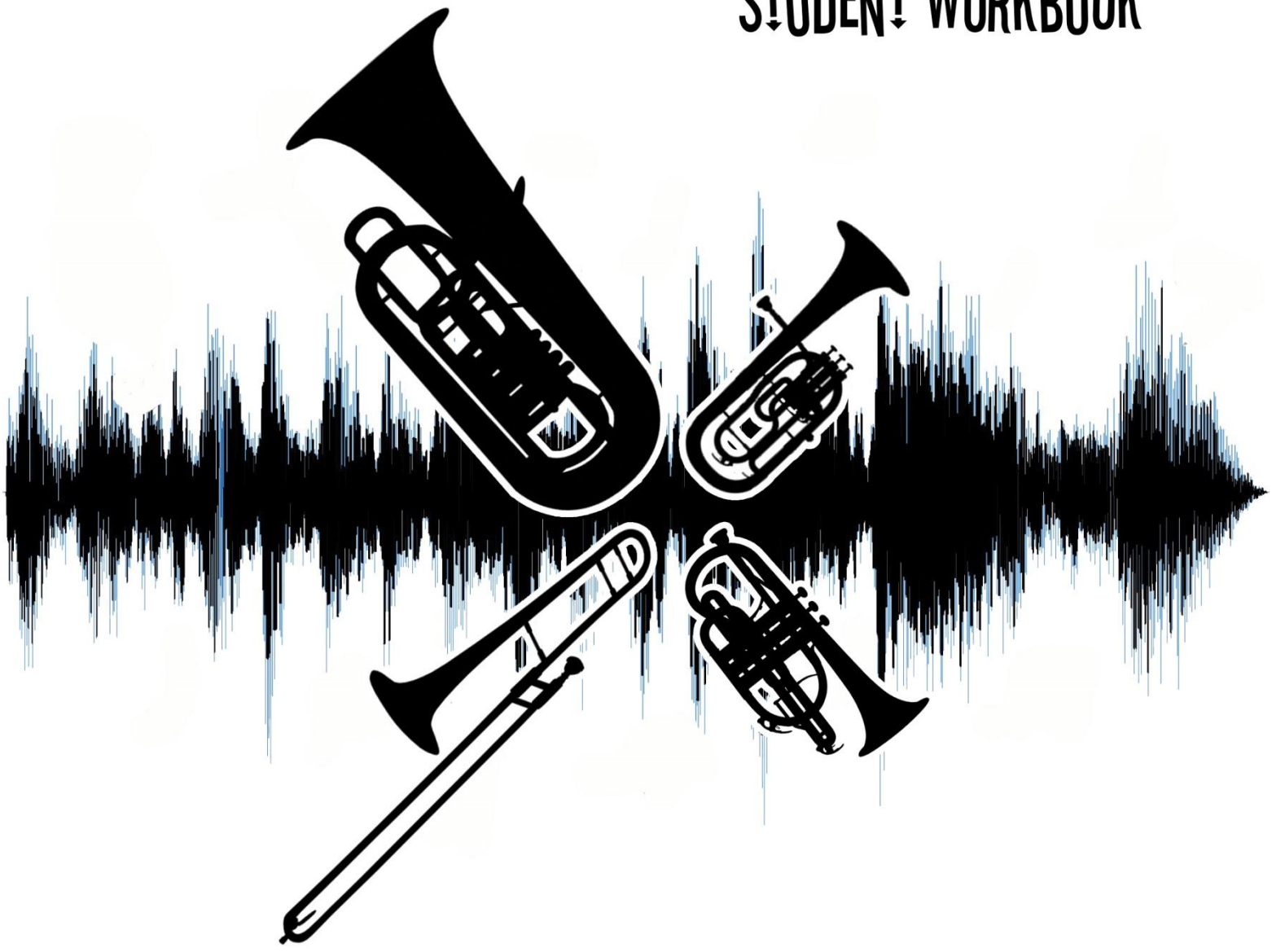
# BRASS COURSE

## STUDENT WORKBOOK



## LEVEL 6

MAGA

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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**1st Edition**


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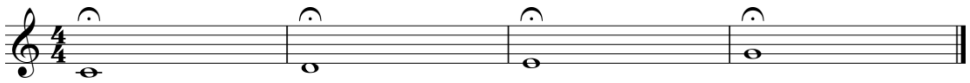
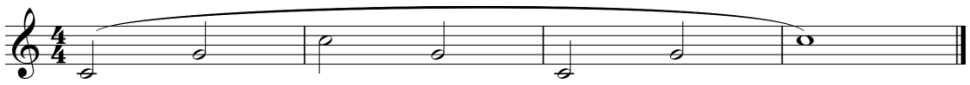
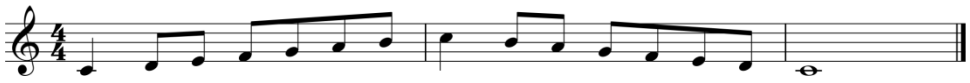
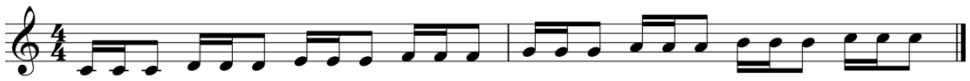
# ***Review of Level 5***

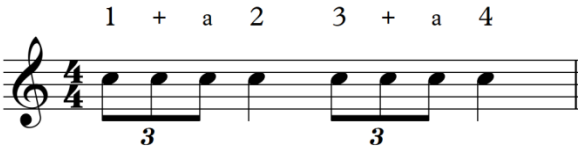
Before we start Level 6, let's take a quick look at some of the basics learned in previous levels. Be sure to go back to previous levels if you feel you need a refresher on any of the material. This review will help prepare you for what is to come in Level 6!

## Warm Up Routine

Here is the outline for a warm up routine. This is designed to start any practice session and with "stretch" your embouchure. Spend an equal amount of time on each type of exercise.

| | |
|---|---|
| **Long Tones** (25%) |  |
| **Lip Slurs** (25%) |  |
| **Scales** (25%) |  |
| **Tonguing** (25%) |  |

## Triplets

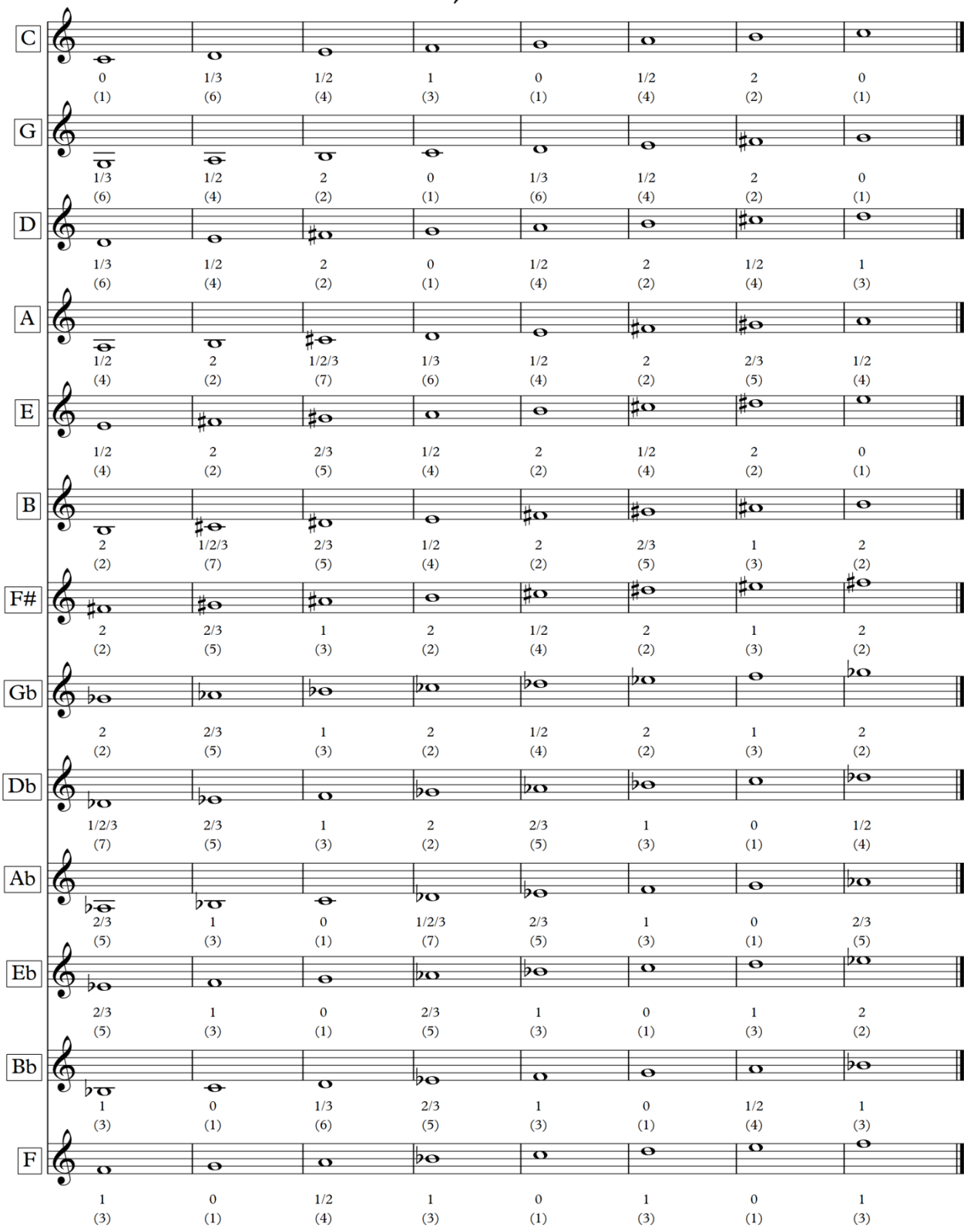



The counts "1-2-3-4" always remain at the speed of the tempo, while the triplet fits in between those counts.

## Metronome and Tuner

Do you have a metronome and tuner app on your phone? This will help you work on your ability to play in time and in tune. If you see a tempo listed as ♩=80, you will play slightly faster than a beat per second. If the music is marked at ♩=104, the beat will be a little slower than half a second.

# Major Scales



# ***Lesson 6.1 – Stylistic Development***

## (Swing, Leggiero)

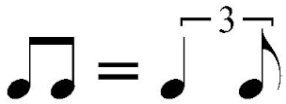
As you continue developing as a brass player, more techniques and styles will be expected at any given time. Up to this point, we have learned styles like *legato* & *marcato*.

