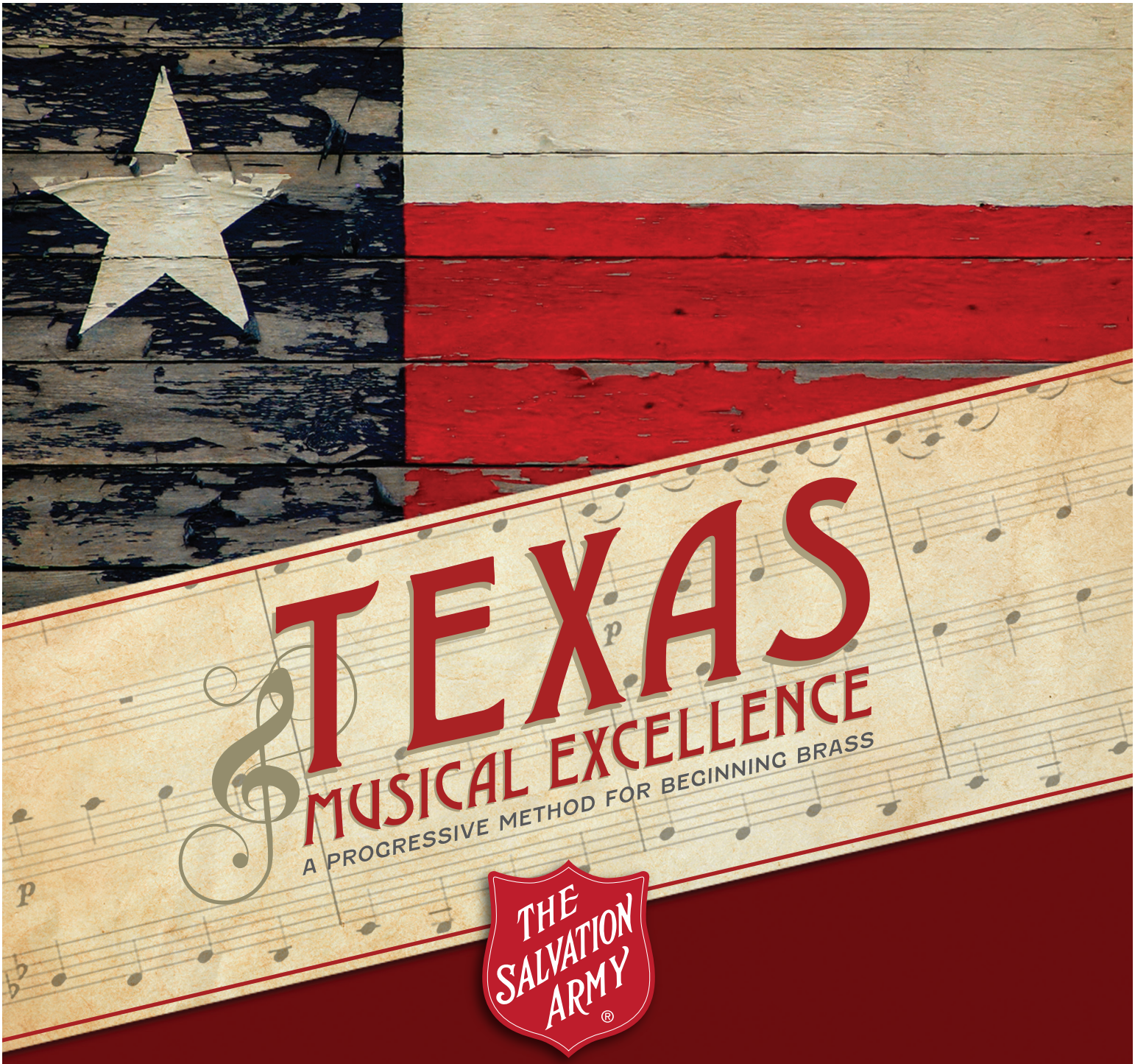


TEXAS MUSICAL EXCELLENCE

A PROGRESSIVE METHOD FOR BEGINNING BRASS

THE SALVATION ARMY®

TEXAS DIVISION

LEVELS 3 & 4

TROMBONE

Dr. Andrew Draper

Forward

The Texas Divisional Music & Arts Department is proud to introduce Texas Music Excellence: A Progressive Method for Beginning Brass. One of the goals of every Salvation Army band is to develop an ensemble that can effectively participate in worship, evangelism, and witness. But how do you get there? In my opinion the answer lies in the classic saying, “If you teach a man to fish, you feed him for a lifetime”. Beginner bands are often taught to perform for specific occasions without providing a solid musical foundation for the musicians involved. The primary reason for this book is to give students that foundation by providing a simple, accessible, and concise resource that teaches the basic fundamentals of brass playing while allowing students to progress in a healthy manner.

The different levels in this book are designed to give a clear, logical progression for how students should practice and develop. Students using this book will also develop healthy competition between their musical peers. Each level includes hymn tunes with provided piano accompaniment that can be used as solos. The hymns provided are arranged in accessible ranges and keys so even beginning players can perform on Sunday.

This resource was created by Dr. Andrew (Andy) Draper, who has spent years teaching brass students of all levels. He has studied with some of the world’s leading brass pedagogues and performed with many Salvation Army bands and other professional ensembles. I am proud of his work and I am confident that the correct use of this resource will dramatically improve your brass musicians, better equipping them to worship and serve at your corps.

Now get practicing!

Sincerely,

Jeffrey Barrington
Texas Divisional Music & Arts Director

© 2013 The Salvation Army Texas Division

Using This Book

The Texas Music Excellence practice book was developed to create a practice resource for beginning through intermediate brass students. This resource should serve as a daily fundamentals routine; students should master each level before progressing to the next. Each level introduces new challenges for students to work through as they improve.

The material here can be used in both solo and group settings, and can be used as warm up material for band or sectional rehearsal. Finally, note that this book embraces the basic pedagogy of "Breath, Buzz, Sing, Play", which has been adopted by many music programs in the Salvation Army Southern Territory.

Supplemental Materials

While this book can be used on its own there are a few supplemental materials that can enhance your personal practice.

Metronome - Metronomes are key to developing steady tempo and internal pulse. All of the exercises in this book should be played with one if possible. While a metronome can be purchased online or at any music store there are several free online metronomes available such as:

www.metronomeonline.com
www.webmetronome.com
www.bestmetronome.com

Pitch Drone – a pitch drone is any sound source that can hold a steady pitch, which is used to play along with while you practice. Pitch drones are used to improve intonation and audiation(ear) in beginning students. A pitch drone can be as simple as a piano or keyboard, and also comes with most electronic metronomes. When using a drone, set the pitch to the first note of the exercise you are practicing and play along. There are many free online sources with pitch drones, which can be played through speakers or headphones such as:

www.idrs.org/multimedia/midi/PUB/Drones.htm
www.slushpump.com/Tuning_Drones.htm

For those with smartphone capabilities many free metronome and pitch drone applications can be downloaded to your devices for free with a quick app search. We recommend the *Tonal Energy Tuner* application, which is both a tuner and metronome and can be purchased for a small fee.

INDEX

LEVEL 3

Buzzing	1
Scales	2
Scales (no positions)	3
Chromatic Practice	4
Response Practice	6
Flow Study #2	7
Articulation Practice	9
Tone Builder	10
Flow Study #3	12
Flexibility	14
Hymn Tunes	16

LEVEL 4

Buzzing	18
Scales	19
Scales (no positions)	21
Chromatic Practice	23
Response Practice	25
Flow Study #2	26
Articulation Practice	28
Tone Builder	29
Flow Study #3	31
Flexibility	33
Hymn Tunes	35

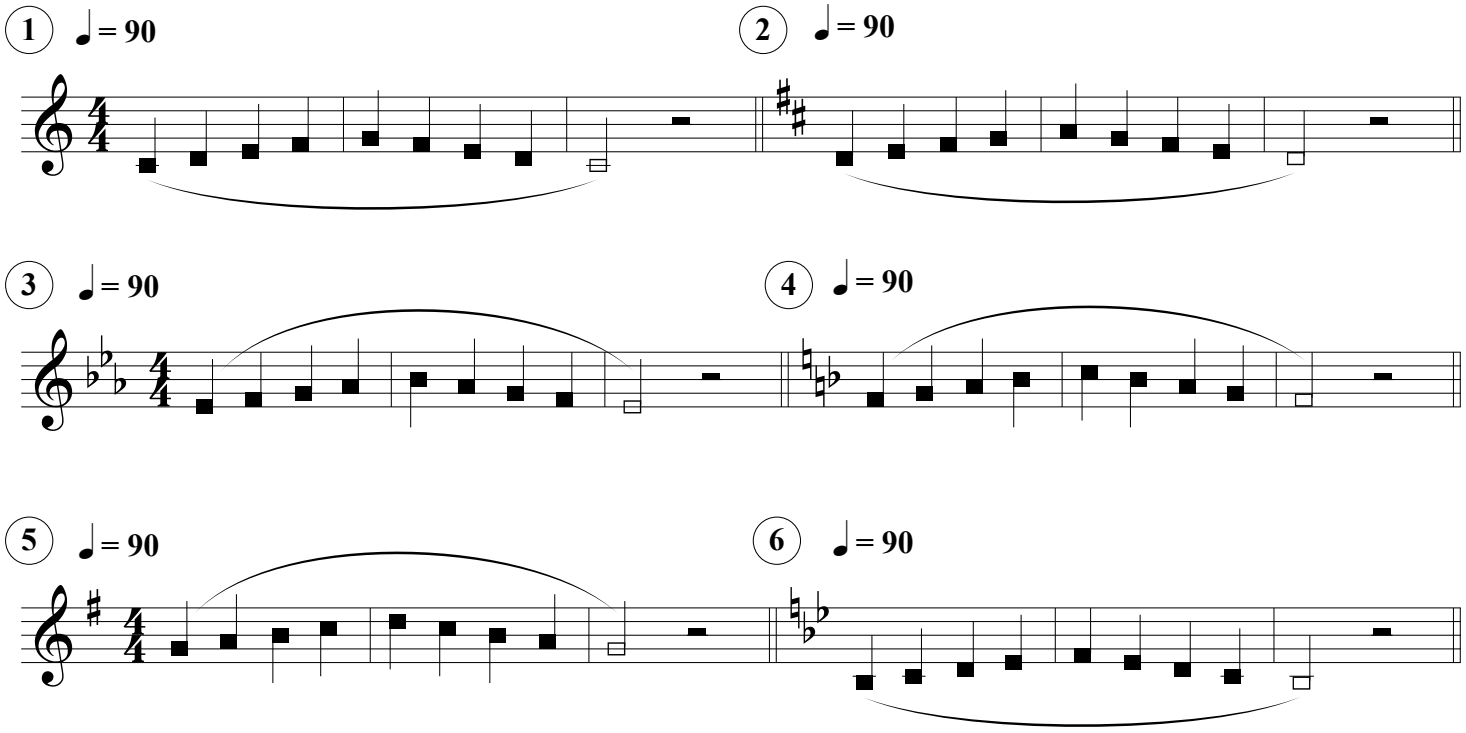
Level 3

Level 3 - Buzzing Practice

The buzzing exercises in level 3 begin to add more motion into the routine. Be sure to move slowly and smoothly between the notes. As before the exercise should be played with a smooth, slurred, and relaxed tone.

Practice tips:

- Use a metronome
- Play along with a pitch source (piano/drone)
- Breathe fully during the rests



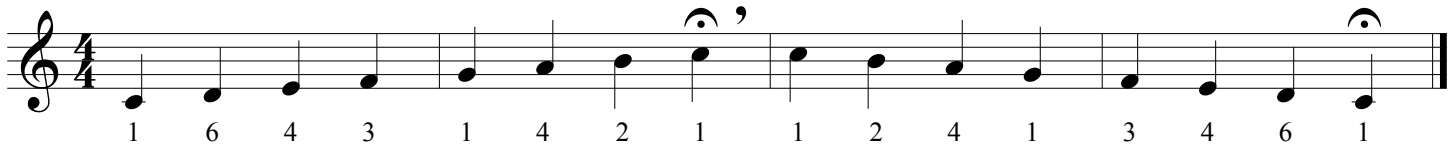
Level 3 - Scales

Level 3 introduces the D and E-flat major scales. The D major scale has two sharps: F-sharp and C-sharp, while the E-flat major scale has three flats: B-flat, E flat, and A-flat. C-sharp is in 7th position in the lower octave and 4th position in the upper octave. A-flat is in 5th position.

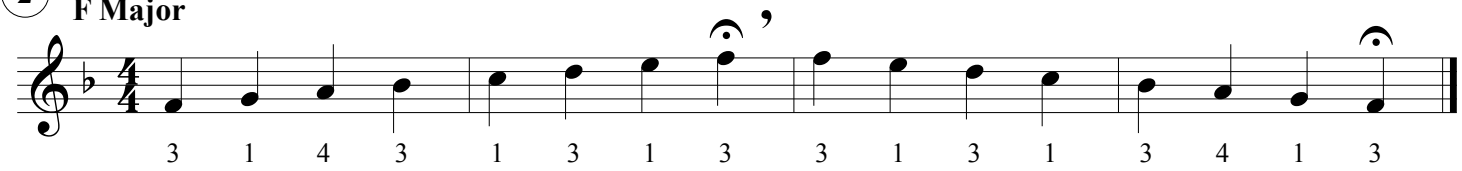
Practice Tips:

- sing the exersize
- buzz the excersize (mouthpiece)
- practice blowing air through the instrument and fingering along (no sound)
- always use a metronome

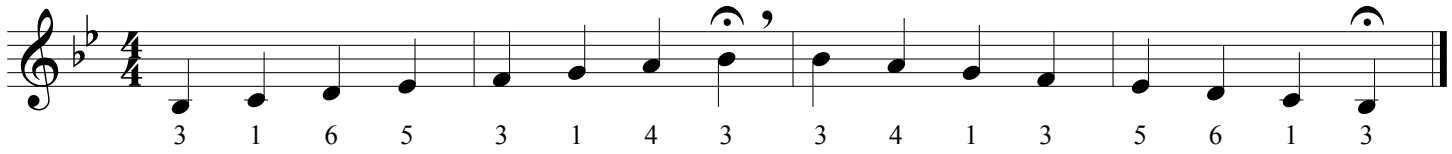
1 **C major**



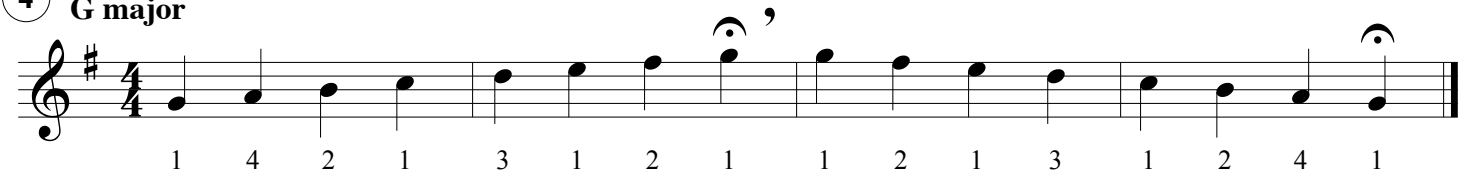
2 **F Major**



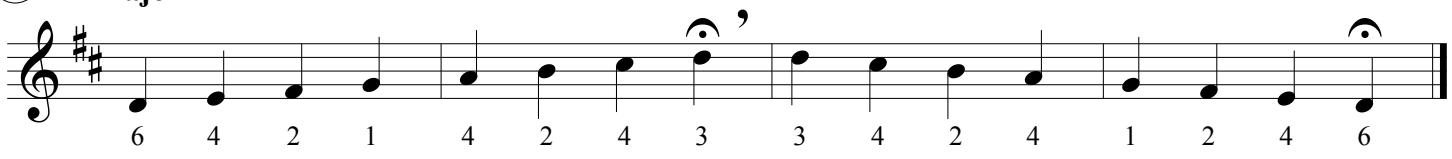
3 **Bb major**



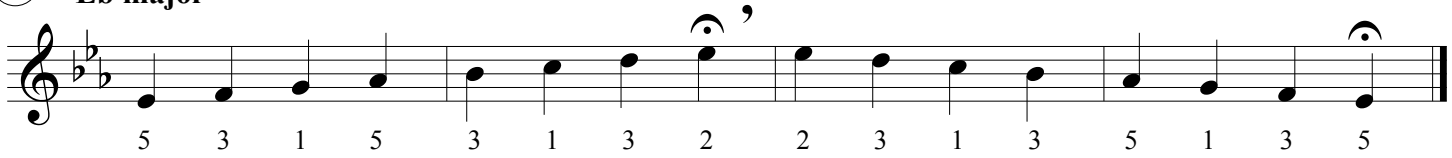
4 **G major**



5 **D major**



6 **Eb major**



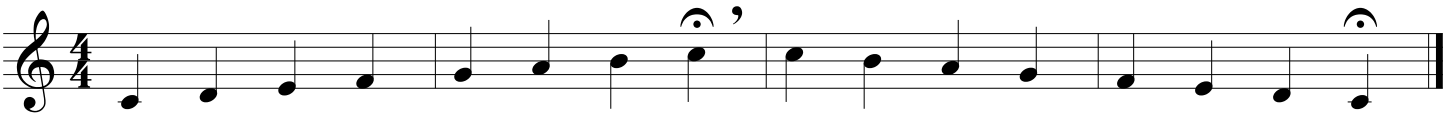
Level 3 - Scales (No Positions)

Level 3 introduces the D and E-flat major scales. The D major scale has two sharps: F-sharp and C-sharp, while the E-flat major scale has three flats: B-flat, E flat, and A-flat. C-sharp is in 7th position in the lower octave and 4th position in the upper octave. A-flat is in 5th position.

