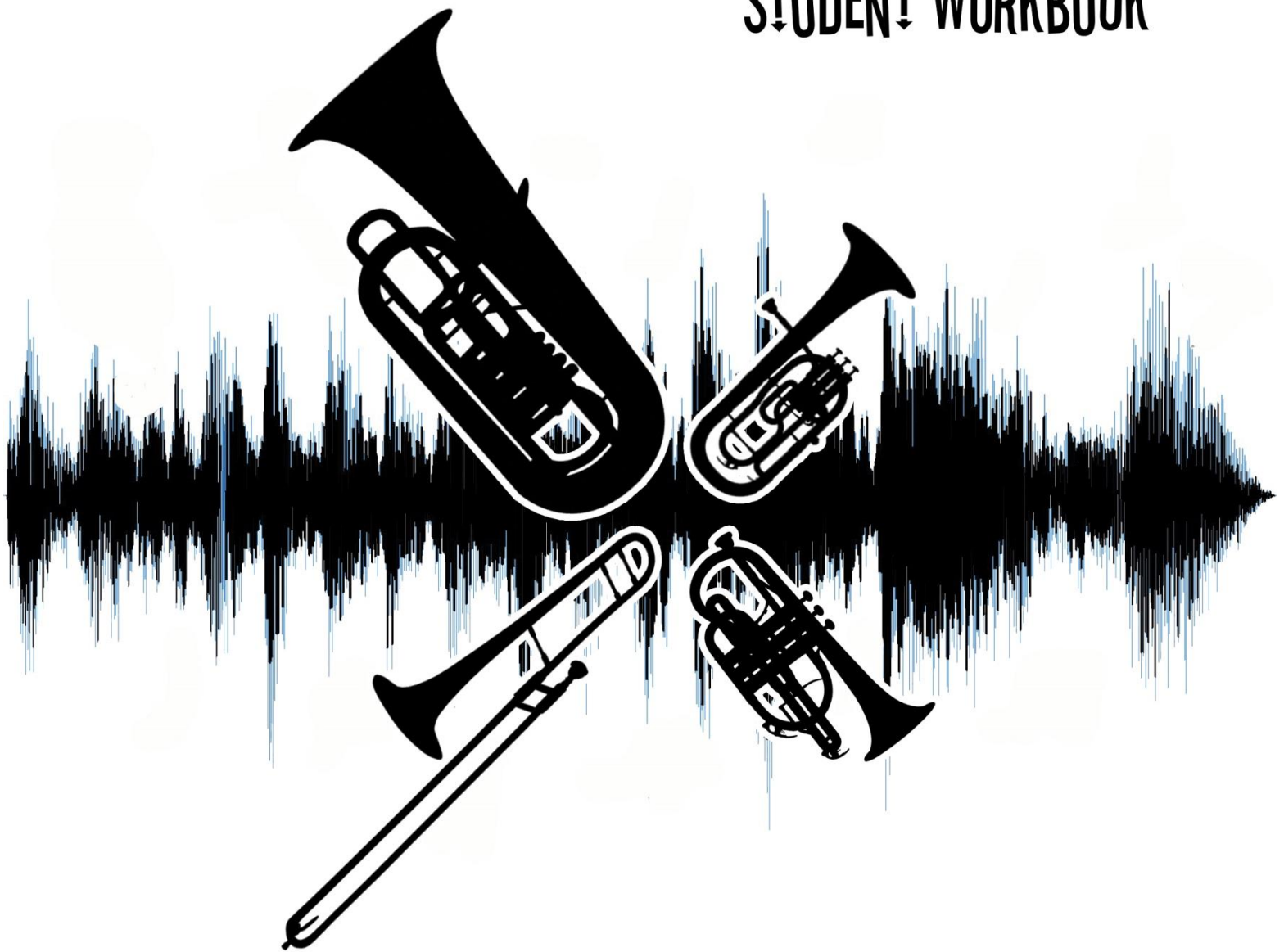


# BRASS COURSE

STUDENT WORKBOOK



↑ LEVEL 3 ↓



## **Table of Contents**

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

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.