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

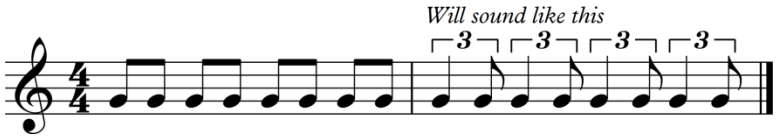
## Swing

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

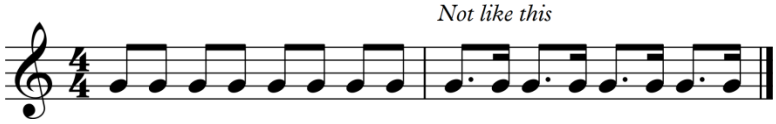
In swing, two eighth notes grouped together have the feel of a quarter note to eighth note triplet. Here is an example of how it will look versus how it will sound:



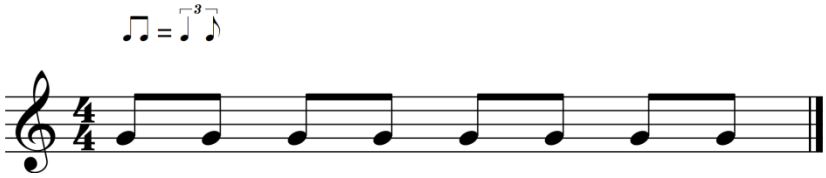
- The first eighth has a longer value.
- The second eighth has a shorter value.




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.



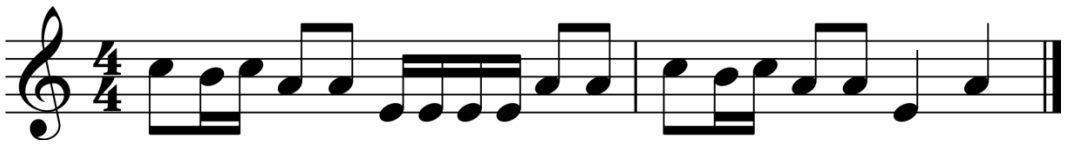

To identify if a piece of music is in a swing style, it will most likely be labeled on the music like this:



## 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.

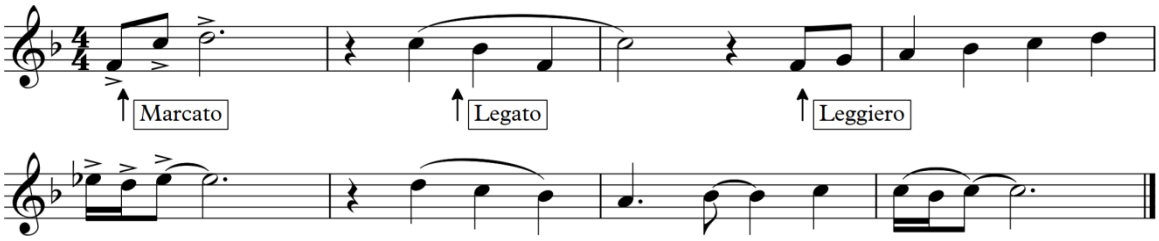
Look at this example. Try playing it *marcato*, *legato* and then *leggiero*.



*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.

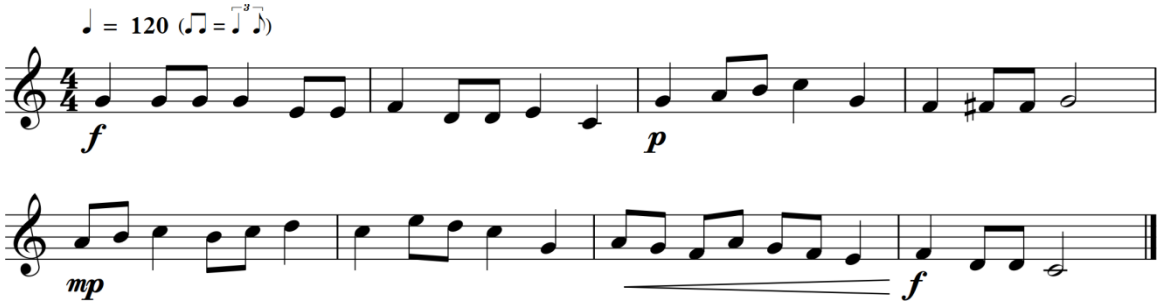
Here is an example of how to interpret the music if a specific style isn't labeled.




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)

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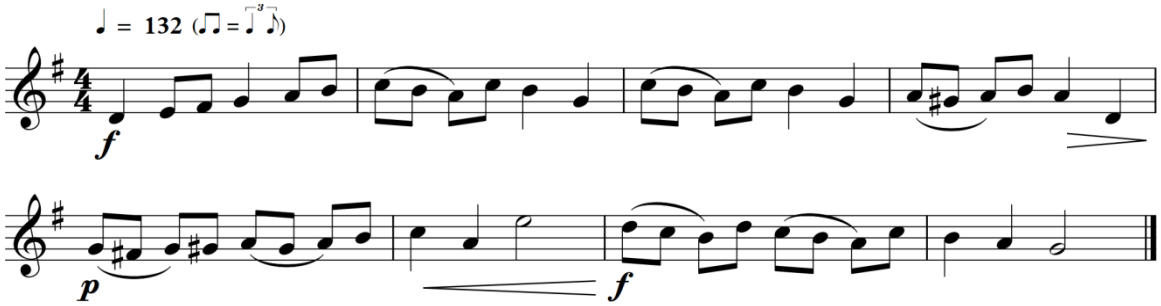


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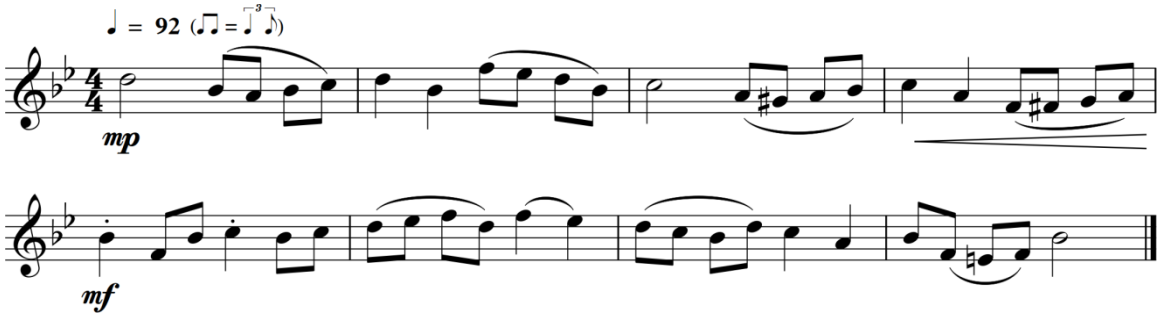


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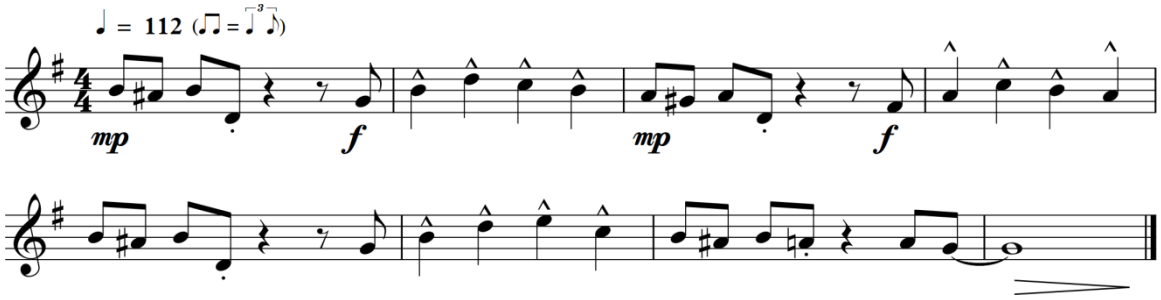

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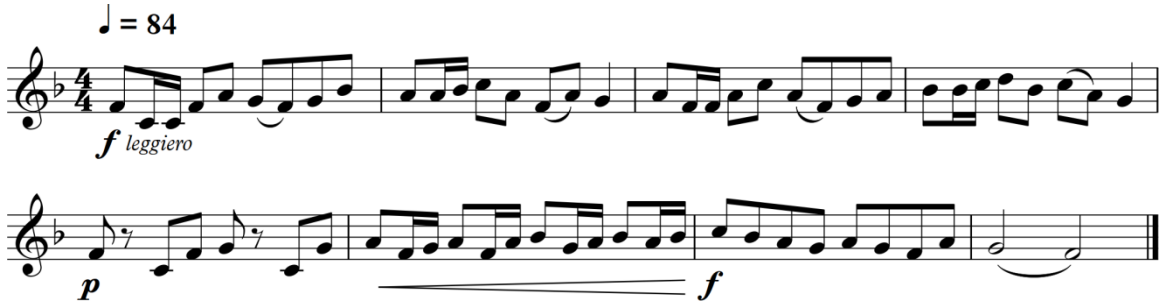
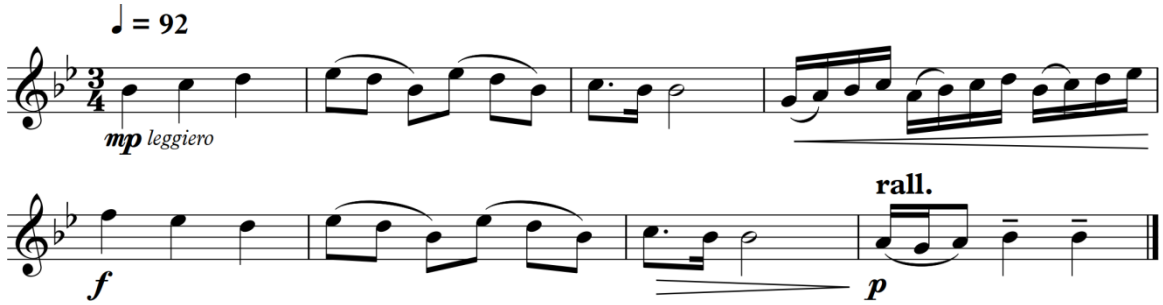
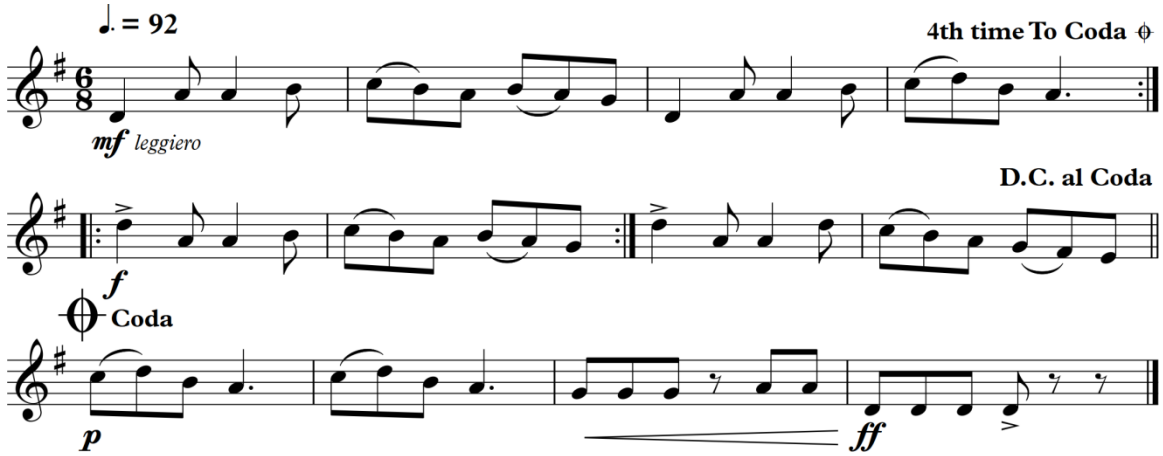

