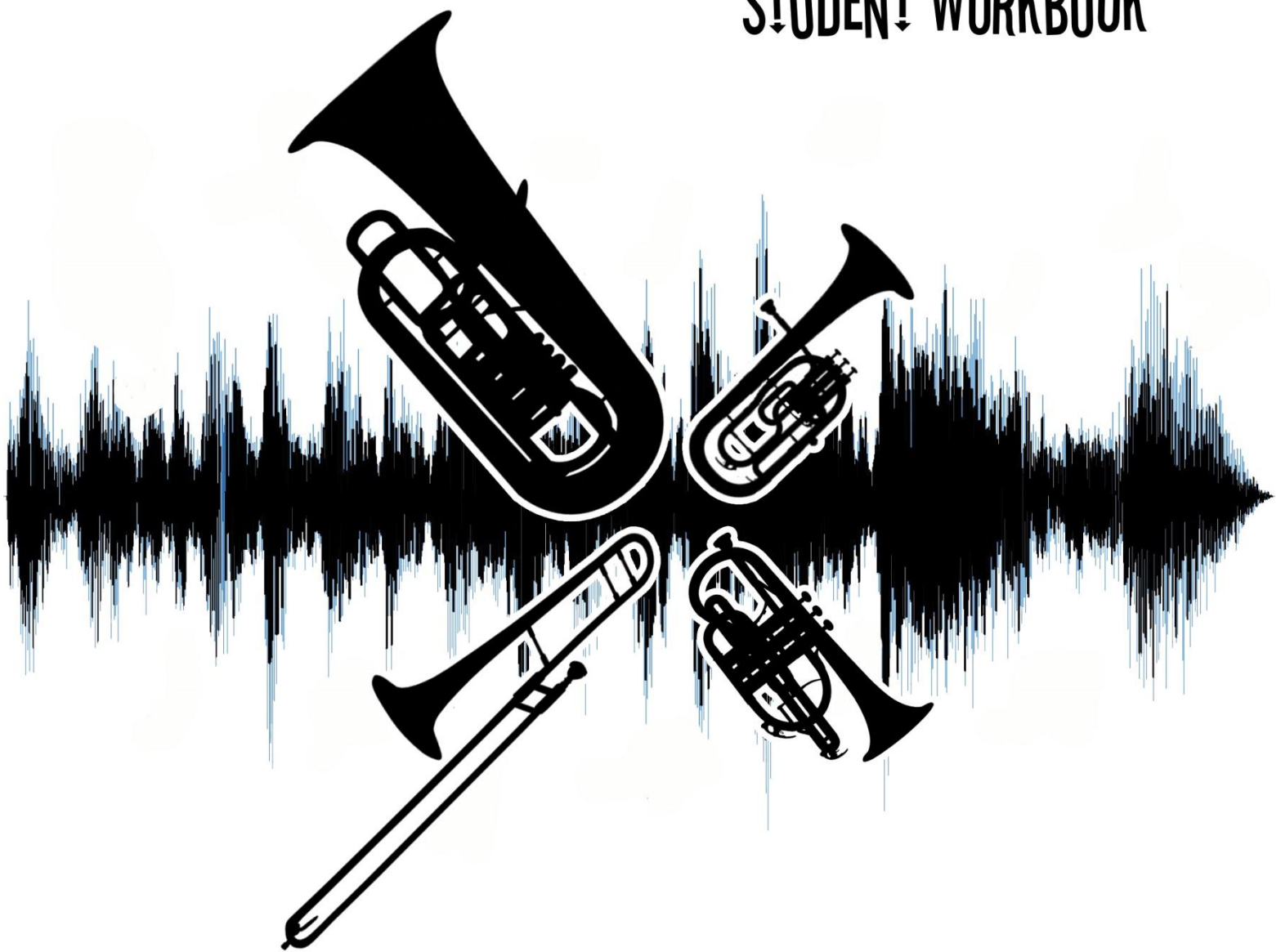


# BRASS COURSE

STUDENT WORKBOOK



↑ LEVEL 7 ↓



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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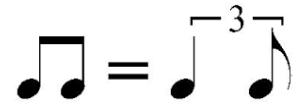
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## Review of Level 6

Before we start Level 7, 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 7!

### Swing

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.



