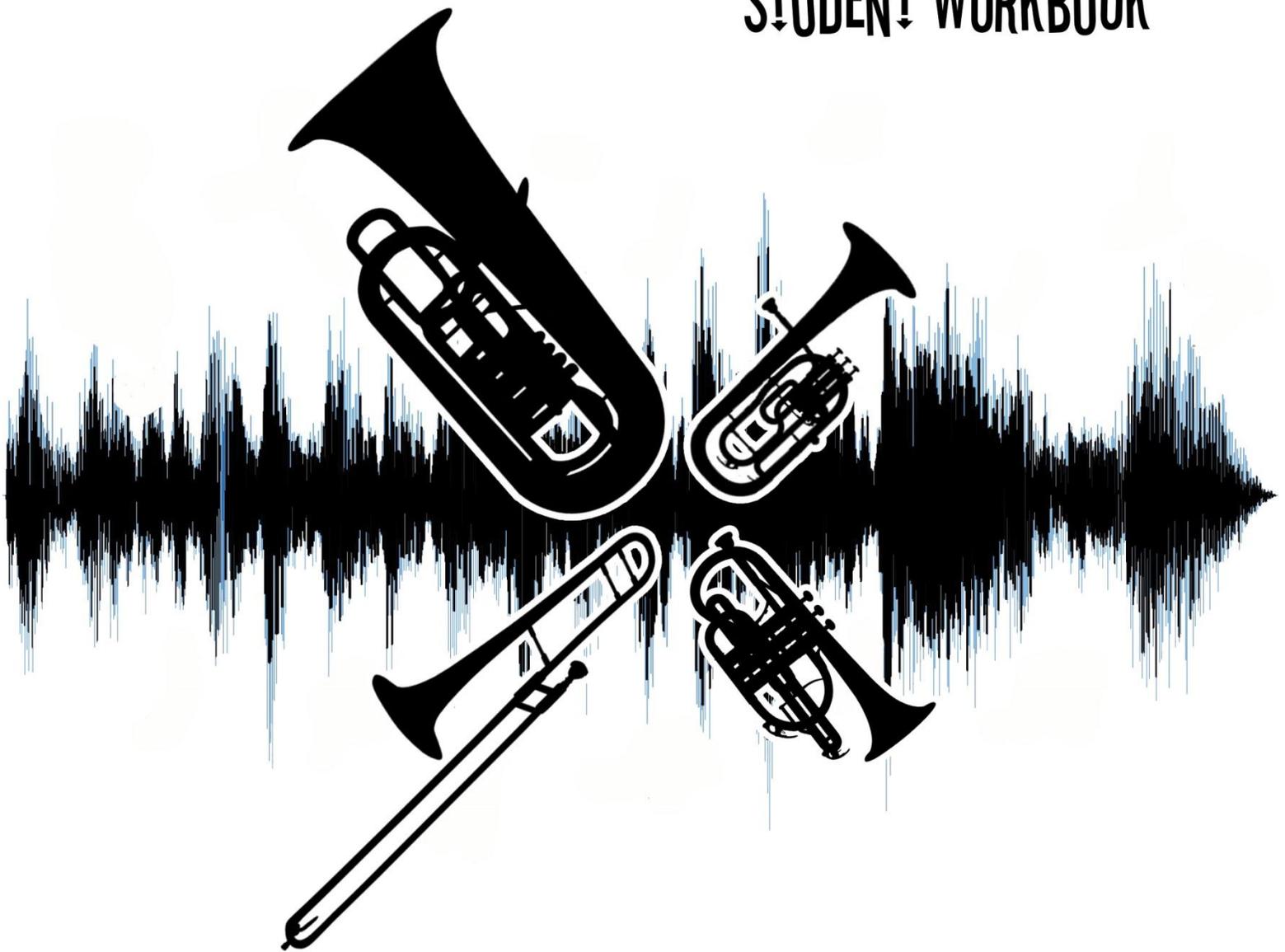


BRASS COURSE

STUDENT WORKBOOK



↑ LEVEL 4 ↓



CANADA  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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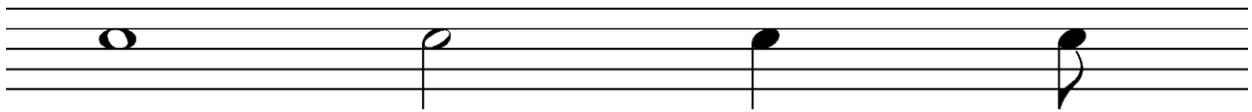
**Author: Marcus Venables
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Review of Level 3

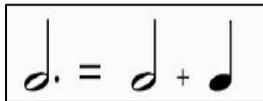
Before we start Level 4, here is a quick look at some of the basics learned in previous levels. Be sure to go back to earlier levels if you feel you need a refresher on any of the material. This review should help you prepare for what is to come in Level 4!