♩ = 84
f leggiero
p
f

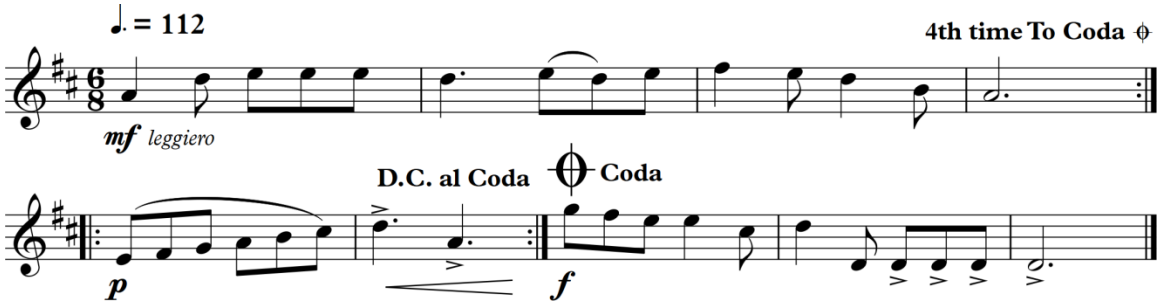
f)


♩ = 92
mp leggiero
f
rall.
p

g)


♩. = 92
4th time To Coda
mf leggiero
D.C. al Coda
f
Coda
p
ff

h)

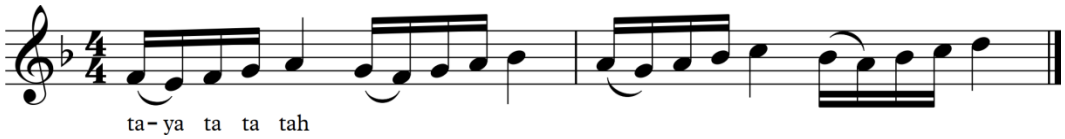

♩. = 112
4th time To Coda
mf leggiero
D.C. al Coda
Coda
p
f

# ***Lesson 6.2 – Technique Development***

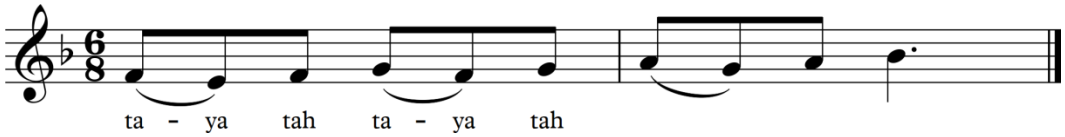
## (Articulation Patterns)

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.

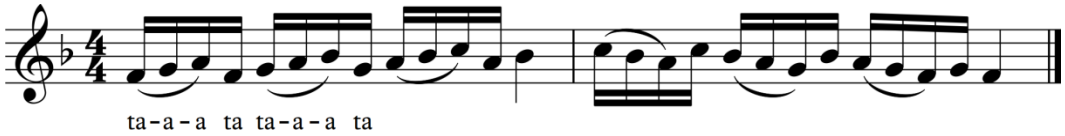
A series of notes that follows a specific form of articulation groupings is called an articulation pattern. In this first pattern, notice that the first two sixteenth notes are slurred, while the next two sixteenth notes are tongued.



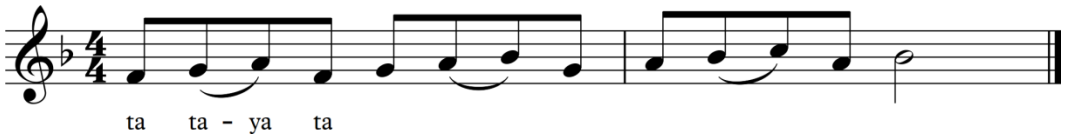

Slur two, tongue one in 6/8.




Slur three, tongue one.



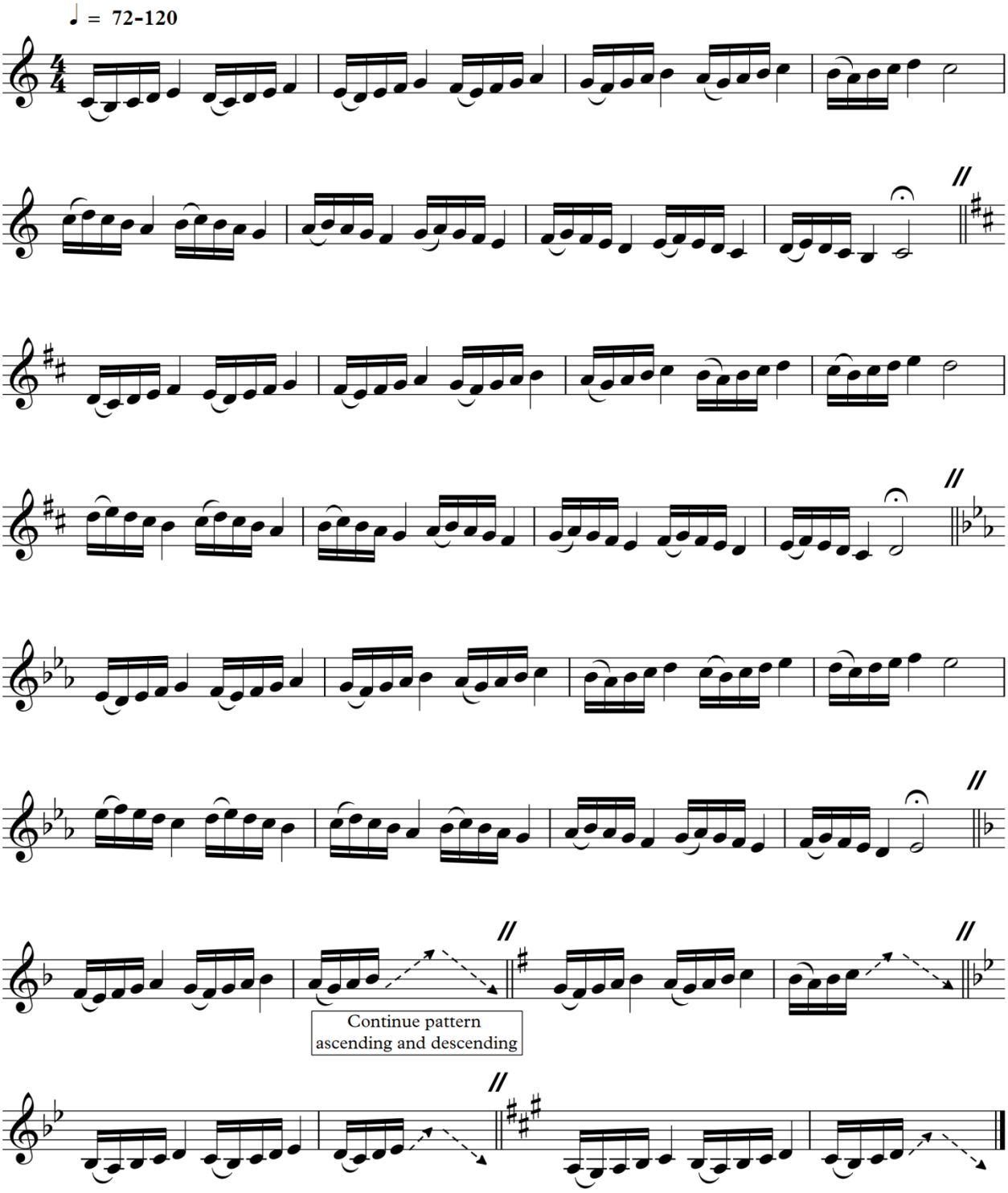

Tongue one, slur two, tongue one.




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)



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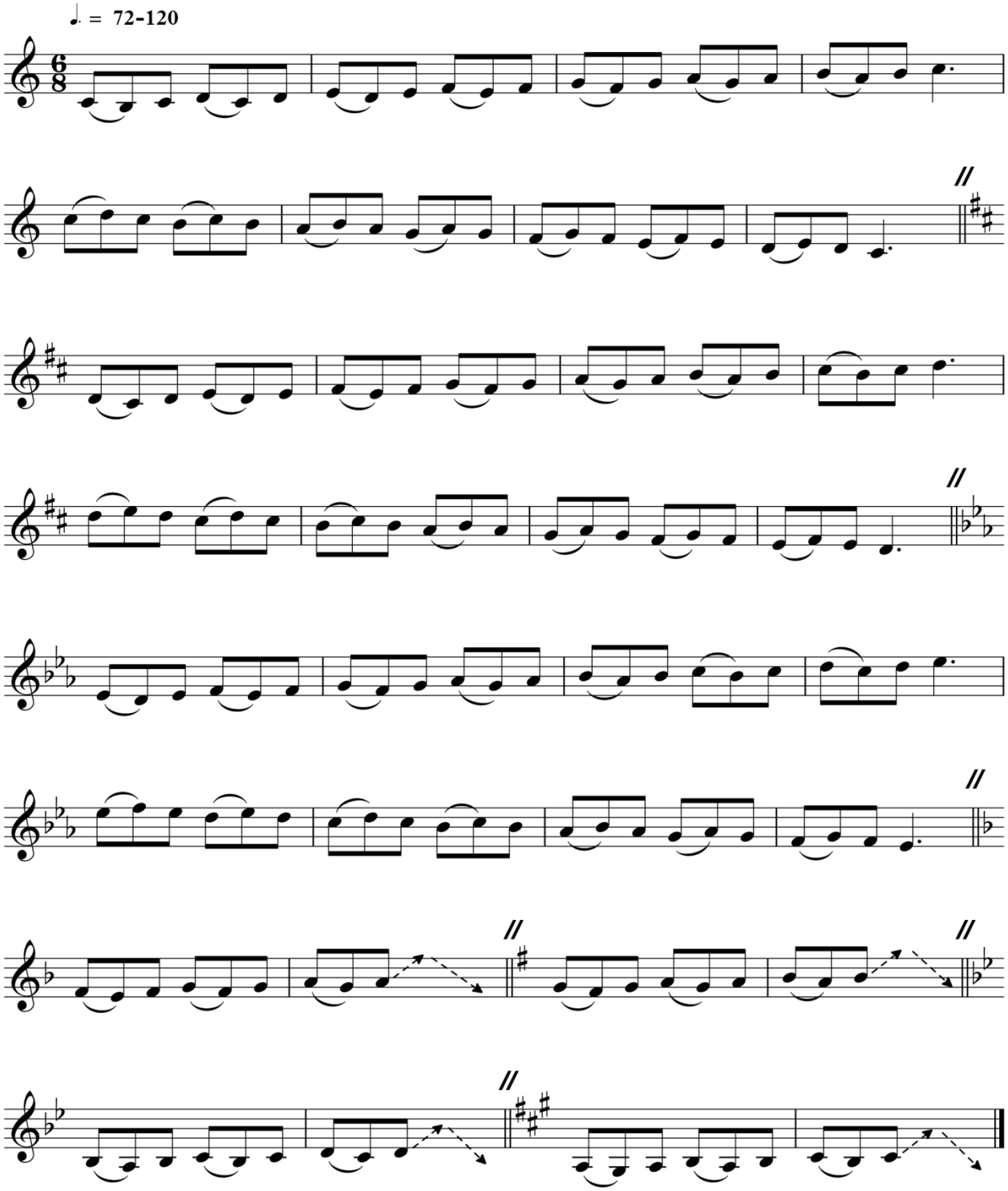

