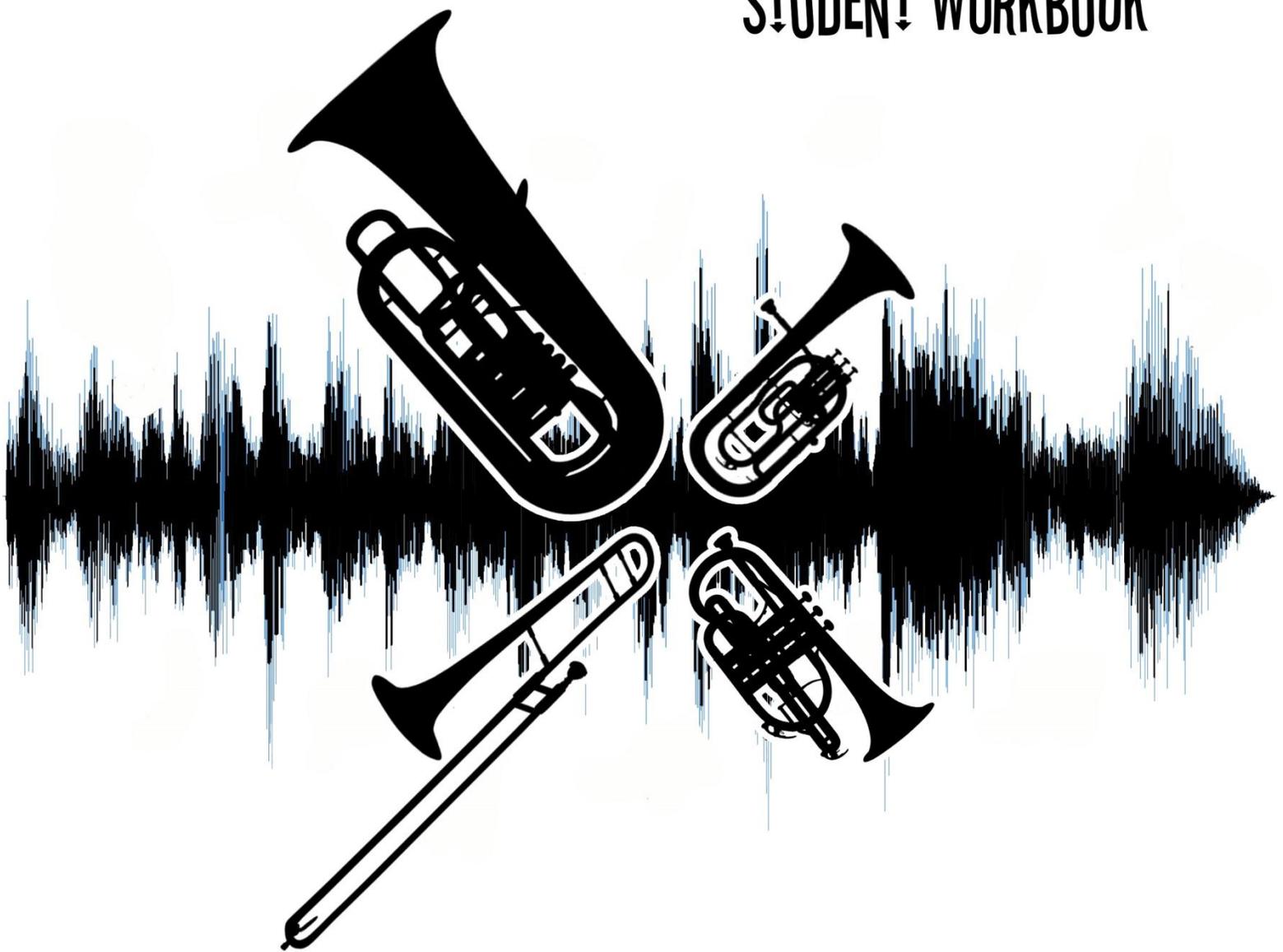


BRASS COURSE

STUDENT WORKBOOK



↑ LEVEL 3 ↓



Table of Contents

<u>Lesson</u>	<u>Page</u>	<u>Material</u>
Introduction	1	Review of Level 2
3.1	3	Eighth Notes and Rests
3.2	6	Ties, Slurs and Dotted Notes
3.3	11	Dynamic and Tempo Changes
3.4	15	Scales Eb, Ab, F, G
Conclusion	21	Level Wrap-up

