

TEXAS DIVISION



LEVELS 1 & 2
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

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.

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Level 1A

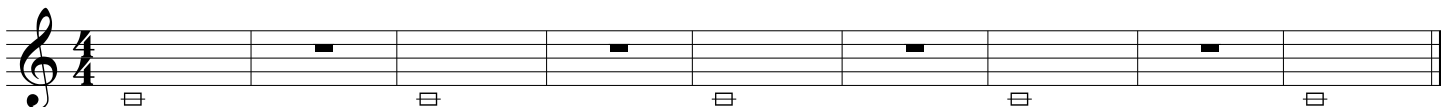
1 Level 1A - Buzzing Practice

Mouthpiece buzzing has many benefits to the developing brass player. Improved tone, embouchure, intonation, audiation (ear), breathing, timing, and range are some of the benefits gained through regular buzzing. The exercises here should be practiced with a metronome. In exercise 3, be sure to maintain a full sound while moving smoothly from one note to the other.

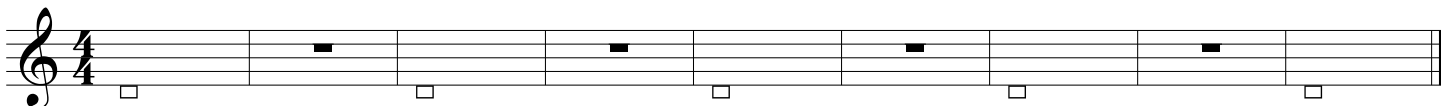
Practice tips:

- Use a metronome
- Play along with a pitch drone such as a piano
- Breathe fully during the rests
- Rest often! Buzzing uses a lot of air so take breaks

① match pitch ♩ = 100



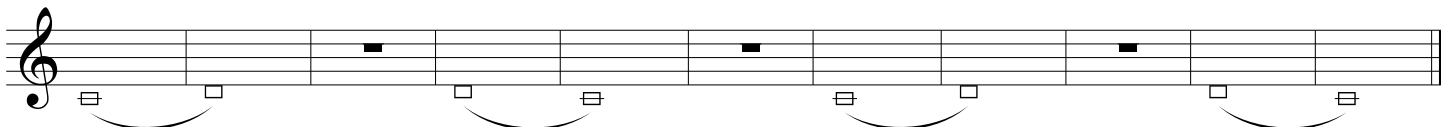
② match pitch ♩ = 100



③ match pitch ♩ = 100



④ match pitch + slur ♩ = 100



Level 1A - Scales

2

Scale knowledge is crucial to the development of any musician and is no different for brass players. Because beginners need time to develop range, only half of the C major scale is presented here. The slide positions are provided but overtime the student should memorize the positions and practice the exercise without them. (see next page)

Practice Tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just airflow and positions (no sound)
- Always use a metronome

① C major (to G) ♩ = 70

1 6 4 3 1 1 3 4 6 1

Level 1A - Scales (No Positions)

Scale knowledge is crucial to the development of any musician and is no different for brass players. Because beginners need time to develop range, only half of the C major scale is presented here. The slide positions are now absent from the exercise.

Practice Tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just airflow and positions (no sound)
- Always use a metronome



Level 1A - Long Tones

4

Long tone exercises are important for building a good sound in the developing brass player. Long tones also help develop endurance, intonation, breath support, phrasing, and range. This exercise should be played with a metronome and eventually incorporate soft and loud dynamics.

Practice tips:

- Use a metronome
- Play along with a pitch drone if possible
- Breathe over all four counts of rest
- Practice with just air flow and positions (no sound)

① ♩ = 80

mf 1 1 1 1 1

② ♩ = 80

6 6 6 6 6

③ ♩ = 80

4 4 4 4 4

④ ♩ = 80

1 6 4 4 6 1

⑤ ♩ = 80

1 6 4 3 1

Level 1A - Articulation

Articulation and tongue coordination are important aspects of brass fundamentals. The exercise below is designed to help coordinate fingers, air, and tongue in the developing musician. Begin the exercise at a slow, comfortable tempo. Increase the tempo slowly and overtime as the exercise becomes easier. Remember to rely on good airflow for fast, clear articulation.

Practice tips:

- Practice airflow and tongue only (no instrument)
- Practice airflow, tongue, and positions on the instrument (no sound)
- Use a metronome
- Practice staccato, marcato, and legato styles

① ♩ = 80

1 1 6 6 1 1 1

② ♩ = 80

1 6 4 4 6 1 1

③ ♩ = 80

1 6 4 3 1 1

Level 1A - Hymn Tunes

6

Three hymn tunes from the Salvation Army tune book are presented here as solo material for beginning students. The hymns are in C major and can be played either alone or with piano accompaniment. Students should take time to learn the words to each hymn tune.

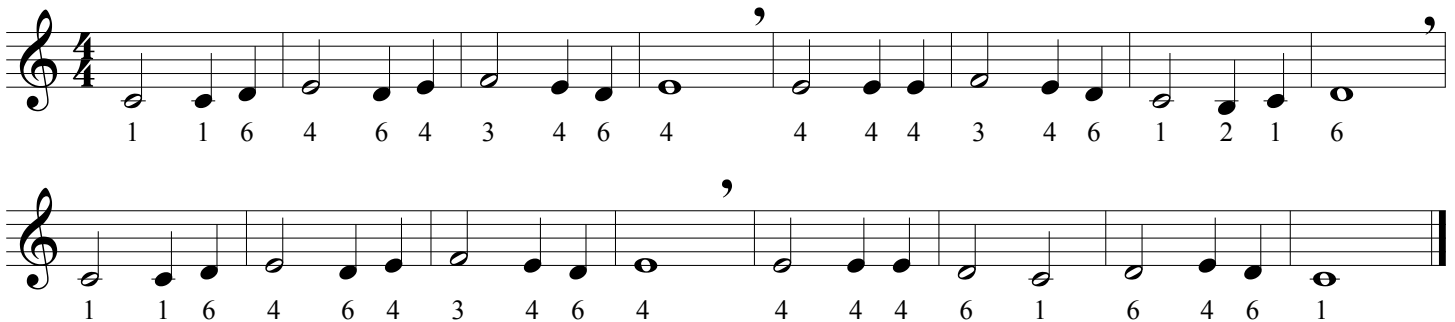
Practice tips:

- Use a metronome
- Sing the music!
- Slur the entire piece
- Practice with just air flow and positions (no sound)

1. Boston

When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

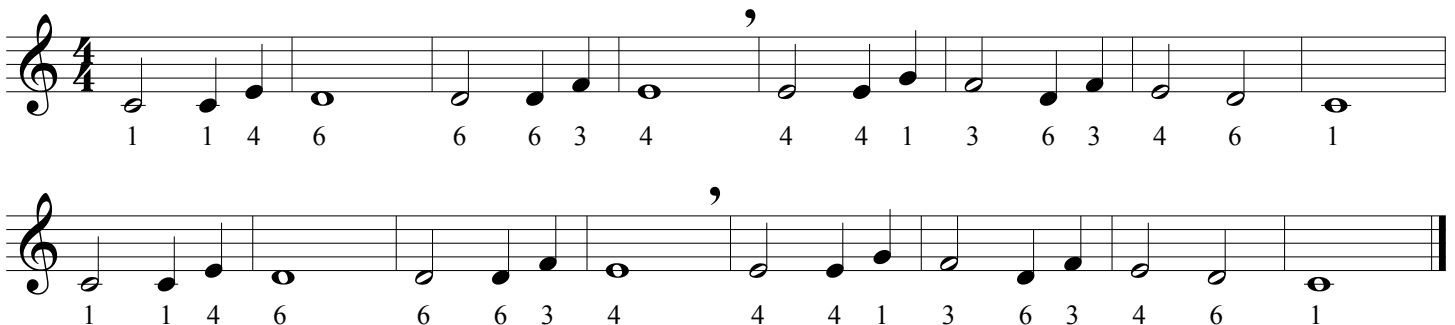
① Andante ♩ = 80



2. God is so Good

God is so good, God is so good,
God is so good, He's so good to me!
He cares for me, He cares for me,
He cares for me, He's so good to me!

② Andante ♩ = 80



3. Joyful, Joyful

Joyful, joyful, we adore thee,
 God of glory, Lord of love;
 Hearts unfold like flowers before thee,
 Hail thee as the sun above.
 Melt the clouds of sin and sadness,
 Drive the clouds of doubt away;
 Giver of immortal gladness,
 Fill us with the light of day.