### Articulation Pattern

An articulation pattern is a series of notes that follows a repeated formula of tonguing and slurring. Here are four standard patterns.



## Time Signatures



## C, D, F Natural Minor Scales



# Major Scales

C		0 (1)	1/3 (6)	1/2 (4)	1 (3)	0 (1)	1/2 (4)	2 (2)	0 (1)
G		1/3 (6)	1/2 (4)	2 (2)	0 (1)	1/3 (6)	1/2 (4)	2 (2)	0 (1)
D		1/3 (6)	1/2 (4)	2 (2)	0 (1)	1/2 (4)	2 (2)	1/2 (4)	1 (3)
A		1/2 (4)	2 (2)	1/2/3 (7)	1/3 (6)	1/2 (4)	2 (2)	2/3 (5)	1/2 (4)
E		1/2 (4)	2 (2)	2/3 (5)	1/2 (4)	2 (2)	1/2 (4)	2 (2)	0 (1)
B		2 (2)	1/2/3 (7)	2/3 (5)	1/2 (4)	2 (2)	2/3 (5)	1 (3)	2 (2)
F#		2 (2)	2/3 (5)	1 (3)	2 (2)	1/2 (4)	2 (2)	1 (3)	2 (2)
Gb		2 (2)	2/3 (5)	1 (3)	2 (2)	1/2 (4)	2 (2)	1 (3)	2 (2)
Db		1/2/3 (7)	2/3 (5)	1 (3)	2 (2)	2/3 (5)	1 (3)	0 (1)	1/2 (4)
Ab		2/3 (5)	1 (3)	0 (1)	1/2/3 (7)	2/3 (5)	1 (3)	0 (1)	2/3 (5)
Eb		2/3 (5)	1 (3)	0 (1)	2/3 (5)	1 (3)	0 (1)	1 (3)	2 (2)
Bb		1 (3)	0 (1)	1/3 (6)	2/3 (5)	1 (3)	0 (1)	1/2 (4)	1 (3)
F		1 (3)	0 (1)	1/2 (4)	1 (3)	0 (1)	1 (3)	0 (1)	1 (3)

## **Lesson 7.1 – Stylistic Development**

### **(Playing Loud)**

A lot of brass music is written at loud dynamics. It is important to develop a good sound that is even and consistent, regardless of the dynamic level. It is even more important to be able to play loud without developing any heaviness or losing quality to the sound.

How do we play loud?

Simply put, you can play loud by increasing the amount of air through the instrument. Sometimes, this involves a larger aperture in your embouchure, but there should still be a relaxed feeling. Try it out by playing the example below.



What do you notice when you play these two notes? What changes? As you progress, the intention should be that the sound is evenly developed in all registers and at all dynamic levels.

Try playing this next example with the same length and articulation, despite the fact that the volume changes drastically.



As the volume and amount of air you take in increases, don't let the articulation and air support become laboured. As well, ensure you are not adding a physical force, such as pushing harder on the embouchure.

As the register ascends, the air speed will increase. Ensure the amount of air is also increasing as you play louder. Focus on the aperture and push from the diaphragm.

## Let's practice

a)  $\text{♩} = 72$

Exercise a) is in 3/4 time with a tempo of 72 beats per minute. It consists of two staves. The first staff begins with a piano (*p*) half note on B $\flat$ , followed by a crescendo line leading to a forte (*f*) half note on D. The second staff begins with a piano (*p*) half note on B $\flat$ , followed by a crescendo line leading to a forte (*f*) half note on D, which is then tied to the next measure.

b)  $\text{♩} = 72$

Exercise b) is in 3/4 time with a tempo of 72 beats per minute. It consists of two staves. The first staff has a piano (*p*) quarter note on B $\flat$ , followed by a crescendo line leading to a forte (*f*) quarter note on D. The second staff has a piano (*p*) quarter note on B $\flat$ , followed by a crescendo line leading to a forte (*f*) quarter note on D, which is then tied to the next measure.

c)  $\text{♩} = 80$

Exercise c) is in 6/8 time with a tempo of 80 beats per minute. It consists of two staves. The first staff has a forte (*f*) eighth note on D, followed by a crescendo line leading to a forte (*f*) eighth note on E. The second staff has a forte (*f*) eighth note on D, followed by a crescendo line leading to a forte (*f*) eighth note on E, which is then tied to the next measure.

d)  $\text{♩} = 92$

Exercise d) is in 6/8 time with a tempo of 92 beats per minute. It consists of two staves. The first staff has a piano (*p*) eighth note on B $\flat$ , followed by a crescendo line leading to a forte (*f*) eighth note on D. The second staff has a piano (*p*) eighth note on B $\flat$ , followed by a crescendo line leading to a forte (*f*) eighth note on D, which is then tied to the next measure.

