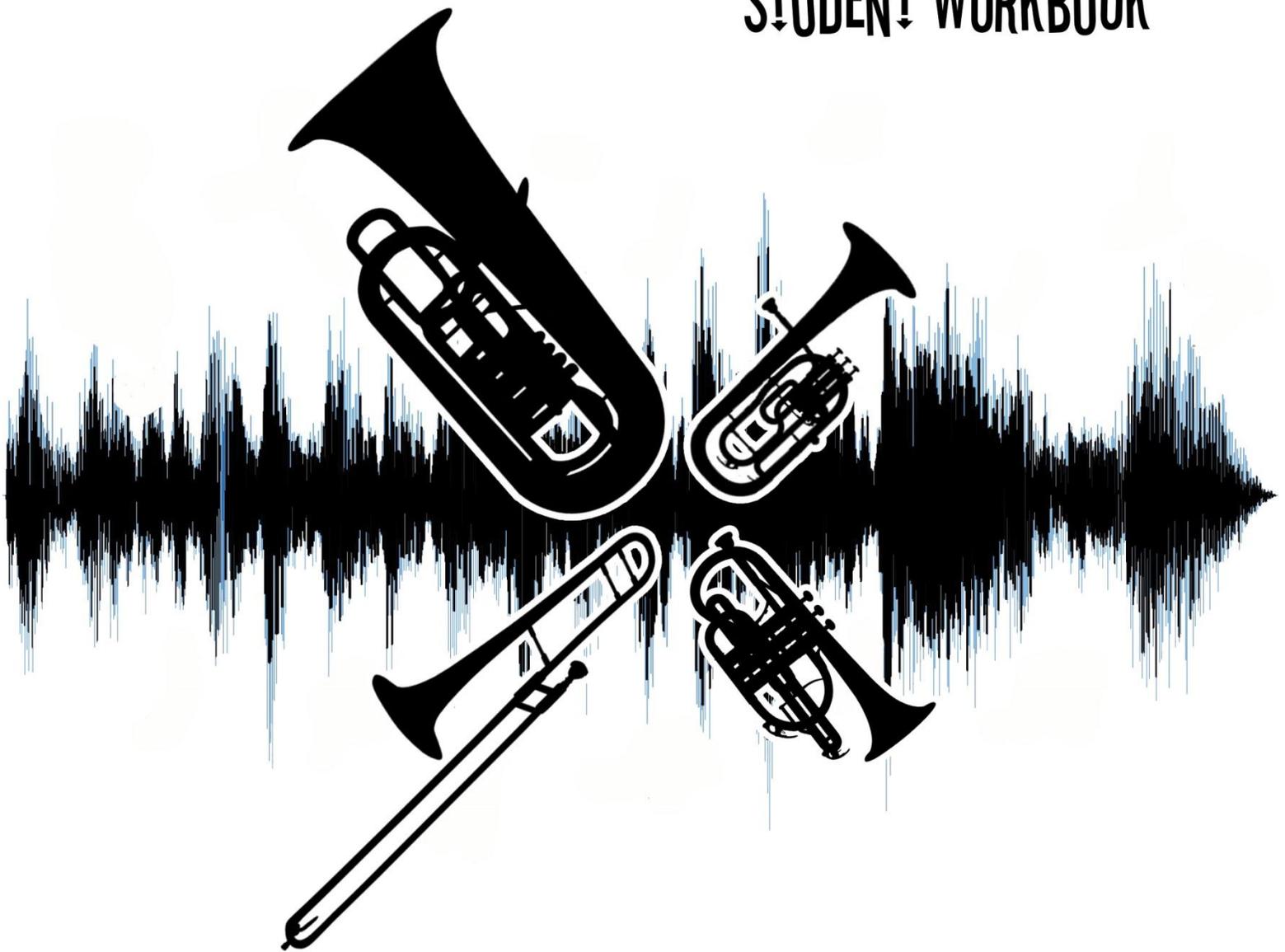


# BRASS COURSE

STUDENT WORKBOOK



↑ LEVEL 6 ↓



CANADA THE SALVATION ARMY BERMUDA  
MUSIC AND GOSPEL ARTS

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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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2 Overlea Blvd. Toronto ON M4H 1P4  
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**Author: Marcus Venables  
Contributors: Rachel Ewing**



# Major Scales

The following table summarizes the fingering patterns for each major scale shown in the image:

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

## Lesson 6.1 – Stylistic Development (Swing, Leggiero)

As you continue developing as a brass player, more techniques and styles will be expected at any given time. Up to this point, we have learned styles like *legato* & *marcato*.