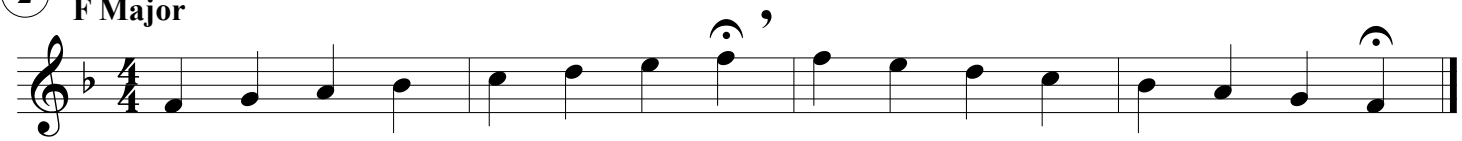
Practice Tips:

- sing the exersize
- buzz the excersize (mouthpiece)
- practice blowing air through the instrument and fingering along (no sound)
- always use a metronome

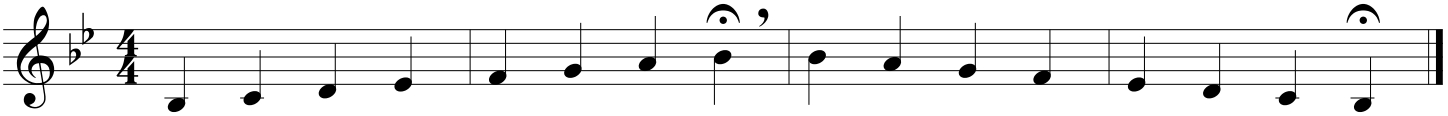
1 **C major**



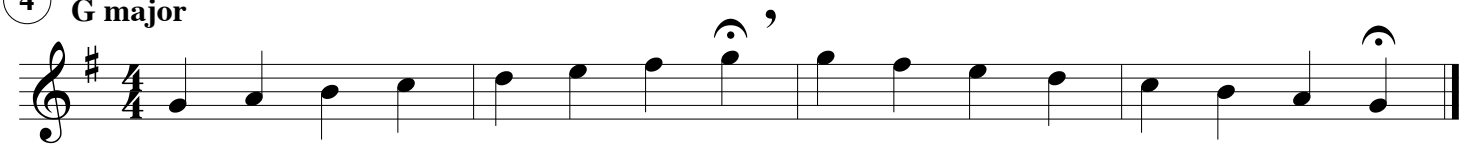
2 **F Major**



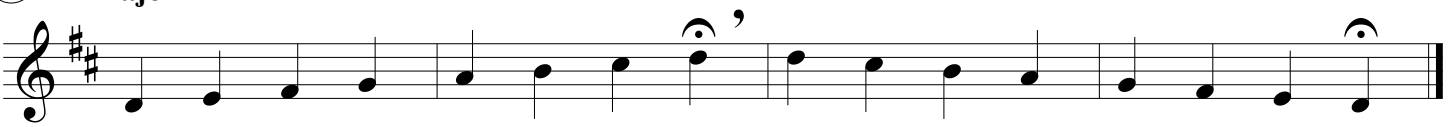
3 **Bb major**



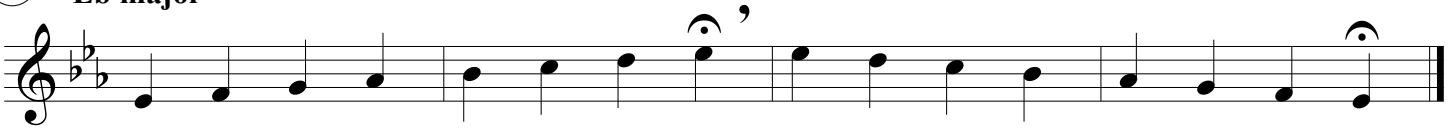
4 **G major**



5 **D major**



6 **Eb major**



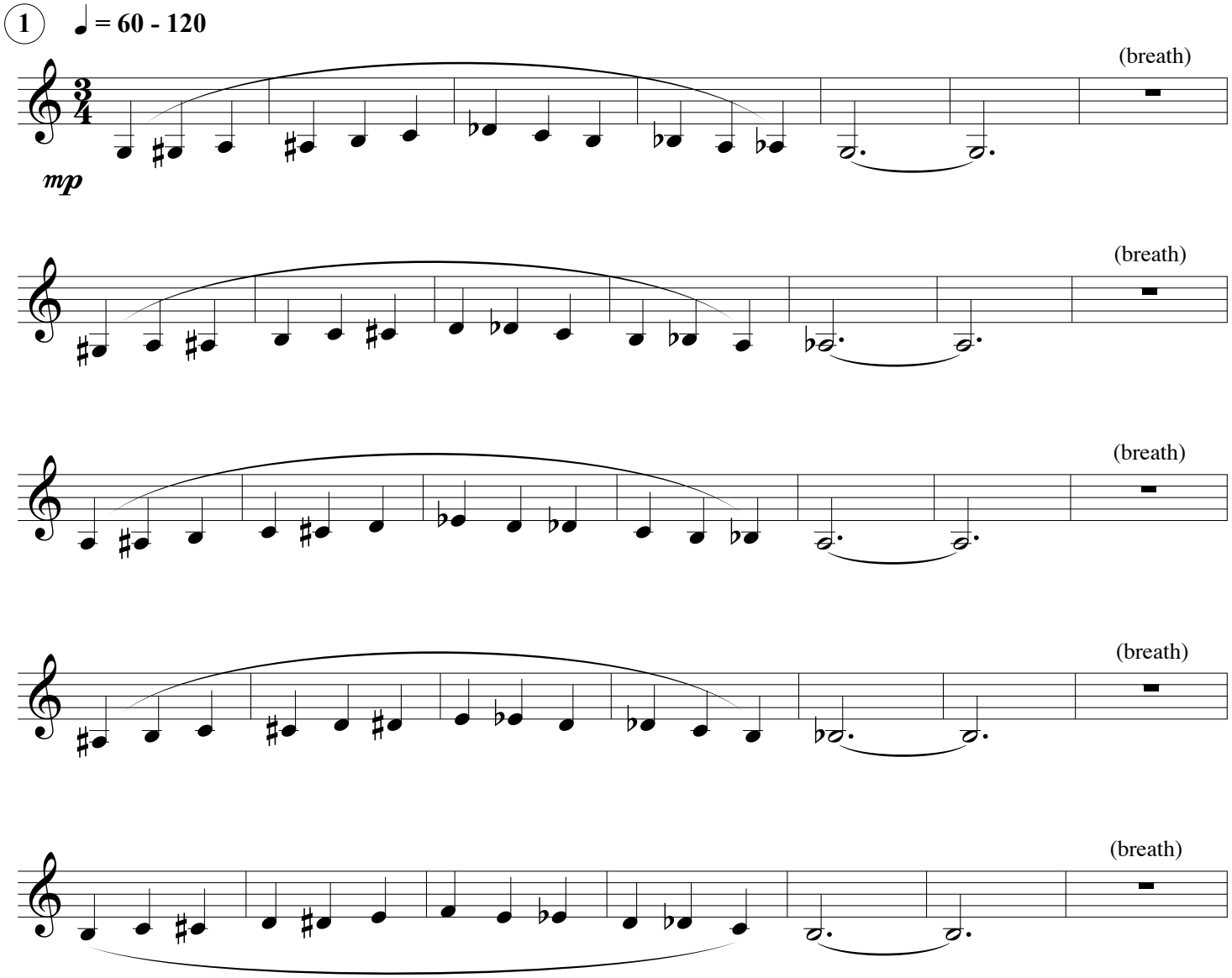
Notes:

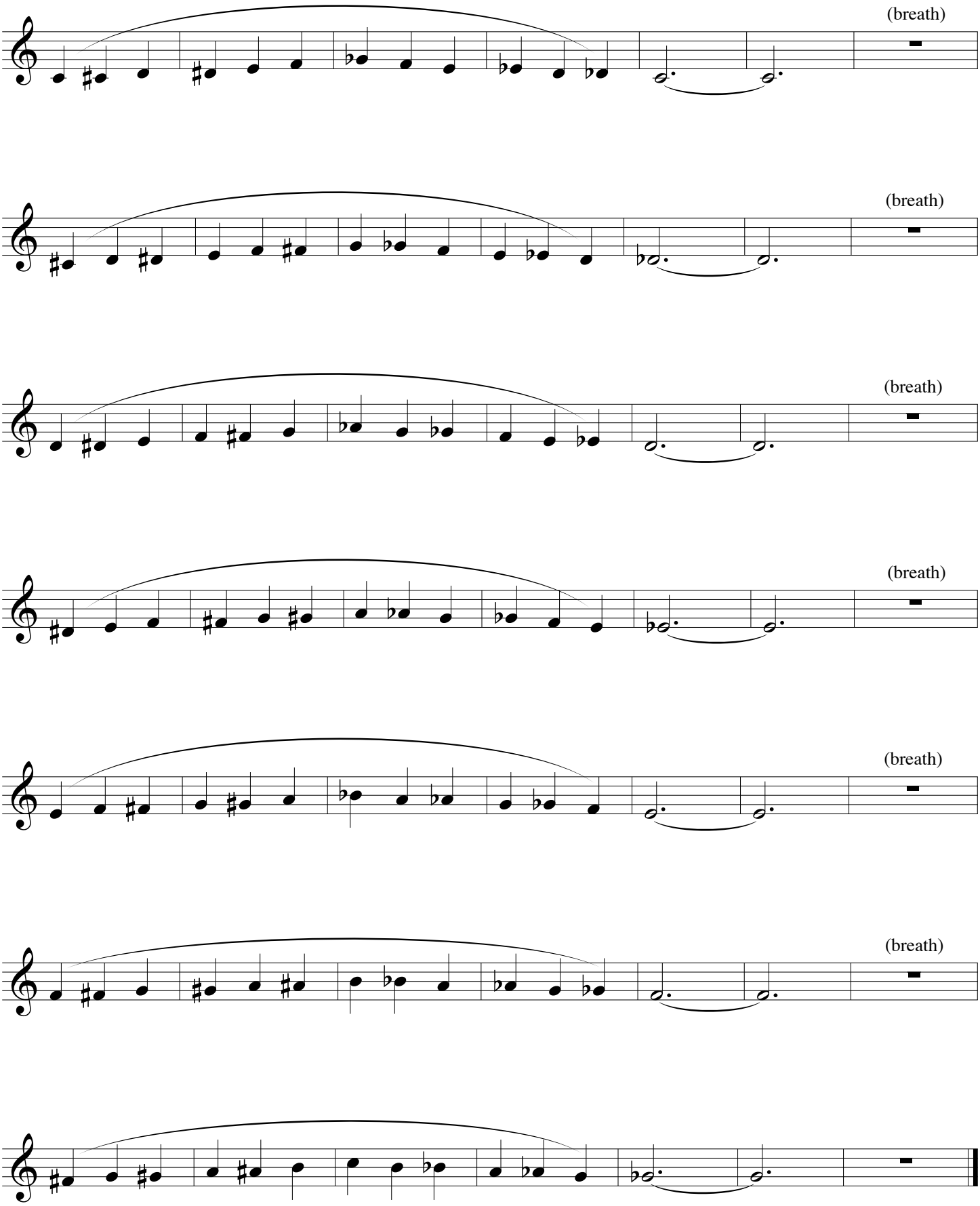
Level 3 - Chromatic Practice

In level 3 Chromatic Practice the exercise begins on low G instead of C and rises through an octave of range. The lower start is designed to encourage high airflow at the beginning of the exercise. Students should eventually memorize the exercise. Breathe as much as needed throughout the exercise and focus on finishing with steady, focused long tones.

Practice tips:

- Use a metronome
- Play along with a pitch drone
- Breathe fully during the rests
- Practice with just airflow and valves (no sound)




(breath)
(breath)
(breath)
(breath)
(breath)
(breath)

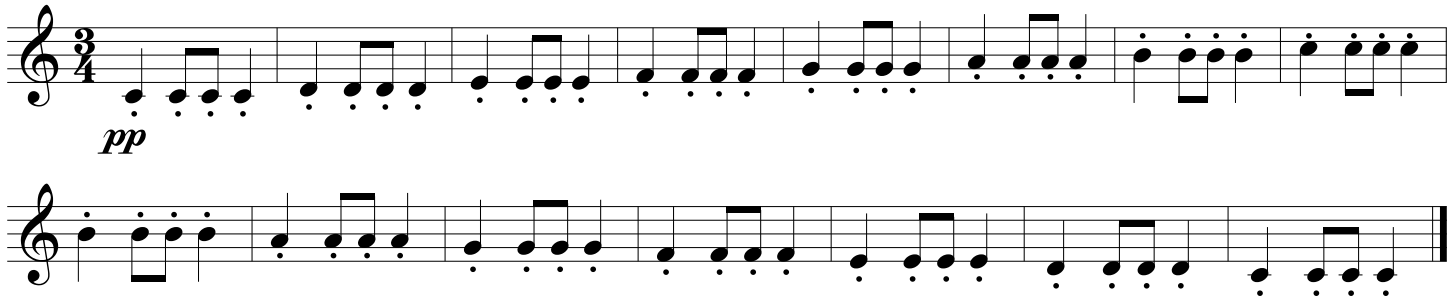
Level 3 - Response Practice

The D major scale is introduced in the level 3 response practice exercise. As before, this exercise should be played soft and staccato (separated). If the soft dynamics are difficult, play the exercise at a comfortable volume and work down to softer dynamics over time. Alternating between breath attacks (no tongue) and articulated (tongued) starts is an excellent way to practice this exercise.

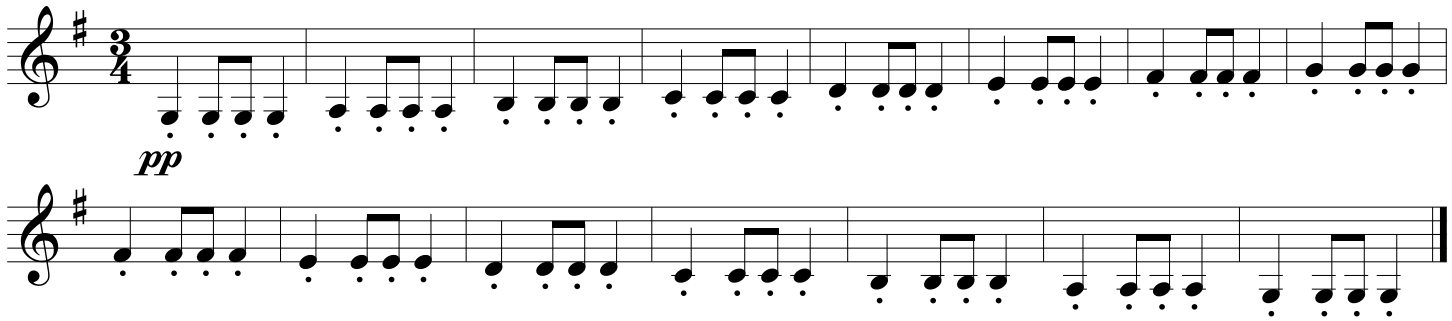
Practice tips:

- Use a metronome
- Breath attack
- Practice with just airflow and valves (no sound)
- Practice with just airflow (no instrument)

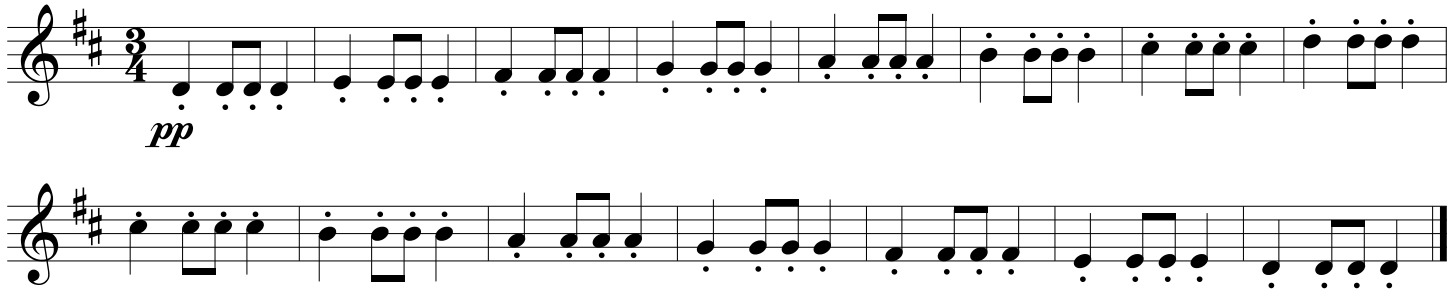
1 **C Major ♩ = 50-60, soft and staccato**



2 **G Major**



3 **D Major**



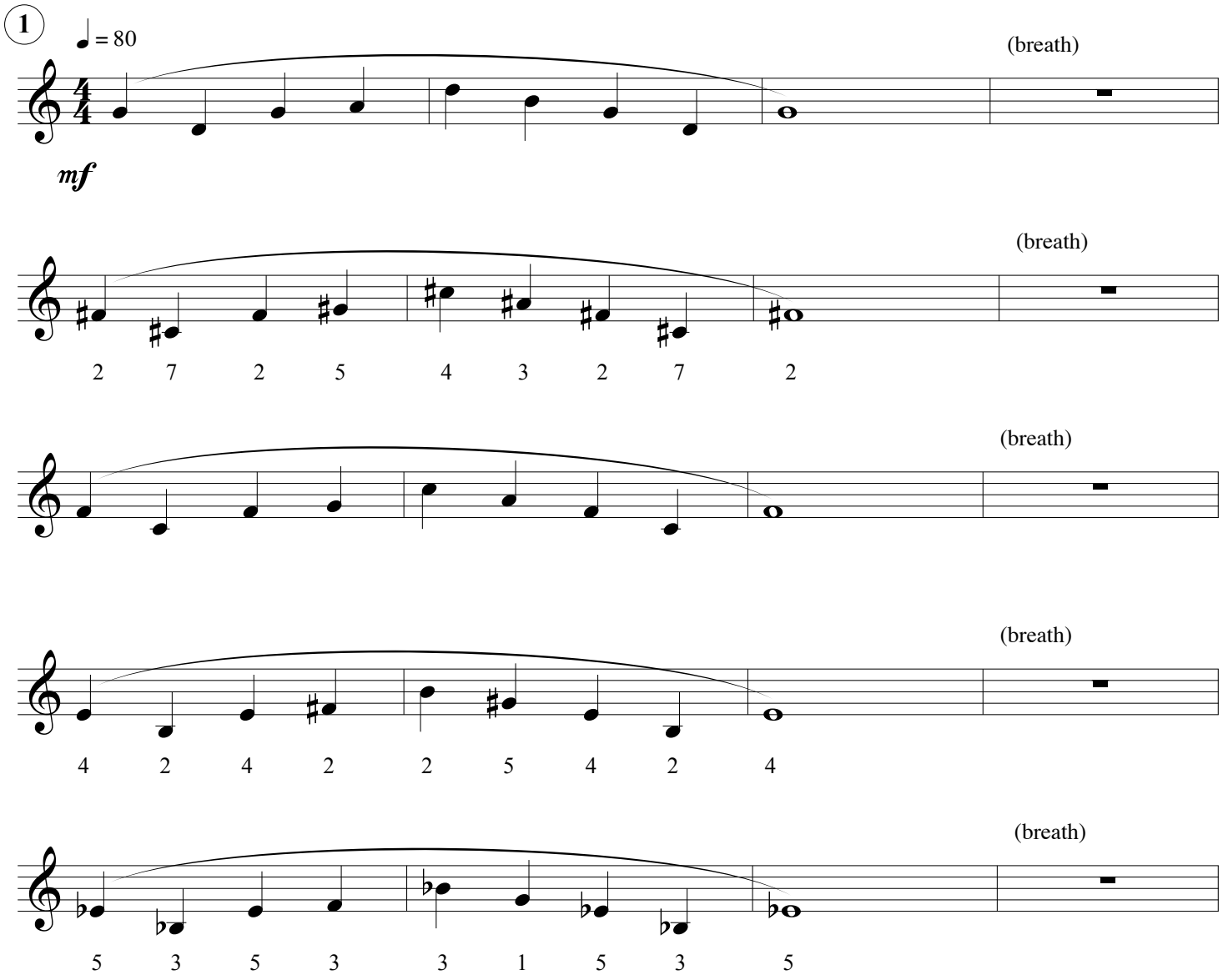
Notes:

Level 3 - Flow Study #2

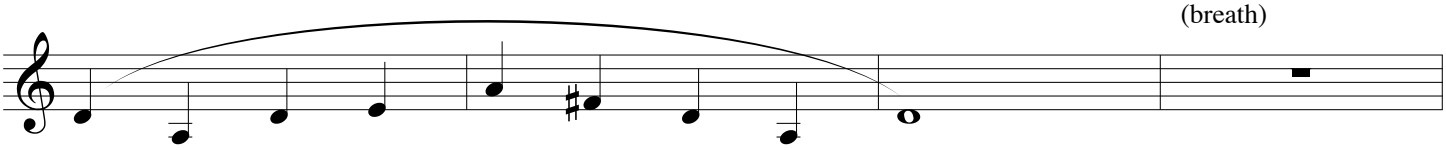
Flow study #2 is another tone-based exercise designed to develop smooth, connected playing between pitches. Level 3 adds additional keys to the version in level 2B. Slide positions have been provided to aid with new notes not encountered previously in this book. The student should eventually memorize the exercise.