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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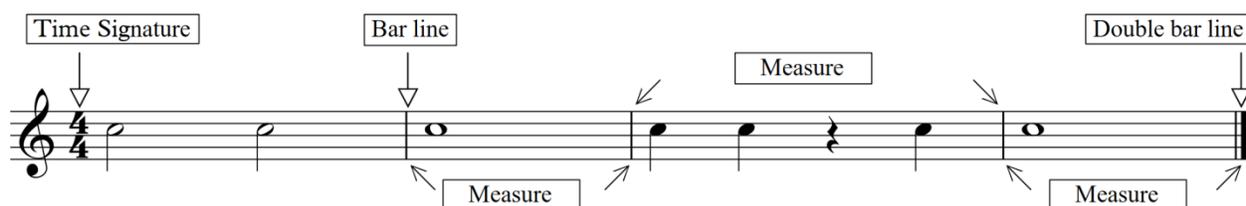
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Review of Level 2

Before we start Level 3, let's take a look at some of the material we learned in Level 2. All of these concepts will be considered general knowledge throughout this level. Make sure you understand these concepts while reading music before moving ahead.

Bar Lines and Time Signatures



Accidentals

Sharp Symbol	Natural Symbol	Flat Symbol
		
A sharp makes the note slightly higher (semitone).	A natural cancels a previous sharp or flat.	A flat slightly lowers the note (semitone).

Tonguing and Articulation

Short	Accented	Connected	Long
			
Staccato	Accent	Slur	Tenuto

Major Scales (C-B \flat -D)

C Major Scale

Note	Fret	Slide Position
C	0	(1)
D	1/3	(6)
E	1/2	(4)
F	1	(3)
G	0	(1)
A	1/2	(4)
B	2	(2)
C	0	(1)

B \flat Major Scale

Note	Fret	Slide Position
B \flat	1	(3)
C	0	(1)
D	1/3	(6)
E \flat	2/3	(5)
F	1	(3)
G	0	(1)
A	1/2	(4)
B \flat	1	(3)

D Major Scale

Note	Fret	Slide Position
D	1/3	(6)
E	1/2	(4)
F \sharp	2	(2)
G	0	(1)
A	1/2	(4)
B	2	(2)
C \sharp	1/2	(4)
D	1	(3)

Lesson Reminders:

In this level, you will no longer see the fingerings (slide positions) labeled underneath. From time to time, there will be a new note introduced and a fingering (slide position) will be given as needed. If you are struggling to remember note names and fingerings (slide positions), you can pencil them in. Remember that you need to work toward knowing them instantly.

Lesson 3.1 – Eighth Notes and Rests

So far, we've learned about three different values for notes and rests.

- Whole note = 4 beats
- Half note = 2 beats (2 half notes = 1 whole note)
- Quarter note = 1 beat (4 quarter notes = 1 whole note)

Now, let's look at the **eighth note**  and **eighth rest** 

- An eighth note = $\frac{1}{2}$ beat (8 eighths = 1 whole note)

Eighth notes are half the length of quarter notes, which are half the length of half notes, which are half the length of whole notes. Remember that the value of each note is the same as the rest with the same name and value. This means that both an eighth note and an eighth rest are half a beat.