In this lesson, we will take a look at **swing** rhythms and style, as well as *leggiero* playing.

### Swing

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

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



- The first eighth has a longer value.
- The second eighth has a shorter value.



It is important that you maintain the triplet length for the first and last eighth. It may come close to sounding like a dotted quarter to sixteenth, but this is not correct in a swing style. Most often, you will play swung eighths with an easy “**doo**” syllable.



To identify if a piece of music is in a swing style, it will most likely be labeled on the music like this:



## **Leggiero**

This is often mistaken as *legato*. However, the definition for ***leggiero*** is light and delicate. The articulation should be from the tip of the tongue without sounding harsh or shrill. The air is consistent but not forced.

Look at this example. Try playing it *marcato*, *legato* and then *leggiero*.



*Marcato* uses a harder “**tah**” syllable, while *legato* is closer to “**dah**.” *Leggiero* should be crisp but light, clear but also delicate. In order to achieve a *leggiero* articulation, you may have to adjust the syllable you use depending on the musical style. One syllable does not apply for all *leggiero* playing.

These styles are not always clearly labeled. Often, the conductor and players determine the musical style.

Here is an example of how to interpret the music if a specific style isn't labeled.

Two musical staves in 4/4 time, treble clef. The first staff shows three measures: 1. Marcato: quarter notes G4, A4, B4 with accents. 2. Legato: quarter notes C5, B4, A4, G4 with a slur. 3. Leggiero: quarter notes F4, E4, D4, C4 with a slur. The second staff shows the same three measures with different articulation: 1. Marcato: eighth notes G4, A4, B4 with accents. 2. Legato: quarter notes C5, B4, A4, G4 with a slur. 3. Leggiero: eighth notes F4, E4, D4, C4 with a slur.

It is a good habit to practice all of your scales in these styles. Push yourself to have a strong and consistent approach to music making. When playing a piece of music, be aware of what style works best for that situation.

# Let's practice

a)  $\text{♩} = 120$  ( $\text{♩} = \text{♩}^3$ )

Musical notation for exercise a) in 4/4 time. The first staff starts with a dynamic of *f* and ends with *p*. The second staff starts with *mp* and ends with *f*. The piece concludes with a fermata over the final note.

b)  $\text{♩} = 132$  ( $\text{♩} = \text{♩}^3$ )

Musical notation for exercise b) in 4/4 time with a key signature of one sharp (F#). The first staff starts with a dynamic of *f*. The second staff starts with *p* and ends with *f*. The piece concludes with a fermata over the final note.

c)  $\text{♩} = 92$  ( $\text{♩} = \text{♩}^3$ )

Musical notation for exercise c) in 4/4 time with a key signature of two flats (Bb, Eb). The first staff starts with a dynamic of *mp*. The second staff starts with *mf*. The piece concludes with a fermata over the final note.

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

Musical notation for exercise d) in 4/4 time with a key signature of one sharp (F#). The first staff has dynamics of *mp*, *f*, *mp*, and *f*. The second staff concludes with a fermata over the final note.

e)  $\text{♩} = 84$

*f* *leggiero*

*p* *f*

f)  $\text{♩} = 92$

*mp* *leggiero*

*f* *p* *rall.*

g)  $\text{♩} = 92$

*mf* *leggiero*

4th time To Coda  $\phi$

*f* D.C. al Coda

$\phi$  Coda

*p* *ff*

h)  $\text{♩} = 112$

*mf* *leggiero*

4th time To Coda  $\phi$

D.C. al Coda  $\phi$  Coda

*p* *f*

## Lesson 6.2 – Technique Development (Articulation Patterns)

In Level 5, we learned about technique development, specifically arpeggio patterns. The first time you read a piece of music, the pace may prevent you from reading all of the notes with complete accuracy. In this lesson, we will focus on learning, reading, identifying and utilizing articulation patterns. Being able to quickly recognize these types of patterns will help you learn and read music at a faster rate.