Practice tips:

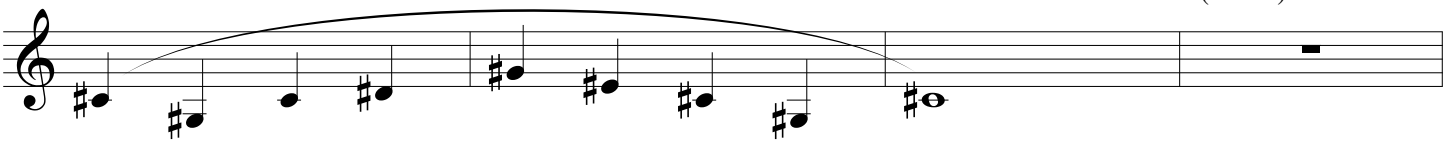
- Use a metronome
- Practice with a pitch drone
- Practice with just airflow and valves (no sound)
- Practice with just airflow (no instrument)
- Breathe in over all four counts of rest



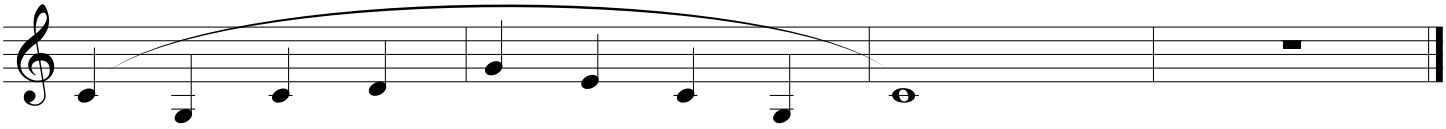
(breath)



(breath)



7 5 7 5 5 3 7 5 7



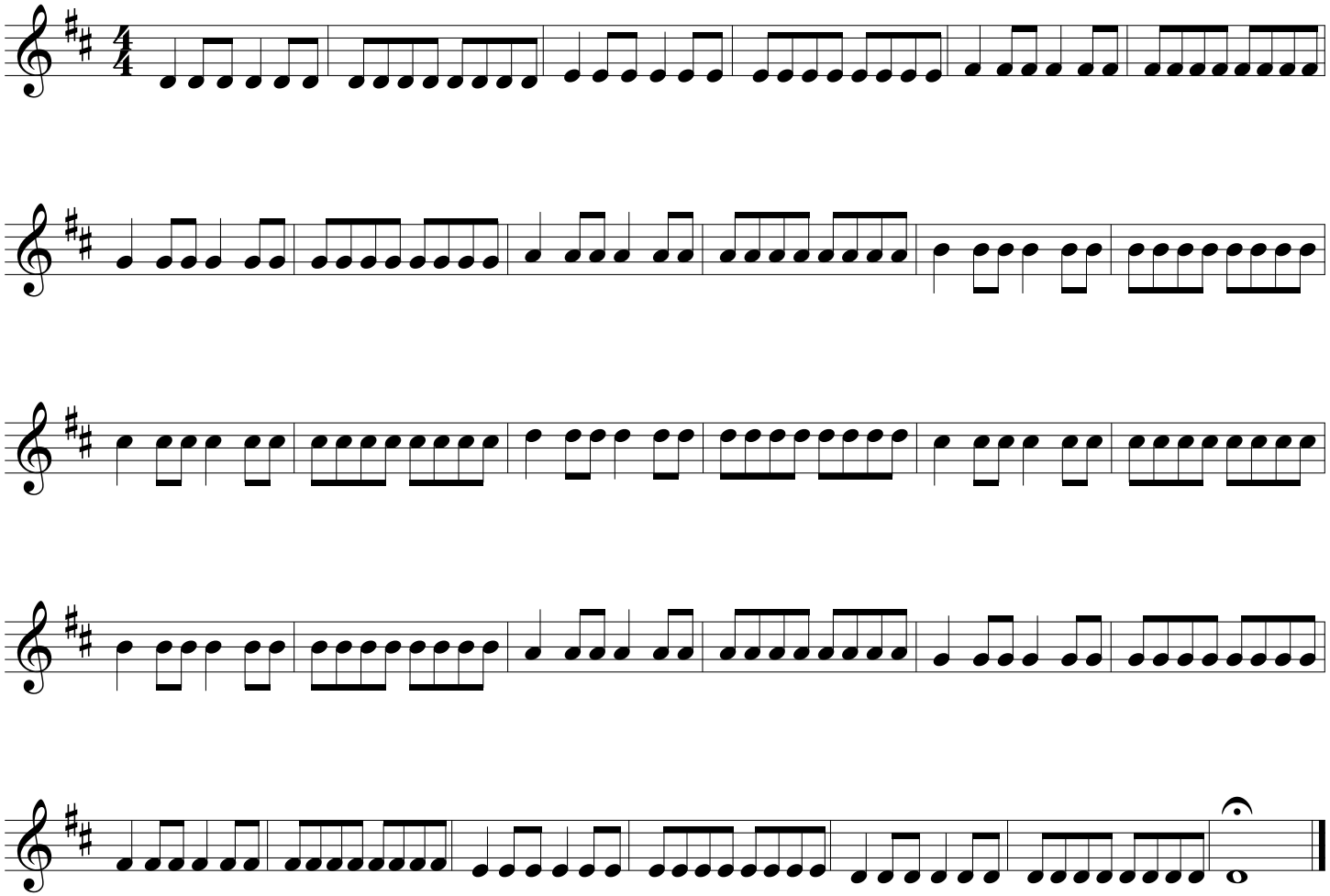
Level 3 - Articulation Practice

Articulation practice in level 3 begins in D major, which ascends and descends the entire scale. The exercise below is designed to help coordinate the fingers, air, and tongue in the developing musician. Begin the exercise at a slow, comfortable tempo and increase it slowly overtime. Remember to rely on good airflow for fast, clear articulation.

Practice tips:

- practice airflow and tongue only (no instrument)
- Practice airflow, tongue, and valves on the instrument (no sound)
- Use a metronome
- Practice staccato (separated), marcato (march-like), and legato (smooth) styles

1 ♩ = 80-140



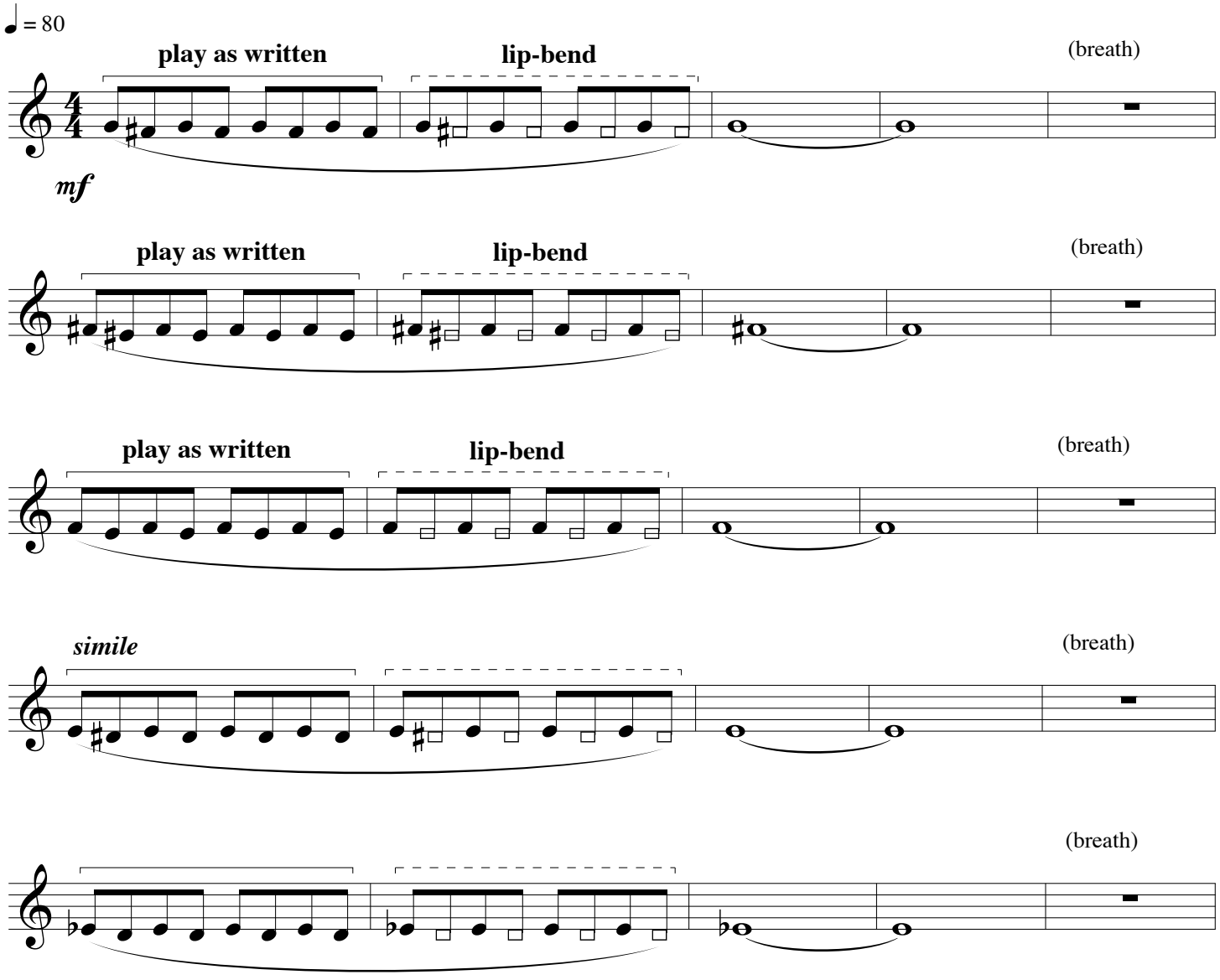
Notes:

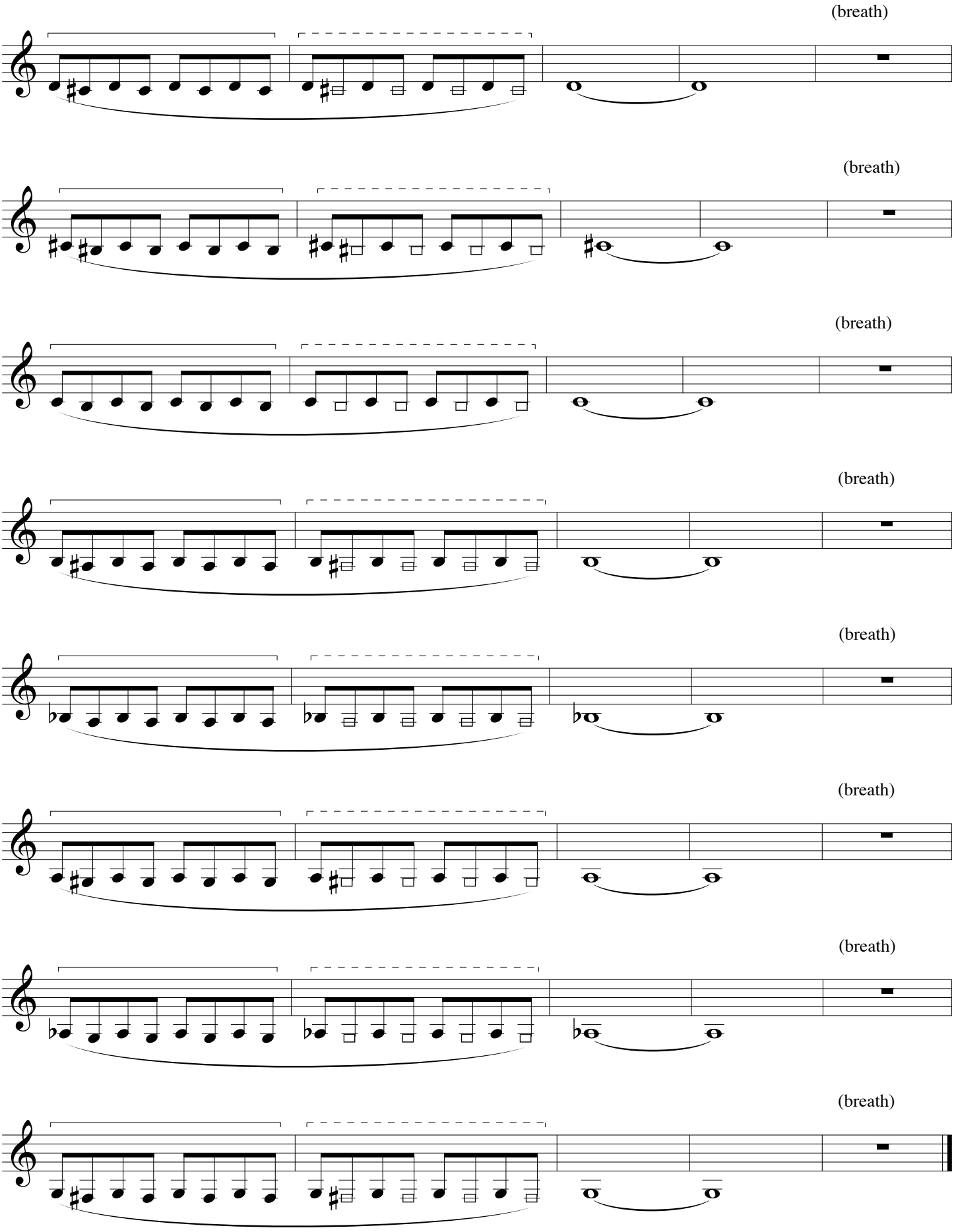
Level 3 - Tone Builder

The Tone Builder exercise in Level 3 is the same as in 2B, however the slide positions are now absent. Remember to listen carefully for pitch and to breathe as much as needed. As tone improves begin adding dynamics to the exercise.

Practice tips:

- Use a metronome
- Practice along with a pitch drone
- Practice airflow and valves only (no sound)
- Practice using different dynamics (piano/forte)
- Breathe in over all four counts of rest



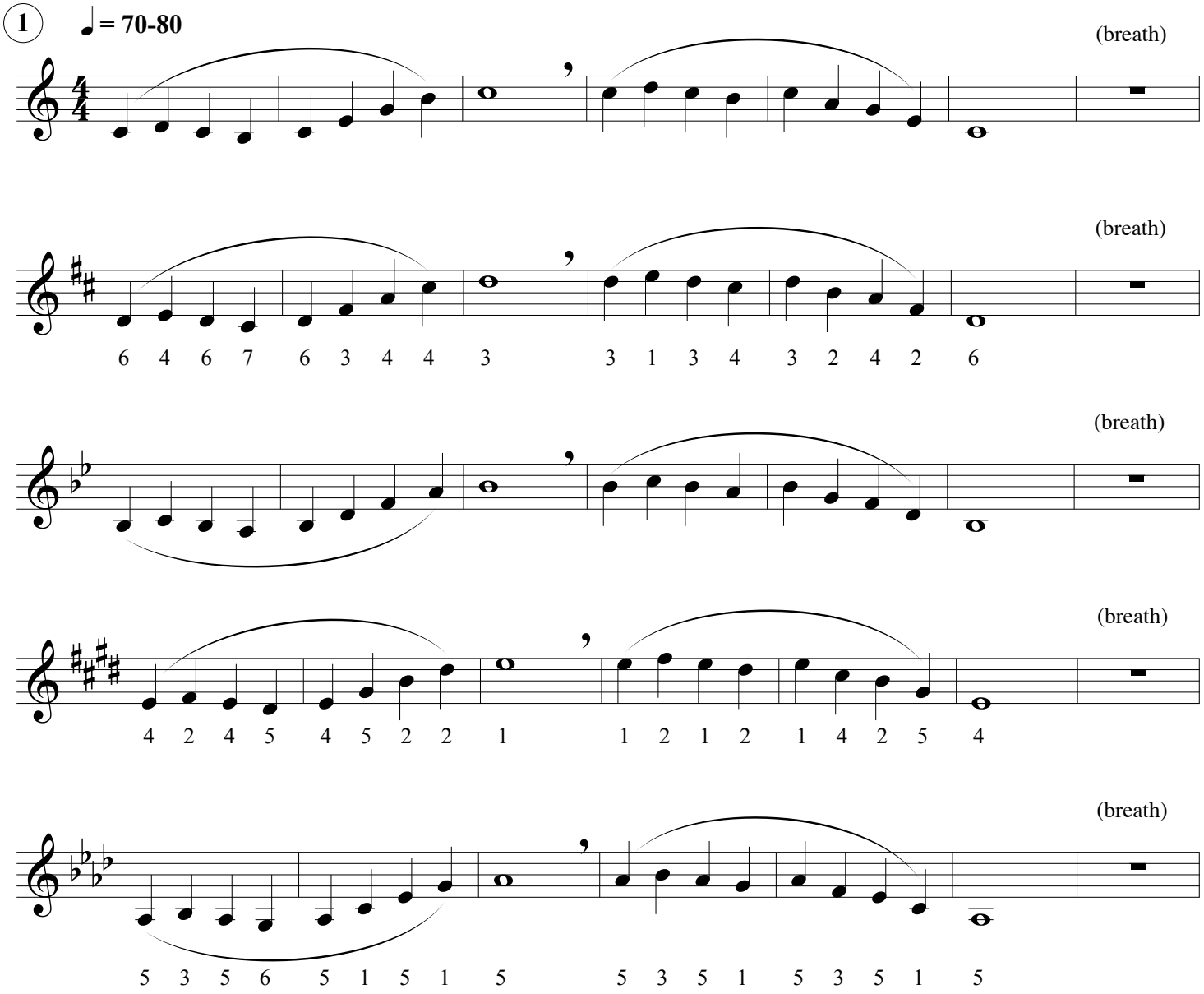

(breath)
(breath)
(breath)
(breath)
(breath)
(breath)
(breath)
(breath)
(breath)

Level 3 - Flow Study # 3

Flow study #3 now adds additional keys to the exercise and increases the range. Remember to play smoothly through the changes in range from low to high and high to low. Breath as often as needed

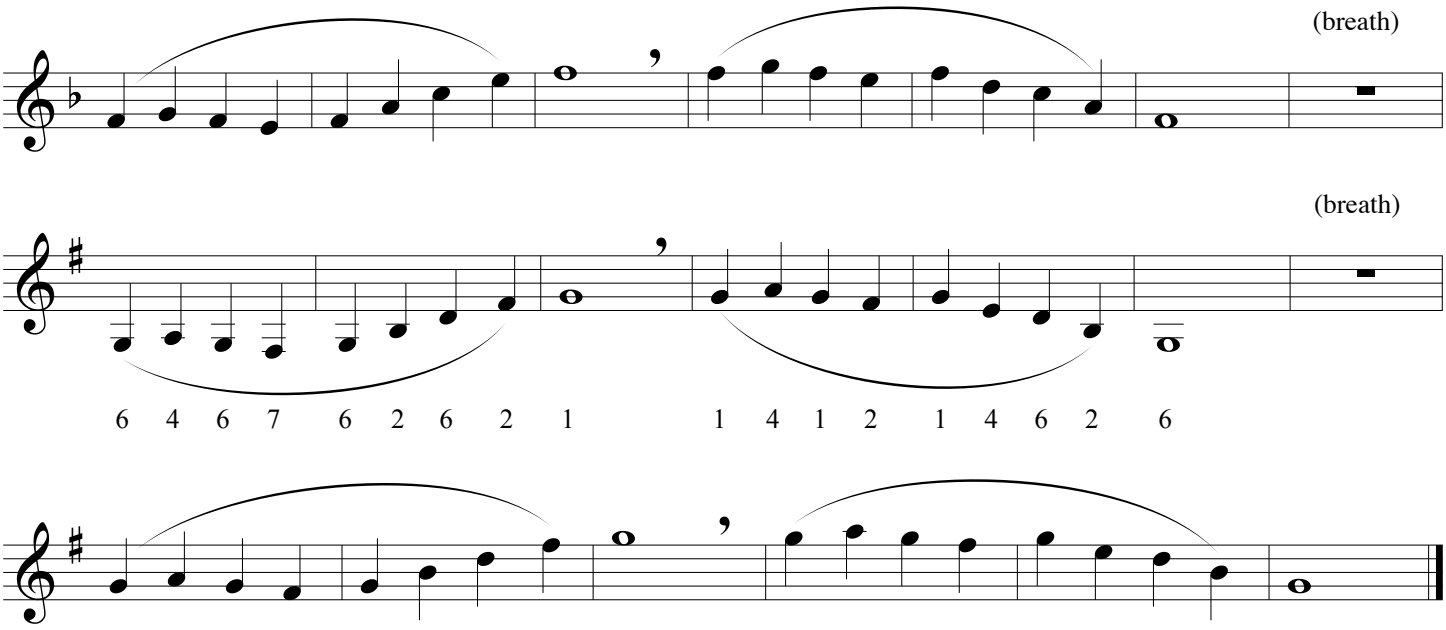
Practice tips:

- Sing the exercise
- Use a metronome
- Play along with a pitch drone
- Practice using just airflow and valves (no sound)
- Breathe in over all four counts of rest



(breath)

(breath)

