

TEXAS

MUSICAL EXCELLENCE

A PROGRESSIVE METHOD FOR BEGINNING BRASS



TEXAS DIVISION



LEVELS 1 & 2
VALVED BRASS

Dr. Andrew Draper

Forward

The Texas Divisional Music & Arts Department is happy to introduce the Texas Music Excellence practice book for beginning and intermediate brass players. One of the goals of every Salvation Army beginning band is to develop an ensemble that can effectively participate in worship, evangelism, and attract others to the church. 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”. In beginner bands we often teach children to perform for specific occasions without providing them a solid musical foundation. 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 and will allow them 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. Furthermore, it is important for young musicians in the Salvation Army to participate in worship and realize that their contribution is a vital one. Each level includes hymn tunes with provided piano/cd accompaniment that can be used as solos. The hymns provided are arranged in accessible ranges and keys so even beginning brass 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

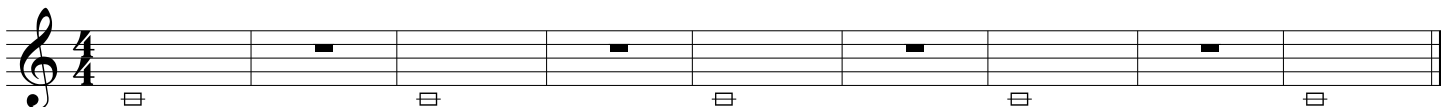
1 Level 1A - Buzzing Practice

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.

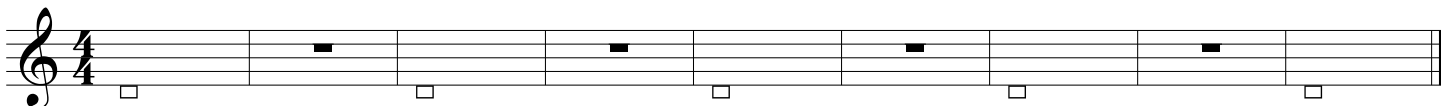
Practice tips:

- 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



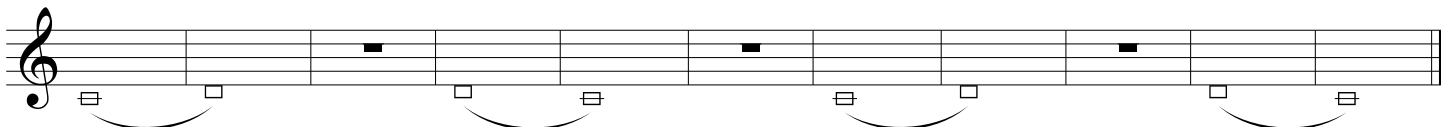
② match pitch ♩ = 100



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 fingerings are provided but overtime the student should memorize the fingerings and practice the exercise without them. (see next page)

Practice Tips:

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

① C major (to G) ♩ = 70

0 1 1 1 0 0 1 1 1 0

3 2

2 3

Level 1A - Scales (No Fingerings)

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. NOTE: the scale exercise is presented without fingerings.

Practice Tips:

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



4

Practice tips:

- 1 $\text{♩} = 80$

mf 0 0 0 0 0

2 $\text{♩} = 80$

$\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$

3 $\text{♩} = 80$

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

4 $\text{♩} = 80$

0 $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{3}$ 0

5 $\text{♩} = 80$

0 $\frac{1}{3}$ $\frac{1}{2}$ 1 0

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 valves on the instrument (no sound)
- Use a metronome
- Practice staccato, marcato, and legato styles

① ♩ = 80

② ♩ = 80

③ ♩ = 80

6

Practice tips:

- ## 1. Boston

① **Andante** ♩ = 80

2. God is so Good

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 marking 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 1-3 and 0 (representing a natural or breath mark). The score ends with a double bar line on the fourth staff.