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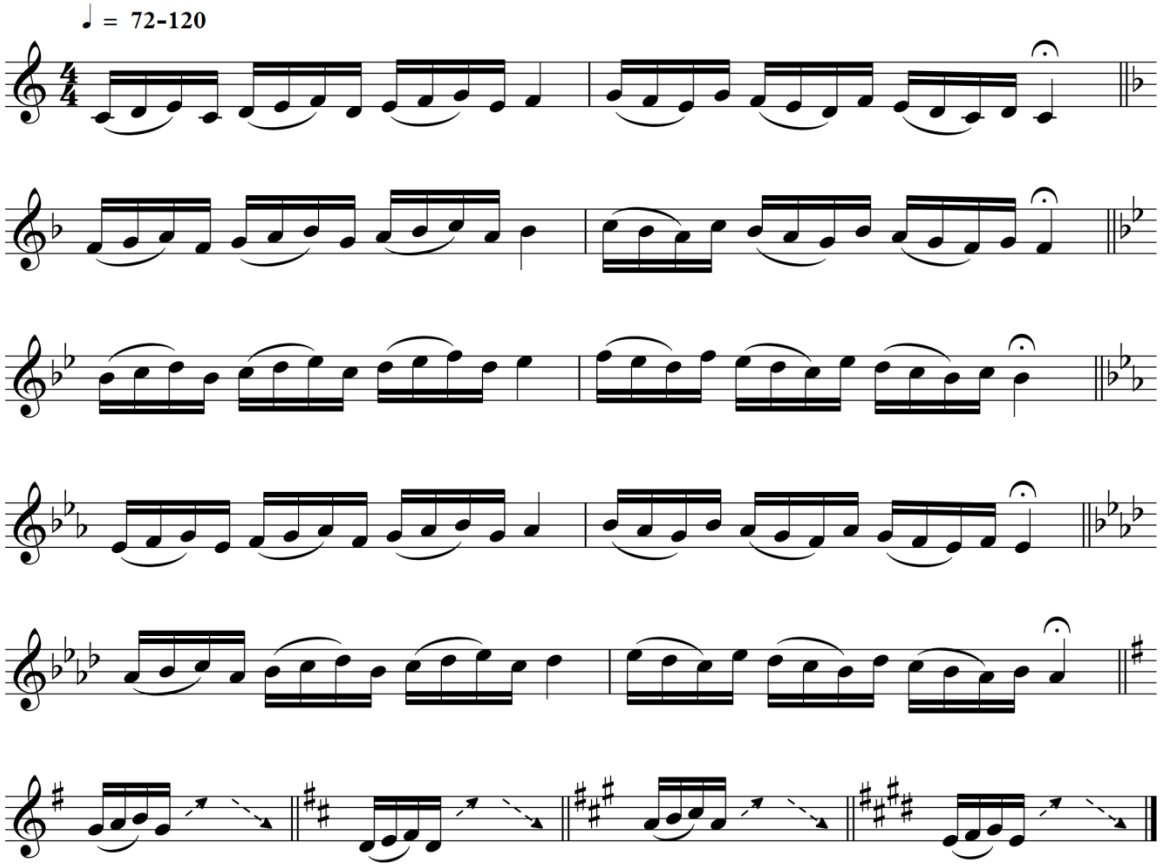


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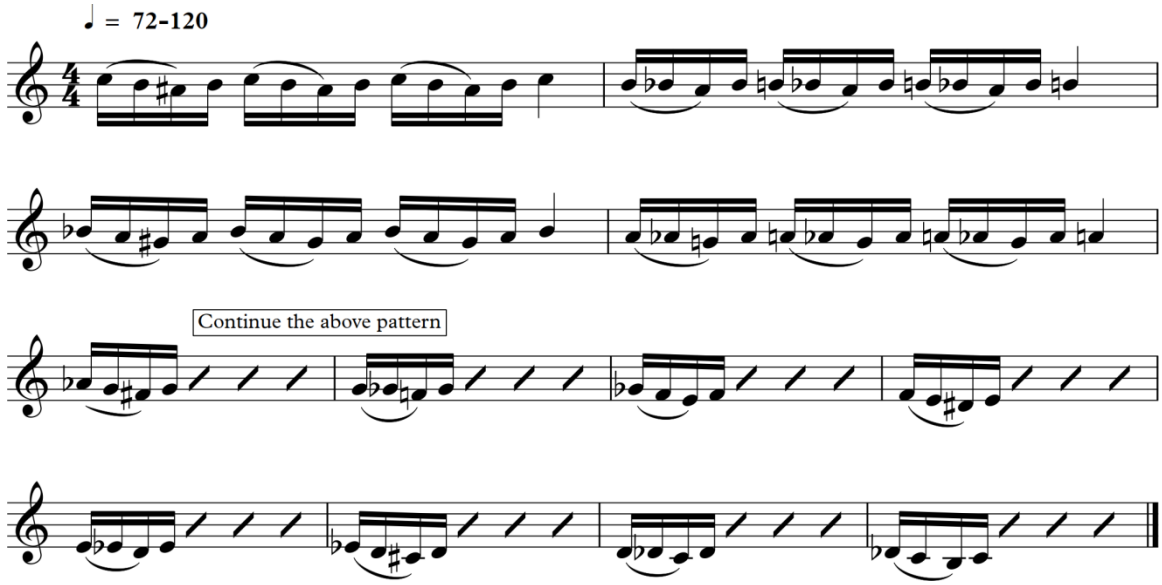

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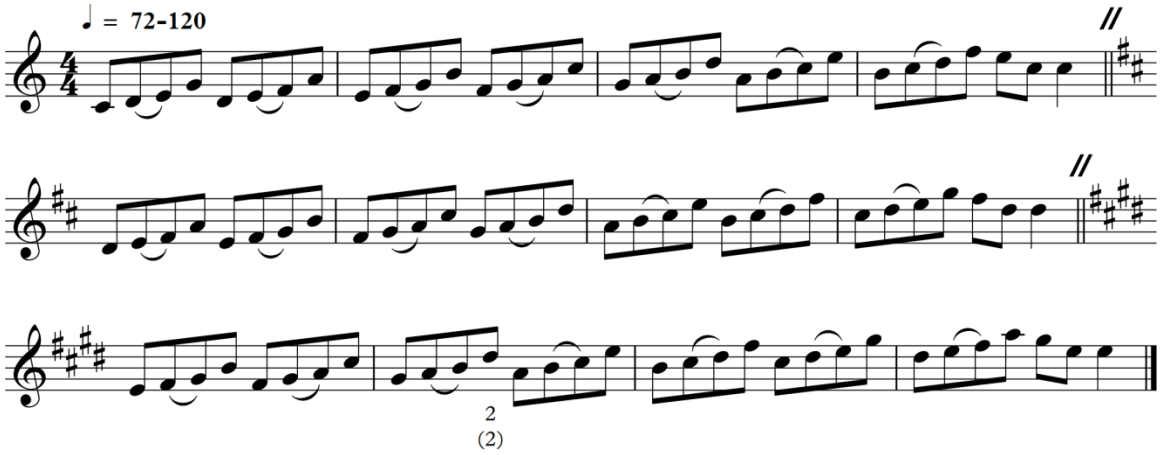


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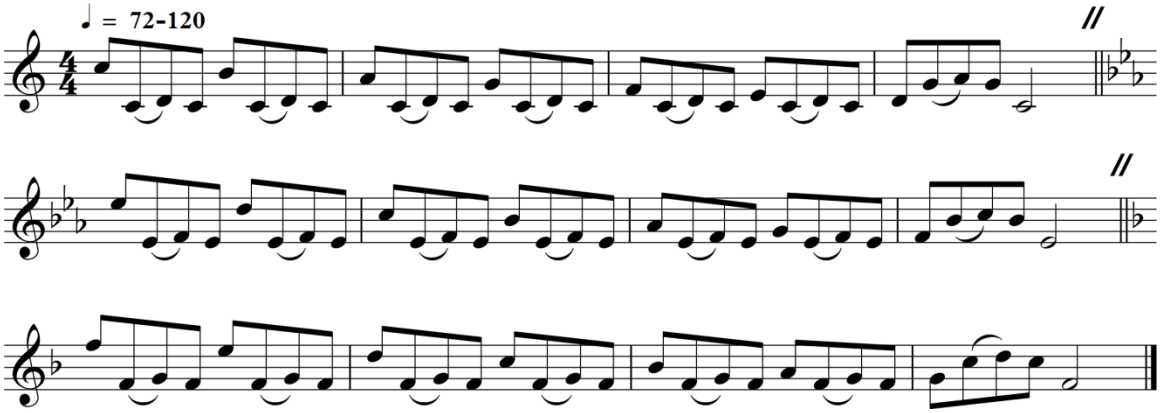


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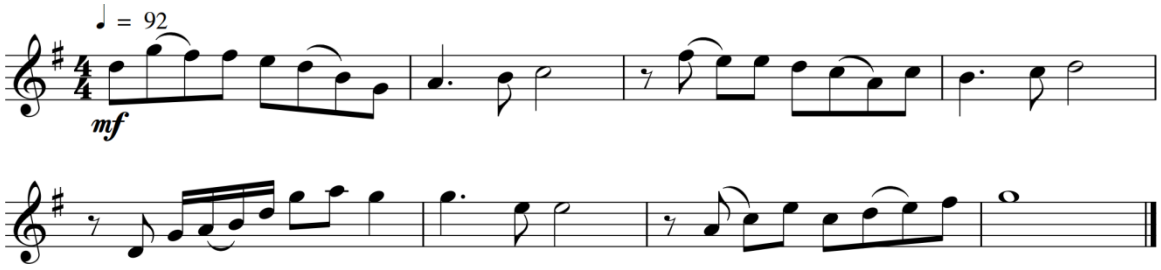