**Produced by The Salvation Army  
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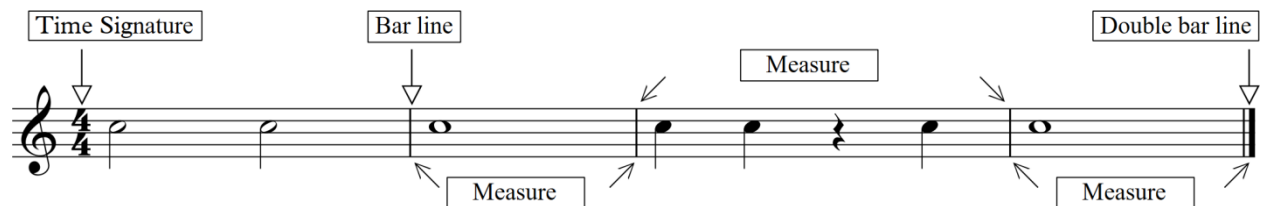
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## **Review of Level 2**

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**

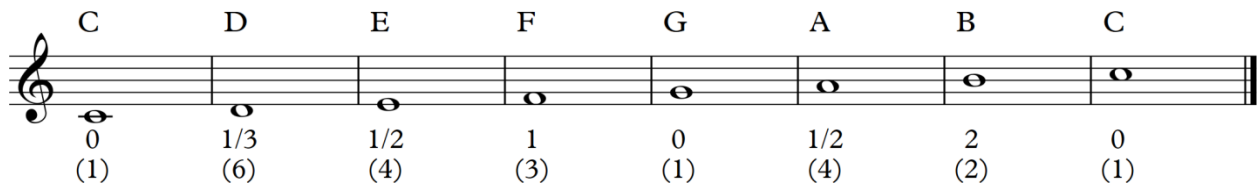
Sharp Symbol	Natural Symbol	Flat Symbol
#	♮	♭
A sharp makes the note slightly higher (semitone).	A natural cancels a previous sharp or flat.	A flat slightly lowers the note (semitone).

### **Tonguing and Articulation**

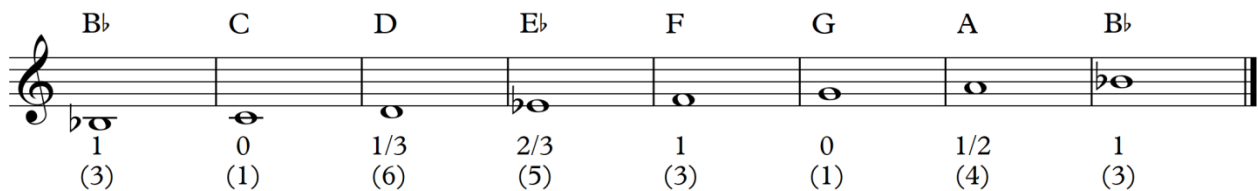
Short	Accented	Connected	Long
 Staccato	 Accent	 Slur	 Tenuto

## Major Scales (C-B $\flat$ -D)

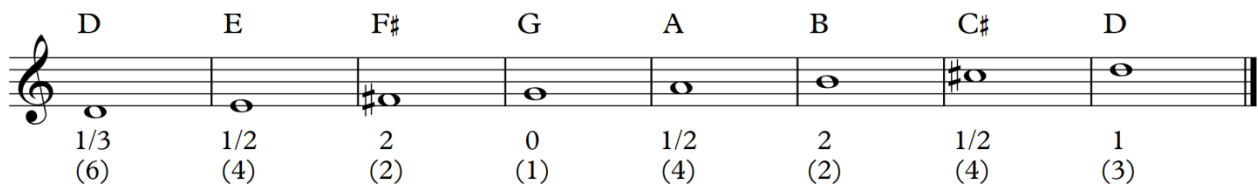
### C Major Scale



### B $\flat$ Major Scale



### D Major Scale



### 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.



## 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 begins with a treble clef and a key signature of one flat (Bb). It contains four measures of music, each with a rhythmic pattern of eighth notes and quarter notes. The bottom staff continues the melody, also in 4/4 time, with four measures. Fingerings are indicated by numbers 1 through 4 above the notes. The dynamic marking *mf* is placed below the first measure of the top staff.

**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 begins with a treble clef and a key signature of one flat (Bb). It contains four measures of music, each with a rhythmic pattern of eighth notes and quarter notes. The bottom staff continues the melody, also in 4/4 time, with four measures. Fingerings are indicated by numbers 1 through 4 above the notes. The dynamic marking *mf* is placed below the first measure of the top staff.

