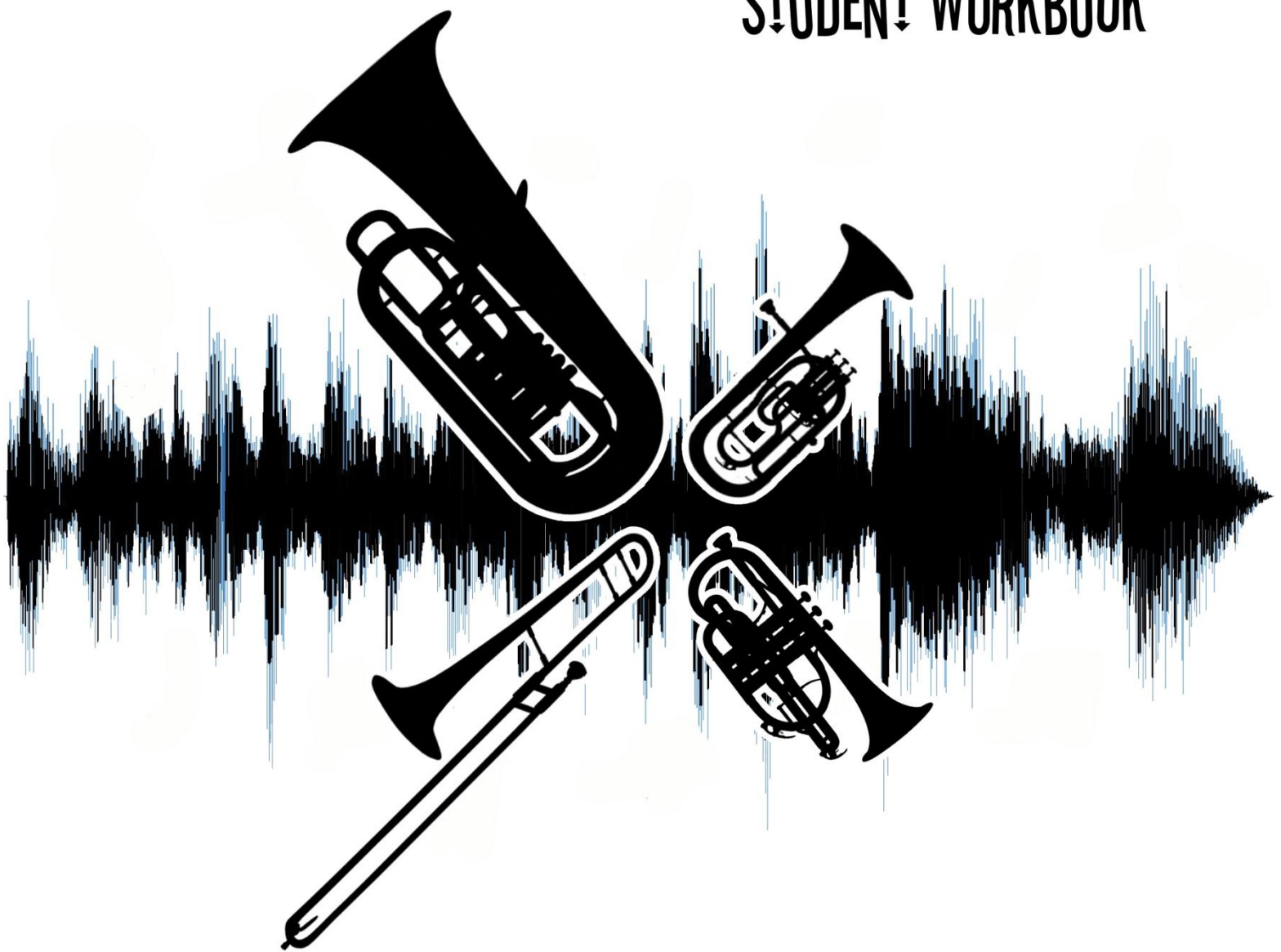


BRASS COURSE

STUDENT WORKBOOK



↑ LEVEL 2 ↓



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

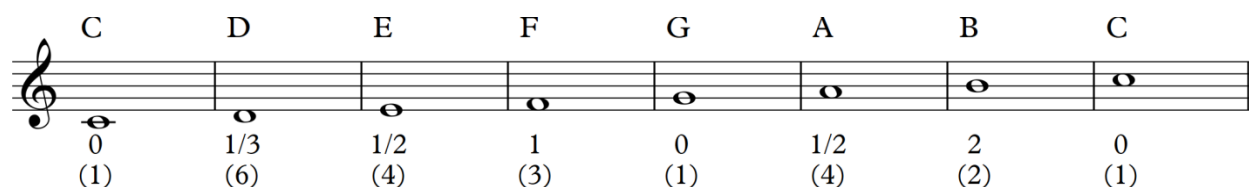
Review the Basics

The fundamentals of playing a brass instrument are the same whether you are a beginner or more advanced. It is important to develop good habits and follow routines when practicing and performing. Here is a quick checklist.

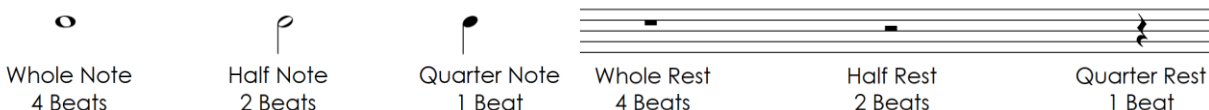
How to Sit	How to Breathe	How to Buzz	How to Play
Sit up straight with your feet on the floor. Don't allow yourself to sit in a position that will hinder your ability to play.	Take a deep relaxed breath. Never strain your airway.	Say the letter M and leave the lips lightly together. The buzz is created by the slight vibration between the lips and the air stream.	