③ Allegro ♩ = 104

The musical score is written in 4/4 time with a tempo of Allegro (♩ = 104). It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The notes are quarter notes, and the fingerings are indicated by numbers 1 through 6 below the notes. The first staff ends with a comma, the second and third staves end with a comma, and the fourth staff ends with a double bar line.

Staff 1: 4 4 3 1 1 3 4 6 1 1 6 4 4 6 6 ,

Staff 2: 4 4 3 1 1 3 4 6 1 1 6 4 6 1 1 ,

Staff 3: 6 6 4 1 6 3 4 1 6 3 4 6 1 6 1 ,

Staff 4: 4 4 3 1 1 3 4 6 1 1 6 4 6 1 1

Level 1 B

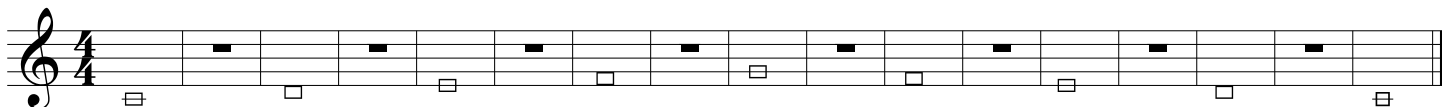
8 Level 1B - Buzzing Practice

The buzzing exercises in level 1B focus on building range and making smooth note-to-note connections. Exercise 2 starts on G and continues up the C major scale. The slur markings in exercise 3 indicate that the player should slowly slide between the two pitches. Remember to use faster air the higher you buzz and stay relaxed.

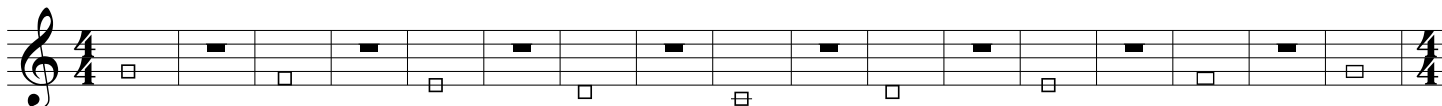
Practice tips:

- Use a metronome
- Play along with pitch source such as a piano
- Breathe in over all four counts of rest
- Rest often! Buzzing uses a lot of air so take breaks

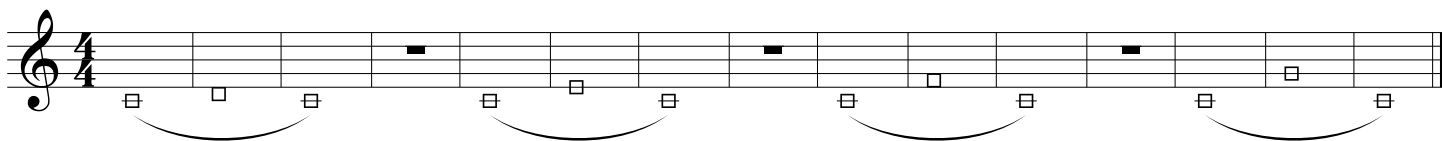
① match pitch ♩ = 100



② match pitch ♩ = 100



③ match pitch ♩ = 132



Level 1B - Scales

9

In the scale section of Level 1B the remainder of the C scale has been added while also introducing the F major scale. The F major scale has one flat, B-flat, which is in 3rd position. Because the F major scale has a high range, the exercise here is adjusted to be more playable.

Practice tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just airflow and positions (no sound)
- Always use a metronome

① C major ♩ = 70

1 6 4 3 1 4 2 1 1 2 4 1 3 4 6 1

② F Major ♩ = 70

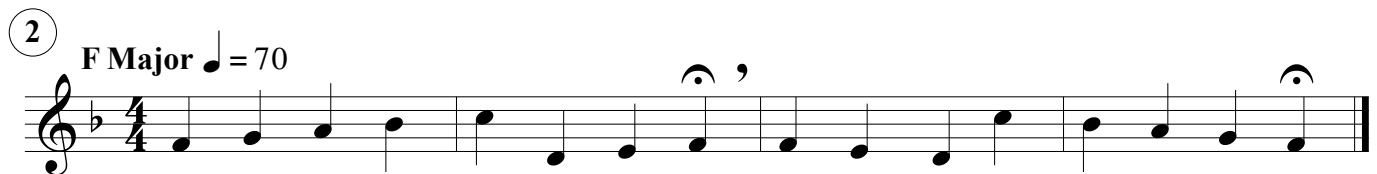
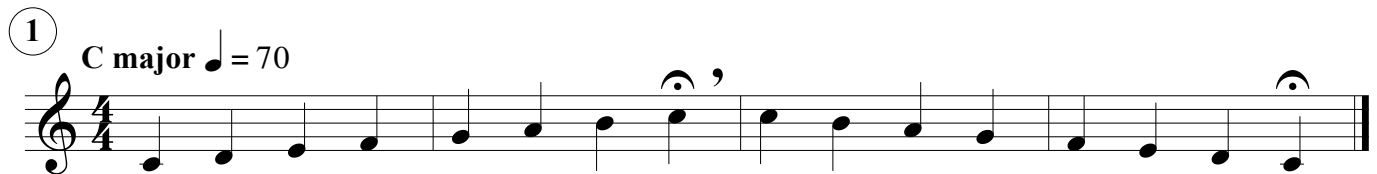
3 1 4 3 1 6 4 1 1 4 6 1 3 4 1 3

Level 1B - Scales (No Positions)

In the scale section of Level 1B the remainder of the C scale has been added while also introducing the F major scale. The F major scale has one flat, B-flat, which is in 3rd position. Because the F major scale has a high range, the exercise here is adjusted to be more playable.

Practice tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just airflow and positions (no sound)
- Always use a metronome



Level 1B - Long Tones

11

The long tone exercises in level 1B begin in the middle range of the instrument and work outward extending both high and low ranges. Exercise 3, 4, and 5 have faster note changes, but should still be played smoothly and evenly. Exercise 4 and 5 are in F major.

Practice tips:

- Sing the exercise
- Use a metronome
- Play along with a pitch drone if possible
- Breathe fully during rests
- Practice with just air flow and positions (no sound)

① $\text{♩} = 120$

mf 1 6 1 6 4 6 4 3 4 3 1 3

② $\text{♩} = 120$

mf 3 4 3 4 6 4 6 1 6 1 2 1

③ $\text{♩} = 80$

mf 1 6 4 6 4 3 4 3 1 3 1 4 1 4 2 4 2 1

④ $\text{♩} = 80$

mf 1 2 4 2 4 1 4 1 3 1 3 4 3 4 6 4 6 1

⑤ $\text{♩} = 80$

mf 3 1 4 1 4 3 4 3 1 3 4 1 4 1 3 1 3 4 1

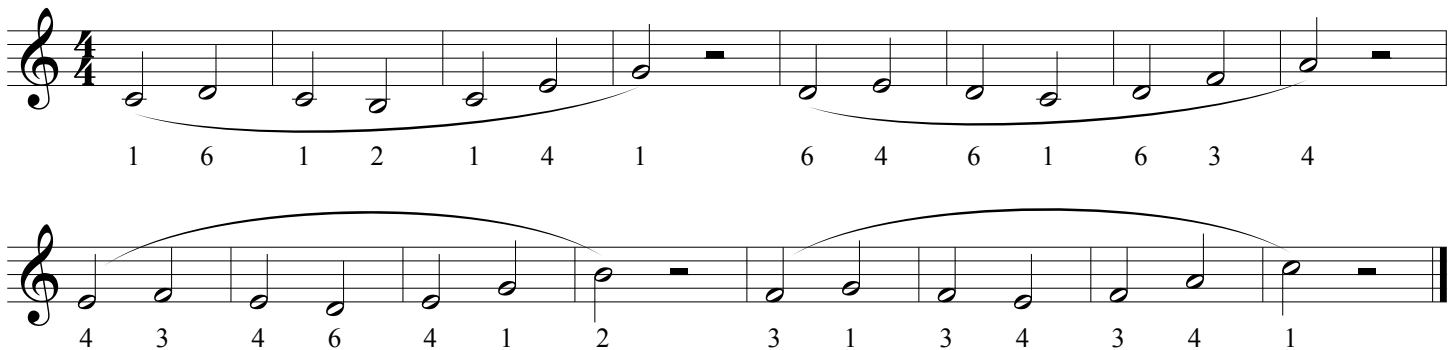
Level 1B - Flow Study #1

Flow studies are exercises designed to help develop smooth playing and constant airflow in beginning students. Other benefit include improved phrasing, breath control, and intonation. Exercise 2 and 3 are in F major.