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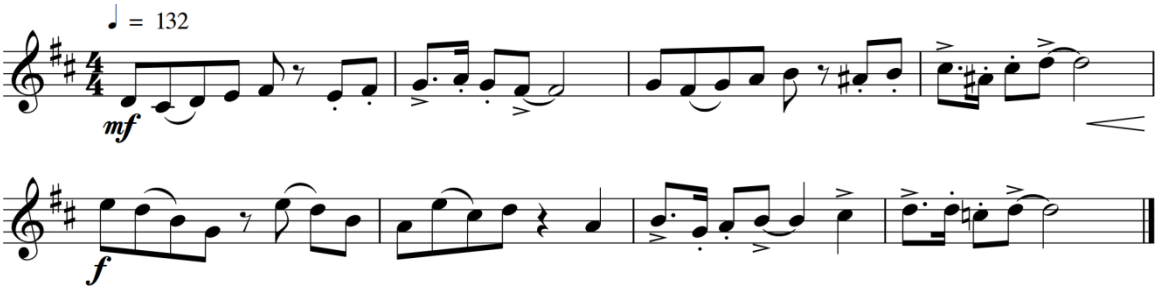
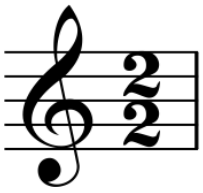


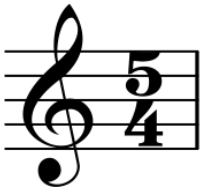
# ***Lesson 6.3 – Time Signatures***

**(2/2, 5/4, 12/8)**

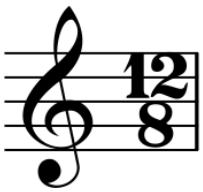
As we have learned, time signatures set the rules for beats per bar. Up to this point, most of the exercises have been in 4/4, 3/4, 2/4 and 6/8. Let's quickly take a look at how to play in some new time signatures.



2 beats per measure
Half note gets the beat



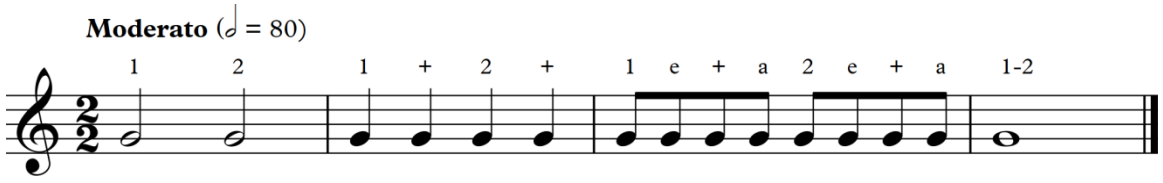
5 beats per measure
Quarter note gets the beat



12 beats per measure
Eighth note gets the beat

The same rules we have learned for common and compound time signatures apply to these time signatures as well. Here are some examples that show the proper counting for each time signature.

1)

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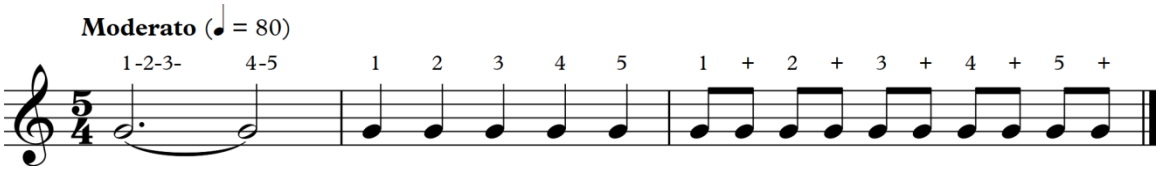


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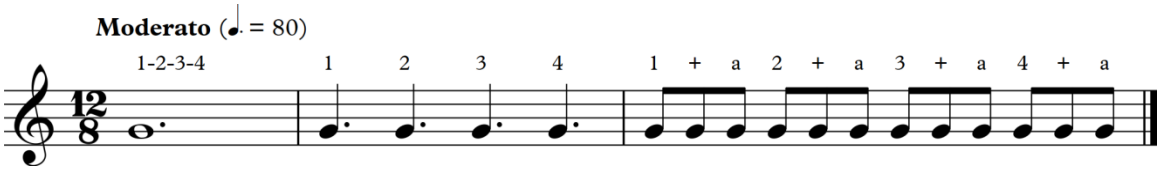

## ***Let's practice***

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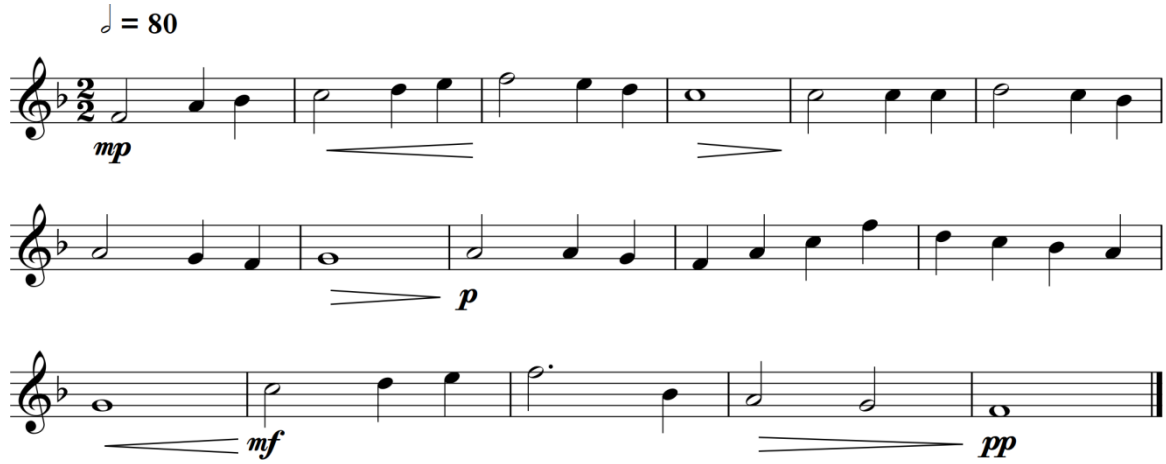


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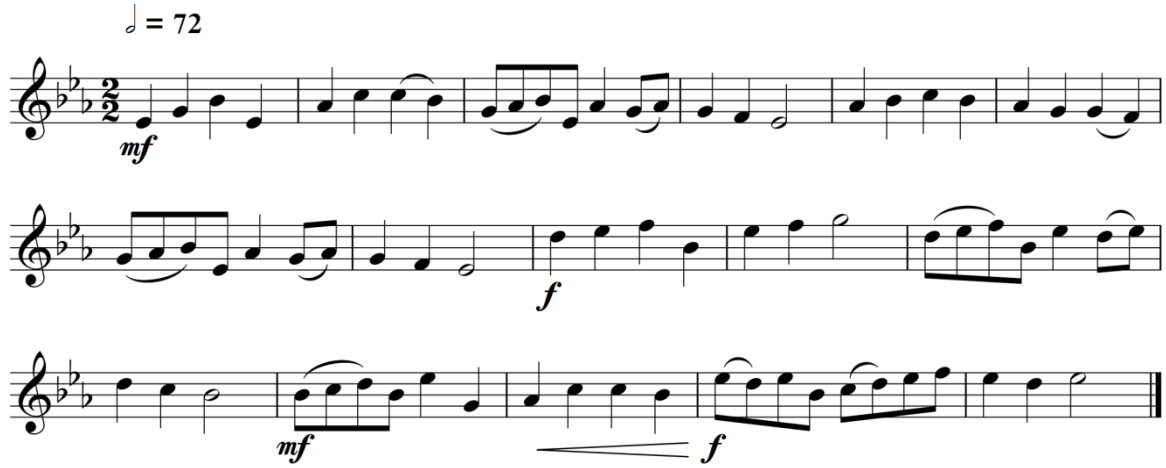


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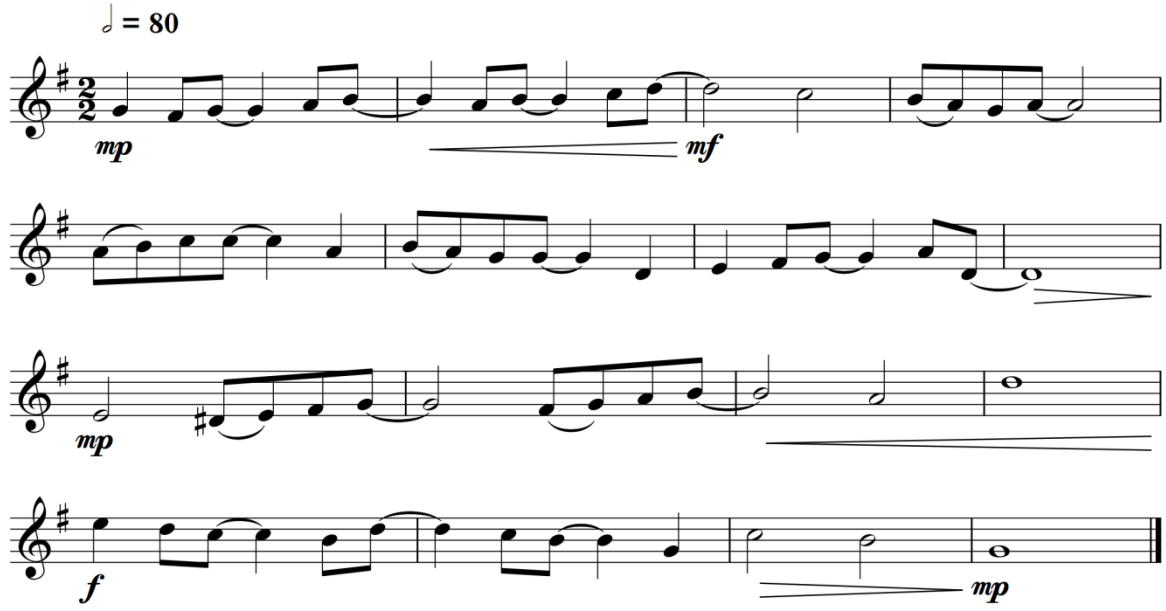