Place the tip of the tongue at the inner top of the upper teeth and buzz into the instrument. The speed of the air will change the register of the note.

Here are a few other fundamentals you learned in Level 1.

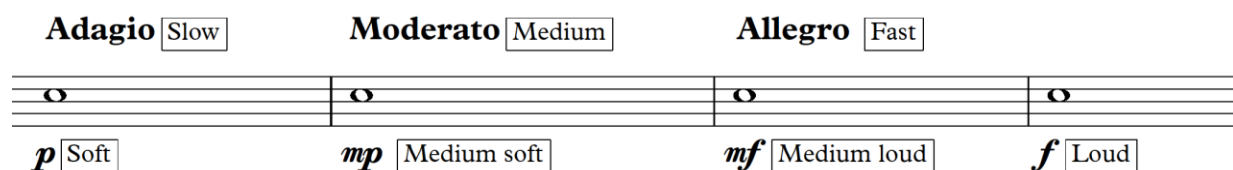
Note name and fingerings



Note and rest values



Dynamics and Tempo



Let's practice

One of the best ways to create healthy practicing habits is by following a routine. Here are some easy exercises you can use to begin your practice session, no matter your level of playing.

a) 

b) 

c) 

d) 

e) **Moderato**

f) **Moderato**

g) **Allegro**

Lesson Reminders:

Posture – *sit up straight.*

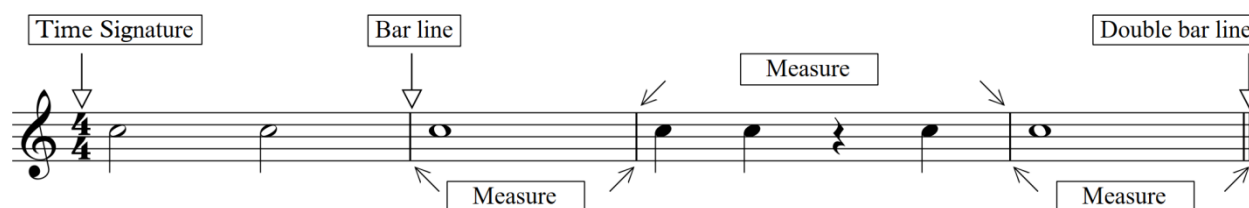
Breathe – *always take low and deep breaths.*