Note Values

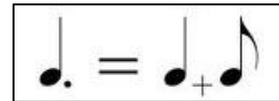
Whole Note = 4 Half Note = 2 Quarter Note = 1 Eighth Note = 1/2



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 \flat 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-flat, 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).

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 marked with '1-2-3' and '4-5-6' above them, respectively. The next two measures are marked with '1-2-3' and '4-5-6' above them. The final two measures are marked with '1-2-3' and '4-5-6' above them. The dynamic marking 'mf' is placed below the first measure. The second staff continues the melody from the first staff, ending with a double bar line.

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 marked with '1-2-3' and '4 5 6' above them, respectively. The next two measures are marked with '1-2-3' and '4 5 6' above them. The final two measures are marked with '1-2-3' and '4 5 6' above them. The dynamic marking 'mf' is placed below the first measure. The second staff continues the melody from the first staff, ending with a double bar line.

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 marked with '1-2-3' and '4 5 6' above them, respectively. The next two measures are marked with '1-2 3' and '4 5 6' above them. The final two measures are marked with '1-2-3' and '4 5 6' above them. The dynamic marking 'mf' is placed below the first measure. The second staff continues the melody from the first staff, ending with a double bar line.

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 marked with '1-2-3' and '4 5 6' above them, respectively. The next two measures are marked with '1-2-3' and '4 5 6' above them. The final two measures are marked with '1-2-3' and '4 5 6' above them. The dynamic marking 'mf' is placed below the first measure. The second staff continues the melody from the first staff, ending with a double bar line.

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

Exercise e) consists of two staves of music in 6/8 time. The tempo is marked 'Allegro' and the dynamic is 'mf'. The first staff has four measures with notes and rests, with fingerings '1 + a', '2 + a', '1 + a', and '2 + a' written above. The second staff continues the melody with notes and rests.

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

Exercise f) consists of two staves of music in 6/8 time. The tempo is marked 'Allegro' and the dynamic is 'mf'. The first staff has four measures with notes and rests, with fingerings '1 + a' and '2 + a' written above. The second staff continues the melody with notes and rests.

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

Exercise g) consists of two staves of music in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamic is 'mf'. The first staff has four measures with notes and rests, with fingerings '1 + a' and '2 + a' written above. The second staff continues the melody with notes and rests.

h) **Allegro**
mf

Exercise h) consists of two staves of music in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamic is 'mf'. The first staff has four measures with notes and rests. The second staff continues the melody with notes 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*

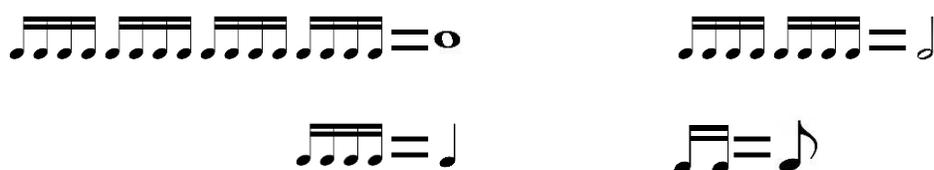
Lesson 4.2 – Sixteenth Notes and Rests

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.



Let's practice

Figure out the speed of your quarter note first. Make sure this stays consistent as you begin to add the sixteenth note rhythms. "1, 2, 3, 4" must always be steady, and the subdivision (whether it's eighths or sixteenths etc.) will fit in between.

a)

1 2 e + a 3 4 e + a 1 2 3 4

b)

1 2 3 4 1 2 3 4

c)

1 e + a 2 3 e + a 4 1 2 3 4

d)

e) $1 + 2 e + 3 + 4 e + 1 \quad 2 \quad 3 \quad 4$

f)

g) $1 e + a \quad 2 e + a \quad 3 e + a \quad 4 e + a$

h)

Lesson Reminders:

Are the primary beats staying consistent? It might help to clap the quarter note beats while saying the rhythms.

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. The first staff is a single line of music in 6/8 time, ending with a double bar line. The second staff begins with a double bar line, followed by the word "Fine" above the staff. After a few measures, there is a double bar line, then the word "D.C. al Fine" above the staff, followed by a repeat of the first staff's melody.

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 a double bar line, then the marking "D.C. al Coda" above a Coda symbol, followed by a double bar line and the word "Coda" above another Coda symbol. The third staff begins with the number "11" above the staff, indicating the start of the Coda section, and ends with a double bar line.

Dal Segno

Another way to repeat music is to use the **Dal Segno** (written **D.S.**).

Dal Segno means "from the sign."

When we see **D.S.**, we repeat back to a sign that looks like this:



We can also use **D.S. al Fine** and **D.S. al Coda**.

Study the examples below.