Staff 1: 1 2, 1 2, 1, 0, 0, 1, 1 2, 1 3, 0, 0, 1 3, 1 2, 1 2, 1 3, 1 3, ,

Staff 2: 1 2, 1 2, 1, 0, 0, 1, 1 2, 1 3, 0, 0, 1 3, 1 2, 1 3, 0, 0, ,

Staff 3: 1 3, 1 3, 1 2, 0, 1 3, 1, 1 2, 0, 1 3, 1, 1 2, 1 3, 0, 1 3, 0, ,

Staff 4: 1 2, 1 2, 1, 0, 0, 1, 1 2, 1 3, 0, 0, 1 3, 1 2, 1 3, 0, 0, ||

Level 1 B

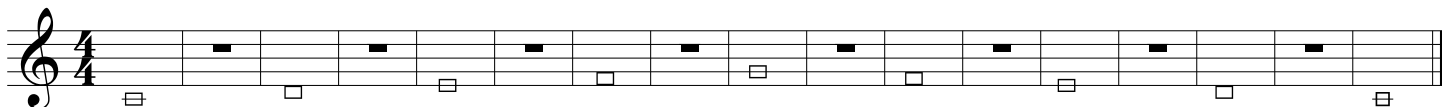
8 Level 1B - Buzzing Practice

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.

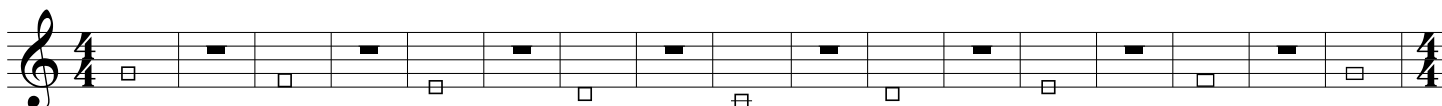
Practice tips:

- 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

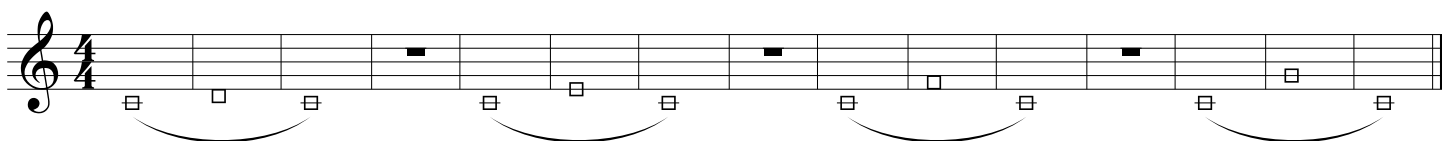
① match pitch ♩ = 100



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 fingered first valve. Because the F major scale has a high range, the exercise here is adjusted to be more playable octave.

Practice tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just air flow and valves (no sound)
- Always use a metronome