Cheeks – *keep them firm, don't puff them out.*

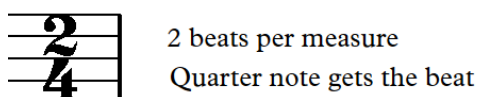
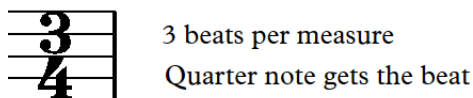
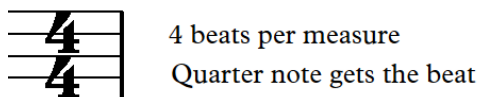
Sound – *make it nice and steady.*

Lesson 2.1 – Bar Lines and Time Signatures

Music is divided into measures. Each measure is separated by vertical lines called **bar lines**. Bar lines are like musical punctuation. In the same way that we use punctuation when writing sentences, we use **bar lines** to help organize the music. We call the space within the bar lines a **measure**. At the end of a piece of music, there is a special bar line called a **double bar line**.



Notice at the beginning of this example that there is a **time signature**. The top number tells us how many **beats** are in a measure, and the bottom number tells us what kind of note gets one **beat**.



Look at the examples below. Notice the time signature and the count for each measure. Try clapping and counting these out loud.



Let's practice

Be sure to look at the time signature and count the number of beats indicated within each measure correctly.

a) **Moderato**

p 0 (1) 1/2 (4) 1 (3) 1/3 (6)

mf 0 (1) 0 (1) 1 (3) 1/2 (4) 1/3 (6) 0 (1)

b)

Moderato

1 2 1-2

p 0 (1) 1/2 (4) 1 (3) 1/3 (6)

mf 0 (1) 0 (1) 1/2 (4) 1/3 (6) 0 (1)

c) **Adagio**

1 2 1-2 1 1/3

f 1/2 (4) 1 (3) 1/3 (6)

p 1/2 (4) 1/3 (6)

d) **Adagio**

1 2 3

f $\frac{1}{2}$ (4) $\frac{1}{3}$ (6)

p *mp* *mf* *f*

These last two exercises do not have any fingerings (slide positions) labeled. It is important to know the fingerings. If you are still struggling, you can review previous lessons or write in reminders where you need them.

Allegro

e)

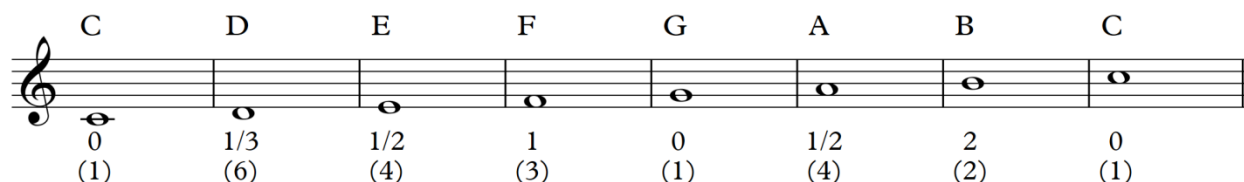
The exercise is in 3/4 time and consists of four staves. The first staff begins with a forte (*f*) dynamic and contains the notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, 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Lesson 2.2 – Accidentals

There are many different types of scales. So far, we have learned the C major scale. The notes are: C-D-E-F-G-A-B-C. Before we talk about other scales, let's take a look at **accidentals**.