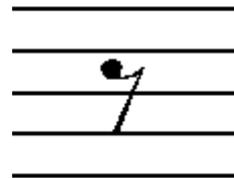
One eighth note by itself



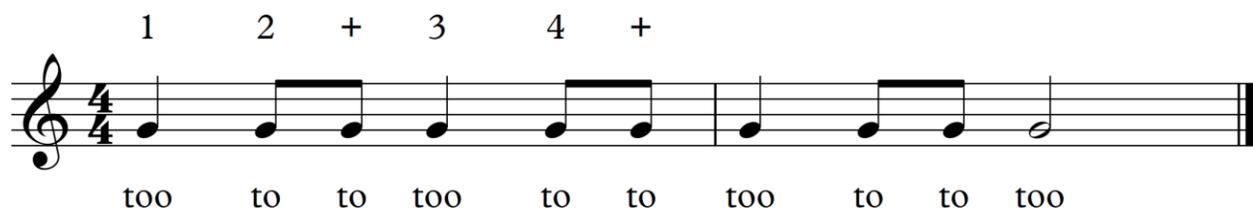
Two eighth notes connected by a beam



Eighth rest



As the notes get faster, tonguing becomes more of a challenge. Be sure to use only the tip of your tongue to articulate. Let the air stream do all of the work. Think about the rhythm rather than the effort. Notice below that there is a shorter "to" for the eighths to signal using a crisper point of the tongue.



1 2 + 3 4 +

too to to too to to too to to too

A musical staff in 4/4 time. The first measure contains a quarter note on the second line. The second measure contains two eighth notes on the second line. The third measure contains a quarter note on the second line. The fourth measure contains two eighth notes on the second line. The fifth measure contains a quarter note on the second line. The sixth measure contains two eighth notes on the second line. The seventh measure contains a quarter note on the second line. The eighth measure contains two eighth notes on the second line. The ninth measure contains a quarter note on the second line. The staff ends with a double bar line. Above the staff, the numbers 1, 2, +, 3, 4, + are placed above the first, second, third, fourth, fifth, and sixth measures respectively. Below the staff, the syllables "too to to too to to too to to too" are placed under each note or rest.

Let's practice

Since eighth notes get half the value of quarter notes, we have to count a little bit differently to properly time each note. To count in eighth notes, we say "1 and 2 and 3 and 4 and." Instead of writing out the word "and," let's use the + sign.

Try counting these practice examples out loud before playing them.

Moderato

a) *mf*

1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3-4

1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3-4

The goal is to have even beats (1-2-3-4) all remain at the same speed like a clock. The + (and) fits in between those numbers.

Moderato

b) *mf*

1-2 3 4 1-2 3 + 4 + 1-2 3 4 1 + 2 + 3-4

1 2 3-4 1 + 2 + 3-4 1 2 3-4 1 + 2 + 3-4

Moderato

c) *mf*

1 2 3-4 1 + 2 + 3-4 1 2 3-4 1 + 2 + 3-4

1 2 3-4 1 + 2 + 3-4 1 2 3 4 1 + 2 + 3-4

Moderato
1 + 2 3 + 4 1 + 2 3 + 4 1 + 2 3 + 4 1 + 2 3 + 4

d) *mf*

Exercise d) consists of two staves in 4/4 time. The top staff contains four measures of music with eighth-note patterns. The bottom staff contains four measures of music with eighth-note patterns. Fingerings are indicated by numbers 1-4 above the notes.

Moderato
1 2 + 3 4 + 1 2 + 3 4 + 1 2 + 3 4 + 1 2 + 3 4 +

e) *mf*

Exercise e) consists of two staves in 4/4 time. The top staff contains four measures of music with eighth-note patterns and rests. The bottom staff contains four measures of music with eighth-note patterns and rests. Fingerings are indicated by numbers 1-4 above the notes.

Moderato
1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4

f) *mf*

Exercise f) consists of two staves in 4/4 time. The top staff contains four measures of music with eighth-note patterns. The bottom staff contains four measures of music with eighth-note patterns and rests. Fingerings are indicated by numbers 1-4 above the notes. A triplet of eighth notes is marked with a '3' in a circle.

Moderato

g) *mf*

Exercise g) consists of two staves in 4/4 time. The top staff contains four measures of music with eighth-note patterns. The bottom staff contains four measures of music with eighth-note patterns. Fingerings are indicated by numbers 1-4 above the notes. A triplet of eighth notes is marked with '2/3' and '(5)' below it.

Lesson 3.2 – Ties, Slurs and Dotted Notes

Ties

In music, a **tie** is a small curved line that joins together two notes of the **same pitch**. When this happens, the sound is held for the total value of all notes combined.