**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 begins with a treble clef and a key signature of two flats (Bb, Eb). It contains four measures of music, each with a rhythmic pattern of eighth notes and quarter notes. The bottom staff continues the melody, also in 4/4 time, with four measures. Fingerings are indicated by numbers 1 through 4 above the notes. The dynamic marking *mf* is placed below the first measure of the top staff.

**Moderato**

g) *mf*

Exercise g) consists of two staves in 4/4 time. The top staff begins with a treble clef and a key signature of two flats (Bb, Eb). It contains four measures of music, each with a rhythmic pattern of eighth notes and quarter notes. The bottom staff continues the melody, also in 4/4 time, with four measures. Fingerings are indicated by numbers 1 through 4 above the notes. The dynamic marking *mf* is placed below the first measure of the top staff.

## 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:

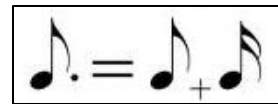
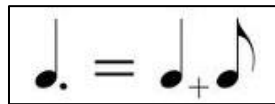
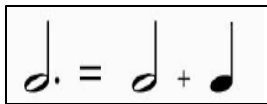


In the first measure, a half note is tied to a quarter note, and in the second measure there is a **dotted half note**. Although they look different, they are the same length (3 beats)!

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:



## Let's practice

As we practice dotted notes and ties, try to always maintain a constant pulse by counting in your head. Even on long notes, it is important to be counting either in quarter notes or eighth notes. This is called **subdividing**.

a) **Moderato**

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

b) **Moderato**

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

c) **Moderato**

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

d) **Adagio**

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

**Allegro**

e) *mf*

Exercise e) consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on Bb4, and a half note on C5. The second staff continues the melody with a dotted quarter note on Bb4, an eighth note on A4, a quarter note on G4, and a half note on F4. The piece concludes with a double bar line.

**Allegro**

f) *mf*

Exercise f) consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on Bb4, and a half note on C5. The second staff continues the melody with a dotted quarter note on Bb4, an eighth note on A4, a quarter note on G4, and a half note on F4. The piece concludes with a double bar line.

**Moderato**

g) *mf*

Exercise g) consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, and a half note on C5. The second staff continues the melody with a dotted quarter note on B4, an eighth note on A4, a quarter note on G4, and a half note on F#4. The piece concludes with a double bar line.

**Moderato**

h) *mf*

Exercise h) consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on Bb4, and a half note on C5. The second staff continues the melody with a dotted quarter note on Bb4, an eighth note on A4, a quarter note on G4, and a half note on F4. The piece concludes with a double bar line.

**Allegro**

i)

*mp*

**Allegro**

j)

*mp*

**Allegro**

k)

*mp*

**Moderato**

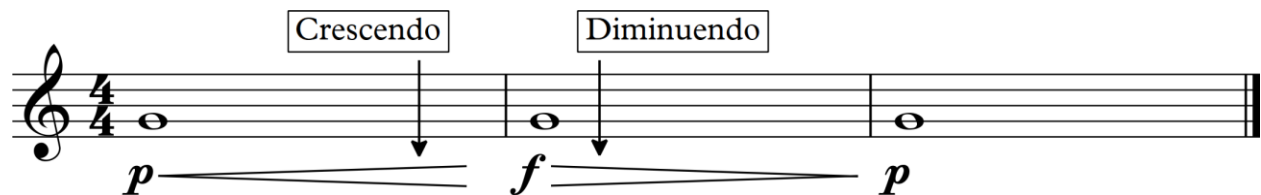
l)

*mf*

## 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)

**Moderato**

b)

**Allegro**

c)

**Allegro**

d)

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

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

f) **Allegro** **rall.** ----- **Adagio**

g) **Allegro** **rall.** ----- **Adagio**

h) **Adagio** **accel.** ----- **Moderato**

i)

*mf*  $\frac{2}{3}$  (5)  $\frac{1}{2}$  (4) *f*

*mp* *f*

j)

The musical score for exercise j) consists of two staves in 4/4 time. The first staff begins with a piano (*p*) dynamic marking. It contains a half note G4, followed by a quarter rest, then eighth notes A4 and B4, which are tied to another pair of eighth notes A4 and B4. This is followed by a dotted quarter note G4, an eighth note F#4, and a half note E4. A crescendo hairpin spans from the end of the first measure to the start of the final measure. The final measure starts with a forte (*f*) dynamic marking and contains a whole note D4. The second staff continues with a half note C4, an eighth note B3, and a half note A3. A decrescendo hairpin spans from the beginning of this staff to the middle. The piece concludes with a mezzo-piano (*mp*) dynamic marking, featuring a quarter note G3, an eighth note F#3, and a half note E3.