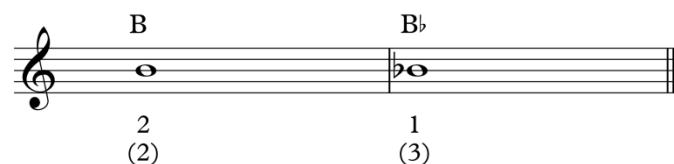
Sharp Symbol #	Natural Symbol ♮	Flat Symbol b
A sharp makes the note slightly higher (semitone).	A natural cancels a previous sharp or flat within that measure.	A flat slightly lowers the note (semitone).

If you look at a piano keyboard, you will see white and black keys. The notes we have learned are all on the white keys.



To keep things simple, let's start by learning two new notes that use accidentals.

F is always 1st valve (3rd position). If we place a sharp beside it, that will raise it to what fingering?



B is always 2nd valve (2nd position). If there is a flat beside it, what is the fingering?

Accidentals last for an **entire measure**, even if the note is repeated within that measure. They are only cancelled out when a natural is placed.

Let's practice

Be on the lookout for accidentals. For now, the fingering is labeled. Don't forget the other fundamentals like breathing and counting.

Adagio
1-2-3-4

a) *p*

Adagio
1-2 3-4 1-2 3-4

b) *mf*

Adagio
1-2-3-4

c) *mf*

Adagio
1-2 3-4 1-2 3-4

d) *mf*

e) **Adagio**

p 0 (1) 1/3 (6) 1/2 (4) 2 (2) 0 (1) 1 (3) 1/2 (4)

f 0 (1) 1/3 (6) 1/2 (4) 2 (2) 1/3 (6) 2 (2) 0 (1) 1 (3) 1/2 (4) 0 (1)

f) **Moderato**

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

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

g) **Moderato**

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

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

h) **Allegro**

mf 2 (2) 1/2 (4)

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

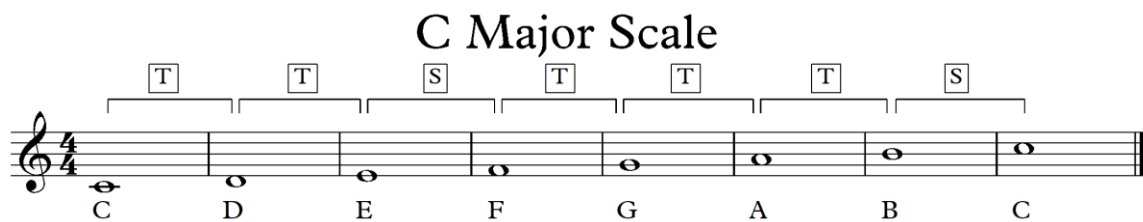
Lesson 2.3 – Major Scales

(C-B \flat -D)

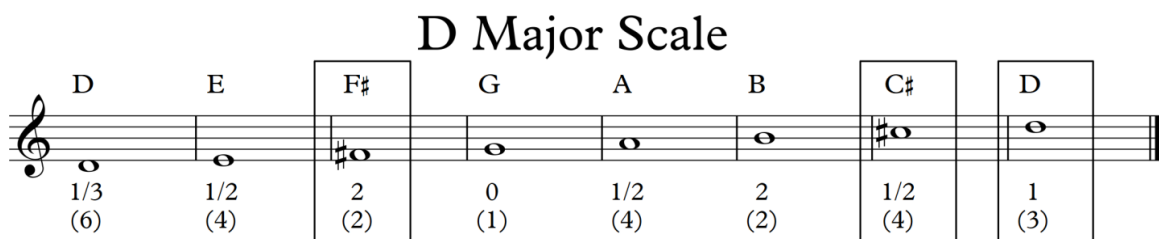
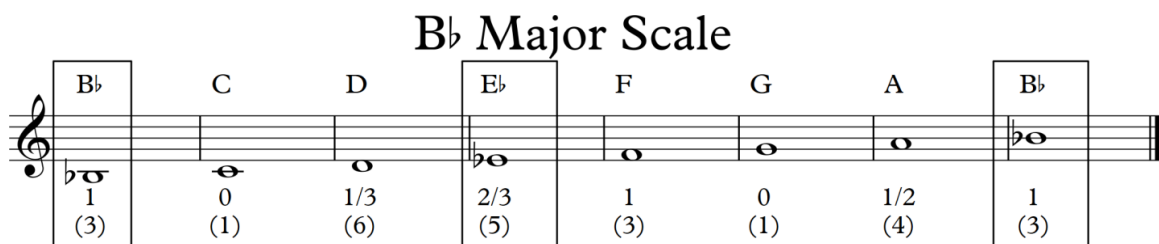
The best way to gain more confidence and develop your skills is by practicing. Like playing piano and other musical instruments, we improve our reading ability by learning and practicing scales.