① C major ♩ = 70

0 1 1 1 0 1 2 0 0 2 1 0 1 1 1 0

3 2 2 3

② F major ♩ = 70

1 0 1 1 0 1 1 1 1 1 1 0 1 1 0 1

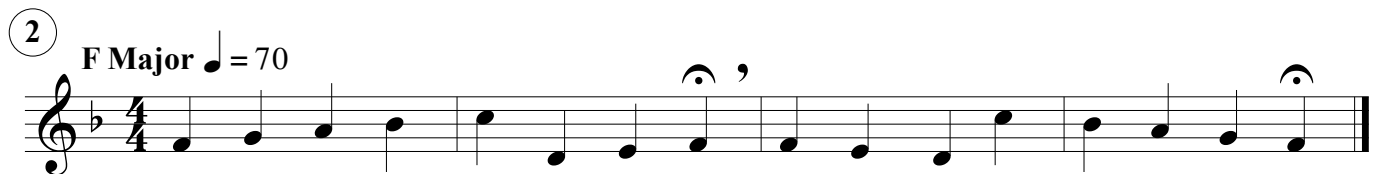
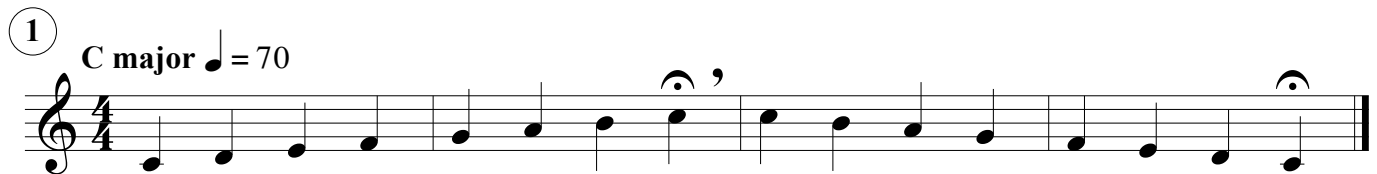
2 3 2 2 3

Level 1B - Scales (No Fingerings)

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 fingered first valve. Because the F major scale has a high range, the exercise here is adjusted to be more playable octave.

Practice tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just air flow and valves (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 change, 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 valves (no sound)

① $\text{♩} = 120$

mf 0 $\frac{1}{3}$ 0 $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 0 1

② $\text{♩} = 120$

mf 1 $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ 0 $\frac{1}{3}$ 0 1 0

③ $\text{♩} = 80$

mf 0 $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 0 1 0 $\frac{1}{2}$ 0 $\frac{1}{2}$ 2 $\frac{1}{2}$ 2 0

④ $\text{♩} = 80$

mf 0 2 $\frac{1}{2}$ 2 $\frac{1}{2}$ 0 $\frac{1}{2}$ 0 1 0 1 $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ 0

⑤ $\text{♩} = 80$

mf 1 0 $\frac{1}{2}$ 0 $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 0 1 $\frac{1}{2}$ 0 $\frac{1}{2}$ 0 1 0 1 $\frac{1}{2}$ 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. NOTE: Exercise 2 and 3 are in F major.

Practice tips:

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

① ♩ = 100

0 1/3 0 2 0 1/2 0 1/3 1/2 1/3 0 1/3 1 1/2

1/2 1 1/2 1/3 1/2 0 2 1 0 1 1/2 1 1/2 0

② ♩ = 100

0 1/3 0 1 0 1/2 0 1/3 1/2 1/3 0 1/3 1 1/2

1/2 1 1/2 1/3 1/2 0 1 1 0 1 1/2 1 1/2 0

③ ♩ = 100

1 1/2 1 0 1 0 1/2 1/2 0 1/2 1 1/2 1 1/3

0 1 0 1/2 0 1/2 0 1 1/2 1 0 1 1/3 1

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 valves 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 valves (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

Fingerings for the first staff: 1 2, 1 2 3 1 2, 0, 0, 1 3, 1 3 0 1 3 1 2, 0, 1.

Fingerings for the second staff: 1 2, 1 2 3 1 2, 0, 0, 0, 1 3, 1 2, 1, 1 2, 1 3, 0.

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

Fingerings for the first staff: 0 1 0 1 0 1 0 1 0 1, 0 1 0 0 1 1 1 1 0 1 1 1.

Fingerings for the second staff: 0 0 1 0 1 0 1 0 1 0 1, 0 1 0 0 1 1 1 1 0 1 1 1 0.

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

The musical score is written for a single melodic line in 4/4 time. The tempo is marked 'Moderato' with a quarter note equal to 110 beats per minute. The key signature is one flat (B-flat). The score consists of two staves of music. The first staff contains 14 measures, and the second staff contains 14 measures, ending with a double bar line. Fingerings are indicated by numbers 0, 1, 2, and 3 below the notes. Commas are placed after the 10th measure of each staff.