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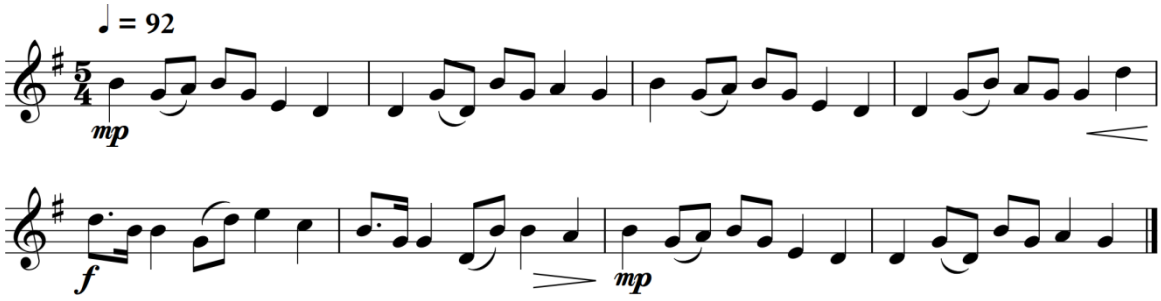
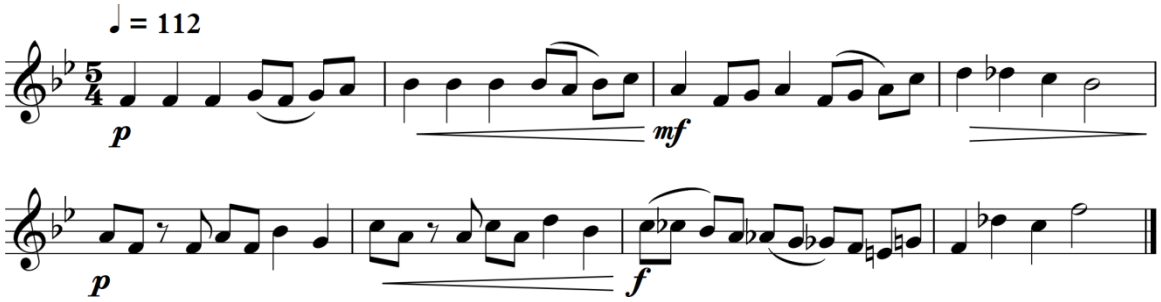



e)

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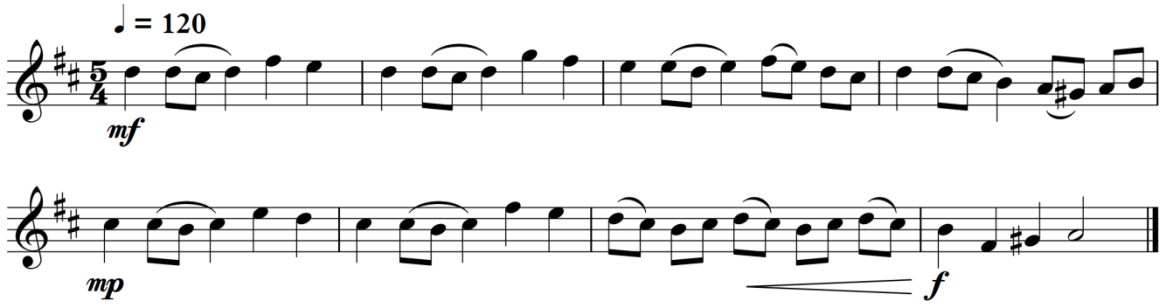


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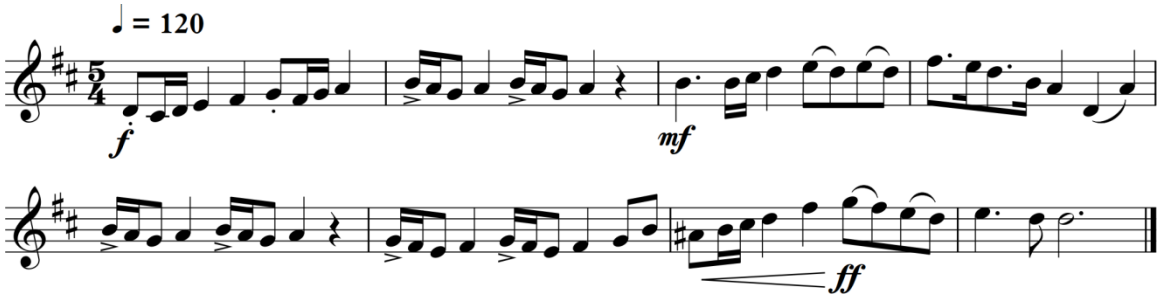

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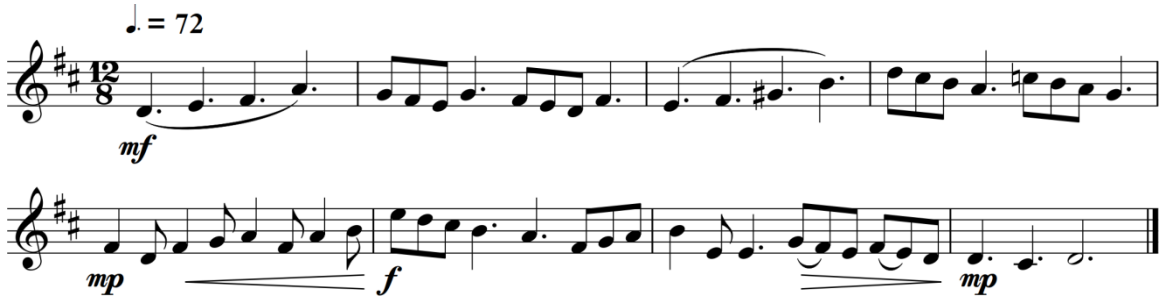
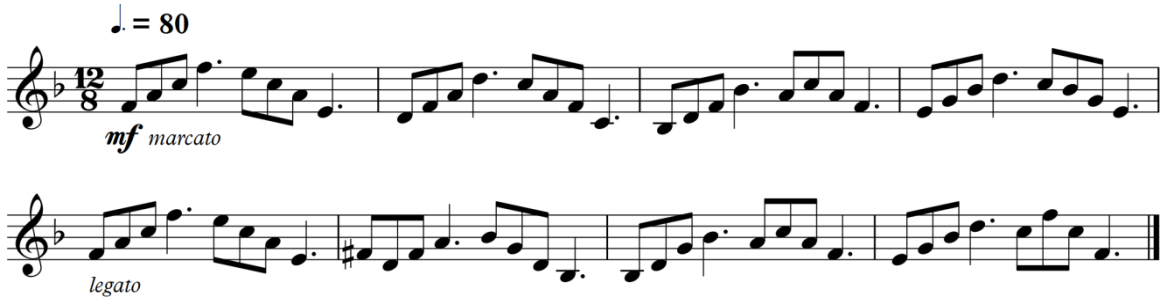
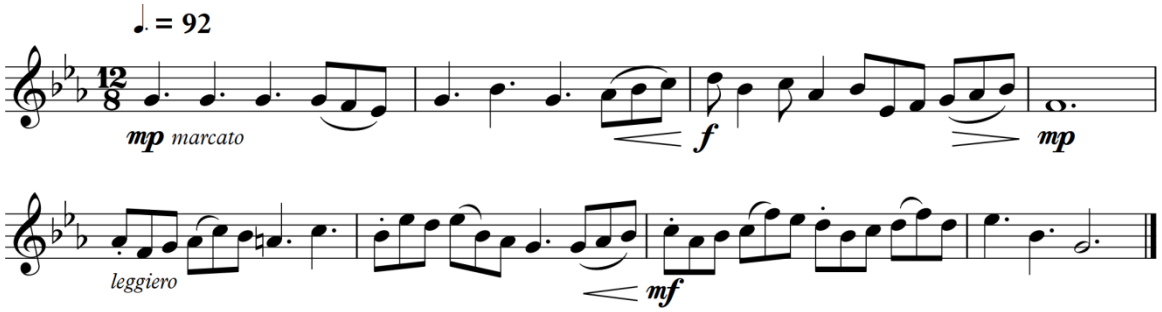

♩. = 72
12/8
mf
mp
f
mp

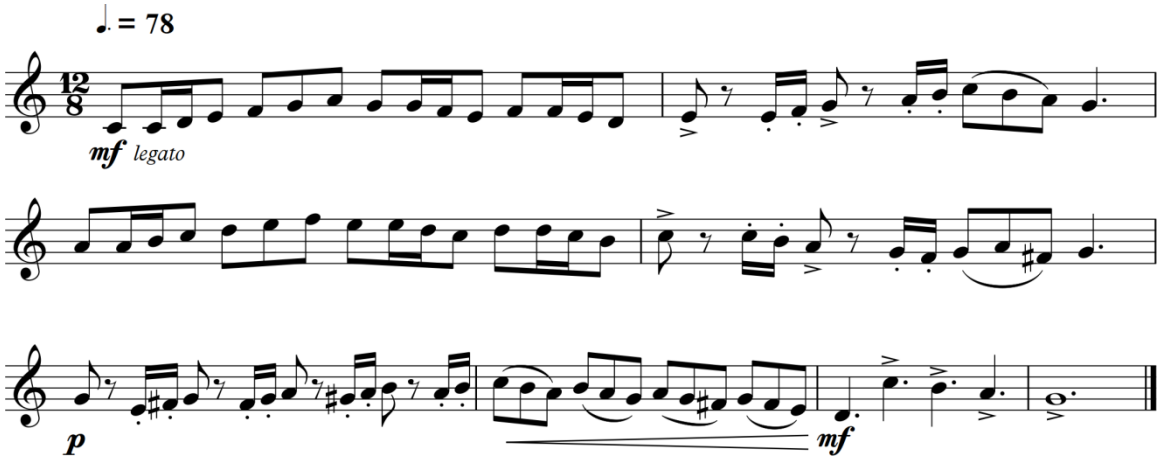
i)


♩. = 80
12/8
mf marcato
legato

j)


♩. = 92
12/8
mp marcato
f
mp
leggiero
mf

k)


♩. = 78
12/8
mf legato
p
mf

# ***Lesson 6.4 – Minor Scales***

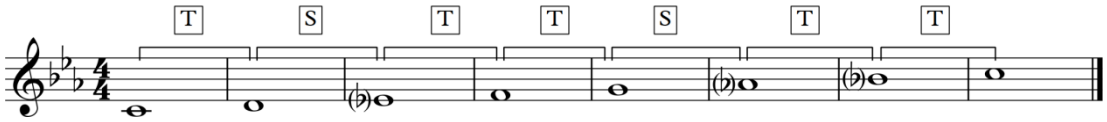
## (C, D, F Natural Minor)

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**

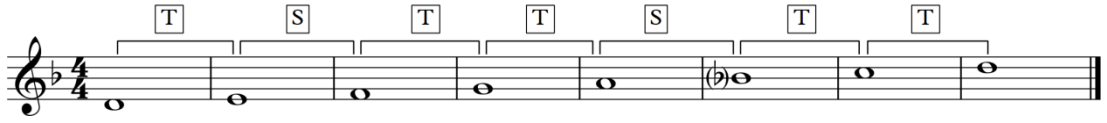
C Minor Scale



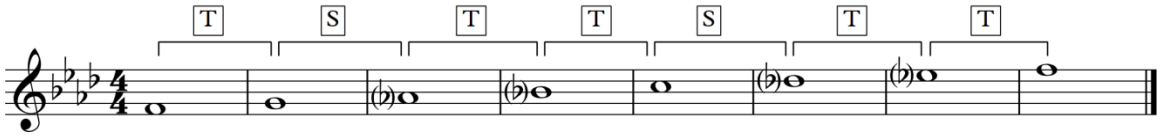

Notice how the **C minor scale** is the same as the **E♭ major scale**, only it starts on the note C. There are three flats, just like the E♭ major scale. This means E♭ major is the relative major of C minor.