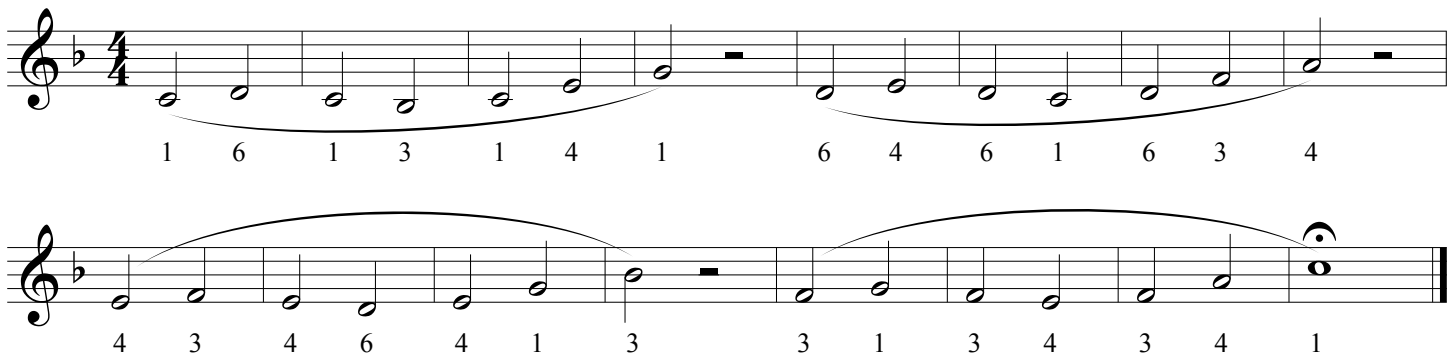
Practice tips:

- Sing the exercise
- Use a metronome
- Practice with just airflow and positions (no sound)
- Play with a pitch drone if possible
- Breathe fully during rests

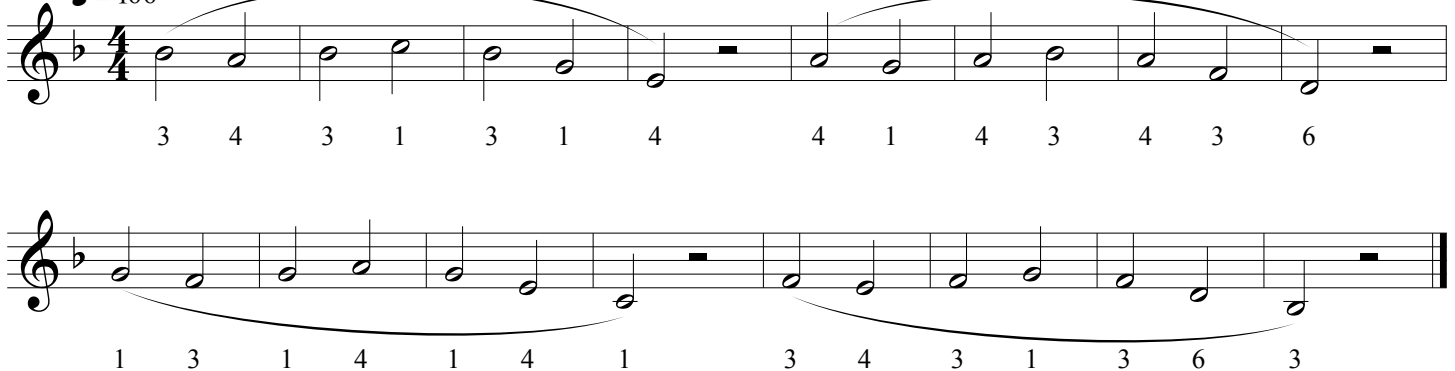
① ♩ = 100



② ♩ = 100



③ ♩ = 100



Level 1B - Articulation

13

Articulation and tongue coordination are important aspects of brass fundamentals. The exercise below is designed to help coordinate fingers, air, and tongue in the developing musician. Begin the exercise at a slow, comfortable tempo. Increase the tempo slowly and overtime as the exercise becomes easier. Remember to rely on good airflow for fast, clear articulation.

Practice tips:

- Practice airflow and tongue only (no instrument)
- Practice airflow, tongue, and slide positions on the instrument (no sound)
- Use a metronome
- Practice staccato, marcato, and legato styles

① ♩ = 80

② ♩ = 80

③ ♩ = 80

Level 1B - Hymn Tunes

Three hymn tunes from the Salvation Army tune book are presented here as solo material for beginning students. The hymns are in C major and can be played either alone or with piano accompaniment. Students should take time to learn the words to each hymn tune.

Practice tips:

- Use a metronome
- Sing the music!
- Slur the entire piece
- Practice with just air flow and positions (no sound)

1. O How I Love Jesus

O how I love Jesus, O how I love Jesus,
O how I love Jesus, Because He first loved me!

① **O How I Love Jesus - Moderato** ♩ = 104 ,

4 4 6 4 1 1 6 6 1 6 4 1 3

2. Michael Row Your Boat Ashore

Michel, row the boat a-shore, Hallelujah!
Michel, row the boat a-shore, Hallelujah!
Then you'll hear the trumpet sound, Hallelujah!
Then you'll hear the trumpet sound, Hallelujah!

② **Michael Row The Boat Ashore - Moderato** ♩ = 110 ,

1 4 1 4 1 4 1 4 1 4 1 4 3 4 6 1 6 4 6

3. Duke Street

Jesus shall reign where'er the sun,
Doth his successive journeys run;
His Kingdom stretch from shore to shore,
Till suns shall rise and set no more.

3

Duke Street - Moderato ♩ = 110

1 4 3 1 4 2 1 2 4 1 1 1 1 4 1 3 4 6

4 4 6 1 4 1 1 4 1 3 4 6 1 4 2 1 3 4 6

Notes:

Level 2A

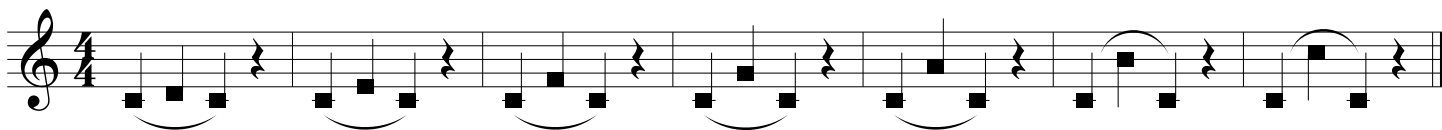
Level 2A - Buzzing Practice

The buzzing exercises presented in level 2A are designed to develop range and a smooth even sound. Slur slowly between the pitches and strive to maintain an even, relaxed tone. Notice that the exercises 1-3 are the same but are presented in different keys.

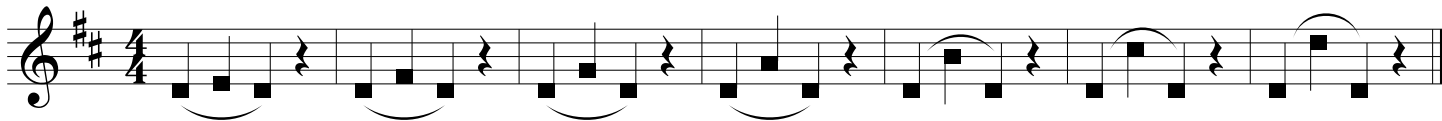
Practice tips:

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

① ♩ = 64



② ♩ = 64



③ ♩ = 64



Level 2A - Scales

17

Level 2A now adds the B-flat major scale, which has two flats: B-flat and E-flat. B-flat is in 3rd position, while E-flat is in 5th position. The F major scale is still presented in a broken format for playability.

Practice tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just airflow and positions (no sound)
- Always use a metronome

① C major



② F major



③ Bb major



Notes:

Level 2A - Scales (No Positions)

Level 2A now adds the B-flat major scale, which has two flats: B-flat and E-flat. B-flat is in 3rd position, while E-flat is in 5th position. The F major scale is still presented in a broken format for playability.