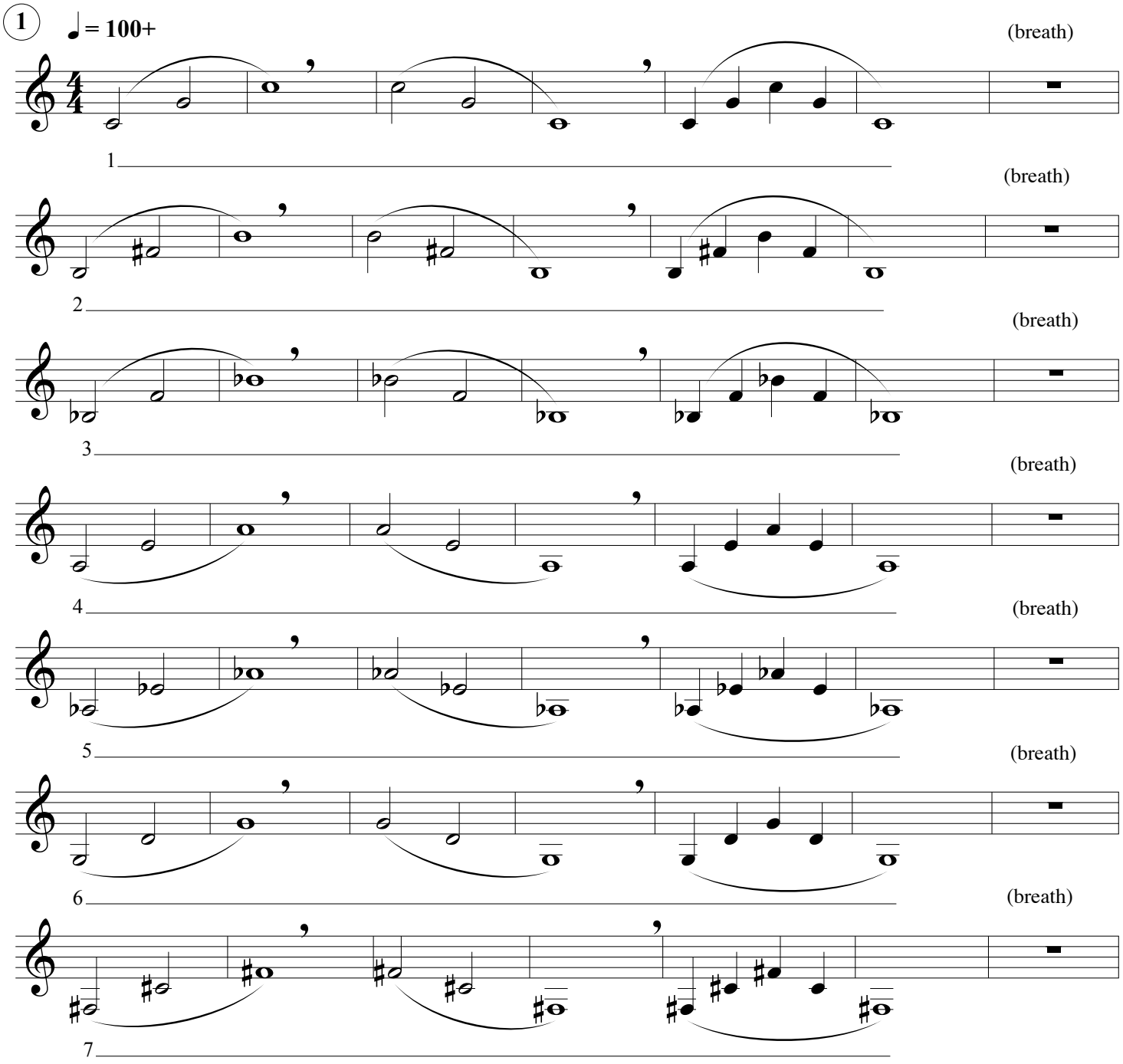


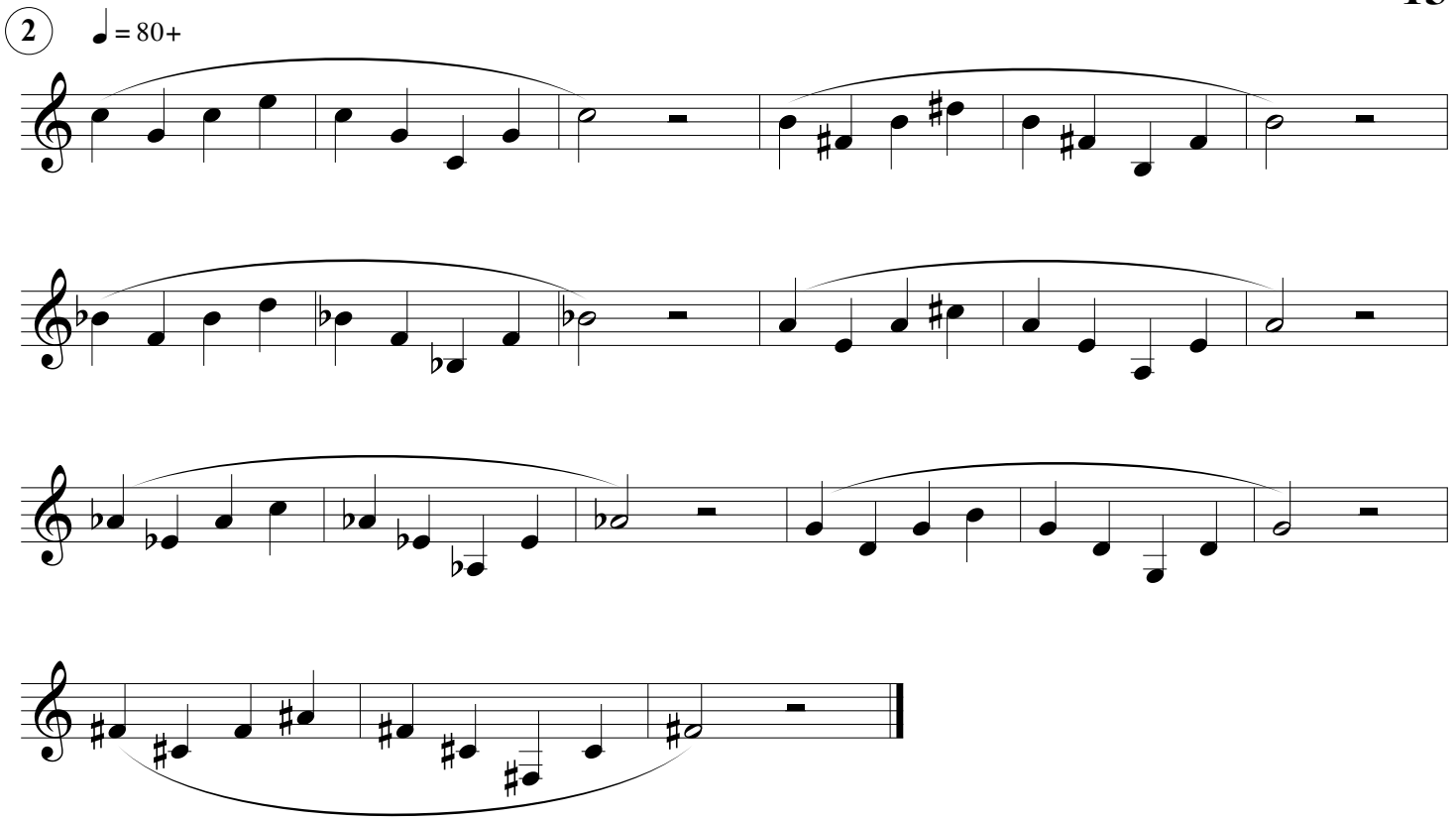
Level 3 - Flexibility

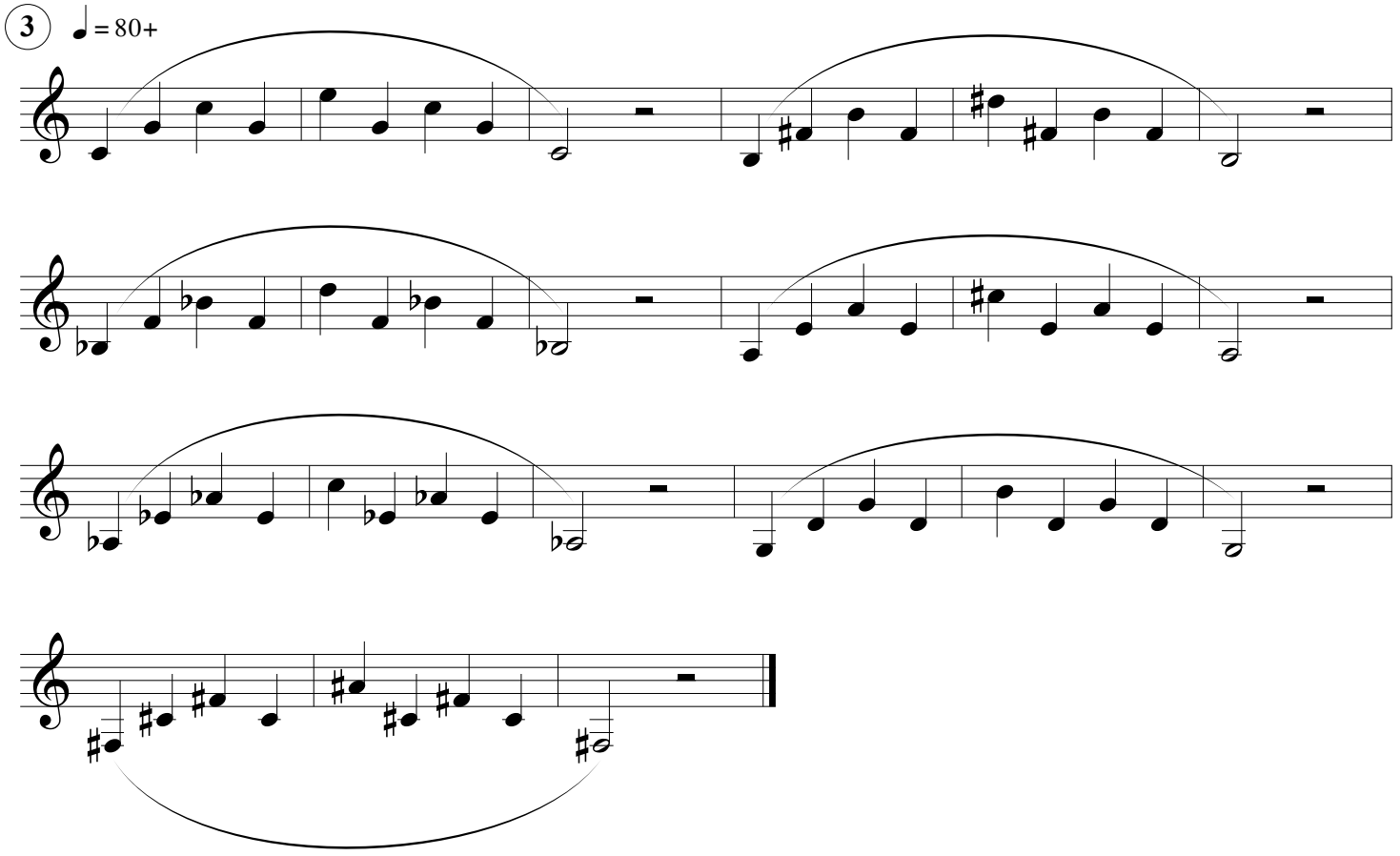
The lip flexibility exercises in Level 3 are designed to develop smooth slurring in intermediate players. The goal is to move smoothly and evenly between the notes. Start at a comfortable tempo and increase the speed overtime.

Practice tips:

- Use a metronome
- Play along with a pitch drone
- Practice using just airflow and valves (no sound)
- Breathe in over all four counts of rest




2
= 80+


3
= 80+

Level 3 - Hymn Tunes

Four hymn tunes from the Salvation Army tune book are presented here as solo material. The hymns are presented in the scales learned in levels 1-3. Solos can be played either alone or with accompaniment. Students should take time to learn the words to each hymn tune.

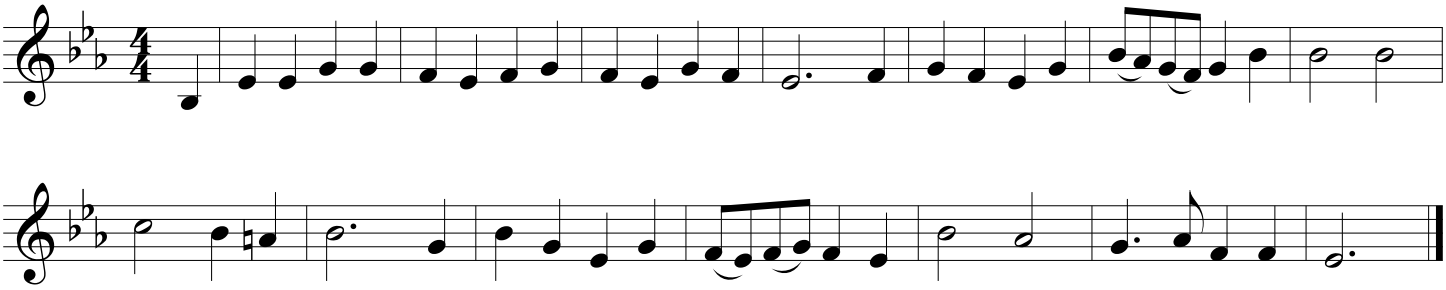
Practice tips:

- Sing the tune!
- Use a metronome
- Practice along with a pitch drone
- Practice airflow and valves only (no sound)

1. All Hail the Power

All hail the power of Jesus name!
Let angels prostrate fall;
Bring forth the royal diadem
And crown him Lord of all!

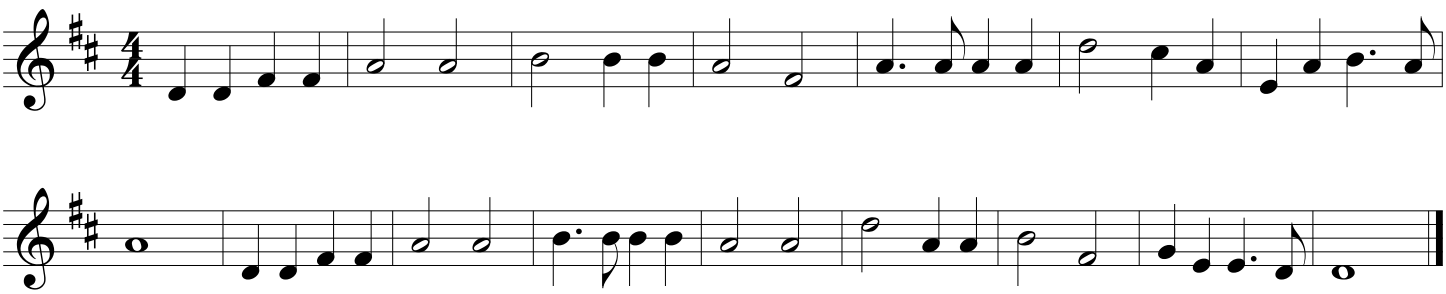
Allegro ♩ = 120



2. Holy, Holy, Holy

Holy, holy, holy
Lord God Almighty!
Early in the morning our song shall rise to thee;
Holy, holy, holy, merciful and mighty.
God in three persons, blessed Trinity!

Moderato ♩ = 92

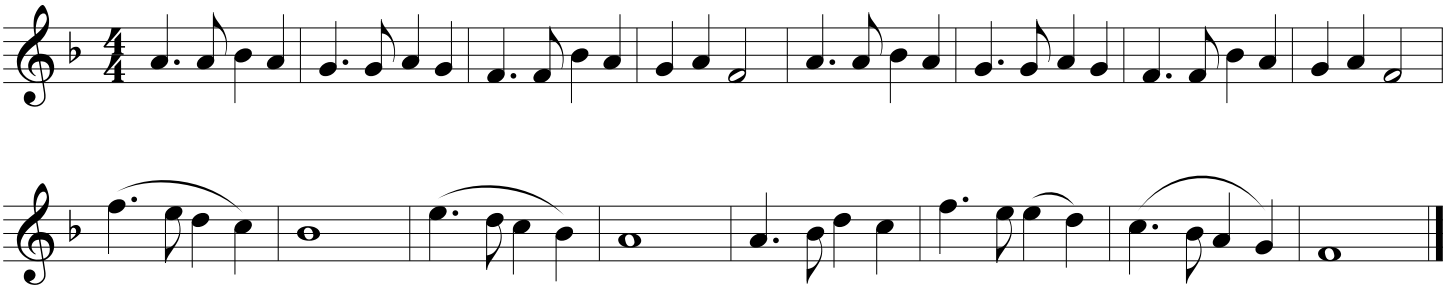


3. I Surrender All

All to Jesus I surrender,
All to him I freely give;
I will ever love and trust him,
In his presence daily live.

Chorus
I surrender all, I surrender all.
All to thee, my blessed Savior,
I surrender all.

Andante ♩ = 76

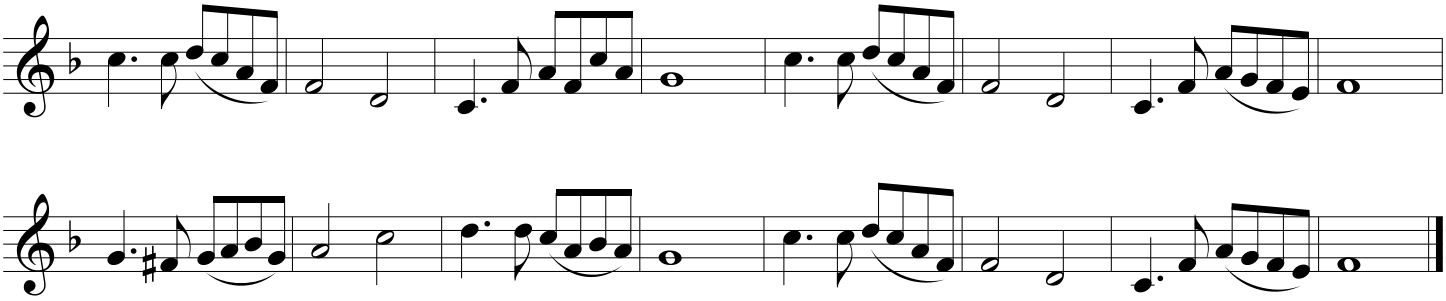


4. What a friend we have in Jesus

What a friend we have in Jesus,
All our sins and griefs to bear!
What a privilege to carry
Everything to God in prayer!

O what peace we often forfeit,
O what needless pain we bear,
All because we do not carry
Everything to God in prayer!

Moderato ♩ = 88



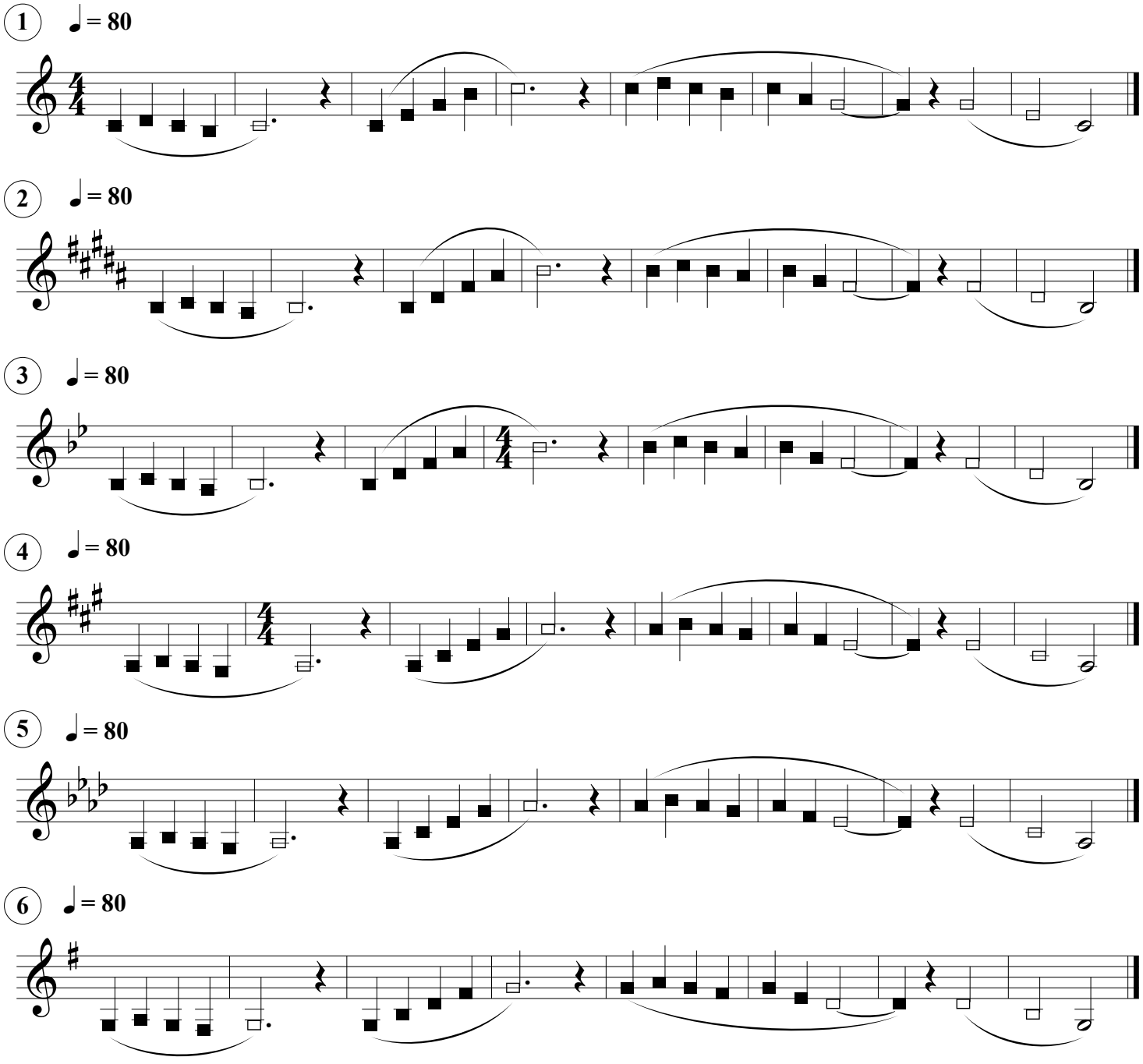
Level 4

Level 4 - Buzzing Practice

The buzzing exercises in level 4 begin to add more motion into the routine. Be sure to move slowly and smoothly between the notes. As before the exercise should be played with a smooth, slurred, and relaxed tone.