A series of notes that follows a specific form of articulation groupings is called an articulation pattern. In this first pattern, notice that the first two sixteenth notes are slurred, while the next two sixteenth notes are tongued.



Slur two, tongue one in 6/8.



Slur three, tongue one.



Tongue one, slur two, tongue one.



Playing these patterns should eventually feel natural. As soon as you see them on your music, it should be habitual to play the articulation marked. While playing scales up and down, you can implement these patterns into your practice. This is a great way to make progress on both your scale practice and articulation patterns.

# Let's practice

a)

♩ = 72-120

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

b)

♩ = 72-120

The musical score consists of eight staves of music in 6/8 time. The tempo is marked as ♩ = 72-120. The key signature starts in C major (no sharps or flats). The first staff contains four measures of eighth-note patterns. The second staff continues with eighth notes and includes a double bar line with a repeat sign and a key signature change to D major (two sharps). The third staff continues in D major. The fourth staff includes a key signature change to E major (three sharps). The fifth staff changes to F major (one sharp). The sixth staff changes to G major (one sharp). The seventh staff changes to A major (three sharps) and includes a key signature change to B major (four sharps) in the second measure. The eighth staff returns to C major (no sharps or flats) and includes a key signature change to D major (two sharps) in the second measure. The score uses various musical notations including slurs, dynamic markings (ff, f), and repeat signs.

c)  $\text{♩} = 72-120$

Musical exercise c) in 4/4 time, tempo  $\text{♩} = 72-120$ . The exercise consists of six staves of music. The first five staves show a sequence of eighth-note patterns in various keys: C major, F major, Bb major, Eb major, and Ab major. The sixth staff shows a sequence of eighth-note patterns in various keys: C major, D major, E major, and F major.

d)  $\text{♩} = 72-120$

Musical exercise d) in 4/4 time, tempo  $\text{♩} = 72-120$ . The exercise consists of four staves of music. The first two staves show eighth-note patterns in C major and F major. The third staff is labeled "Continue the above pattern" and shows eighth-note patterns in Bb major, Eb major, and Ab major. The fourth staff shows eighth-note patterns in C major, D major, E major, and F major.

e)  $\text{♩} = 72-120$

2  
(2)

f)  $\text{♩} = 72-120$

g)  $\text{♩} = 92$

*mf*

h)  $\text{♩} = 132$

*mf*

*f*



# Let's practice

♩ = 80

a)

*mp* *p* *mf* *pp*

♩ = 72

b)

*mf* *f* *mf* *f*

♩ = 80

c)

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

d)  $\text{♩} = 92$

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

e)  $\text{♩} = 112$

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

f)  $\text{♩} = 120$

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

g)  $\text{♩} = 120$

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

h)  $\text{♩} = 72$

*mf*

*mp* *f* *mp*

i)  $\text{♩} = 80$

*mf marcato*

*legato*

j)  $\text{♩} = 92$

*mp marcato* *f* *mp*

*leggiero* *mf*

k)  $\text{♩} = 78$

*mf legato*

*p* *mf*

## Lesson 6.4 – Minor Scales

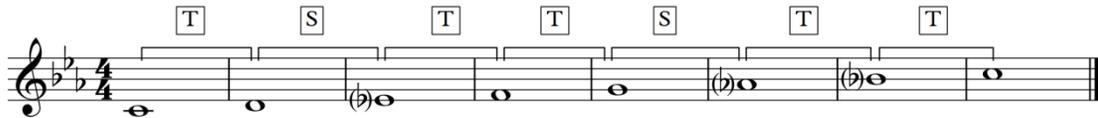
### (C, D, F Natural Minor)

Sometimes music will be in a minor key. We need to work toward being able to play comfortably in these key signatures. It is easier than you might think since we have already learned some minor scales without even knowing it!