Staff 1: 0, 1/2, 1, 0, 1/2, 2, 0, 2, 1/2, 0, , 0, 0, 0, 1/2, 0, 1, 1/2, 1/3

Staff 2: 1/2, 1/2, 1/3, 0, 1/2, 0, 0, 1/2, 0, 1, 1/2, 1/3, , 0, 1/2, 2, 0, 1, 1/2, 1/3, 0

Notes:

Level 2A

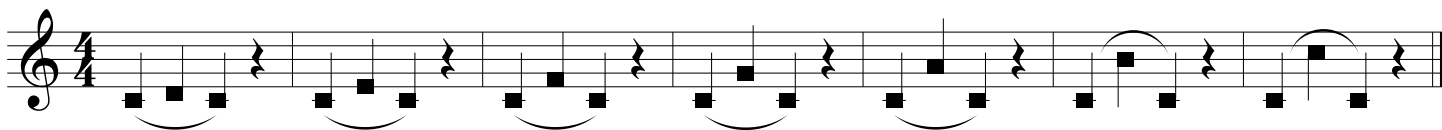
Level 2A - Buzzing Practice

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. NOTE: Exercises 1-3 are the same but are presented in different keys.

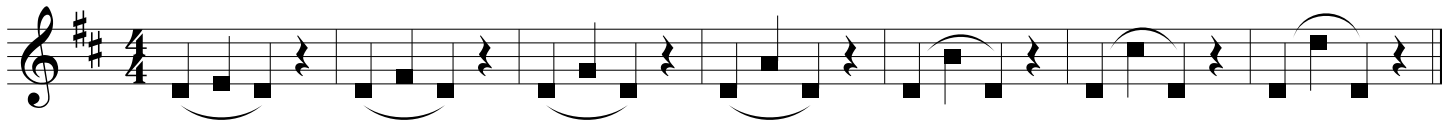
Practice tips:

- Use a metronome
- Play along with a pitch drone
- Breathe fully during the rests
- Rest between each exercise

① ♩ = 64



② ♩ = 64



③ ♩ = 64



Level 2A - Scales

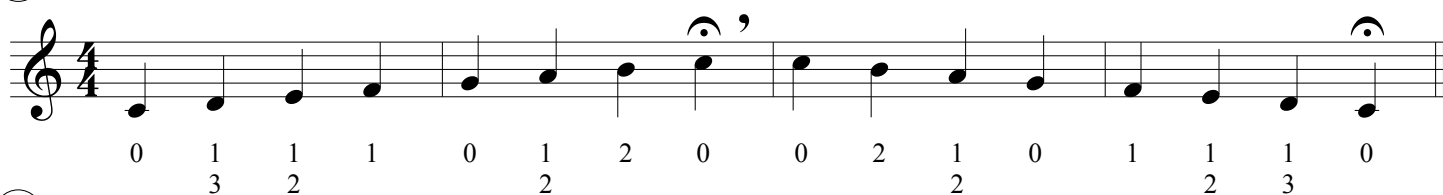
17

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

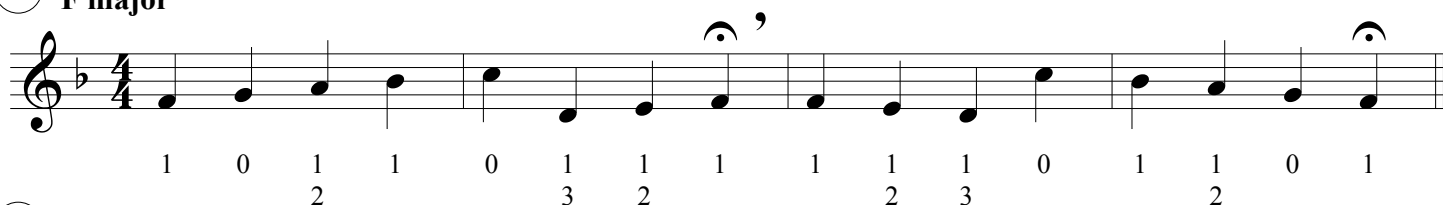
Practice tips:

- sing the exercise
- buzz the exercise (mouthpiece)
- practice with just air flow and valves (no sound)
- always use a metronome

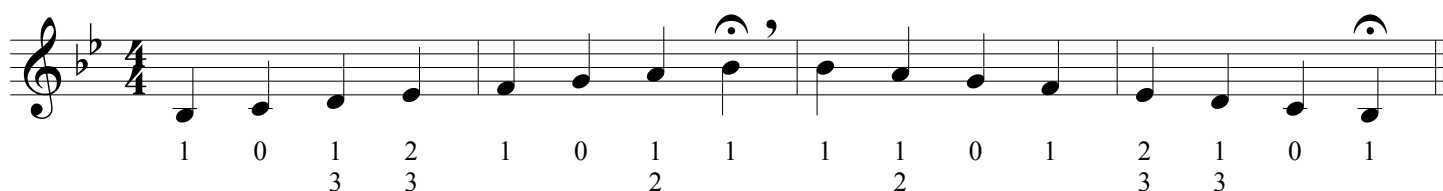
① C major



② F major



③ Bb major



Level 2A - Scales (No Fingerings)

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

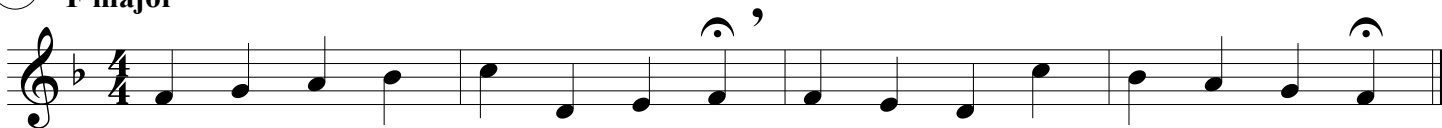
Practice tips:

- Sing the exercise
- Buzz the exercise (mouthpiece)
- Practice with just air flow and valves (no sound)
- Always use a metronome

① C major



② F major



③ Bb major



Notes:

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. The fingering pattern may seem odd initially but will feel natural overtime.

Practice tips:

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

① ♩ = 60 - 120

mp 0 1 1 2 1 1 2 1 1 2 1 1 0 (breath)

2 3 3 2 2 2 3 3 2 3 3 2 3

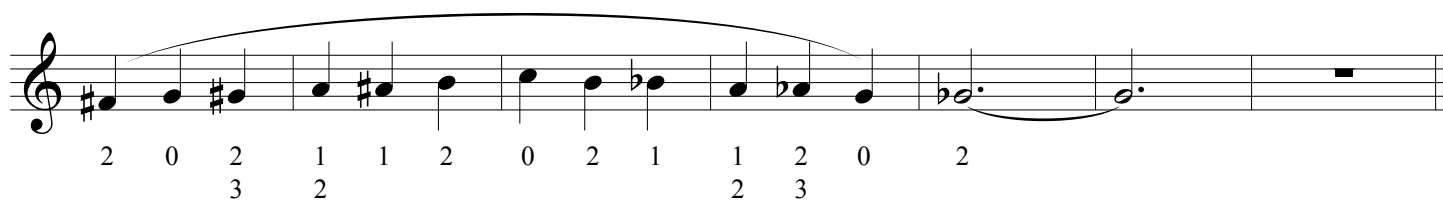
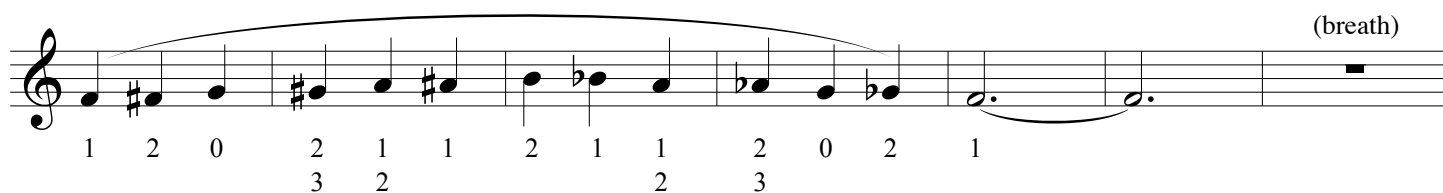
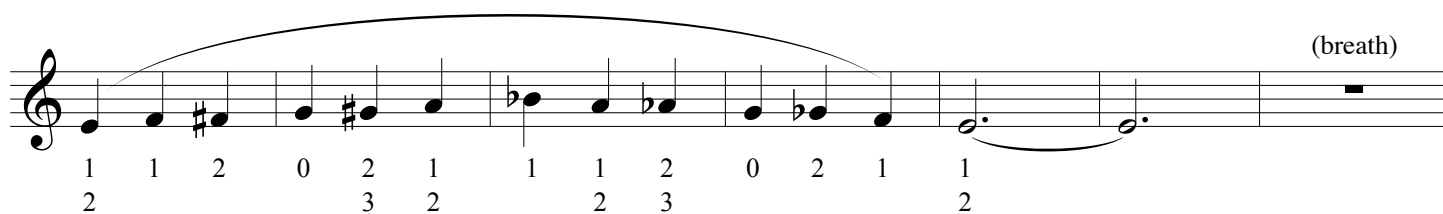
1 1 2 1 1 2 0 2 1 1 2 1 1 (breath)