Practice tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just airflow and positions (no sound)
- Always use a metronome

① C major



② F Major



③ Bb major



Level 2A - Chromatic Practice

Knowledge of the chromatic scale is an important part of the brass player's foundation. In the following exercise part of the chromatic scale is presented, which rises in half steps after a three-beat breath. 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 positions (no sound)

① ♩ = 60 - 120

mp 1 7 6 5 4 3 2 3 4 5 6 7 1 (breath)

8 7 6 5 4 3 2 1 2 3 4 5 6 7 (breath)

15 6 5 4 3 2 1 5 1 2 3 4 5 6 (breath)

22 5 4 3 2 1 5 4 5 1 2 3 4 5 (breath)

29

(breath)

4 3 2 1 5 4 3 4 5 1 2 3 4

36

(breath)

3 2 1 5 4 3 2 3 4 5 1 2 3

43

2 1 5 4 3 2 1 2 3 4 5 1 2

Practice tips:

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

The second system of the musical score continues the melody in 3/4 time. It begins with a piano (*pp*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The fingering sequence is 1, 6, 4, 3, 1, 4, 2. The system concludes with a double bar line.

pp

3 1 6 5 3 1 4 3

4 1 3 5 6 1 3

Level 2A - Flow Study #2

22

Flow study #2 is another tone-based exercise designed to develop smooth, connected playing between pitches. The student should eventually memorize the exercise.

Practice tips:

- Use a metronome
- Practice with a pitch drone
- Practice with just airflow and positions (no sound)
- Practice with just airflow (no instrument)
- Breathe in fully during the rests

① $\text{♩} = 80$ (breath)

mf 1 6 1 4 3 2 1 6 1

5 (breath)

3 1 3 1 1 4 3 1 3

9 (breath)

4 2 4 2 2 5 4 2 4

13 (breath)

6 4 6 4 4 2 6 4 6

17 (breath)

1 6 1 6 1 4 1 6 1

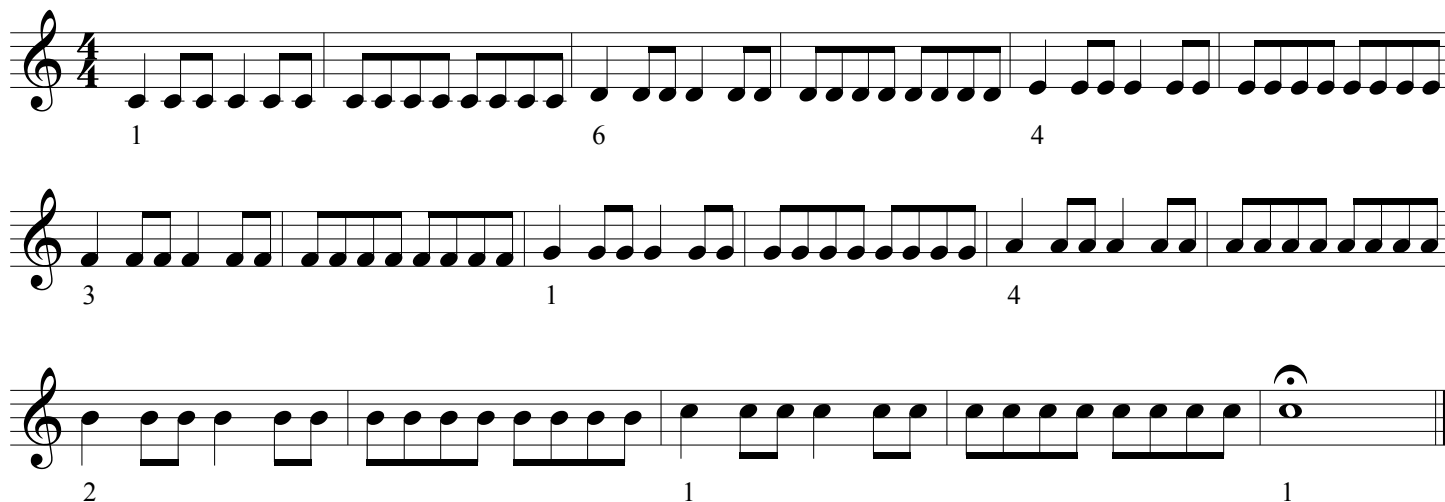
Level 2A - Articulation Practice

The exercise below is designed to help coordinate fingers, air, and tongue in the developing musician. Begin the exercise at a slow, comfortable tempo. Increase the tempo slowly and overtime as the exercise becomes easier. Remember to rely on good airflow for fast, clear articulation.

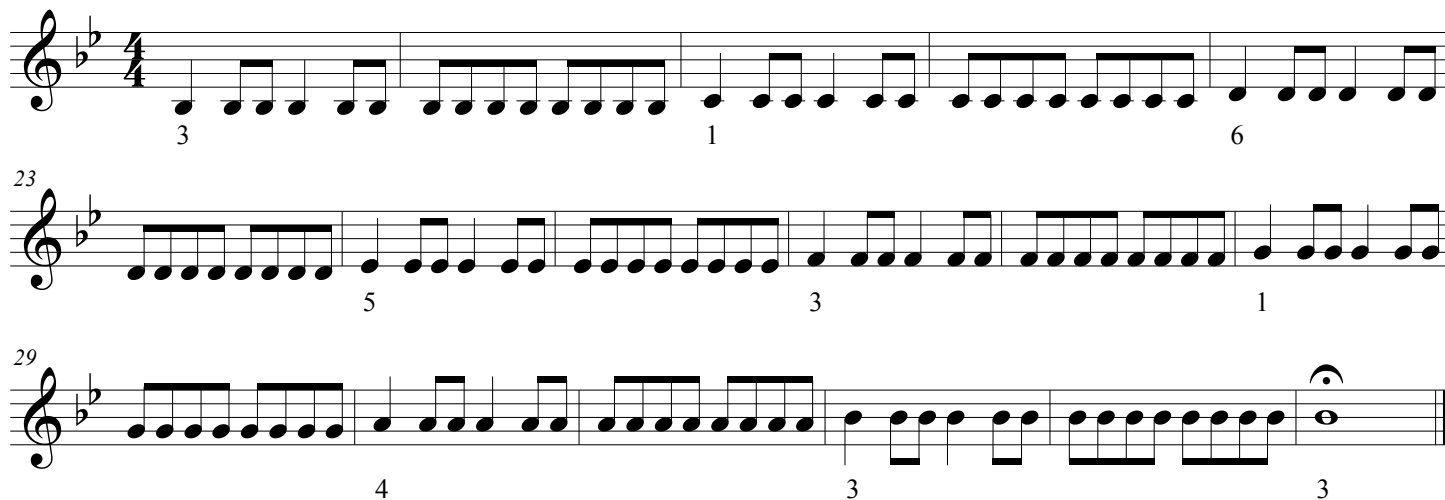
Practice tips:

- Use a metronome
- Practice with just airflow and tongue only (no instrument)
- Practice airflow, tongue, and positions (no sound)
- Practice staccato, marcato, and legato styles

① ♩ = 80-140



② ♩ = 80-140



Notes:

Level 2A - 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 moving positions. The final two measures should be played as a stable long tone. Breathe as often as needed.

Practice tips:

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

① ♩ = 80

play as written **lip-bend** (breath)

mf 1 2 1 2

play as written **lip-bend** (breath)

2 3 2 3

play as written **lip-bend** (breath)

3 4 3 4

simile (breath)

4 5 4 5

(breath)

(breath)

(breath)

Level 2A - 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 level 2A (C, F, Bb). The solos can be played either alone or with accompaniment. Students should take time to learn the words to each hymn tune.

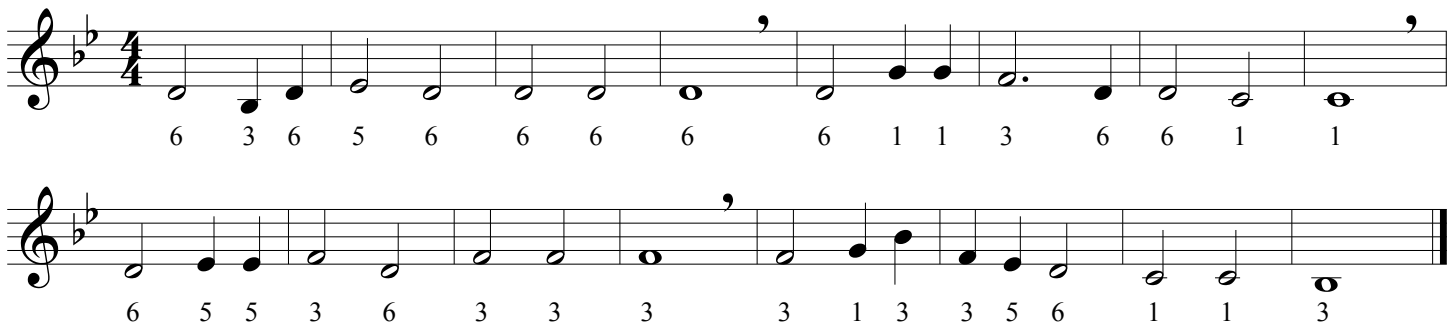
Practice tips:

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

1. Deep Harmony

Jesus, thy blood and righteousness,
My beauty are, my glorious dress;
'Midst flaming worlds, in these arrayed,
With joy shall I lift up my head.