Remember that the focus of this lesson is to work on your ability to play loud dynamics without slowing down or allowing the articulation to become heavy. The goal is to be able to maintain the quality of the sound.

e)  $\text{♩} = 112$

Exercise e) is in B-flat major (two flats) and 4/4 time. The tempo is marked as  $\text{♩} = 112$ . The first staff begins with a forte (*f*) dynamic, followed by a crescendo leading to mezzo-piano (*mp*). The second staff continues the melody with a forte (*f*) dynamic.

f)  $\text{♩} = 136$

Exercise f) is in D major (two sharps) and 4/4 time. The tempo is marked as  $\text{♩} = 136$ . The first staff begins with a forte (*f*) dynamic. The second staff continues the melody with a forte (*f*) dynamic.

g)  $\text{♩} = 120$

Exercise g) is in D major (two sharps) and 4/4 time. The tempo is marked as  $\text{♩} = 120$ . The first staff begins with a forte (*f*) dynamic. The second staff features a first ending (1.) and a second ending (2.).

h)  $\text{♩} = 92$

Exercise h) is in B-flat major (two flats) and 4/4 time. The tempo is marked as  $\text{♩} = 92$ . The first staff begins with mezzo-piano (*mp*) and forte (*f*) dynamics. The second staff features a first ending (1.) and a second ending (2.).



i)  $\text{♩} = 120$

*f*

j)  $\text{♩} = 80$

*f*

*mp* *f* *mp* *f*

k)  $\text{♩} = 112$

*f*

*mp* *f*

*ff*

## **Lesson 7.2 – Technique Development** **(Double Tonguing)**

The next aspect of playing we are going to learn about requires focus and consistent practice. This is a really important technique to develop and will help you advance to another level as a player. However, it will not happen overnight. This lesson will get you started on the basics. Remember, the foundation must be laid before you can build. Spend dedicated time in learning this new technique.

Up to this point, all of the examples have been either single tongued or slurred. You can single tongue fairly quickly but eventually it is just not fast enough.

How fast can  
you play this?



**Double tonguing** utilizes a “k” syllable. “Ka” (“ku” or “ko”) is articulated primarily from the throat and enables the tongue to reposition itself for the next “ta” syllable.



Start slowly by saying “**ta-ka-ta-ka-ta-ka**” etc.

At first, it may feel like a tongue twister, but it will improve with practice. Now, let's try it while playing into the instrument. Be sure to support the tonguing with a consistent air stream.

You can also try different syllables like:

“**tu-ku-tu-ku**” and “**da-ga-da-ga**”

Also, try simply starting notes with the “ka” syllable. This is a tricky thing to practice, but it will help in your double tonguing development.

## Let's practice

a)  $\text{♩} = 112$

ta ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta

b)  $\text{♩} = 112$

ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta ta

c)  $\text{♩} = 112$

ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta

d)  $\text{♩} = 112$

ta ta ka ta ta ka ta ta ka ta ta ka

e)  $\text{♩} = 80$

ta ta ta ka ta ta ta ka ta ta ta ka ta ta ta ka

f)  $\text{♩} = 80$

ta ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta

g)  $\text{♩} = 80$

ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta ta

h)  $\text{♩} = 80$

ta ka ta ka ta ka ta ta ka ta ka ta ka ta

The next set of exercises will help you work on changing notes during a double tongue.

i)  $\text{♩} = 112$

ta ta ka ta

j)  $\text{♩} = 112$

ta ka ta

k)  $\text{♩} = 112$

l)  $\text{♩} = 112$

## **Lesson 7.3 – Time Signatures**

### **(3/2, 4/2, 7/8, 10/8)**

There are still a number of time signatures that we need to cover in this level. You may or may not have seen some of these before.