Practice tips:

- Use a metronome
- Play along with a pitch source (piano/drone)
- Breathe fully during the rests



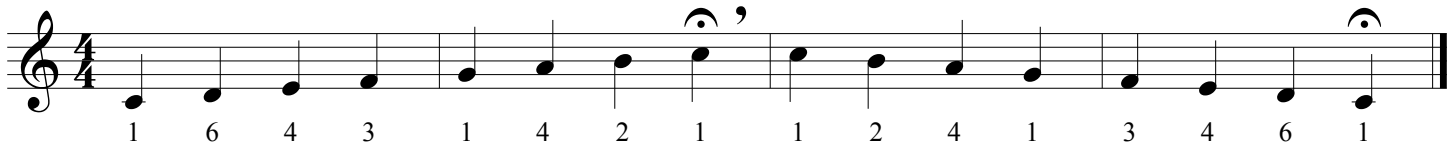
Level 4 - Scales

Level 4 introduces the A and A-flat major scales. A major has three sharps while A-flat has four flats. A major introduces G-sharp, which is in 5th position. Ab-flat major introduces D-flat, which is in 7th position in the lower octave and 4th in the upper octave.

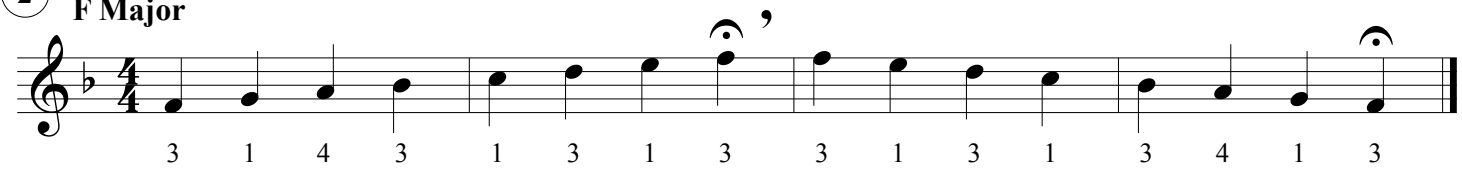
Practice Tips:

- sing the exersize
- buzz the excersize (mouthpiece)
- practice blowing air through the instrument and fingering along (no sound)
- always use a metronome

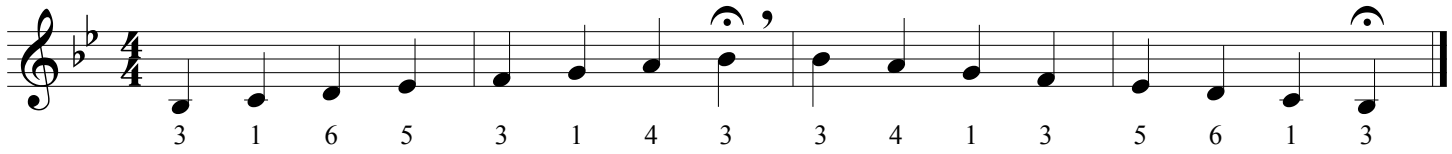
1 **C major**



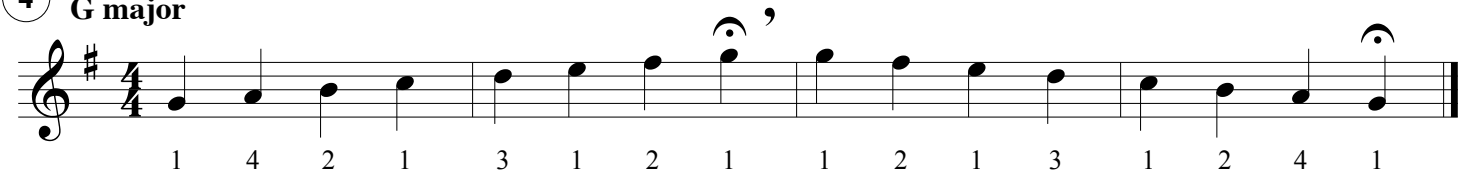
2 **F Major**



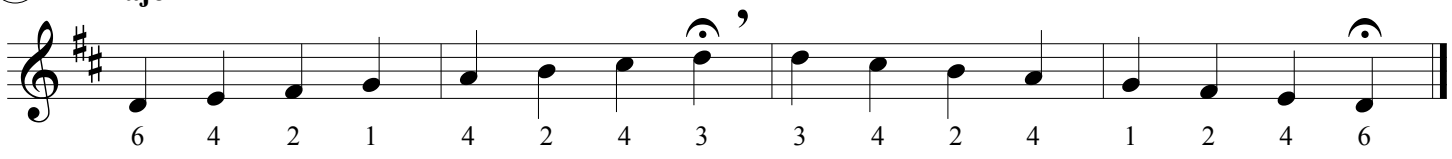
3 **Bb major**



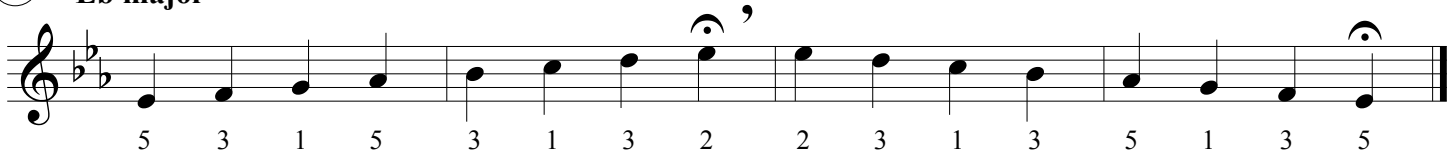
4 **G major**



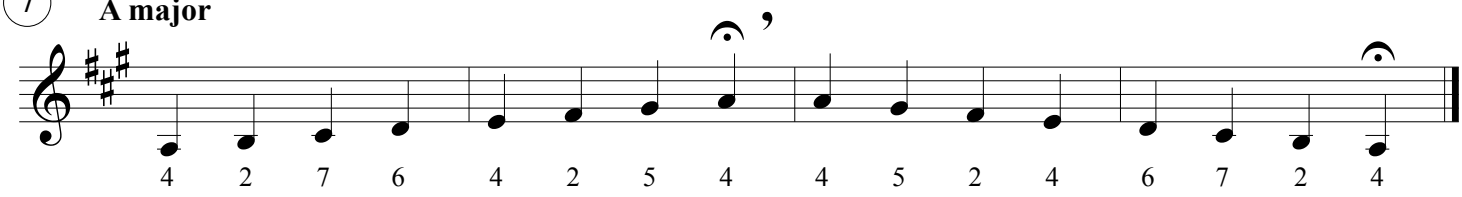
5 **D major**



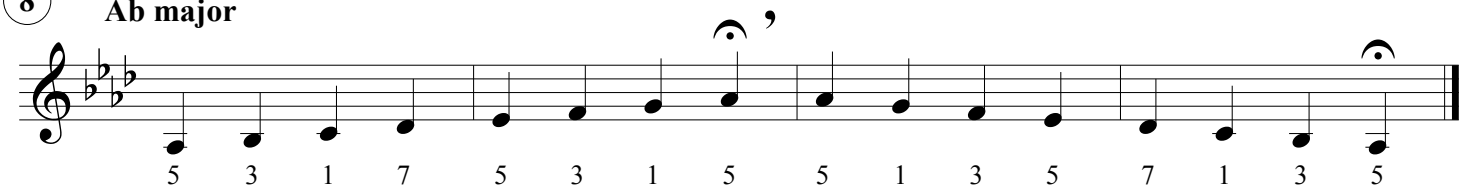
6 **Eb major**



7 **A major**



8 **Ab major**



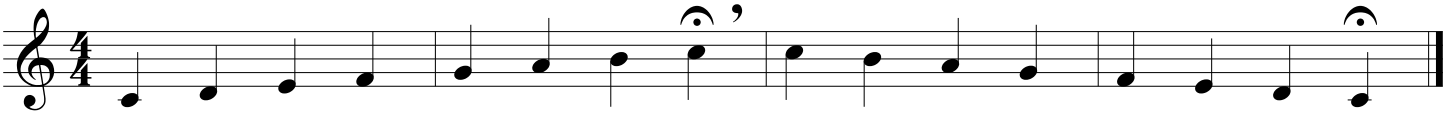
Level 4 - Scales (No Positions)

Level 4 introduces the A and A-flat major scales. A major has three sharps while A-flat has four flats. A major introduces G-sharp, which is in 5th position. Ab-flat major introduces D-flat, which is in 7th position in the lower octave and 4th in the upper octave.

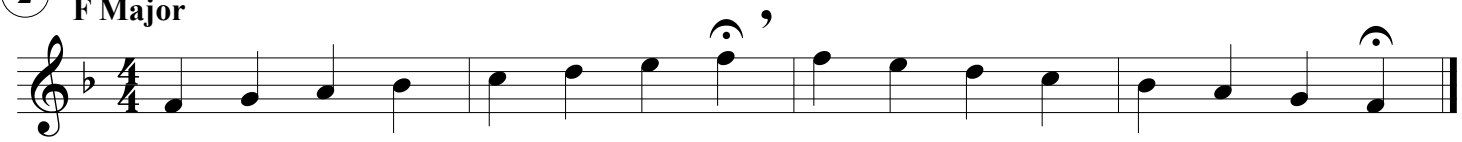
Practice Tips:

- sing the exersize
- buzz the excersize (mouthpiece)
- practice blowing air through the instrument and fingering along (no sound)
- always use a metronome