Notice that the **tie** (the line itself) is always placed opposite to the direction of the note's stem.



Slurs

In music, a **slur** is a small curved line that joins together two (or more) notes of a **different pitch**. When playing or singing notes joined by a slur, we move **smoothly** from one note to the next.

As with ties, the line is placed opposite of the stem direction.



Dotted Notes

When we use a tie, we make the note longer. For example, if you tie a half note to a quarter note, you get 3 beats. Another way to make a note longer is to use a **dotted note** (by placing a **dot** in the space after the note).

For example:

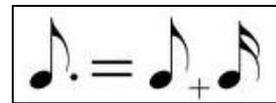
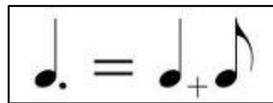
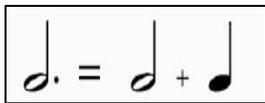


In the first measure, a half note is tied to a quarter note, and in the second measure there is a **dotted half note**. Although they look different, they are the same length (3 beats)!

Here is another example of how a dotted note can be used:



When you put a **dot** after a note, you **add half the length** of the original note. For example, for a dotted half note you would add half of a half note (i.e. a quarter note) which equals 3 beats total. This same rule applies for rests.



Note: Dotted notes help us avoid writing too many ties in music. However, there are occasions where you must use ties instead of dotted notes. One example is when you want a note to be held across a bar line, such as from bar 1 to 2:



e) **Allegro**

mf

Exercise e) consists of two staves of music in 4/4 time. The tempo is marked 'Allegro' and the dynamics are 'mf'. The first staff begins with a dotted quarter note, followed by an eighth note, a quarter note, and a half note. The second staff continues with a dotted quarter note, an eighth note, a quarter note, and a half note. The piece concludes with a quarter rest followed by a double bar line.

f) **Allegro**

mf

Exercise f) consists of two staves of music in 4/4 time. The tempo is marked 'Allegro' and the dynamics are 'mf'. The first staff begins with a dotted quarter note, followed by an eighth note, a quarter note, and a half note. The second staff continues with a dotted quarter note, an eighth note, a quarter note, and a half note. The piece concludes with a quarter rest followed by a double bar line.

g) **Moderato**

mf

Exercise g) consists of two staves of music in 4/4 time. The tempo is marked 'Moderato' and the dynamics are 'mf'. The first staff begins with a dotted quarter note, followed by an eighth note, a quarter note, and a half note. The second staff continues with a dotted quarter note, an eighth note, a quarter note, and a half note. The piece concludes with a quarter rest followed by a double bar line.

h) **Moderato**

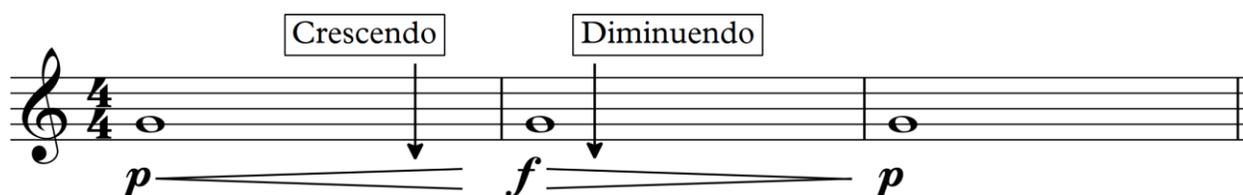
mf

Exercise h) consists of two staves of music in 4/4 time. The tempo is marked 'Moderato' and the dynamics are 'mf'. The first staff begins with a dotted quarter note, followed by an eighth note, a quarter note, and a half note. The second staff continues with a dotted quarter note, an eighth note, a quarter note, and a half note. The piece concludes with a quarter rest followed by a double bar line.

Lesson 3.3 – Dynamic and Tempo Changes

Dynamics

Sometimes composers want dynamics to change gradually. This is achieved by using a **crescendo** and a **diminuendo** (also called **decrescendo**). They look like this:



When we **crescendo** (*cresc.*), we gradually get louder. When we **diminuendo** (*dim.*), we gradually get softer. The crescendo or diminuendo should go to the next marked dynamic. If there is no dynamic marked, go one dynamic level up or down.