3 beats per measure  
Half note gets the beat



4 beats per measure  
Half note gets the beat



7 beats per measure  
Eighth note gets the beat



10 beats per measure  
Eighth note gets the beat

Let's look at examples of the first two times signatures below. Look carefully at the subdivision.

**Moderato** (♩ = 80)

1)

**Moderato** (♩ = 80)

2)

Let's look at the next two time signatures below. These are considered **odd meter compound time signatures**. Think about 6/8 time and how it can be grouped into two groups of three eighth notes.

Below you will find two examples of 7/8 written in **three odd meter beats**. Notice the extra eighth in the first beat of example 'a' and the third beat of example 'b'. Instead of counting to seven in every measure, subdividing in three is a much more efficient way of counting time.

a) **Moderato** (♩. = 80)      b)

1 2 3      1 2 3

1 + a    2 + 3 +    1 + 2 + 3 + a

Following this same method, we see 10/8 written in two different ways (there can be more). One measure has **four odd compound beats**, and the other has **five even beats**. (Notice that the measure with five beats is identical to a 5/4 measure.)

**Moderato** (♩. = 80)

1 2 3 4      1 2 3 4 5

1 + a 2 + a 3 + 4 +    1 + 2 + 3 + 4 + 5 +

Music written in these time signatures is driven by a specific pulse or feel. This pulse is dictated by the way the eighths are grouped in each measure. You can figure out the counting by studying the groupings carefully.

### Lesson Reminders:

Be aware of how your conductor is beating these time signatures. 7/8 as labeled above would be a three pattern, while 10/8 would be in four and five as shown.

## Let's practice

a)  $\text{♩} = 80$

*mp*

b)  $\text{♩} = 80$

*mf*

c)  $\text{♩} = 92$

*mp* *mf* *f*

d)  $\text{♩} = 92$

*f*



e)  $\text{♩} = 92$

*mp* *f* *rall.*

f)  $\text{♩} = 72$

*f* *rall.*

g)  $\text{♩} = 72$

*mf* *f* *p* *f*

h)  $\text{♩} = 72$

*mf*

When practicing 7/8 and 10/8, you will need to subdivide the eighth notes by either using your metronome or counting in your head.

i)  $\text{♩} = 98$

Musical exercise i) in 7/8 time, key of B-flat major. It consists of two staves. The first staff has a treble clef and a key signature of one flat. It starts with a piano (*p*) dynamic. The second staff continues the melody with mezzo-forte (*mf*) and piano (*p*) dynamics.

j)  $\text{♩} = 98$

Musical exercise j) in 7/8 time, key of B-flat major. It consists of two staves. The first staff has a treble clef and a key signature of one flat. It starts with mezzo-piano (*mp*) dynamic. The second staff continues the melody with mezzo-forte (*mf*) dynamic.

k)  $\text{♩} = 80$

Musical exercise k) in 7/8 time, key of B-flat major. It consists of two staves. The first staff has a treble clef and a key signature of one flat. It starts with piano (*p*) dynamic. The second staff continues the melody with forte (*f*) and piano (*p*) dynamics.

l)  $\text{♩} = 80$

Musical exercise l) in 7/8 time, key of B-flat major. It consists of two staves. The first staff has a treble clef and a key signature of one flat. It starts with mezzo-forte (*mf*) dynamic. The second staff continues the melody with forte (*f*) dynamic.