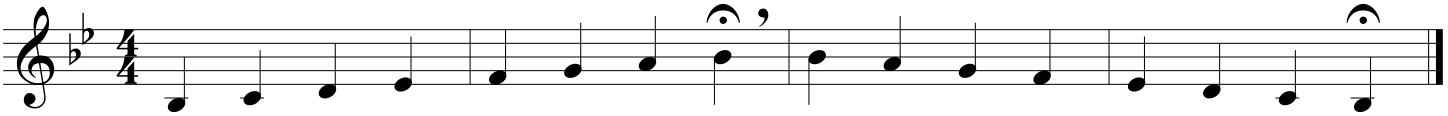
1 **C major**



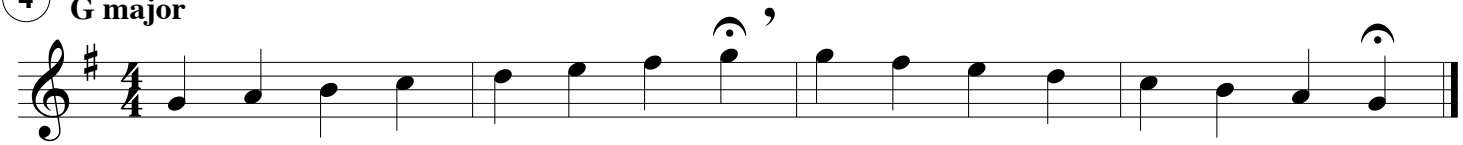
2 **F Major**



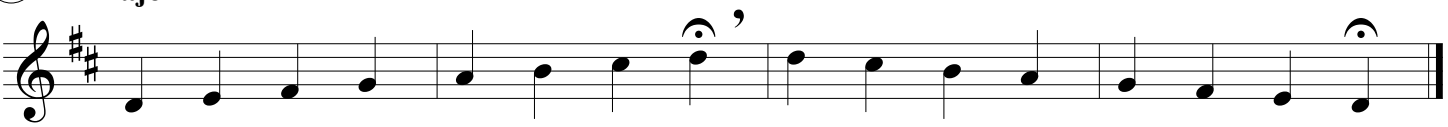
3 **Bb major**



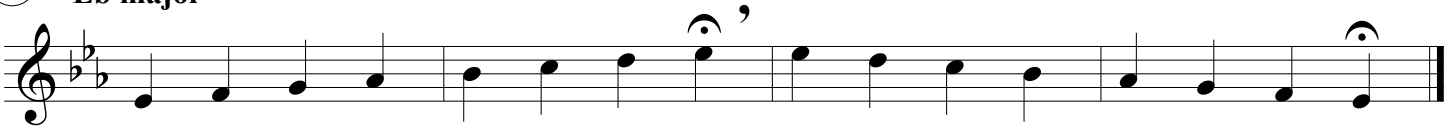
4 **G major**



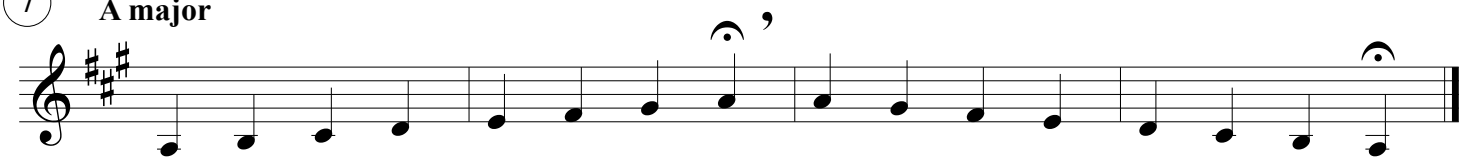
5 **D major**



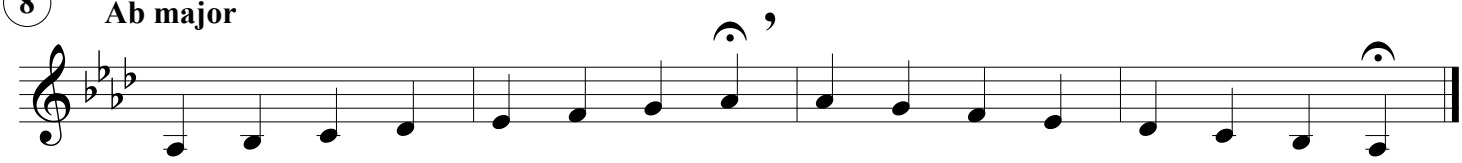
6 **Eb major**



7 **A major**



8 **Ab major**

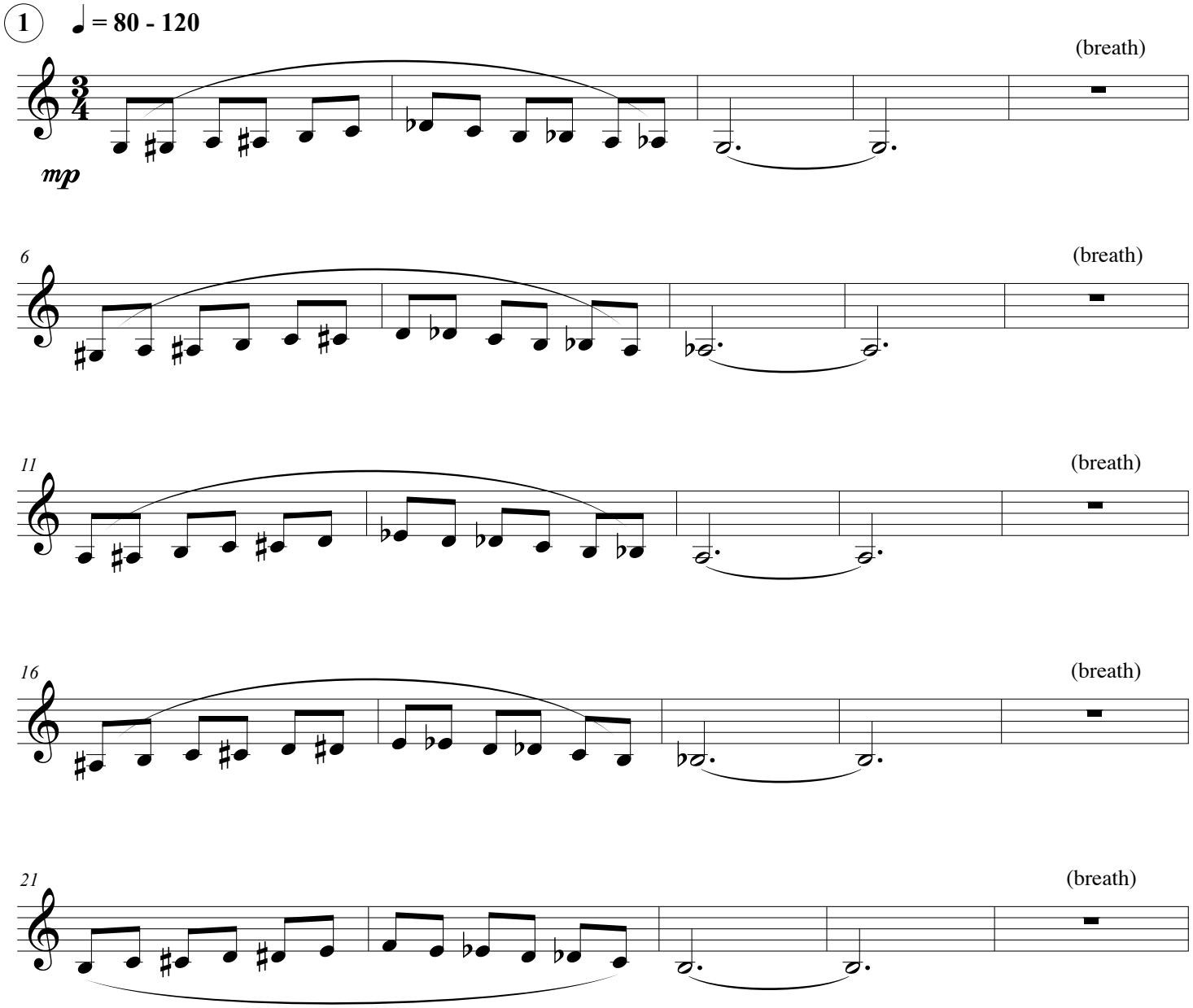


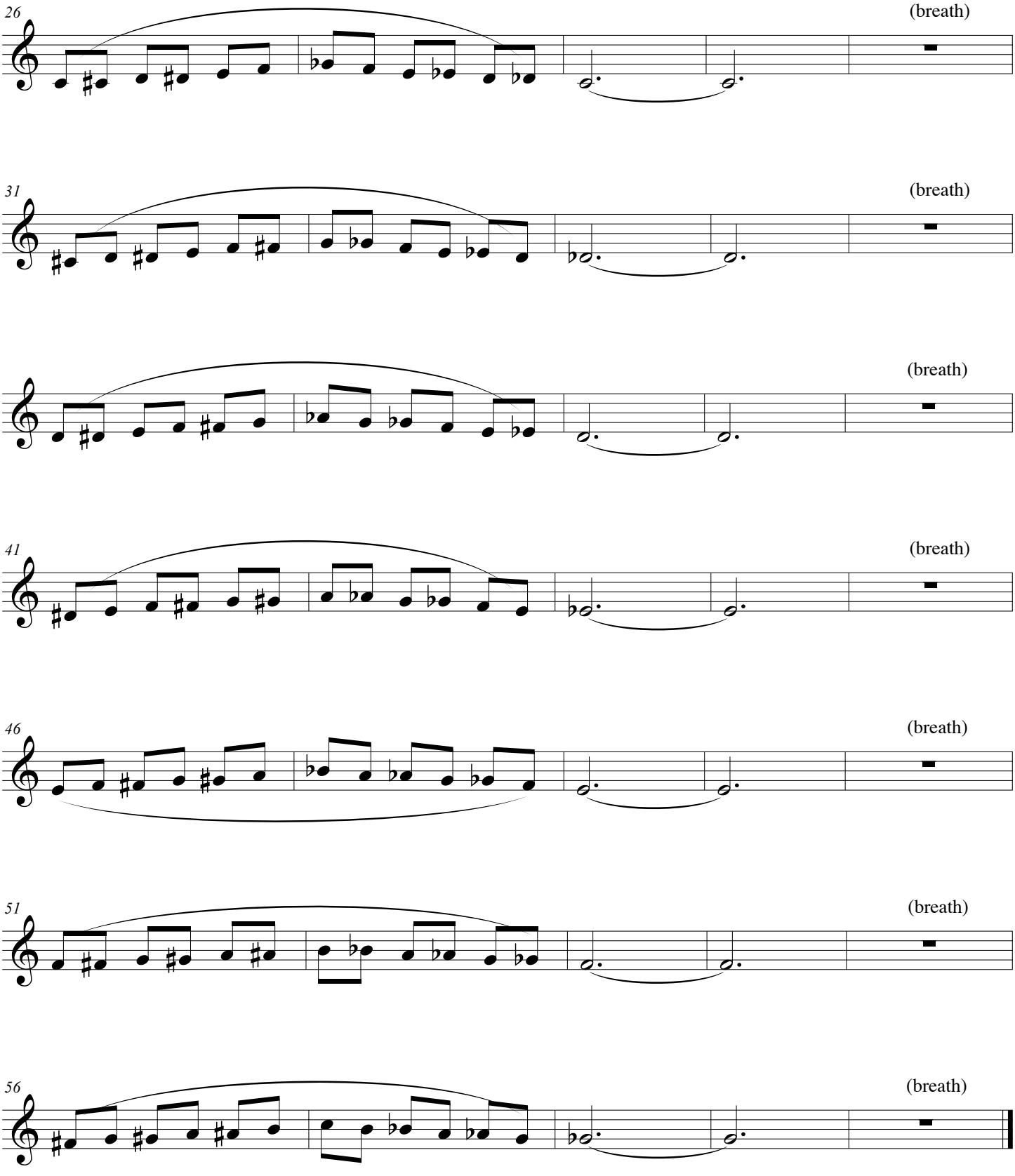
Level 4 - Chromatic Practice

Level 4 Chromatic Practice is the same as Level 3 except the note values have doubled from quarter notes to eighth notes. Though the exercise is faster, the student should still strive for smooth legato playing with sustained and focused long tones. Students should eventually memorize the exercise.

Practice tips:

- Use a metronome
- Play along with a pitch drone
- Breathe fully during the rests
- Practice with just airflow and valves (no sound)




26
(breath)
31
(breath)
(breath)
41
(breath)
46
(breath)
51
(breath)
56
(breath)

Level 4 - Response Practice

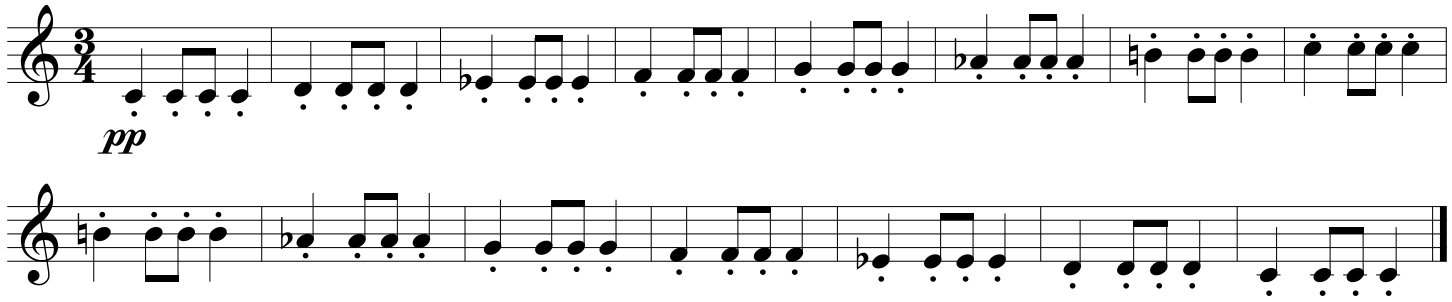
Level 4 Response Practice introduces new scale types into the exercise. The C harmonic minor scale and B-flat whole tone scale appear below along with the A-flat major scale. Keep the notes short and staccato throughout the exercise.

Practice tips:

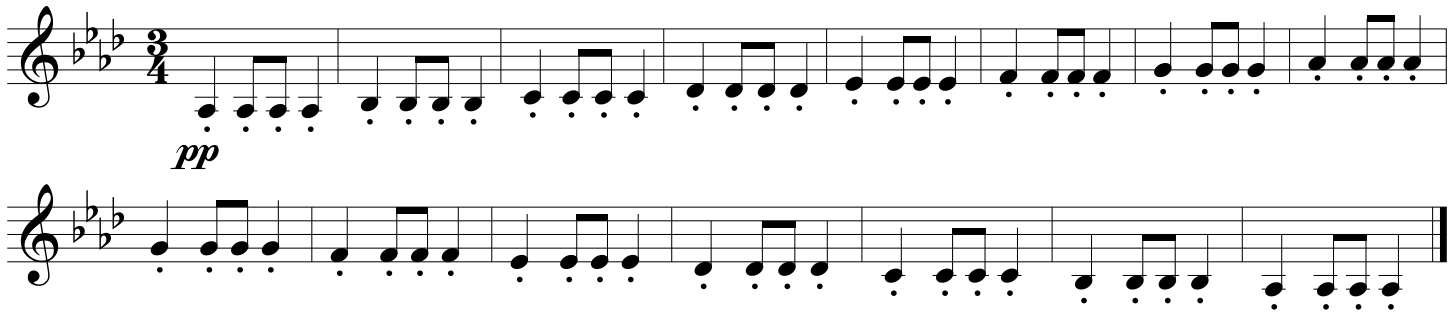
- Use a metronome
- Breath attack
- Practice with just airflow and valves (no sound)
- Practice with just airflow (no instrument)

1 **C Harmonic Minor**

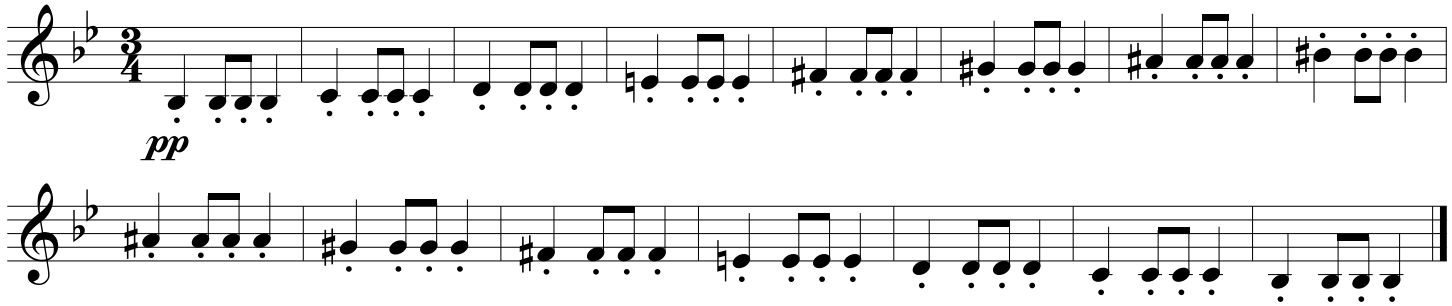
♩ = 50-60, soft and staccato



2 **Ab Major**



3 **Bb Whole Tone**



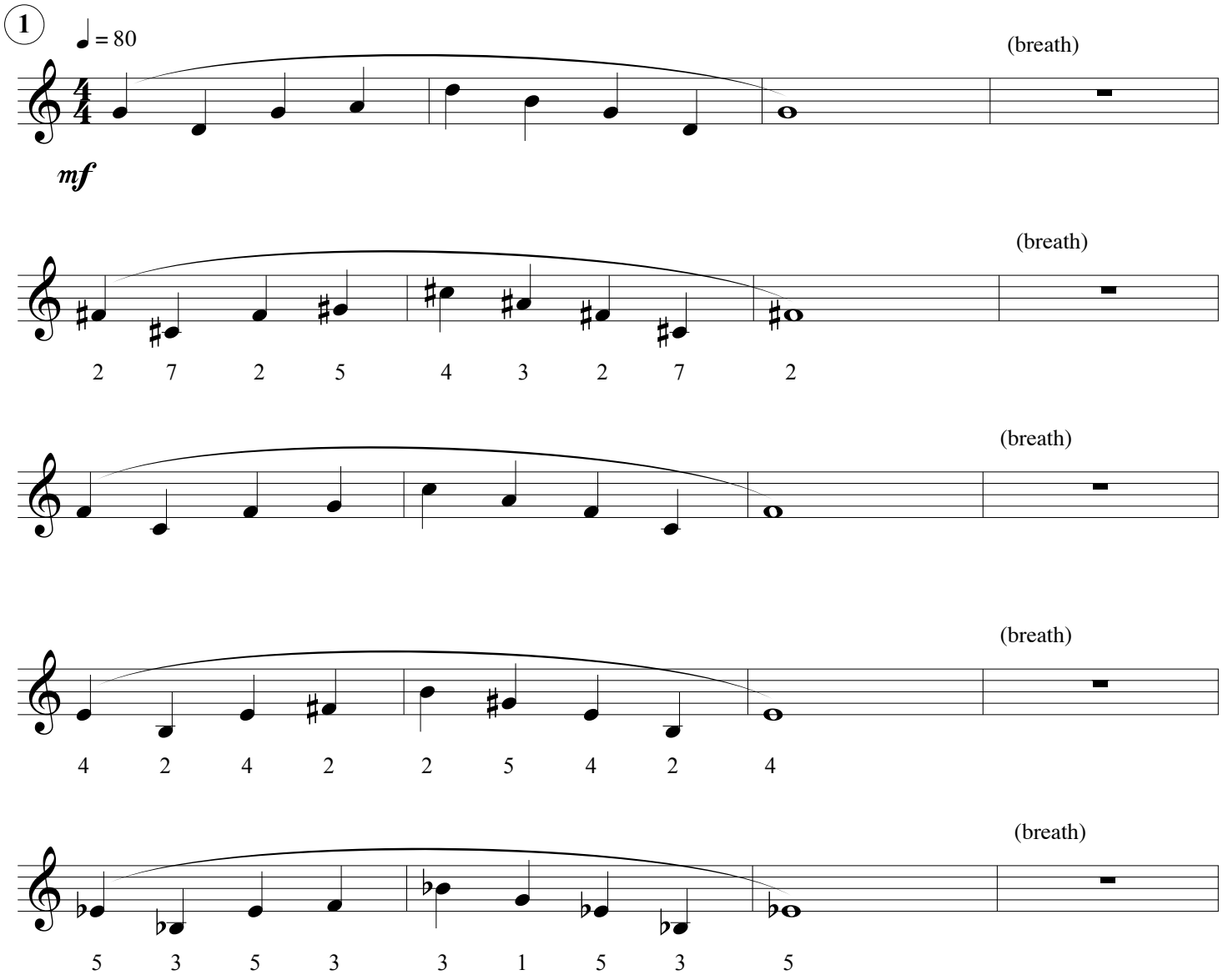
Notes:

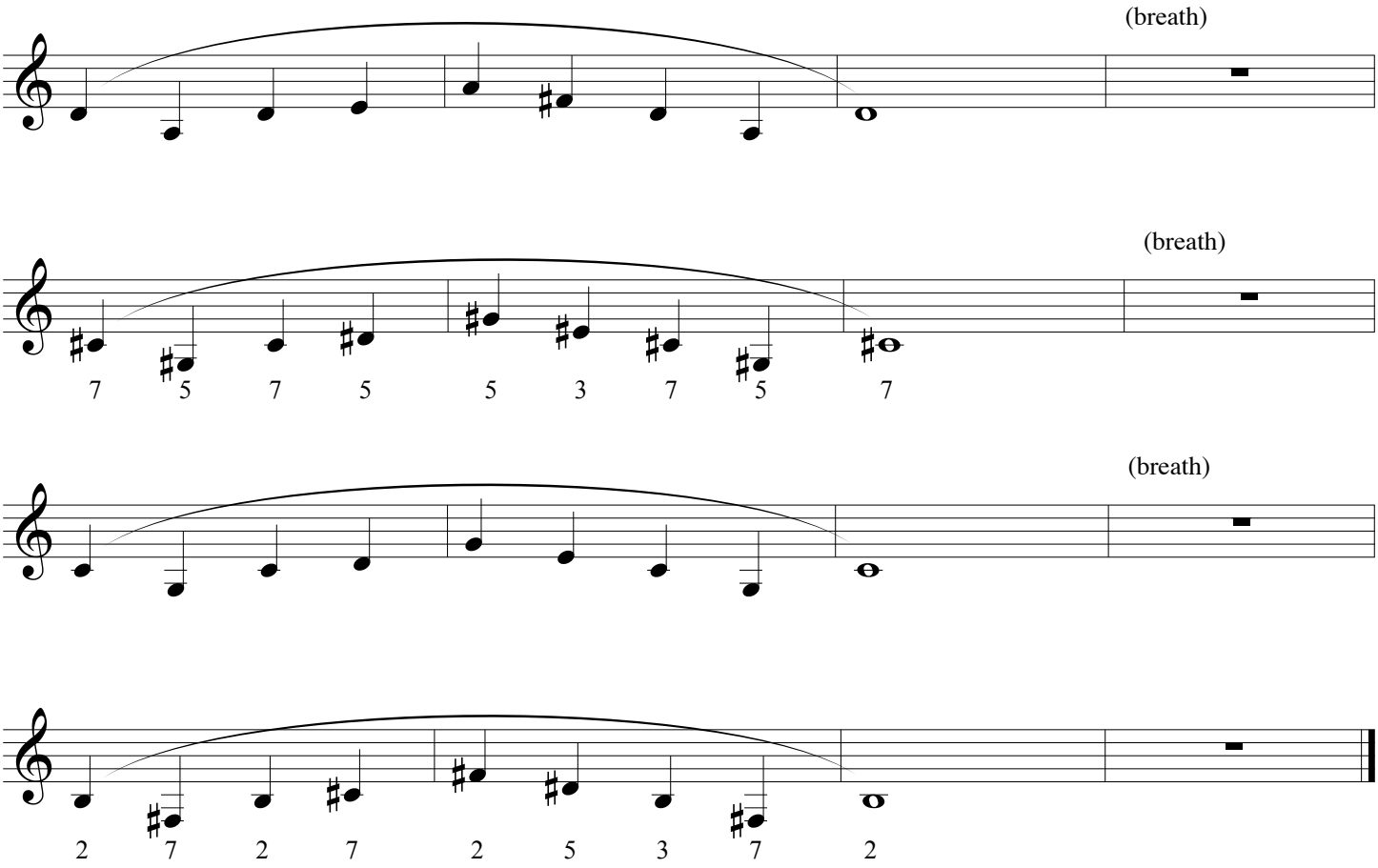
Level 4 - Flow Study #2

This flow study in Level 4 is similar to the exercise in Level 3 with the addition of one more key to complete the low range. Remember that the exercise should be performed smoothly with clean note-to-note connections. Students should eventually memorize the exercise.

Practice tips:

- Use a metronome
- Practice with a pitch drone
- Practice with just airflow and valves (no sound)
- Practice with just airflow (no instrument)
- Breathe in over all four counts of rest



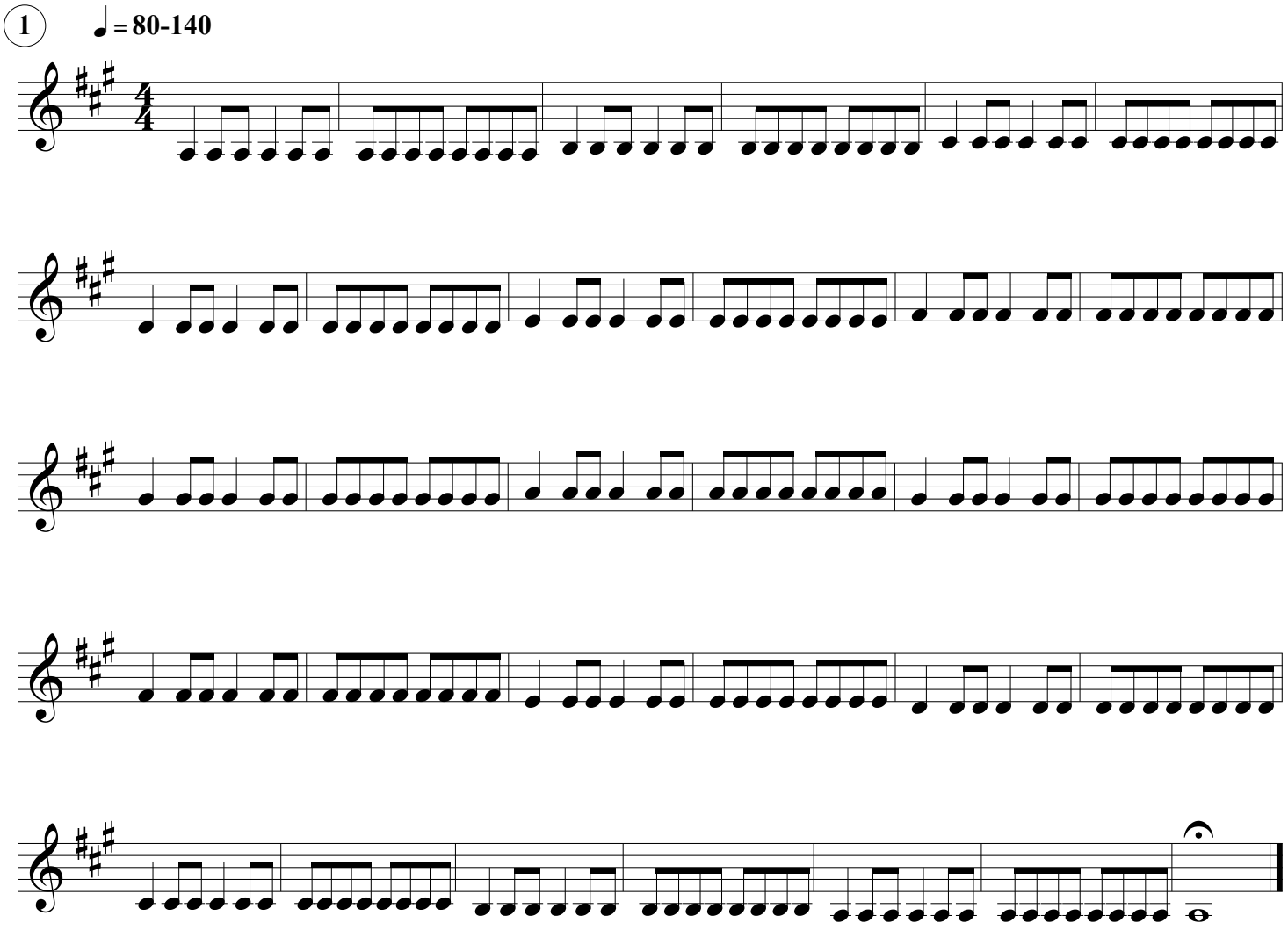

(breath)
(breath)
7 5 7 5 5 3 7 5 7
(breath)
2 7 2 7 2 5 3 7 2

Level 4 - Articulation Practice

Articulation Practice in Level 4 exercise below is designed to help coordinate the fingers, air, and tongue in the developing musician. Begin the exercise at a slow, comfortable tempo and increase it slowly overtime. Remember to rely on good airflow for fast, clear articulation.