A **major scale** is formed by notes in a specific order, covering an **octave**. Remember, an **octave** is the distance between two notes of the same letter name (i.e. **C** to **C**, **D** to **D**).

A major scale can go **up** (ascending), **down** (descending) or both, and is formed using **tones (T)** and **semitones (S)**. In particular, the **ascending** scale is built on the following pattern of tones and semitones: **T T S T T T S**



At this stage, you have learned all of the notes in the C major scale. This scale, as explained in the previous lesson, uses no accidentals. Now, let's learn two more scales. The B \flat and D major scales.



Let's practice

All of these exercises should be practiced at various speeds. Use these exercises to help you review the new scales. The goal is to eventually have the scales memorized.

Moderato

a)

The musical score for exercise a) is written in 4/4 time and consists of four staves. The first staff begins with a treble clef, a 4/4 time signature, and a mezzo-forte (*mf*) dynamic marking. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F#4, concluding with a whole note E4. The second staff continues the melody with quarter notes D4, C4, B3, A3, G3, F#3, and E3, ending with a whole note D3. The third staff continues with quarter notes C3, B2, A2, G2, F#2, E2, and D2, ending with a whole note C2. The fourth staff concludes the exercise with quarter notes B1, A1, G1, and F#1, ending with a double bar line.

Moderato

b)

Exercise b) is in 4/4 time and consists of four staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The notation includes quarter notes, eighth notes, and rests, with fingerings indicated by numbers 0, 1, 2, 3, 4, and 5 in parentheses. The second staff continues the melody. The third staff features a half note and quarter notes. The fourth staff concludes the exercise with a double bar line.

Moderato

c)

mf $\frac{1}{3}$ $\frac{1}{2}$ $\frac{2}{(2)}$ 0 $\frac{1}{2}$ 0 $\frac{2}{(2)}$ $\frac{1}{2}$ $\frac{1}{3}$
 (6) (4) (2) (1) (3) (1) (2) (4) (6)

$\frac{1}{2}$ $\frac{2}{(2)}$ 0 $\frac{1}{2}$ $\frac{2}{(2)}$ $\frac{1}{2}$ 0 $\frac{2}{(2)}$ $\frac{1}{2}$
 (4) (2) (1) (4) (2) (4) (1) (2) (4)

$\frac{2}{(2)}$ 0 $\frac{1}{2}$ $\frac{2}{(2)}$ $\frac{1}{2}$ $\frac{2}{(2)}$ $\frac{1}{2}$ 0 $\frac{2}{(2)}$
 (2) (1) (4) (2) (4) (2) (4) (1) (2)

0 $\frac{1}{2}$ $\frac{2}{(2)}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{2}{(2)}$ $\frac{1}{2}$ 0
 (1) (4) (2) (4) (3) (4) (2) (4) (1)

Moderato

d)

f

Moderato

e)

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

Moderato

f)

f $\frac{2}{(2)}$

Notice that up to this point, we have only used accidentals. The next few exercises will use a key signature. A key signature appears at the beginning of the piece and indicates what flats or sharps are to be used. If nothing appears, you can assume there are no flats and sharps unless they are marked as an accidental.