① **Moderato** ♩ = 92



2. Amazing Grace

Amazing grace! How sweet the sound,
That saved a wretch like me!
I once was lost, but now am found,
Was blind but now I see.

② **Andante** ♩ = 84



3. Bright Crowns

Ye valiant soldiers of the cross,
 Ye happy praying band,
 Though in this world we suffer loss,
 We'll reach fair Canaan's land;
 We'll reach fair Canaan's land!

Chorus

Bright crowns there are, bright crowns laid up on high,
 For you and me there's a palm of victory; There's a palm of victory.

③ Allegro ♩ = 112

1 4 4 1 3 3 4 6 3 1 3 4 3 3 4 1 1 4 4 1 3 3 3 3 4 1 1

Chorus

3 3 1 1 4 3 1 3 3 4 1 3 4 1 4 3 4 1 1 1 3

4 4 3 3 4 4 1 3 3 1 1 4 3 1 1 3 3 4 1 3

4. My Country 'Tis of Thee

My country, 'tis of thee, Sweet land of liberty,
 Of thee I sing; Land where my fathers died,
 Land of the pilgrims' pride, From every mountainside
 Let freedom ring!

④ Andante ♩ = 60

1 1 6 2 1 6 4 4 3 4 6 1 6 1 2 1

1 1 1 1 3 4 3 3 3 3 4 6 4 4 3 6 1 4 3 1 4 3 4 6 1

Notes:

Level 2B

Level 2B - Buzzing Practice

The buzzing exercises presented in level 2B differ slightly from the previous levels, however the concepts remain the same. As before the exercise should be played with a smooth, slurred, and relaxed tone. Note that exercise 4 starts very low; feel free to begin this exercise up an octave while the lower notes develop.

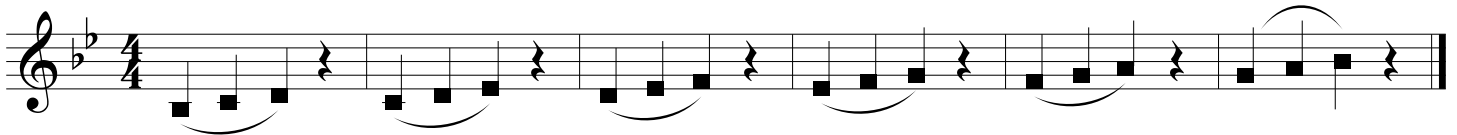
Practice tips:

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

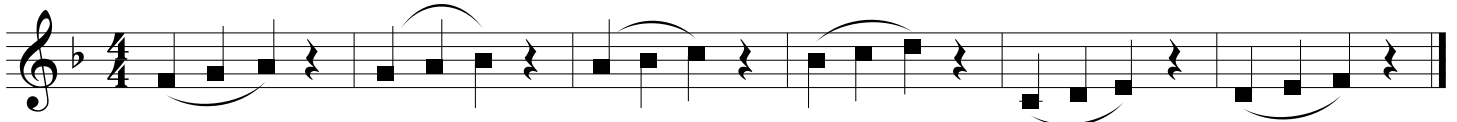
① ♩ = 64



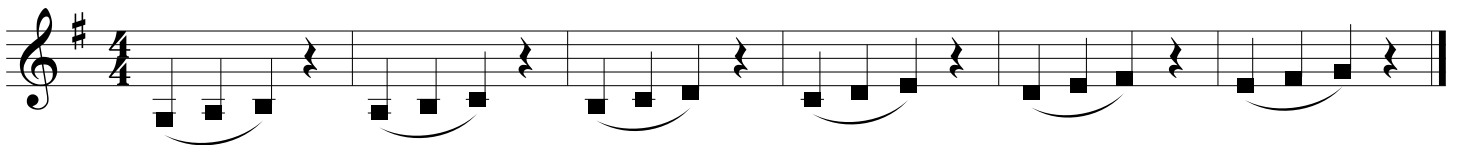
② ♩ = 64



③ ♩ = 64



④ ♩ = 64



Level 2B - Scales

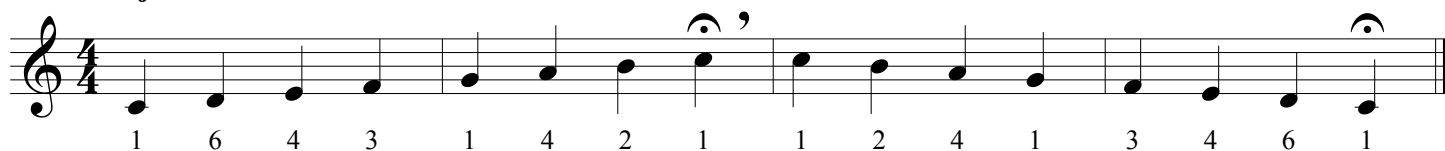
29

Level 2B introduces the G major scale, which has one sharp: F-sharp. F-sharp is in 2nd position. The scale is presented in a broken format for playability.

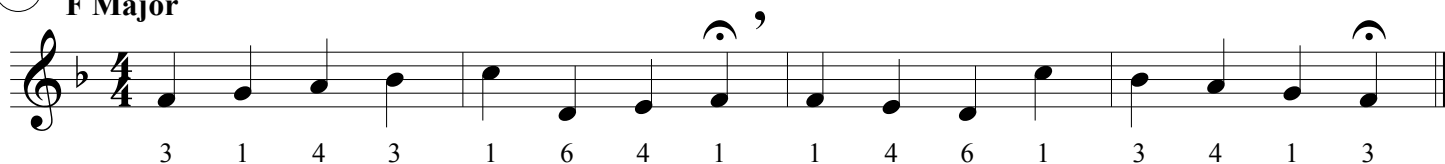
Practice Tips:

- sing the exercise
- buzz the exercise (mouthpiece)
- practice blowing air through the instrument with slide positions (no sound)
- always use a metronome

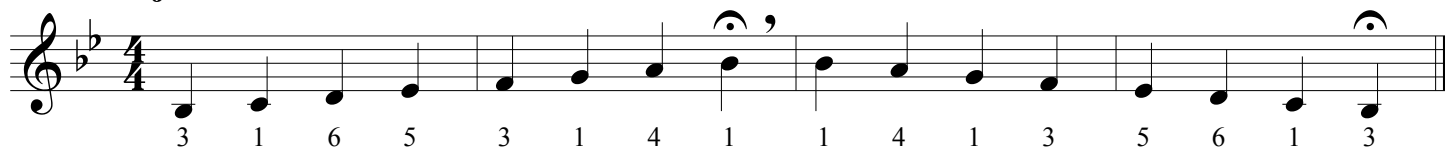
① C major



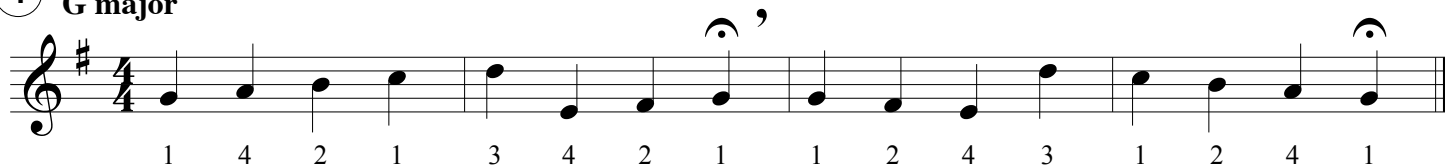
② F Major



③ Bb major



④ G major



Level 2B - Scales (No Positions)

Level 2B introduces the G major scale, which has one sharp: F-sharp. F-sharp is in 2nd position. The scale is presented in a broken format for playability.