Practice tips:

- practice airflow and tongue only (no instrument)
- Practice airflow, tongue, and valves on the instrument (no sound)
- Use a metronome
- Practice staccato (separated), marcato (march-like), and legato (smooth) styles



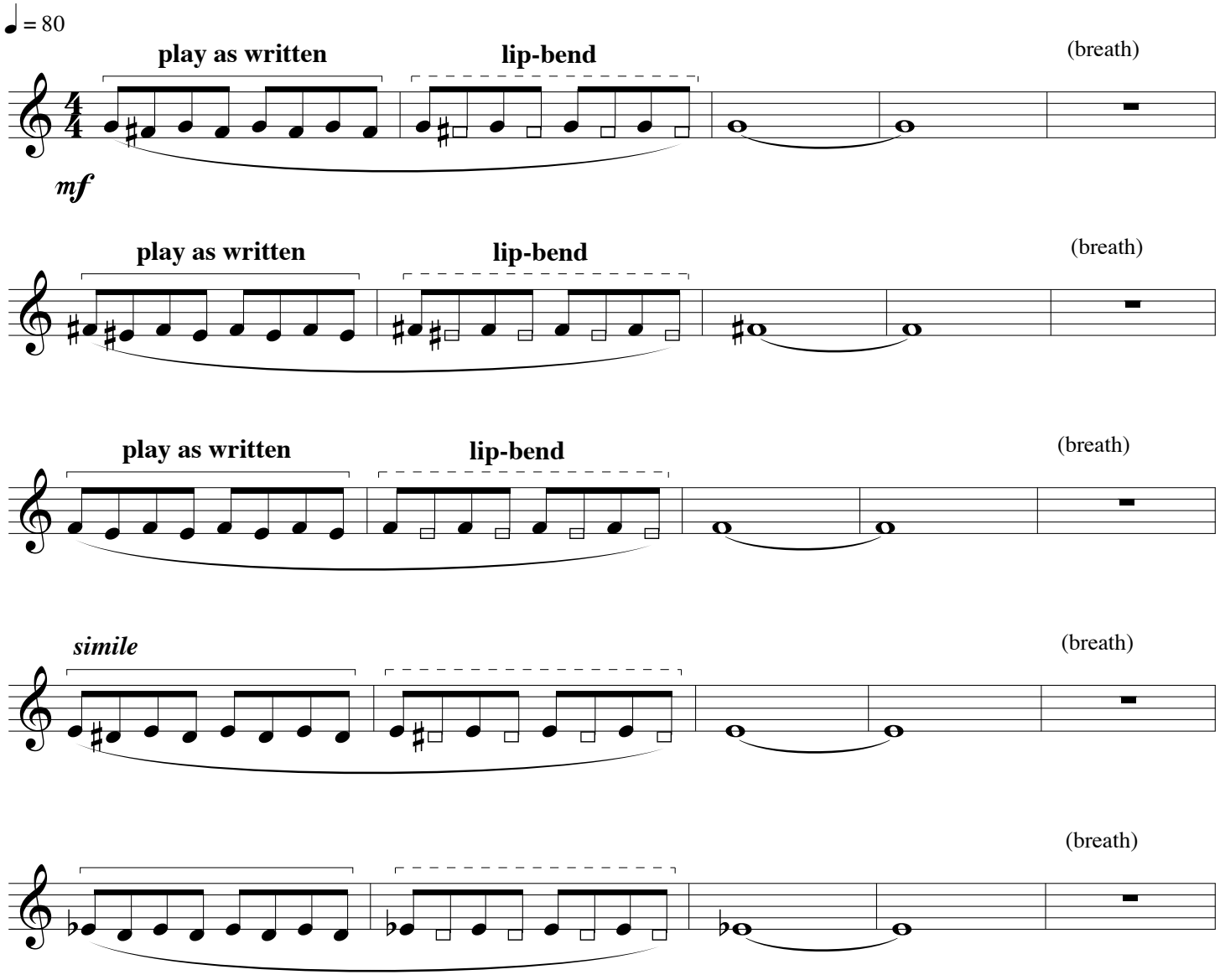
Notes:

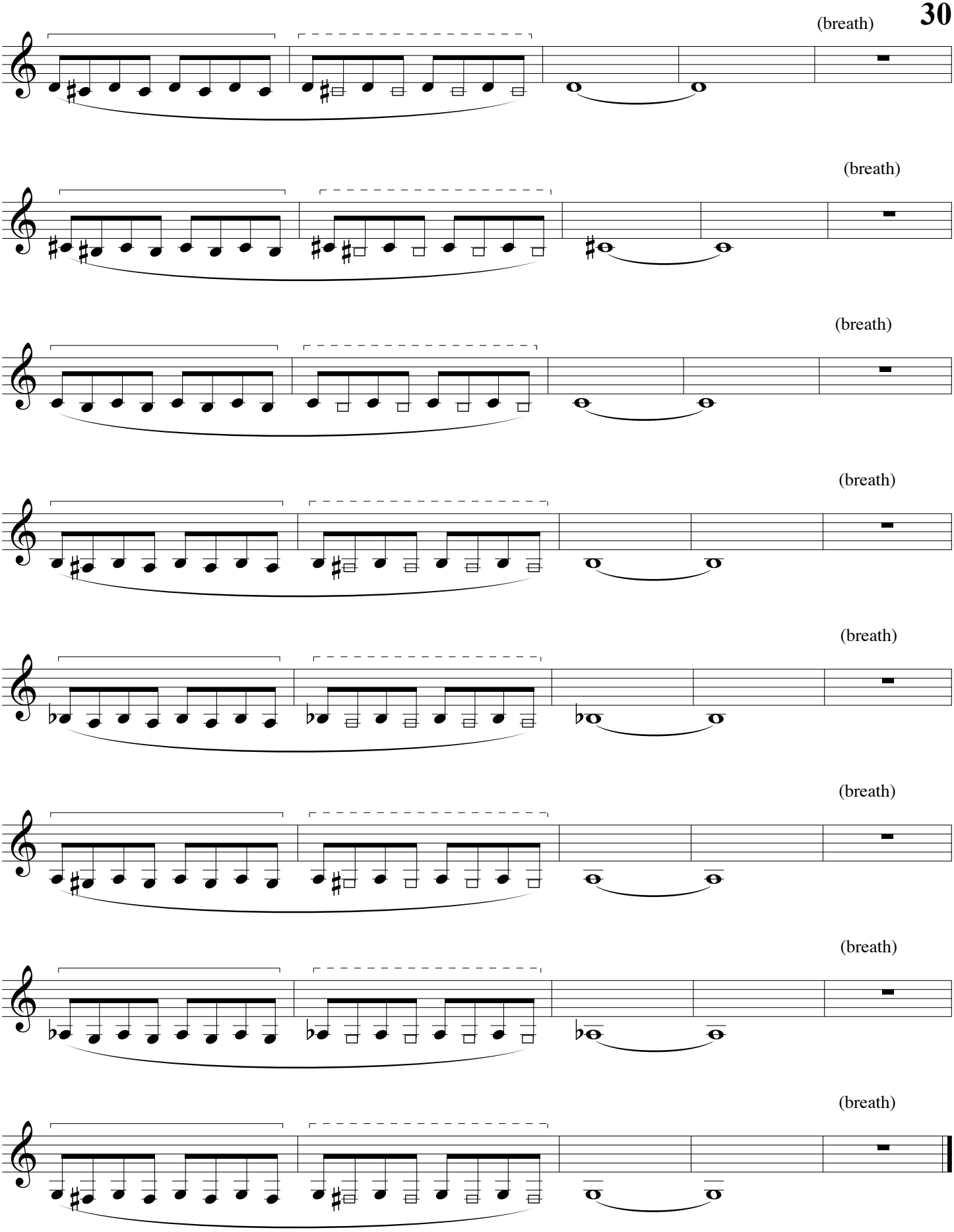
Level 4 - Tone Builder

For brass players it is important to build a uniform sound where all the notes sound the same. The exercise below combines eighth notes, lip bending, and long tones into one tone-building exercise. The first measure should be played as written. In the second measure bend the notes to the lower pitch without valves. The final two measures should be played as a stable long tone. Breath as often as needed.

Practice tips:

- Use a metronome
- Practice along with a pitch drone
- Practice airflow and valves only (no sound)
- Practice using different dynamics (piano/forte)
- Breathe in over all four counts of rest



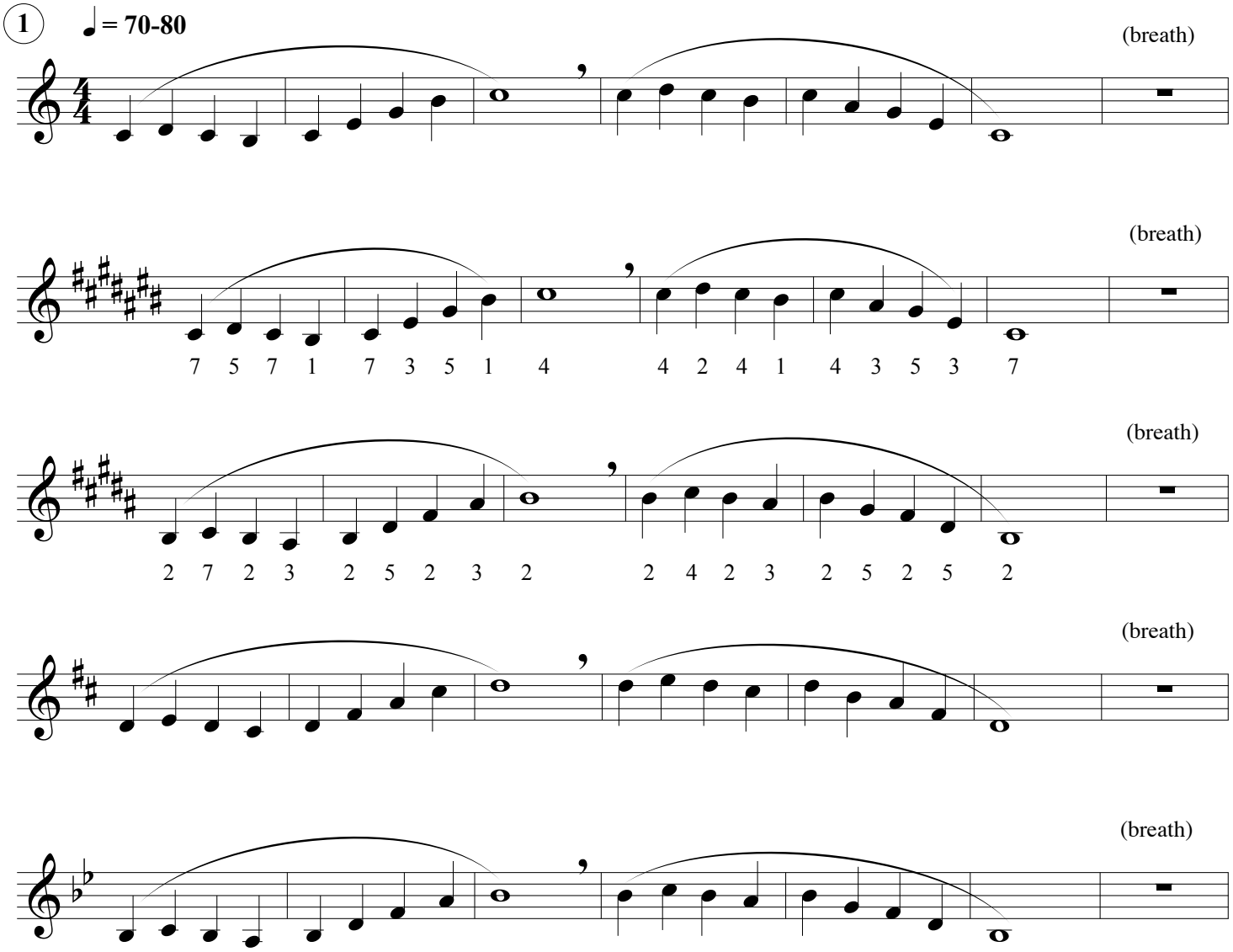

(breath)
(breath)
(breath)
(breath)
(breath)
(breath)
(breath)
(breath)

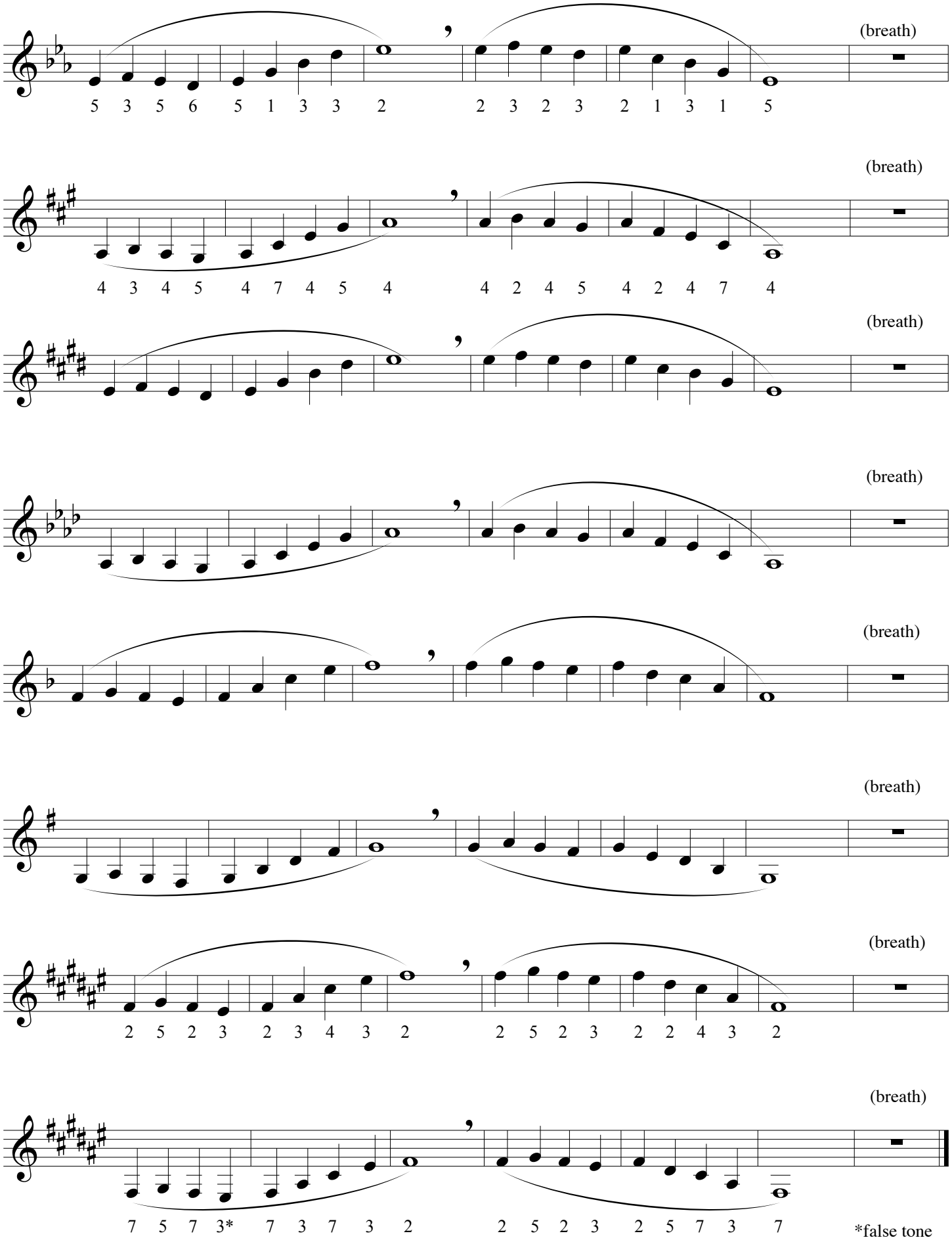
Level 4 - Flow Study # 3

In Level 4, flow study #3 expands to include the entire chromatic range from low F-sharp to high F-sharp. The main challenge in this exercise is to play smoothly through the changes in range, from low to high and high to low. Breath as often as needed to maintain a full sound.

Practice tips:

- Sing the exercise
- Use a metronome
- Play along with a pitch drone
- Practice using just airflow and valves (no sound)
- Breathe in over all four counts of rest



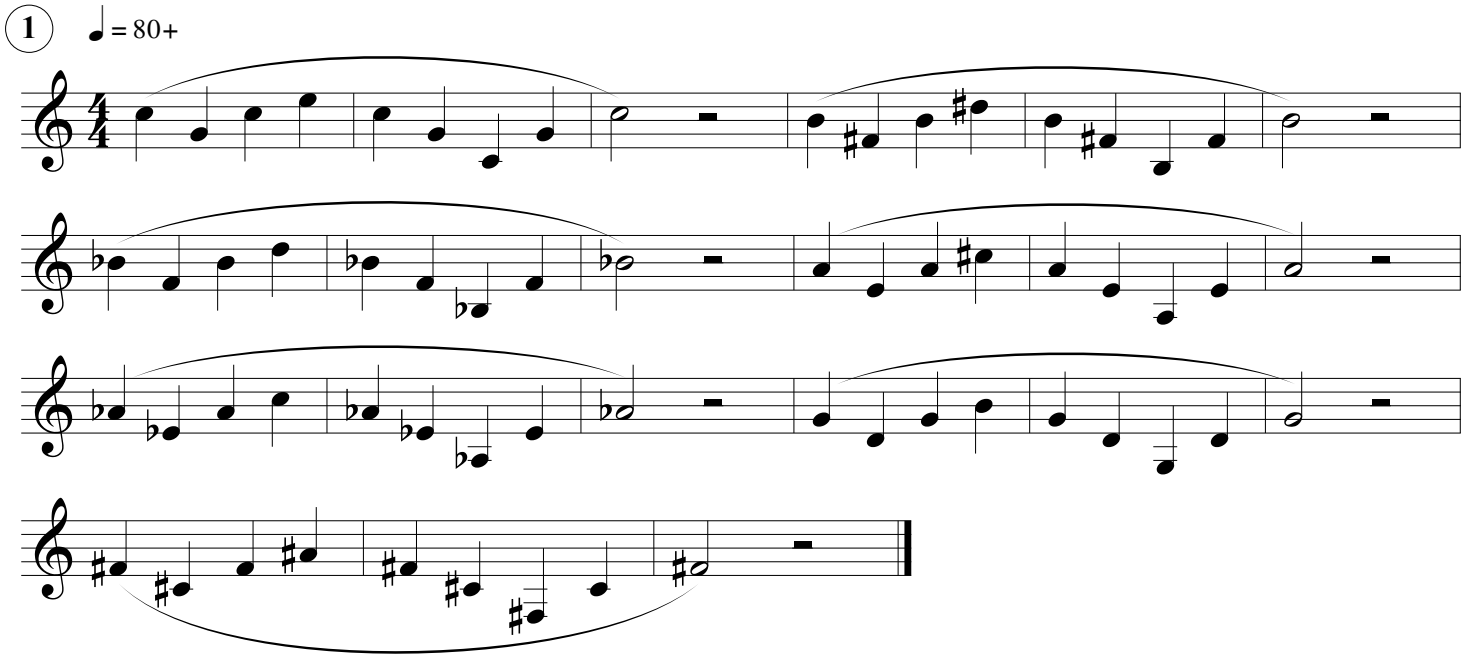

(breath)
5 3 5 6 5 1 3 3 2
2 3 2 3 2 1 3 1 5
(breath)
4 3 4 5 4 7 4 5 4
4 2 4 5 4 2 4 7 4
(breath)
(breath)
(breath)
(breath)
2 5 2 3 2 3 4 3 2
2 5 2 3 2 2 4 3 2
(breath)
7 5 7 3* 7 3 7 3 2
2 5 2 3 2 5 7 3 7
*false tone