Tempo

Just like dynamics, tempo can also be changed gradually.

When the music gradually becomes faster, it is referred to as an **accelerando**. When written above the staff, it is often shortened to **accel.**

When the music gradually becomes slower, it is referred to as a **rallentando**. When written above the staff, it is often shortened to **rall.**

This is what it looks like to see an accelerando and rallentando in a piece of music. Notice how the music speeds up to **Allegro** and slows down at the end to **Moderato**.



Let's practice

Be aware of your starting and finishing volume when practicing crescendos and diminuendos.

Moderato

a)

p *f* *p* *f*

Moderato

b)

p *f*

Allegro

c)

p *f* *p*

Allegro

d)

p *f* *p*

Now, let's practice accelerando and rallentandos. Remember to listen carefully to ensure the tempo changes happen gradually.

e) **Adagio** **accel.** ----- **Allegro**

Exercise e) consists of two staves in 4/4 time with a key signature of one flat. The first staff starts with a mezzo-piano (*mp*) dynamic and a tempo marking of **Adagio**. It features a sequence of quarter notes that gradually increase in speed, indicated by a dashed line with an arrow labeled **accel.**, leading to a tempo marking of **Allegro**. The second staff continues the sequence of quarter notes, ending with a whole note.

f) **Allegro**

Exercise f) consists of two staves in 4/4 time with a key signature of two sharps. The first staff starts with a mezzo-piano (*mp*) dynamic and a tempo marking of **Allegro**. It features a sequence of quarter notes that gradually decrease in speed, indicated by a dashed line with an arrow labeled **rall.**, leading to a tempo marking of **Adagio**. The second staff continues the sequence of quarter notes, ending with a whole note.

g) **Allegro**

Exercise g) consists of two staves in 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic and a tempo marking of **Allegro**. It features a sequence of quarter notes that gradually decrease in speed, indicated by a dashed line with an arrow labeled **rall.**, leading to a tempo marking of **Adagio**. The second staff continues the sequence of quarter notes, ending with a whole note. Dynamics of *f* are marked above the notes in both staves.

h) **Adagio**

Exercise h) consists of two staves in 4/4 time with a key signature of one flat. The first staff starts with a mezzo-forte (*mf*) dynamic and a tempo marking of **Adagio**. It features a sequence of quarter notes that gradually increase in speed, indicated by a dashed line with an arrow labeled **accel.**, leading to a tempo marking of **Moderato**. The second staff continues the sequence of quarter notes, ending with a whole note. Dynamics of *p* and *f* are marked below the notes in both staves.

Moderato

i)

Musical notation for exercise i) in 4/4 time. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The next measure contains a half note C4, with a 2/3 (5) fingering above it. The following measure has a half note B3, with a 1/2 (4) fingering above it. The piece then continues with a half note A3, a half note G3, a half note F3, and a half note E3. The final measure is a whole note D3. Dynamics include *mf* at the start and *f* later. The second staff continues with a half note D3, a half note C3, a half note B2, and a half note A2. The next measure has a half note G2, with a sharp sign above it. The piece concludes with a half note F2, a half note E2, and a whole note D2. Dynamics include *mp* at the start and *f* later.

Moderato

j)

Musical notation for exercise j) in 4/4 time. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The next measure contains a half note C4, with a fermata above it. The following measure has a half note B3, with a fermata above it. The piece then continues with a half note A3, a half note G3, a half note F3, and a half note E3. The final measure is a whole note D3. Dynamics include *p* at the start and *f* later. The second staff continues with a half note D3, a half note C3, a half note B2, and a half note A2. The next measure has a half note G2, with a sharp sign above it. The piece concludes with a half note F2, a half note E2, and a whole note D2. Dynamics include *mp* at the start and *f* later.