Practice Tips:

- sing the exercise
- buzz the exercise (mouthpiece)
- practice blowing air through the instrument with slide positions (no sound)
- always use a metronome

① C major



② F Major



③ Bb major



④ G major



Notes:

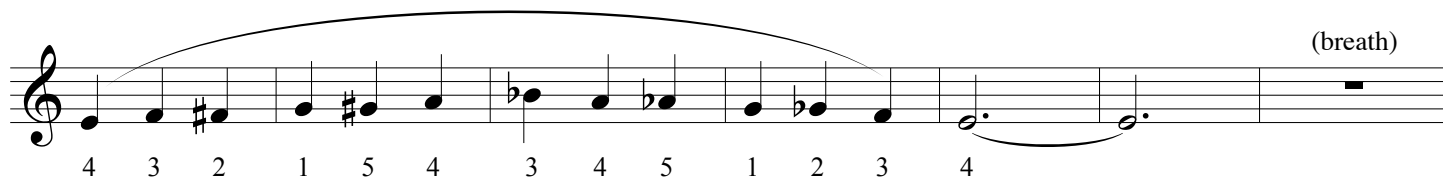
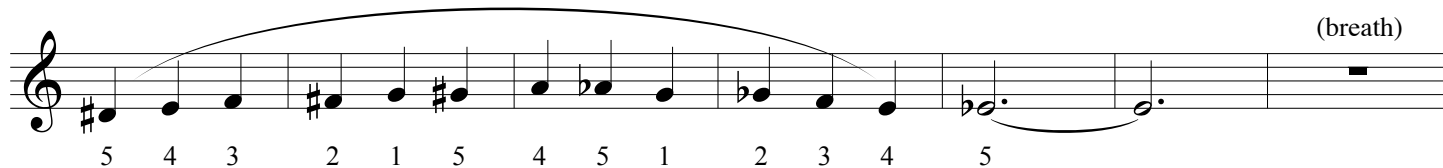
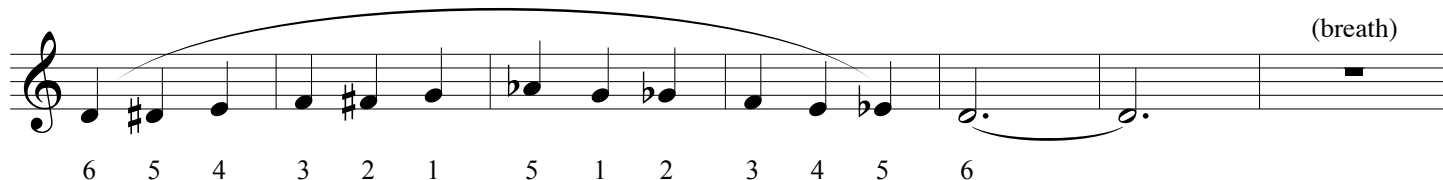
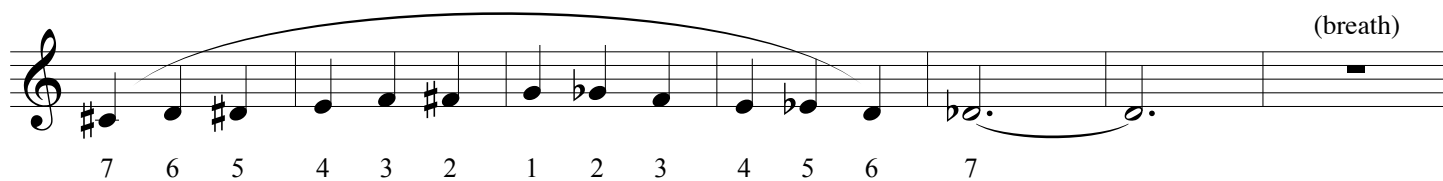
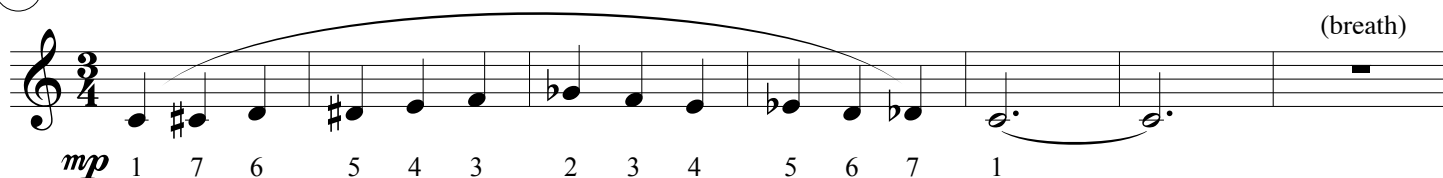
Level 2B - Chromatic Practice

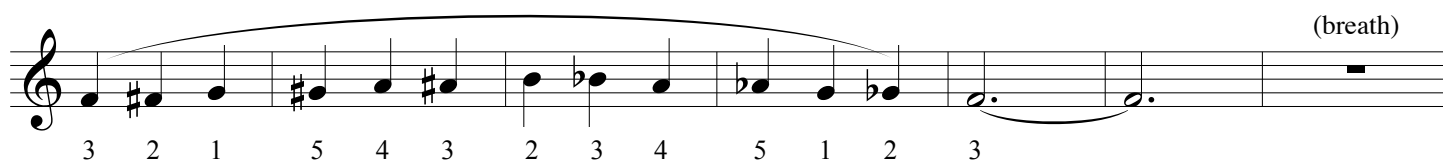
In level 2B a second exercise is added to the chromatic practice found in level 2A. Exercise 2 begins in the middle of the range on G and descends to low A. The students should eventually memorize exercises one and two. Breathe as much as needed throughout the exercise and focus on finishing with steady, focused long tones.

Practice tips:

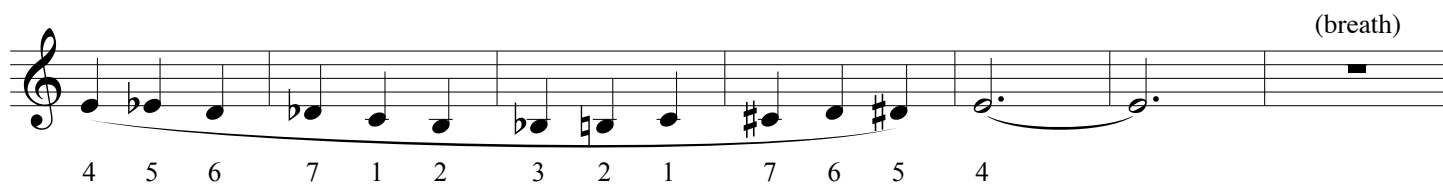
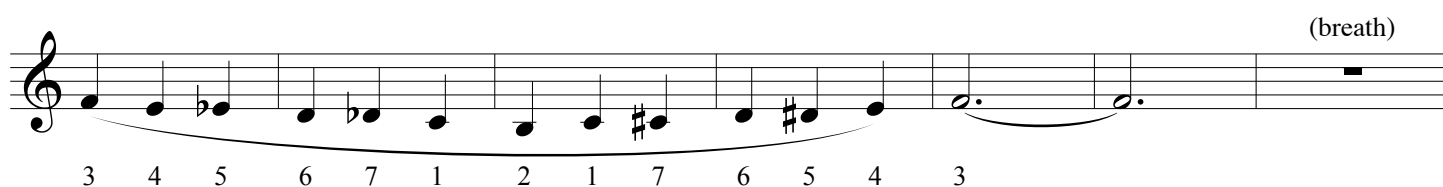
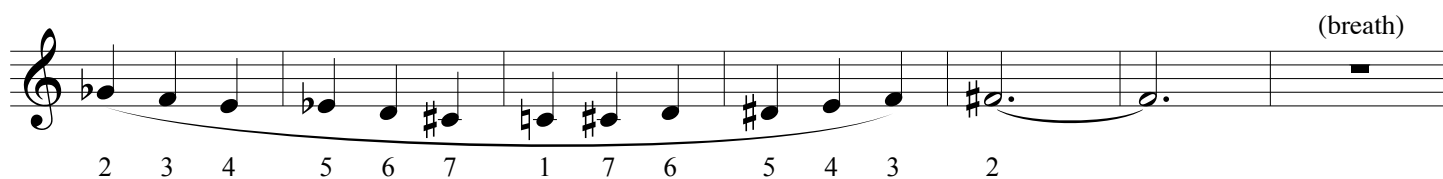
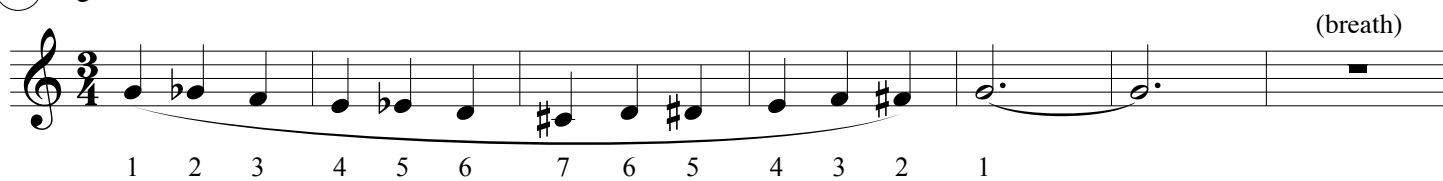
- Use a metronome
- Play along with a pitch drone
- Breathe fully during the rests
- Practice with just airflow and positions (no sound)

① ♩ = 60 - 120





② ♩ = 60 - 120



Level 2B - Response Practice

The G major scale is introduced in the level 2B response practice exercise. This low key will be difficult initially but will improve over time. The 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.