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

D Minor Scale



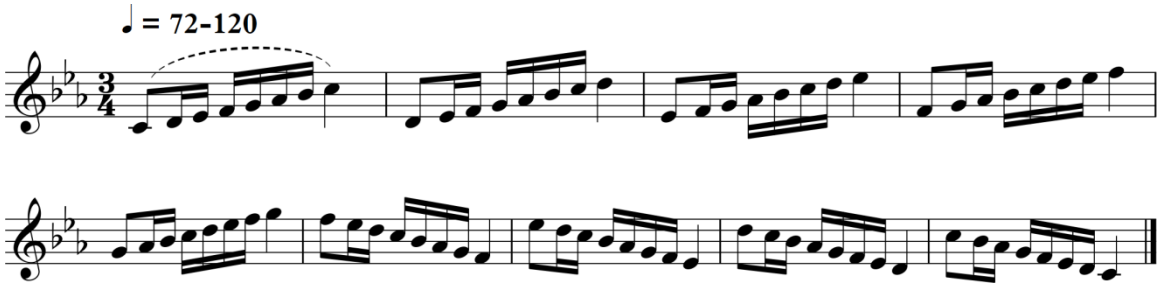

F Minor Scale




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♭. This means the relative major of F minor is A♭ major.

## ***Let's practice***

a)

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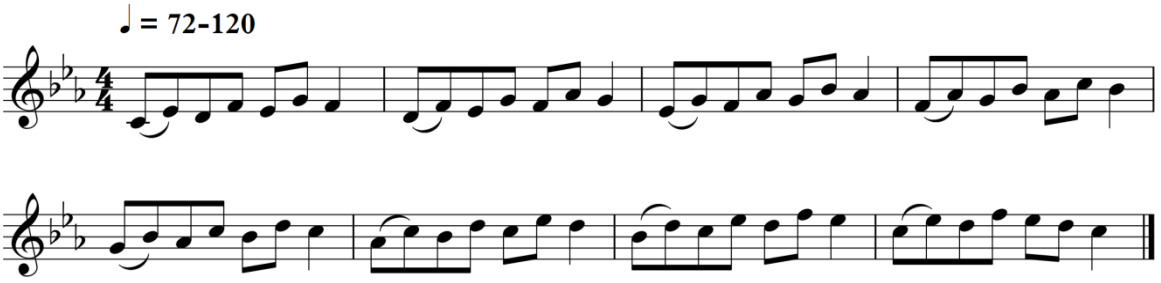


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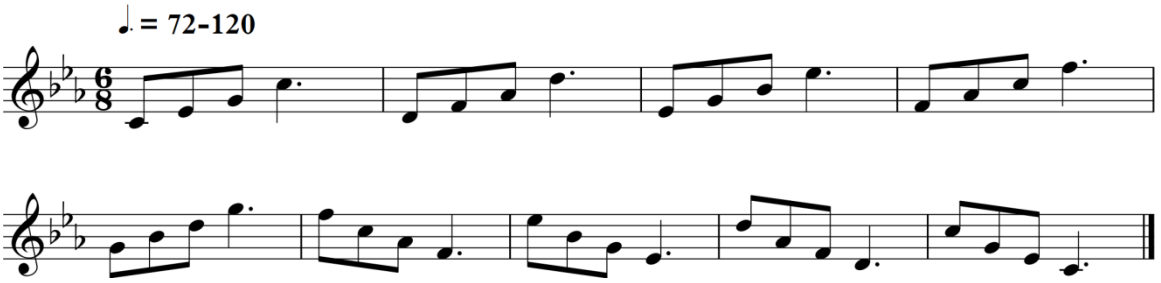


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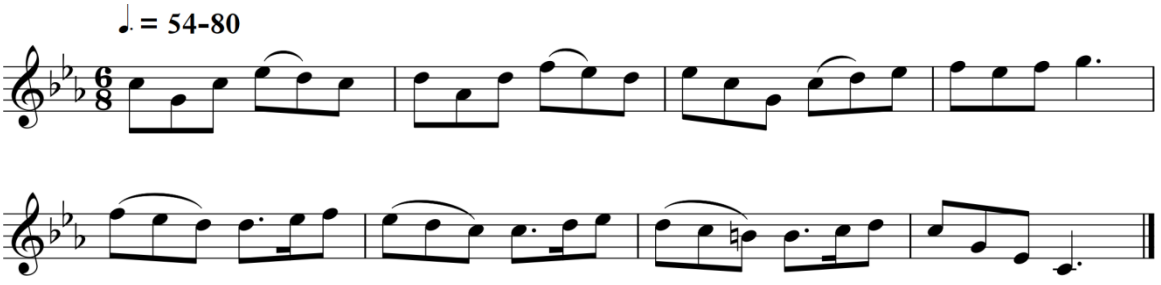

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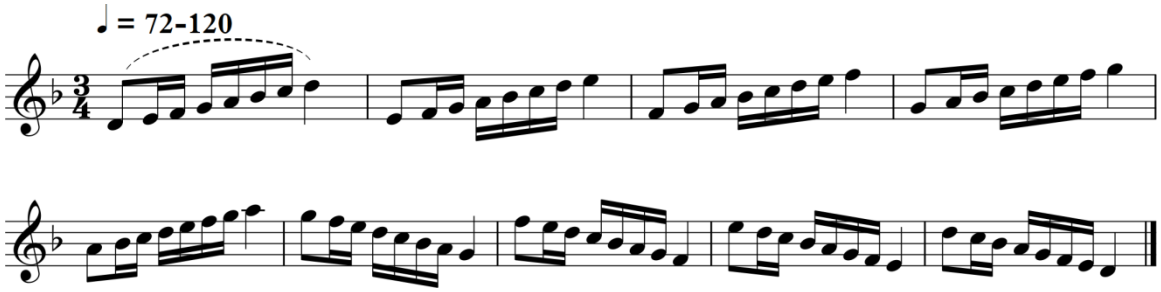


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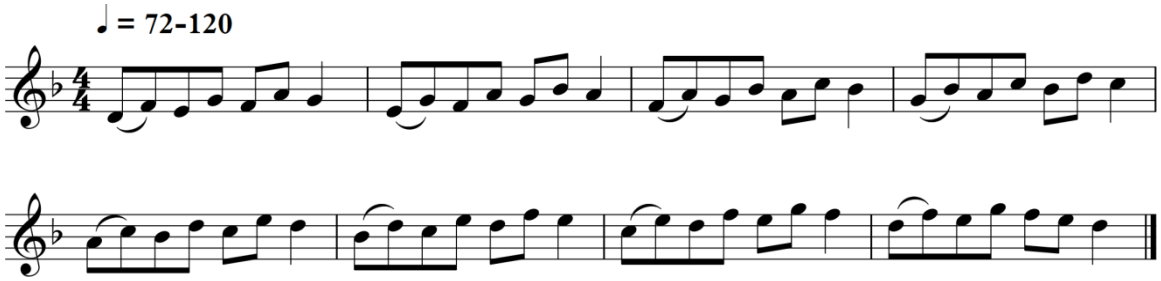


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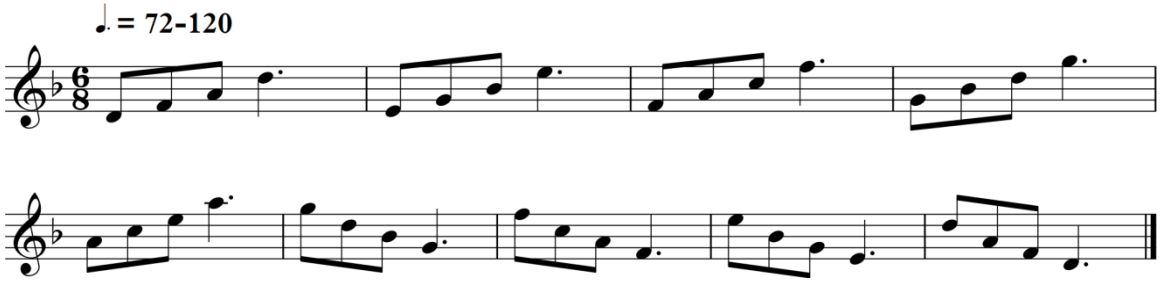


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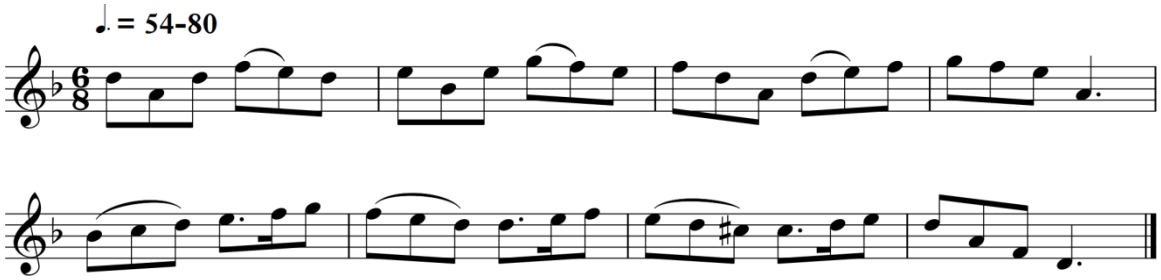

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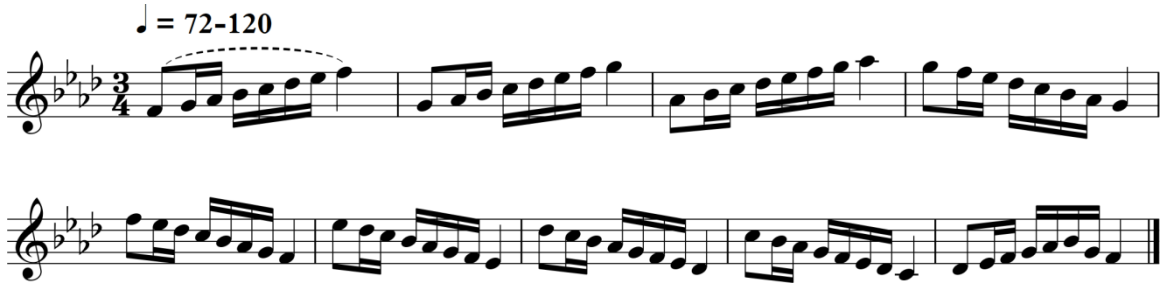