First, let's take a look at how a minor scale is built. For now, we will only work on the **natural minor** scale which uses the following pattern of tones and semitones:

T S T T S T T

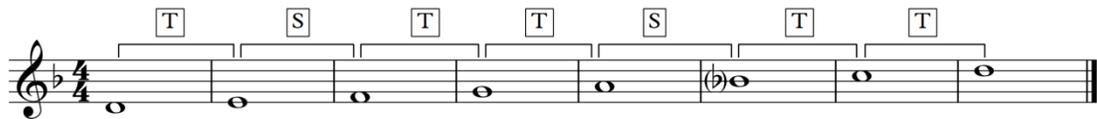
### C Minor Scale



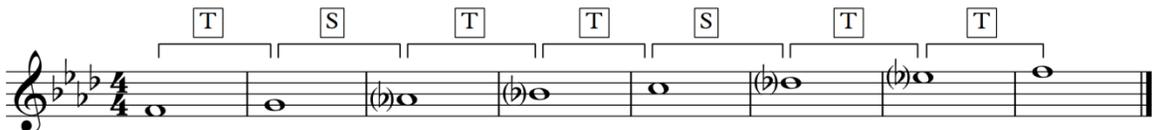
Notice how the **C minor scale** is the same as the **E $\flat$  major scale**, only it starts on the note C. There are three flats, just like the E $\flat$  major scale. This means E $\flat$  major is the relative major of C minor.

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

### D Minor Scale



### F Minor Scale



The trick to identifying the relative major is to go up three semitones from the minor key. For example, three semitones up from F is A $\flat$ . This means the relative major of F minor is A $\flat$  major.

## Let's practice

a) ♩ = 72-120

Musical exercise a) in 3/4 time, key of B-flat major. It consists of two staves. The first staff has a tempo marking "♩ = 72-120" and a dashed slur over the first four notes. The melody is: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The second staff contains a bass line with eighth notes: C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2.

b) ♩ = 72-120

Musical exercise b) in 4/4 time, key of B-flat major. It consists of two staves. The first staff has a tempo marking "♩ = 72-120". The melody is: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The second staff contains a bass line with eighth notes: C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2.

c) ♩ = 72-120

Musical exercise c) in 6/8 time, key of B-flat major. It consists of two staves. The first staff has a tempo marking "♩ = 72-120". The melody is: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The second staff contains a bass line with eighth notes: C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2.

d) ♩ = 54-80

Musical exercise d) in 6/8 time, key of B-flat major. It consists of two staves. The first staff has a tempo marking "♩ = 54-80". The melody is: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The second staff contains a bass line with eighth notes: C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2.

e)  $\text{♩} = 72-120$

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

f)  $\text{♩} = 72-120$

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

g)  $\text{♩} = 72-120$

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

h)  $\text{♩} = 54-80$

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

i)  $\text{♩} = 72-120$

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

j)  $\text{♩} = 72-120$

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

k)  $\text{♩} = 72-120$

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

l)  $\text{♩} = 54-80$

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

## Level 6 Wrap-up

To finish up Level 6, let's review most of the material we have learned. As you play these exercises, look out for **swing** rhythms, new **articulation patterns**, **time signatures** and playing in **minor keys**.

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

1. *mf* *p* *f*

2. *mp* *f*

b)  $\text{♩} = 120$

*mf* *ff* *mf* *ff*

*p cresc.* *f*

c)  $\text{♩} = 92$

*mp* *f*

d)  $\text{♩} = 92$

*f leggiero* *p*

*f* *p* *ff*

## Bonus Material

Developing your own practice routine is strongly encouraged. In addition to repeating this level and moving on to the next, you can utilize other practice material to supplement your learning. Take a look at methods such as the *Arban's* and *Clarke Technical Studies* to enhance your playing. Below you will see a list of selected solo repertoire that is appropriate for the completion of Level 6.

## Chromatic Scale

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

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

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

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

## Solo Practice

For B $\flat$  instrument:

- The Mighty Power (William Himes) – AIES8843
- Wondrous Grace (James Curnow) – AIES9743
- A Light for Jesus (Michael Babb) – US304

For E $\flat$  Instrument:

- He Lives (James Cheyne) – AIES9843
- Promises (Jorgen Ljserdorn) – US459

AIES=American Instrumental Ensemble Series (USA Southern Territory) US=Unity Series (UKI Territory)



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