K)

*mp*

**accel.**

1  
(3)

Adagio

2  
(2)

*f*

*p*

1)

mp *f*

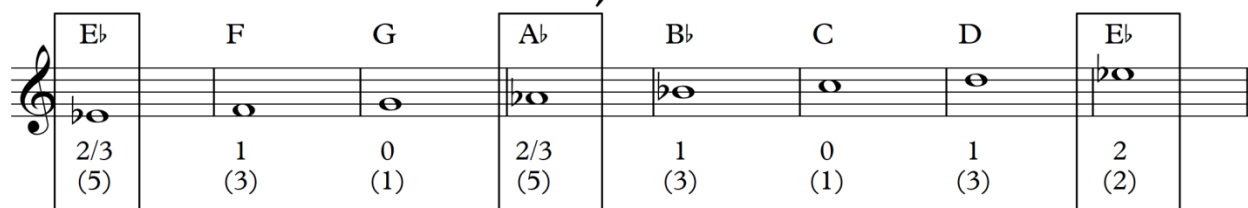
*p* *mf*



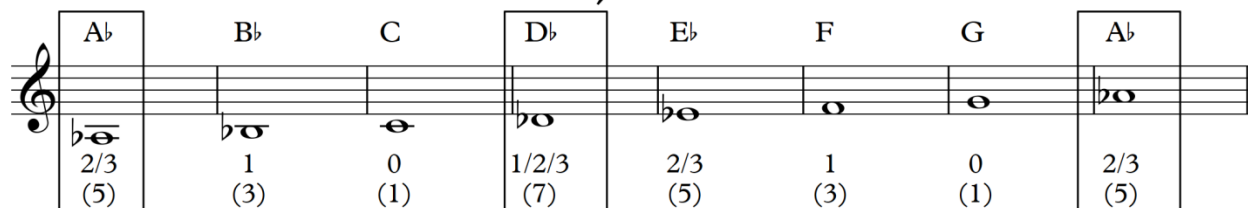
## **Lesson 3.4 – Scales E $\flat$ , A $\flat$ , F, G**

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**

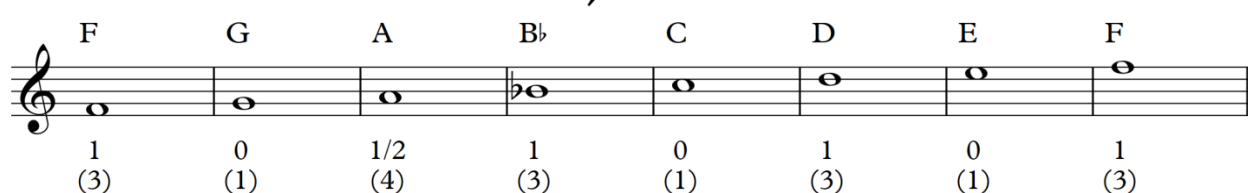


### **A $\flat$ Major Scale**



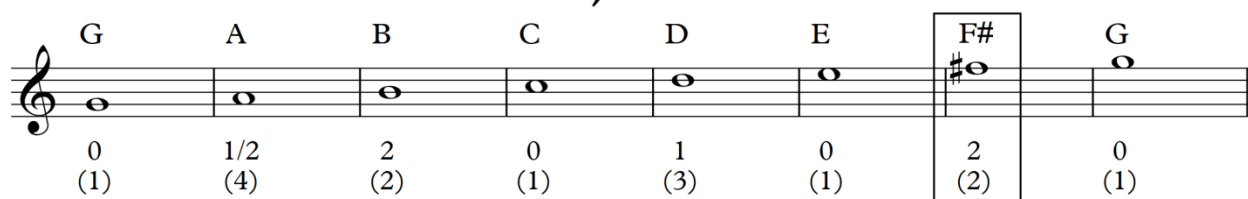
Before playing the F major scale, make sure you are mindful of your breathing and air support. The more challenging part is playing higher notes. Take in low deep breaths.