Practice tips:

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

1 Bb Major ♭ = 50-60, soft and staccato

Exercise 1: Bb Major scale, 3/4 time, pp dynamics. The exercise consists of two staves. The first staff shows the ascending scale with fingerings: 3, 6, 5, 4, 3. The second staff shows the descending scale with fingerings: 4, 1, 3, 5, 6, 1, 3.

2 G Major

Exercise 2: G Major scale, 3/4 time, pp dynamics. The exercise consists of two staves. The first staff shows the ascending scale with fingerings: 6, 4, 2, 1, 6, 4, 2, 1. The second staff shows the descending scale with fingerings: 2, 4, 6, 1, 2, 4, 6.

Level 2B - Flow Study #2

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Flow study #2 is another tone-based exercise designed to develop smooth, connected playing between pitches. Student should eventually memorize the exercise.

Practice tips:

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

① $\text{♩} = 80$ (breath)

mf 1 6 1 4 3 2 1 6 1

3 1 3 1 1 4 3 1 3

4 2 4 2 2 5 4 2 4

6 4 6 4 4 2 6 4 6

1 6 1 6 1 4 1 6 1

Level 2B - Articulation Practice

Articulation practice in level 2B begins on the B-flat major scale while exercise 2 uses the G major 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. Increase the tempo slowly overtime as the exercise becomes easier. Remember to rely good airflow for fast, clear articulation.

Practice tips:

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

① ♩ = 80-140

Exercise 1 is in B-flat major (two flats) and 4/4 time. It consists of three staves of music. The first staff contains six measures: a quarter note (fingering 3), an eighth note pair (fingering 1), a quarter note (fingering 6), an eighth note pair, a quarter note, and an eighth note pair. The second staff contains six measures: a quarter note (fingering 5), an eighth note pair (fingering 3), a quarter note (fingering 1), an eighth note pair, a quarter note, and an eighth note pair. The third staff contains six measures: a quarter note (fingering 4), an eighth note pair (fingering 3), a quarter note, an eighth note pair, a quarter note, and an eighth note pair. The exercise concludes with a fermata on a whole note in the final measure.

② ♩ = 80-140

Exercise 2 is in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff contains six measures: a quarter note (fingering 1), an eighth note pair (fingering 4), a quarter note (fingering 3), an eighth note pair, a quarter note, and an eighth note pair. The second staff contains six measures: a quarter note (fingering 1), an eighth note pair (fingering 6), a quarter note (fingering 4), an eighth note pair, a quarter note, and an eighth note pair. The third staff contains six measures: a quarter note (fingering 2), an eighth note pair (fingering 1), a quarter note, an eighth note pair, a quarter note, and an eighth note pair. The exercise concludes with a fermata on a whole note in the final measure.

Notes:

Level 2B - Tone Builder

It is essential for brass players to build an even, uniform sound. 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 positions. The final two measures should be played as a stable long tone. Breathe as often as needed.

Practice tips:

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

♩ = 80

play as written **lip-bend** (breath)

mf 1 2 1 2

play as written **lip-bend** (breath)

2 3 2 3

play as written **lip-bend** (breath)

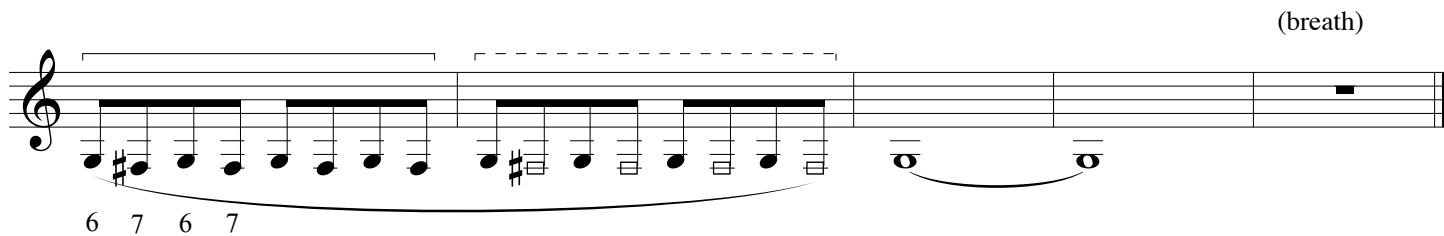
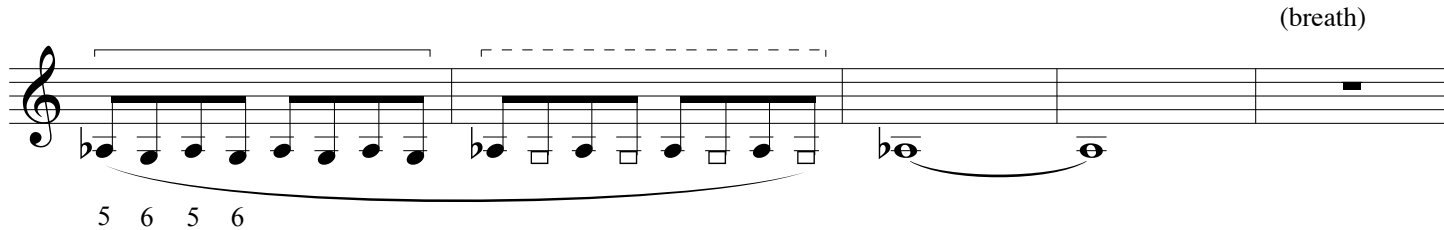
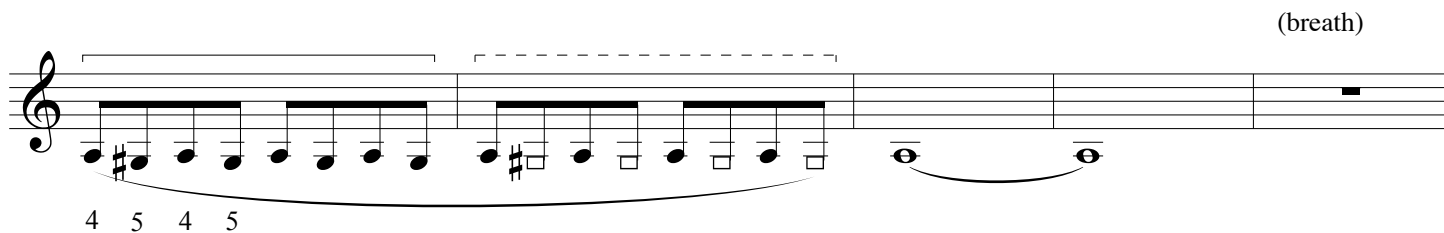
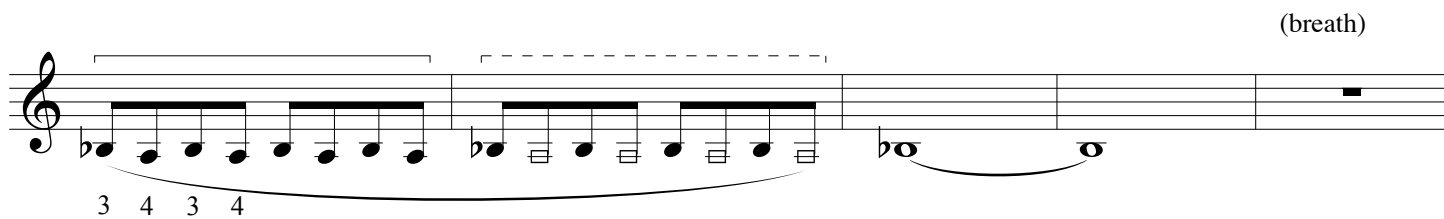
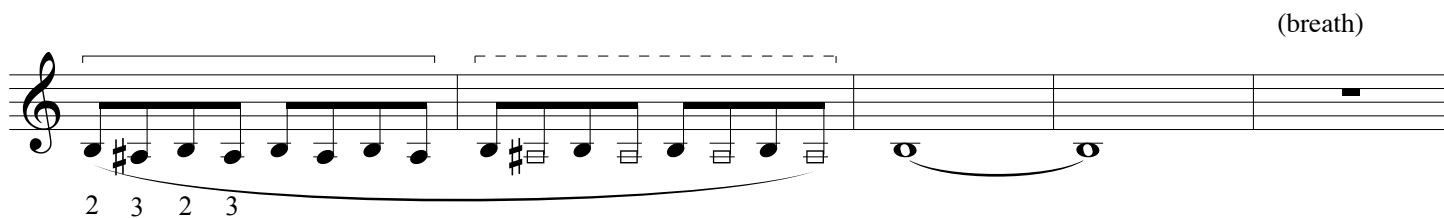
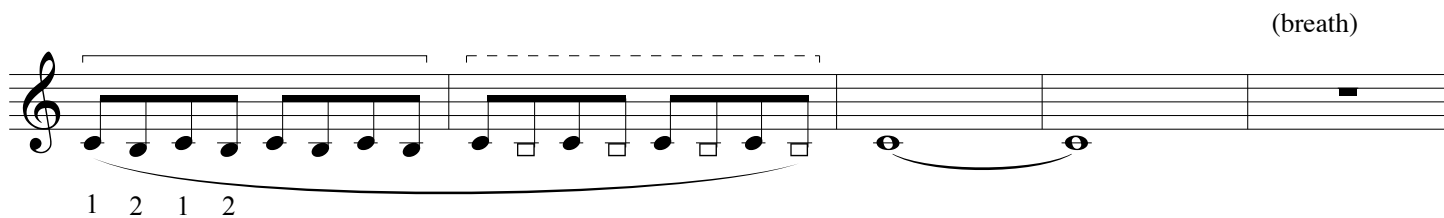
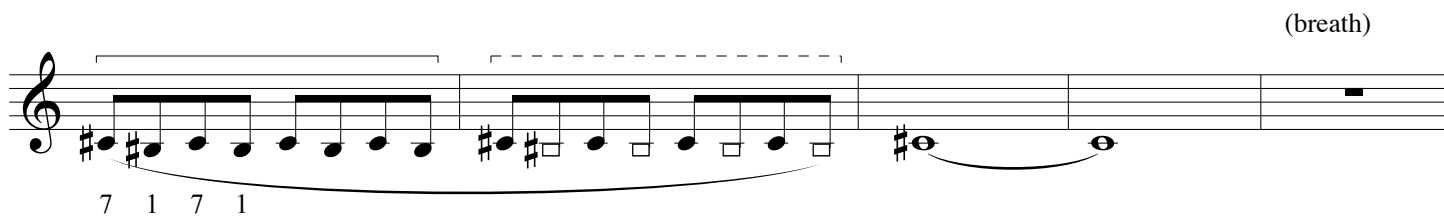
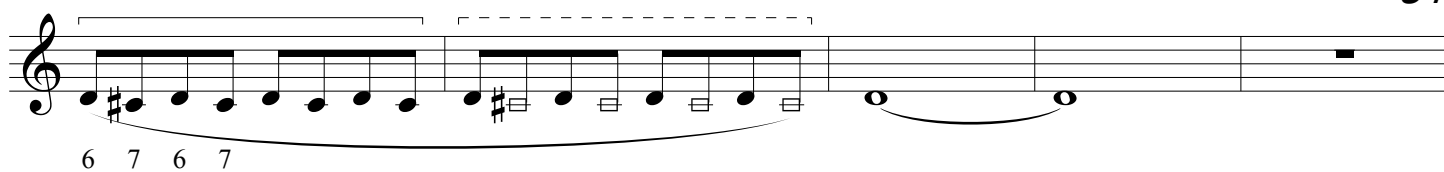
3 4 3 4