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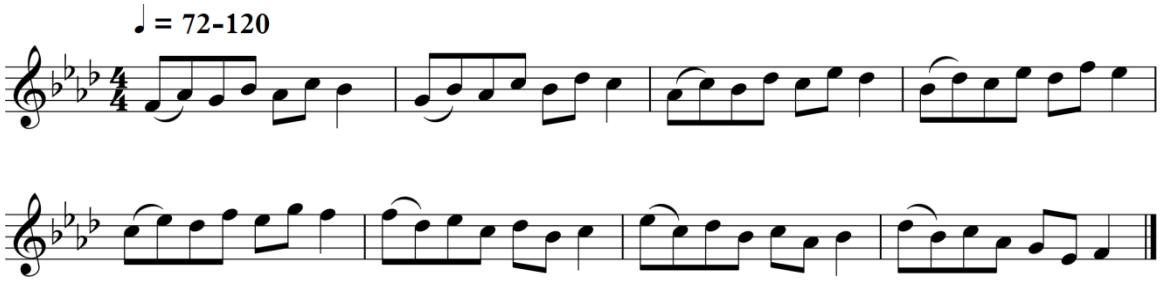


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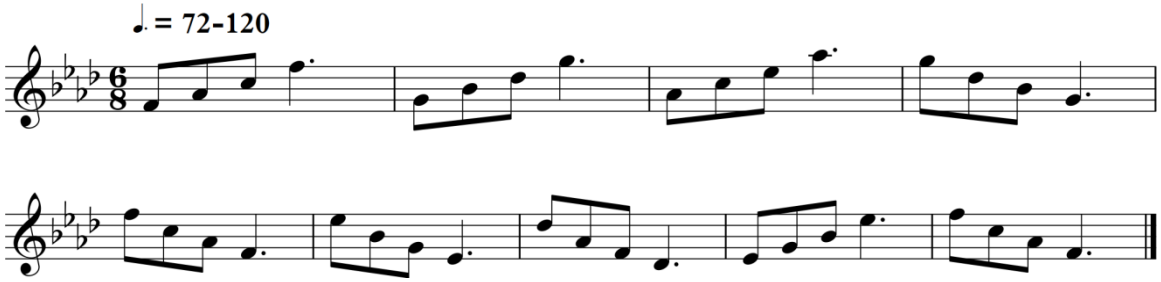


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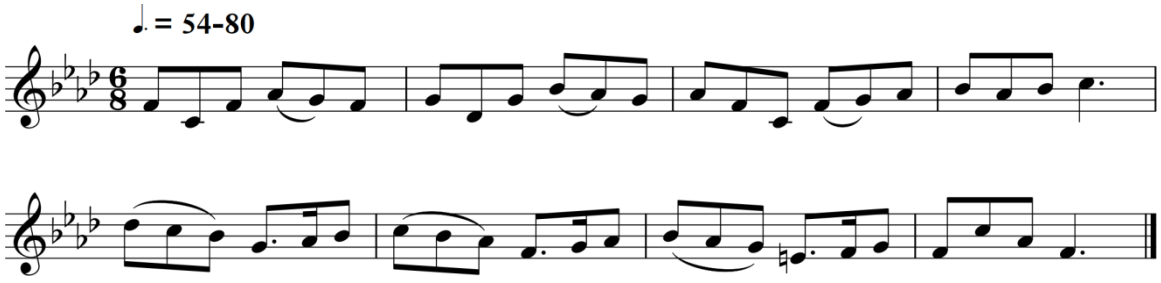
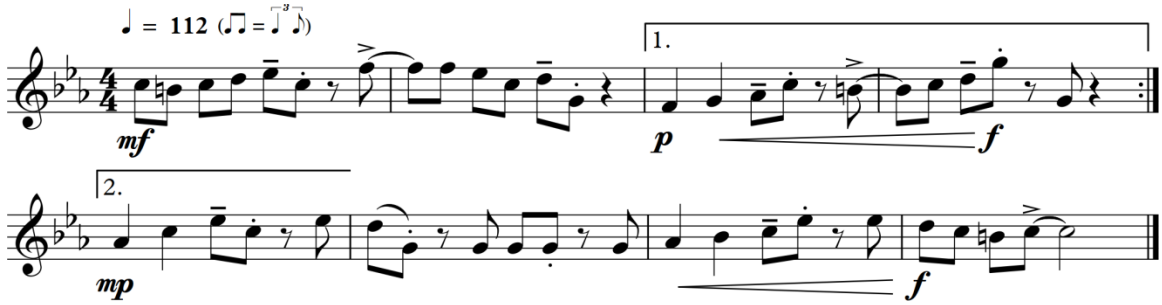


# ***Level 6 Wrap-up***

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)

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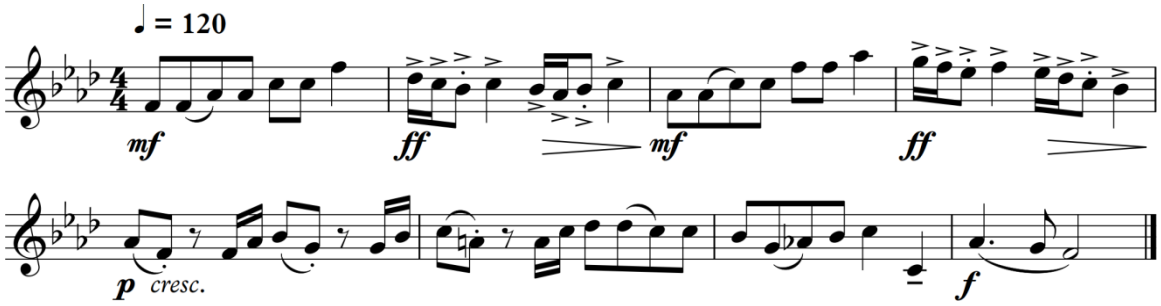


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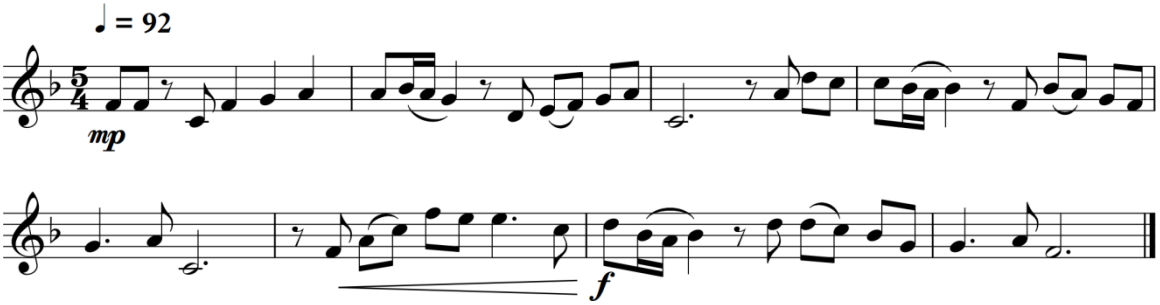


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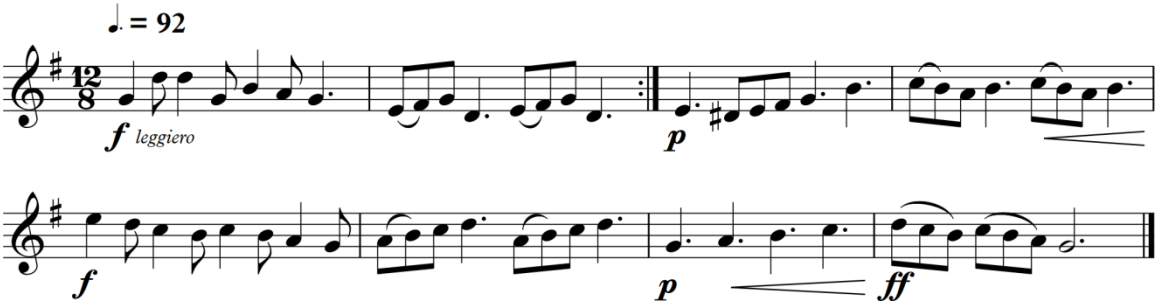
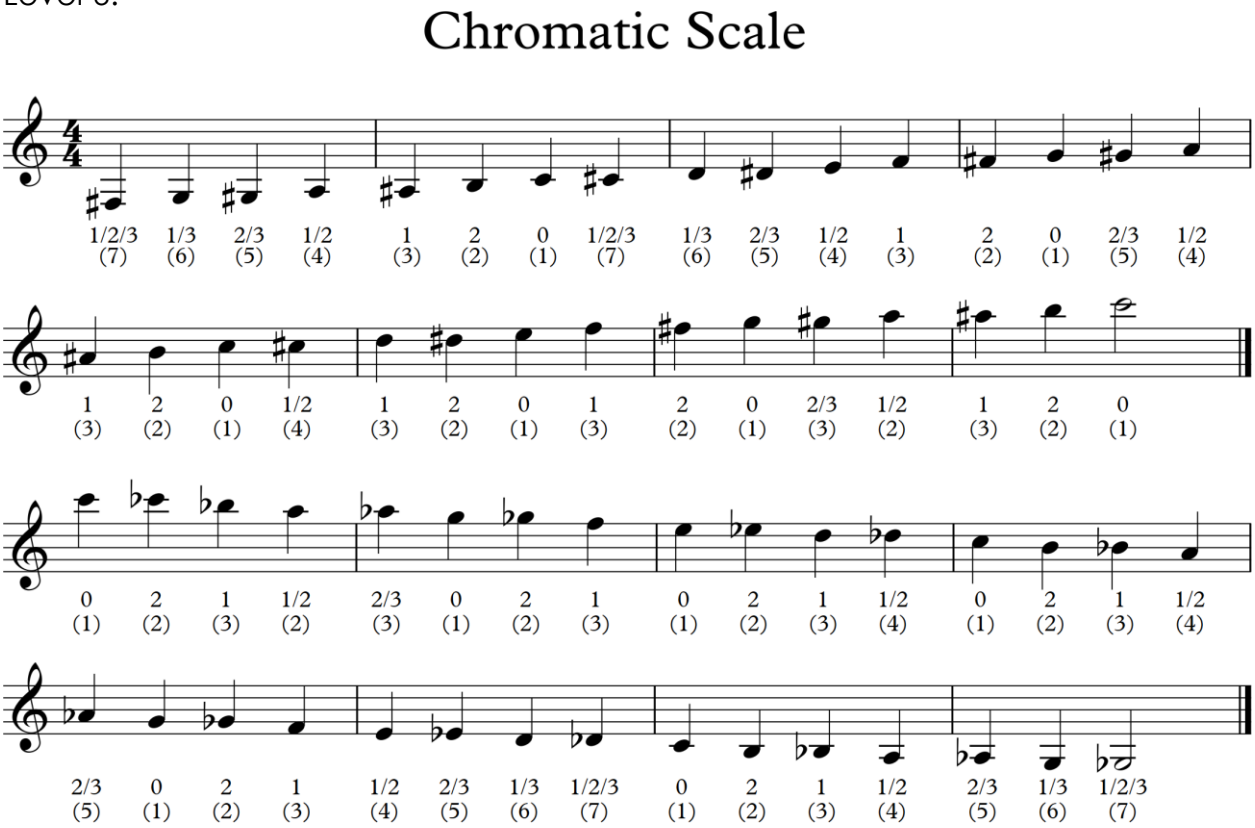


## Bonus Material

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.




## Solo Practice

For B♭ instrument:

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

For E♭ Instrument:

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

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

230-110-1106