Moderato

k)

Musical notation for exercise k) in 3/4 time. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The next measure contains a half note C4, with a sharp sign above it. The following measure has a half note B3, with a fermata above it. The piece then continues with a half note A3, a half note G3, a half note F3, and a half note E3. The final measure is a whole note D3. Dynamics include *mp* at the start and *f* later. The second staff continues with a half note D3, a half note C3, a half note B2, and a half note A2. The next measure has a half note G2, with a sharp sign above it. The piece concludes with a half note F2, a half note E2, and a whole note D2. Dynamics include *mp* at the start and *f* later. There is an *accel.* marking and a 1 (3) fingering above the final measure.

Allegro

rall.

Musical notation for exercise k) continuation in 3/4 time. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The next measure contains a half note C4, with a sharp sign above it. The following measure has a half note B3, with a fermata above it. The piece then continues with a half note A3, a half note G3, a half note F3, and a half note E3. The final measure is a whole note D3. Dynamics include *f* at the start and *p* later. The second staff continues with a half note D3, a half note C3, a half note B2, and a half note A2. The next measure has a half note G2, with a sharp sign above it. The piece concludes with a half note F2, a half note E2, and a whole note D2. Dynamics include *f* at the start and *p* later. There is a 2 (2) fingering above the final measure.

Moderato

l)

Musical notation for exercise l) in 3/4 time. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The next measure contains a half note C4, with a sharp sign above it. The following measure has a half note B3, with a fermata above it. The piece then continues with a half note A3, a half note G3, a half note F3, and a half note E3. The final measure is a whole note D3. Dynamics include *mp* at the start and *f* later. The second staff continues with a half note D3, a half note C3, a half note B2, and a half note A2. The next measure has a half note G2, with a sharp sign above it. The piece concludes with a half note F2, a half note E2, and a whole note D2. Dynamics include *p* at the start and *mf* later.

Lesson 3.4 – Scales E \flat , A \flat , F, G

In Level 2, we learned three scales (C, B \flat and D). Let's tackle four more major scales, remembering to look carefully at the accidentals (or key signatures). It's very important to have these scales learned and memorized. Don't rush through and be sure to revisit this lesson if you need a refresher.

E \flat Major Scale

E \flat	F	G	A \flat	B \flat	C	D	E \flat
2/3 (5)	1 (3)	0 (1)	2/3 (5)	1 (3)	0 (1)	1 (3)	2 (2)

A \flat Major Scale

A \flat	B \flat	C	D \flat	E \flat	F	G	A \flat
2/3 (5)	1 (3)	0 (1)	1/2/3 (7)	2/3 (5)	1 (3)	0 (1)	2/3 (5)

Before playing the F major scale, make sure you are mindful of your breathing and air support. The more challenging part is playing higher notes. Take in low deep breaths.

F Major Scale

F	G	A	B \flat	C	D	E	F
1 (3)	0 (1)	1/2 (4)	1 (3)	0 (1)	1 (3)	0 (1)	1 (3)

Our next scale, G major, has the highest note we have learned so far. Focus on speeding up the air and taking in deep breaths. Do not put extra pressure on your embouchure. If you feel tension, back off and relax. It will take time to develop your ability to play higher notes with ease.

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)

Let's see how these scales look with a key signature. It is important to know how many flats or sharps are in each major scale.

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)

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)

Key Signature

Time Signature

At the beginning of a piece of music, the key signature signals what notes are to be played flat or sharp in all octaves.

Sometimes the key signature can change during a piece of music. The only thing that can eliminate or cancel the key signature is an accidental or a key signature change.

These are the seven key signatures we have learned thus far.

C Major F Major B \flat Major E \flat Major A \flat Major

C Major G Major D Major

Let's practice

The majority of these exercises will help you improve your ability to read key signatures and will allow you to become more comfortable with the new scales.

Moderato

a)

2/3 (5) 2/3 (5)

2 (2)

Moderato

b)

2/3 (5) 2/3 (5)

Moderato

c)

2/3 (5) 2/3 (5)

2 (2)

Level 3 Wrap-up

To complete Level 3, let's review most of the material we have learned. These exercises will require you to remember all of the different **note** and **rest values**, as well as **scales**, different **dynamics** and **tempo** changes.

a) **Moderato**

mf

p *f*

b) **Adagio**

mf

f **accel.**

Moderato *mf* **rall.**

c) **Moderato**

p

f *mp*



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