m)  $\text{♩} = 80$

n)  $\text{♩} = 72$

o)  $\text{♩} = 92$

p)  $\text{♩} = 92$

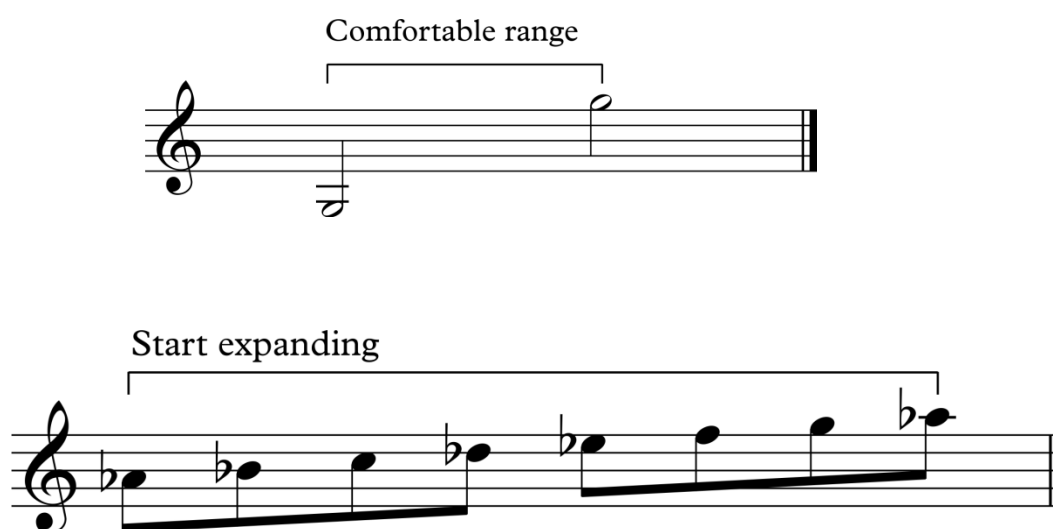
(ta ka ta ta)

## **Lesson 7.4 – Expanding the Range**

Do you ever hear or watch other musicians and wonder how they can play so high? This lesson will focus on expanding your range. There is never a time that a player should be content with how high (or low) they can play. The goal is to be able to play anything in any register. However, the development of our range often dictates this reality.

What is the highest note you can play comfortably? At this level, it is most likely a top G and that is good! (Comfortably should be defined as playing this note correctly 99% of the time without missing or falling off of the note.)

Take whatever top note you can play comfortably. Now, play the scale that is one semitone above it. For example:



Try to analyze what is happening with your embouchure, air speed and support between the G and A $\flat$ . Tension in your playing, such as squeezing everything or clamming up, will cause the upper register to fail. Try to keep everything relaxed between these higher notes and slightly increase the air speed as the notes get higher.

The intention is that you are able to play the note a semitone higher accurately at that 99% ratio before moving on to another semitone higher.

## Let's practice

a)  $\text{♩} = 60$

Repeat as needed

b)  $\text{♩} = 112$

*mf* legato

*p* *mf*

*p* *f*

c)  $\text{♩} = 120$

*f* marcato

*mp* cresc.

*f*

d)

e)

f)

g)  $\text{♩} = 60$

Repeat as needed

h)  $\text{♩} = 112$

*mf* legato

*p* *mf*

*p* *f*

i)  $\text{♩} = 120$

*f* marcato

*mp* cresc.

*f*

j)  $\text{♩} = 60$

Repeat as needed

k)  $\text{♩} = 60$

Repeat as needed

l)  $\text{♩} = 60$

Repeat as needed

$\text{♩} = 120$

Repeat as needed

m)  $\text{♩} = 60$

Repeat as needed



## Level 7 Wrap-up

To finish up Level 7, let's review most of the material we have learned. These exercises will include playing at full volume, **double tonguing**, and playing in a wide range while using various **time signatures**.

a)  $\text{♩} = 112$

b)  $\text{♩} = 104$

3rd time To Coda  $\Phi$

c)  $\text{♩} = 92$

**23** **Level 7**

## 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 7.

## Chromatic Scale

1/2/3 (7) 1/3 (6) 2/3 (5) 1/2 (4) 1 (3) 2 (2) 0 (1) 1/2/3 (7) 1/3 (6) 2/3 (5) 1/2 (4) 1 (3) 2 (2) 0 (1) 2/3 (5) 1/2 (4)

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

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

2/3 (5) 0 (1) 2 (2) 1 (3) 1/2 (4) 2/3 (5) 1/3 (6) 1/2/3 (7) 0 (1) 2 (2) 1 (3) 1/2 (4) 2/3 (5) 1/3 (6) 1/2/3 (7)

## Solo Practice

For B $\flat$  instrument:

- Deep River (James Curnow) – AIES8731
- To Serve His Will (John Hynd) – US233

For E $\flat$  Instrument:

- Forward to the Fight (Andrew Miller) – AIES0643
- You Love Me (Paul Sharman) – TS1222

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

**US**=Unity Series (UKI Territory)

**TS**=Triumph Series (UKI Territory)



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