1)

Allegro **f** **D.S.** **Fine** **D.S. al Fine** **mp**

2)

Allegro **mf** **D.S.** **To Coda** **D.S. al Coda** **f** **mp** **Coda** **rall.** **f**

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, followed by a *mf* dynamic, and ends with a first ending. 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 *mf* dynamic, and ends with a first ending. The word *Fine* is written above the first staff, and *D.C. al Fine* is written above the second staff.

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 first ending marked *mp*. The second staff starts with a *mf* dynamic and ends with a first ending. The word *Fine* is written above the first staff, and *D.C. al Fine* is written above the second staff. A $\frac{2}{3}$ (5) marking is present at the end of the second staff.

e) **Adagio** \S

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

p *mf*

Detailed description: This exercise is in 6/8 time. The first staff starts with a mezzo-forte (*mf*) dynamic and ends with a section marked \S . The second staff begins with a piano (*p*) dynamic, followed by a **Fine** marking. It then continues with a **D.S. al Fine** instruction, ending with a mezzo-forte (*mf*) dynamic.

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 ends with a section marked \S . The second staff begins with a mezzo-piano (*mp*) dynamic, followed by a **Fine** marking. It then continues with a **D.S. al Fine** instruction.

g) **Allegro** \S

f **To Coda** Φ **D.S. al Coda**

mp cresc.

Φ **Coda**

mp *f*

Detailed description: This exercise is in 4/4 time. The first staff starts with a forte (*f*) dynamic and ends with a section marked \S . The second staff begins with a mezzo-piano (*mp*) dynamic, marked **To Coda** with a Coda symbol (Φ). It includes a **D.S. al Coda** instruction and a *cresc.* marking. The third staff is the Coda section, starting with a mezzo-piano (*mp*) dynamic and ending with a forte (*f*) dynamic.

h) **Allegro** \S **To Coda** Φ

mf **D.S. al Coda**

f *mp*

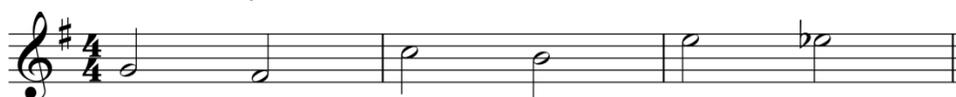
Φ **Coda** **rall.** *f*

Detailed description: This exercise is in 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic and ends with a section marked \S and **To Coda** with a Coda symbol (Φ). The second staff begins with a forte (*f*) dynamic, followed by a **D.S. al Coda** instruction and a mezzo-piano (*mp*) dynamic. The third staff is the Coda section, starting with a forte (*f*) dynamic and ending with a **rall.** (ritardando) marking.

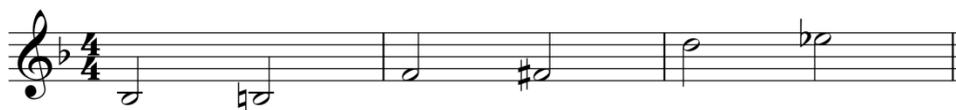
Lesson 4.4 – The Chromatic Scale

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).

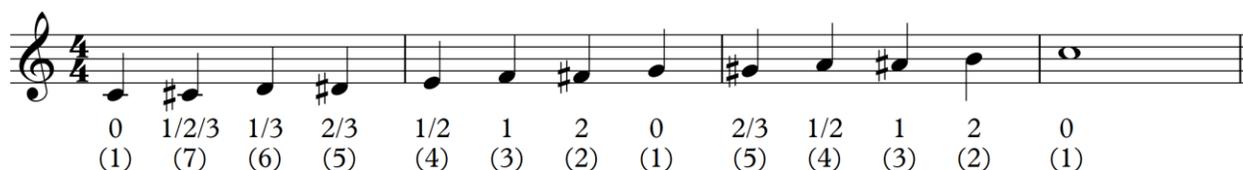
In order to play a semitone on a brass instrument, you are either adding or removing the shortest amount of tubing. For example, “A” using fingering 1/2, going up one semitone to B \flat , you need to remove a semitone of tubing, which is the second valve. A semitone below an open fingering will always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



A semitone above a 1st valve fingering will always be 2nd 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 sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. 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 sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3.

g)

Musical notation for exercise g) in 4/4 time. The first staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. A fingering instruction '1 (3)' is placed below the first staff.

h)

Musical notation for exercise h) in 4/4 time. The first staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. The third staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. The fourth staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3.

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 starts with a half note, followed by eighth notes, and includes slurs over groups of notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a more active eighth-note melody. The fourth staff concludes the exercise with a final half note and a double bar line.

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. It includes slurs and a triplet marking (1 (3)) over the final two notes. The second staff continues the melody with slurs. The third staff features a more active eighth-note melody and concludes with a double bar line.

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. It includes slurs and triplet markings (1 (3)) over the first and last notes. The second staff continues the melody with slurs. The third staff features a more active eighth-note melody and concludes with a double bar line.

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 Φ

D.C. al Coda

Φ Coda



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