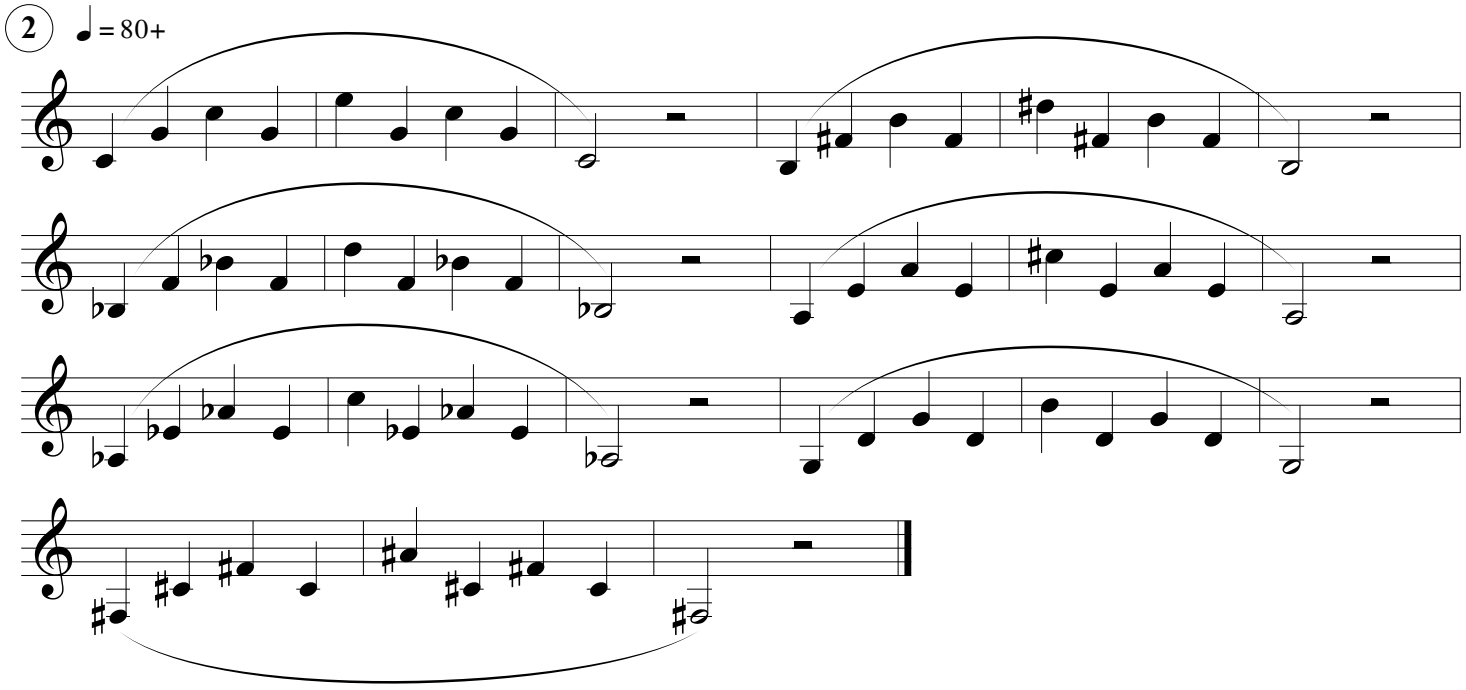
Level 4 - Flexibility

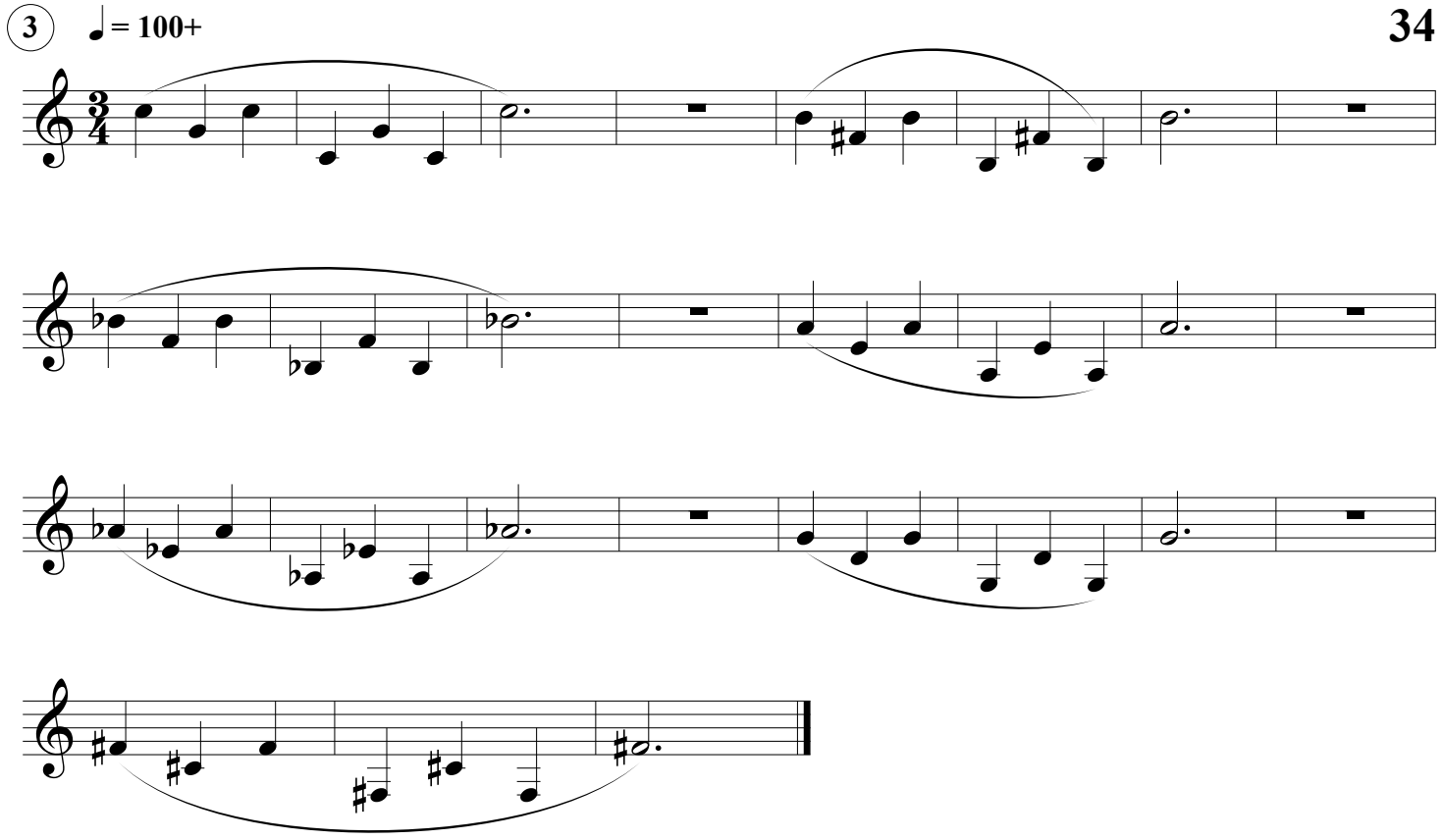
The lip flexibility exercises in Level 3 are designed to develop smooth slurring in intermediate players. The goal is to move smoothly and evenly between the notes. Start at a comfortable tempo and increase the speed overtime.

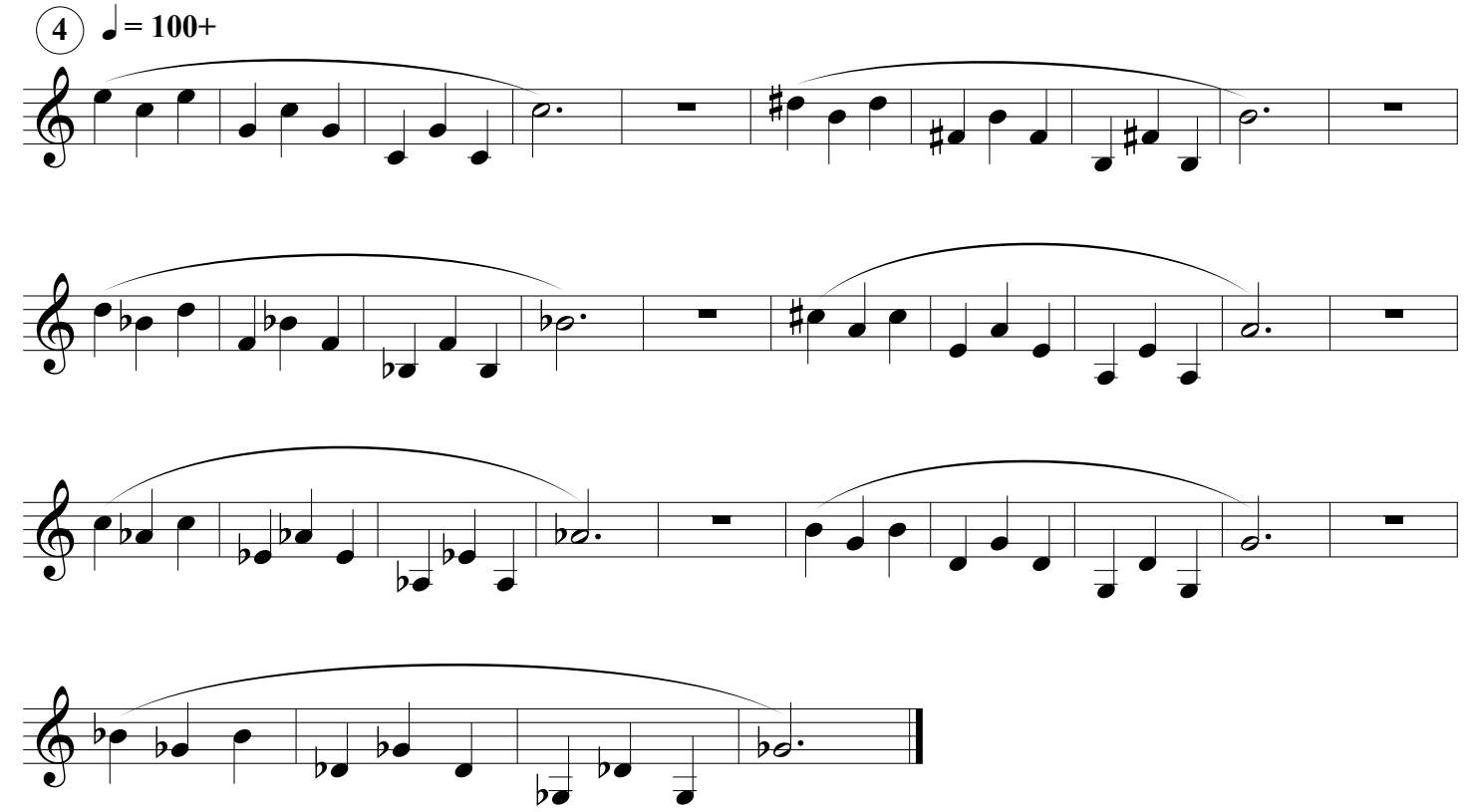
Practice tips:

- Use a metronome
- Play along with a pitch drone
- Practice using just airflow and valves (no sound)
- Breathe in over all four counts of rest






3
♩ = 100+


4
♩ = 100+

Level 4 - Hymn Tunes

Three hymn tunes from the Salvation Army tune book are presented here as solo material. The hymns are presented in the scales learned in levels 1-4. Solos can be played either alone or with accompaniment. Students should take time to learn the words to each hymn tune.

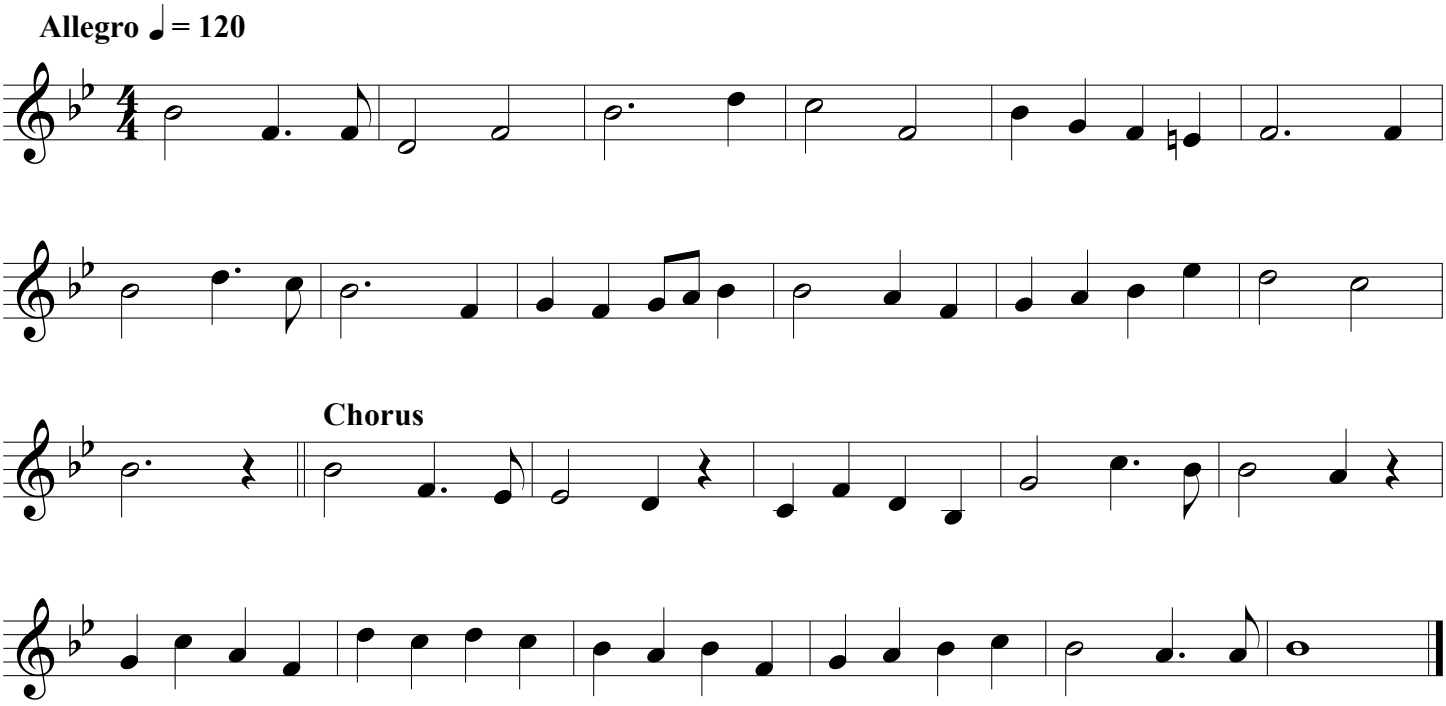
Practice tips:

- Sing the tune!
- Use a metronome
- Practice along with a pitch drone
- Practice airflow and valves only (no sound)

1. Stand Up and Bless the Lord!

Stand up and bless the Lord,
Ye people of his choice;
Stand up and bless the Lord your God
With heart and soul and voice.

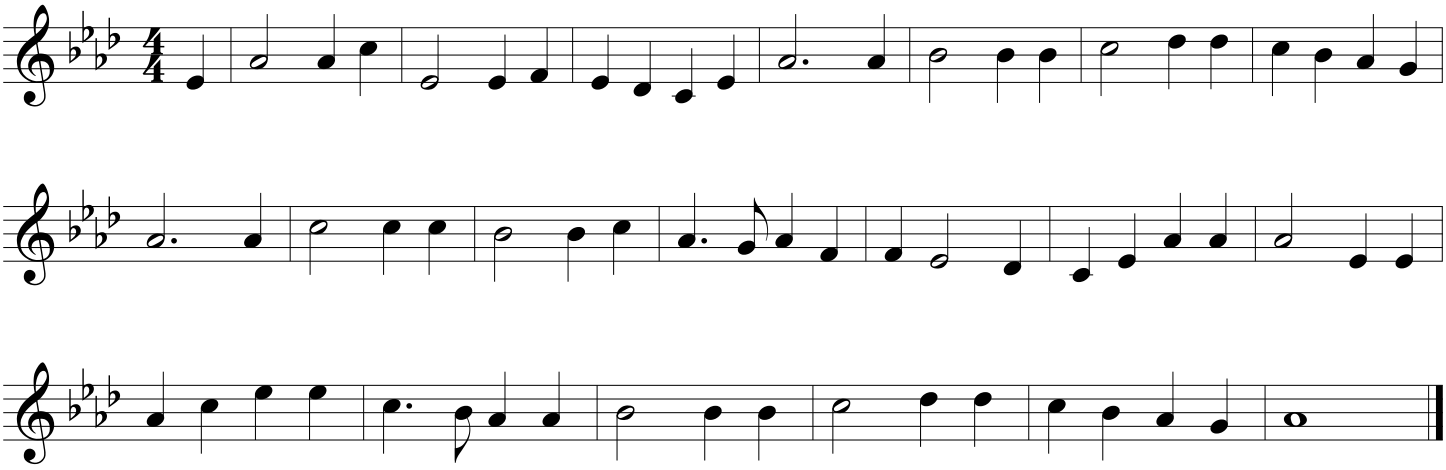
Chorus
Praise ye the Lord, hallelujah!



2. O Boundless Salvation!

O boundless salvation! deep ocean of love,
O fulness of mercy, Christ brought from above.
The whole world redeeming, so rich and so free,
Now flowing for all men, come, roll over me!

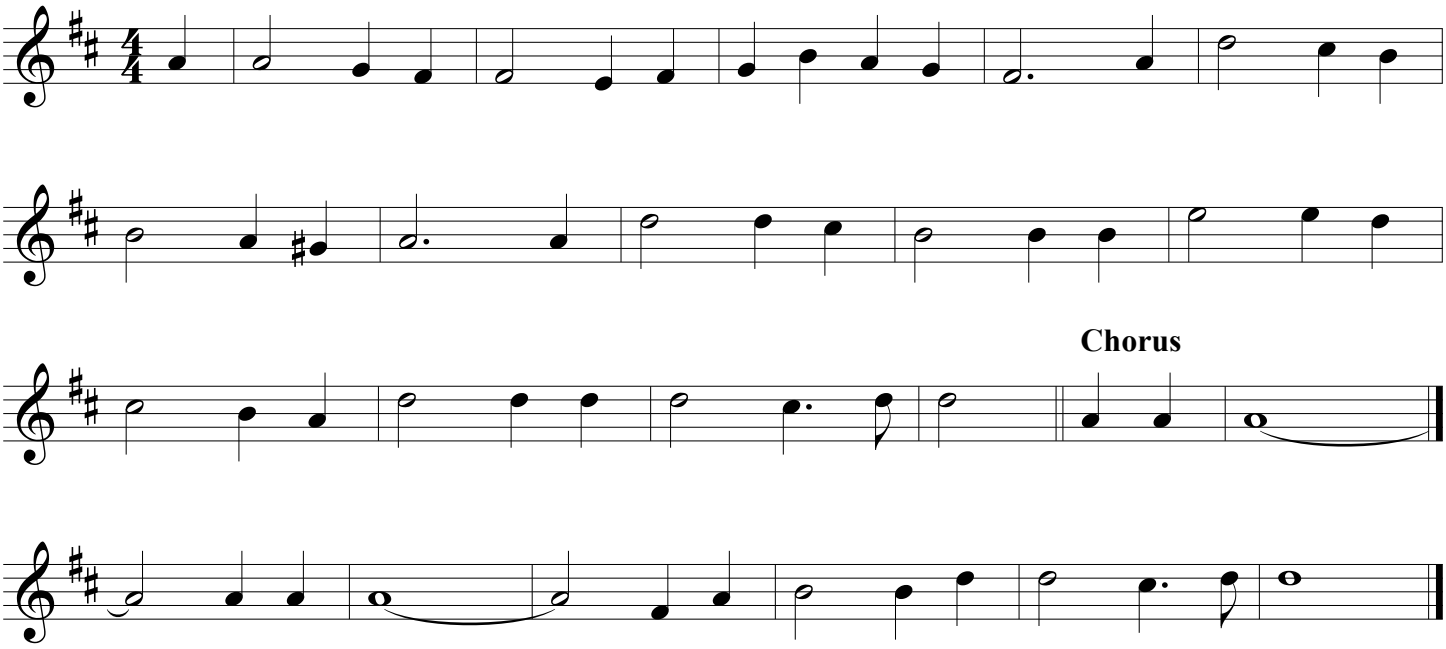
Moderato ♩ = 96



3. It Is Well

When peace like a river attendeth my way,
When sorrows like sea billows roll,
Whatever my lot, thou hast taught me to know
It is well, it is well with my soul.

Chorus

It is well with my soul,
It is well, it is well with my soul.

Moderato ♩ = 88