Moderato

g)

Moderato

h)

Adagio

i)

Adagio

j)

Adagio

k)

Continue to work on these exercises throughout the rest of this level. Play each one at various dynamics and speeds. Remember – even the most advanced players practice fundamentals!

Lesson 2.4 – Tonguing and Articulation

Every note that is played on a brass instrument has a beginning, middle and an end. What is happening at each of these moments? How are we starting and stopping the sound of each note? In this lesson, we will look at several articulation basics that help us play the notes in the right style.

“Too” vs. “Doo” & “Toh” vs. “Doh”

There are different approaches that can be taken when articulating or starting a note. Here are four different syllables to think about when playing. They are slightly different, but will become more noticeable as you advance.

T – Starting with the **T** syllable should give a concise front to the note.

D – Starting with the **D** syllable should give a smoother front to the note.

“Too” vs. **“Toh”** – Playing **“too”** is considered the default approach for brass. It is a good way to blow air straight through the instrument and achieve a supported sound. However, **“toh”** is useful if you want to achieve a deeper sound.

“Doo” vs. **“Doh”** – This concept is the same as **“too”** vs. **“toh”** except the front of the articulation is now softened by the **D** syllable.



Short

To play short, you use a quick **“too”** articulation with fast air. The air stream should be open and free, not stopped by the tongue or by closing off your throat. Imagine flicking an object with your finger.



Accented

To play an accented note, place a strong and well supported **“too”** at the front of the note. Think of your air stream as wide at the beginning before returning to normal. The sound or shape of an accented note should sound just as the symbol looks.





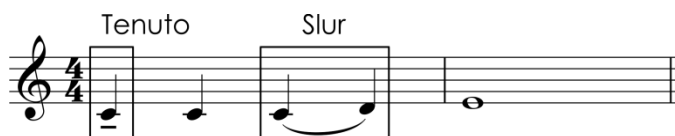
Connected

Playing connected is achieved when the air stream is continuous without any interruption by the tongue. This is called a **slur**. It is vital to make sure you move the valves (slide) quickly between notes. Depending on the style of the music, any of the syllables we've learned will be required.



Long

The difference between slurred and long articulations is the tonguing in between the notes. Much like slurs, you must blow right through the note but clearly define the next note with the tongue.



Let's practice playing the different articulations. Notice that there are four different ways to play the exact same notes. Can you hear the difference?



Lesson Reminders:

Another approach includes the syllable "**tah**" or "**dah**." Each one promotes a solid, supported sound and is an alternative to "**too**" or "**doo**."

Let's practice

Here are several exercises that use various articulations. Play everything with a lot of sound and good support.

Allegro

a)

2
(2)

1
(3)

Allegro

b)

mp

2
(2)

1
(3)

Allegro

c)

Exercise c) is in B-flat major, 4/4 time. It consists of two staves. The first staff begins with a forte (*f*) dynamic. The first measure contains a triplet of eighth notes (B-flat, A, G) marked '1 (3)'. The second measure contains a triplet of eighth notes (F, E, D) marked '2/3 (5)'. The second staff continues the melody with eighth notes (C, B-flat, A, G, F, E, D, C) and ends with a whole note (B-flat).

Allegro

[illegible]

Moderato

e)



Moderato

f)



Allegro

g)



Allegro

h)



Lesson 2.5 – Group Practice

Here are two pieces to play as a group. There are two different parts, so read the music carefully. Remember to listen to the other part as you play.

Allegro

a)

1

2

mf

2
(2)

Moderato

b)

1

2

mp

mf


f

Level 2 Wrap-up

To finish Level 2, let's review most of the material we have learned. We must remember to watch for **time signatures**, **accidentals** and **articulations**.

Allegro

a)




Moderato

b)



Moderato

c)





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