### **F Major Scale**



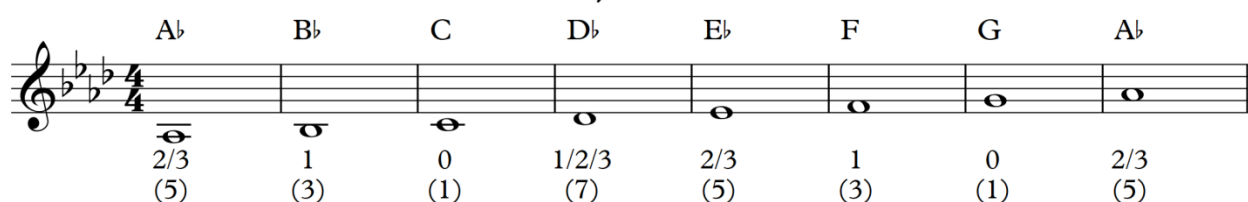
Our next scale, G major, has the highest note we have learned so far. Focus on speeding up the air and taking in deep breaths. Do not put extra pressure on your embouchure. If you feel tension, back off and relax. It will take time to develop your ability to play higher notes with ease.

## G Major Scale

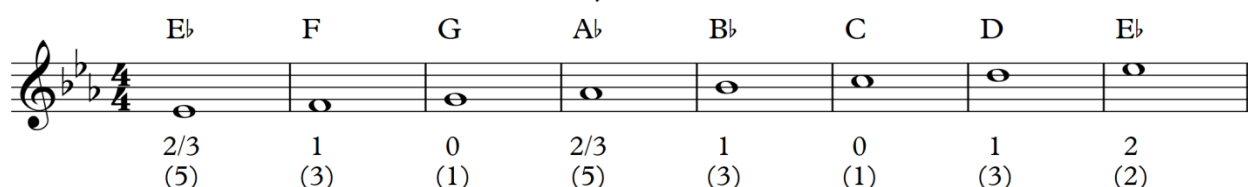


Let's see how these scales look with a key signature. It is important to know how many flats or sharps are in each major scale.

## A $\flat$ Major Scale



## E $\flat$ Major Scale



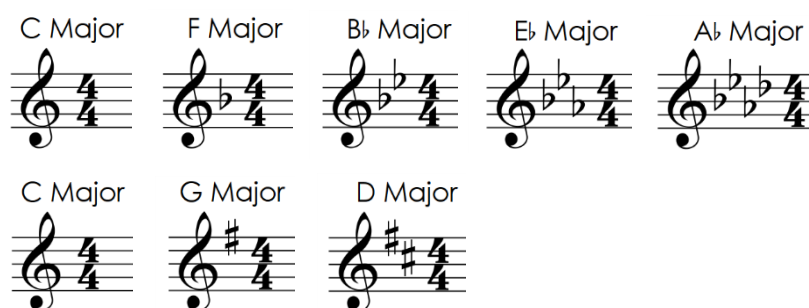
Key Signature



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.



## 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) 2 (2)

### Moderato

b)

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

### Moderato

c)

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

**Moderato**

d)

0  
(1)

1  
(3)

**Moderato**

e)

**Moderato**

f)

0  
(1)

1  
(3)

**Moderato**

g)

h)

**Moderato**

i)

**Moderato**

j)

**Moderato**

k)

1)

0  
(1)

2  
(2)

0  
(1)

m)

Exercise m) in G major, 3/4 time. The exercise consists of two staves. The first staff contains four measures: G4 quarter, A4-B4 eighth pair, C5 quarter, and B4-A4-G4 quarter pair. The second staff contains four measures: F#4-G4-A4 eighth pair, B4 quarter, C5-B4-A4 quarter pair, and G4 half note.

n)

Exercise n) consists of two staves of music in G major (one sharp) and 3/4 time. The first staff contains four measures: G4-A4 (quarter), B4-A4 (quarter), C5-B4 (quarter), and A4-G4 (quarter). The second staff contains four measures: F#4-E4 (quarter), D4-C4 (quarter), B3-A3 (quarter), and G3 (half note), ending with a double bar line.

o)

Exercise o) consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: the first measure has a quarter rest followed by a quarter note G; the second measure has a quarter note A; the third measure has a quarter note B; and the fourth measure has a quarter note C. The second staff contains four measures: the first measure has a quarter note D; the second measure has a quarter note E; the third measure has a quarter note F#; and the fourth measure has a quarter note G. The piece ends with a double bar line.

## 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**

b) **Adagio**

**Moderato**

c) **Moderato**



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