simile (breath)

4 5 4 5

(breath)

5 6 5 6



Level 2B - Flow Study # 3

Flow study number #3 is introduced in level 2B. The main challenge in this exercise is to play smoothly through the changes in range, from low to high and high to low. Breathe 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 positions (no sound)
- Breathe fully during the rests

① ♩ = 70-80

(breath)

(breath)

(breath)

(breath)

(breath)

6 4 6 7 6 2 6 2 1 1 4 1 2 1 4 6 2 6

3

Level 2B - Flexibility

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Lip flexibility is an important part of brass fundamentals. The following exercise is designed to develop basic flexibility in the beginning player. Each exercise should be played using the fingering at the beginning of each line. The goal is to move smoothly and evenly between the notes.

Practice tips:

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

① ♩ = 100+

1 (breath)

2 (breath)

3 (breath)

4 (breath)

5 (breath)

6 (breath)

7 (breath)

Level 2B - 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 level 2B (C, F, Bb, G). The 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 positions only (no sound)

1. Fairest Lord Jesus

Fairest Lord Jesus, Lord of all nature,
O thou of God and man the Son;
Thee will I cherish, Thee will I honour,
Thou my soul's glory, joy and crown.

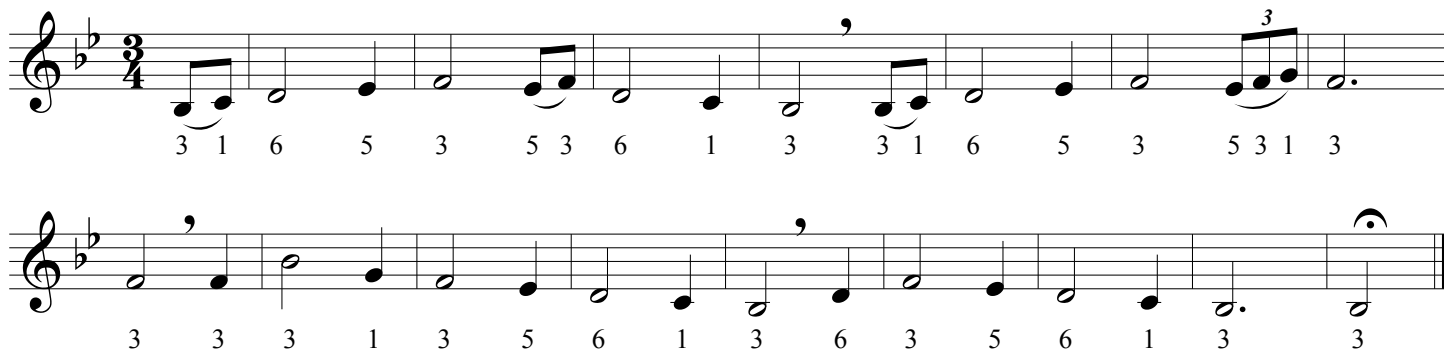
① **Moderato** ♩ = 92



2. The King of Love

The King of love my Shepherd is,
Whose goodness faileth never;
I nothing lack if I am his
And he is mine forever.

② **Moderato** ♩ = 84



3. Be Thou My Vision

Be Thou my Vision, O Lord of my heart;
Naught be all else to me, save that Thou art
Thou my best Thought, by day or by night,
Waking or sleeping, Thy presence my light.

③ **Moderato** ♩ = 96

3 3 1 3 6 1 1 6 3 3 1 4 1 4 1 1 1 1 4 1 3 1 4 1 1

3 3 1 3 1 3 1 4 1 3 4 6 1 3 4 1 3 1 4 3 4 1 3 3 3

4. Who is on the Lord's Side

Who is on the Lord's side? Who will serve the King?
Who will be his helpers other lives to bring?
Who will leave the world's side? Who will face the foe?
Who is on the Lord's side? Who for him will go?

Chorus

By thy grand redemption,
By thy grace divine,
We are on the Lord's side;
Saviour, we are thine.

④ **Allegro** ♩ = 112

6 1 4 4 1 2 2 2 1 1 2 4 4 3 3 1 4 1 1 2 4 2

4 2 4 1 4 1 2 1 2 2 4 6 6 1 4 4 2 2 1 1 2 4 1

Chorus

2 2 2 2 2 2 3 3 3 3 3 1 1 3 1 1 3 2 4 2 4 1

f