2 3 3 2 2 2 0 2 1 1 2 1 2 3

1 2 1 1 2 0 2 0 2 1 1 2 1 3

2 1 1 2 0 2 1 2 0 2 1 1 2 3

3 2 2 3 2 3 2 3 2 2 2 2 3



Level 2A - Response Practice

Note response, the ability to produce sound instantly on an instrument, is an important part of brass playing. The exercise below is designed to improve response at softer dynamics. 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
- Practice with just airflow and valves (no sound)
- Practice with just airflow (no instrument)

1 C Major ♩ = 50-60, soft and staccato

Exercise 1: C Major, 3/4 time, *pp*. The exercise consists of two staves of music. The first staff has 8 measures with fingerings: 0, 1/3, 1/2, 1, 0, 1/2, 2. The second staff has 8 measures with fingerings: 0, 2, 1/2, 0, 1, 1/2, 1/3, 0. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 on the first staff and B4, A4, G4, F4, E4, D4, C4, B3 on the second staff.

2 Bb Major

Exercise 2: Bb Major, 3/4 time, *pp*. The exercise consists of two staves of music. The first staff has 8 measures with fingerings: 1, 0, 1/3, 2/3, 1, 0, 1/2, 1. The second staff has 8 measures with fingerings: 1/2, 0, 1, 1/2, 1/3, 0, 1. The notes are: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb5 on the first staff and Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3 on the second staff.

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 valves (no sound)
- Practice with just airflow (no instrument)
- Breathe in fully during the rests

① $\text{♩} = 80$ (breath)

mf 0 $\frac{1}{3}$ 0 $\frac{1}{2}$ 1 2 0 $\frac{1}{3}$ 0

1 0 1 0 0 $\frac{1}{2}$ 1 0 1

$\frac{1}{2}$ 2 $\frac{1}{2}$ 2 2 2 $\frac{2}{3}$ $\frac{1}{2}$ 2 $\frac{1}{2}$

$\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{2}$ 2 $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$

0 $\frac{1}{3}$ 0 $\frac{1}{3}$ 0 $\frac{1}{2}$ 0 $\frac{1}{3}$ 0

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 valves (no sound)
- Practice staccato, marcato, and legato styles

① ♩ = 80-140

Exercise 1: 4/4 time, tempo 80-140. The exercise consists of three staves. The first two staves are continuous eighth-note runs. The third staff has a final half-note with a fermata. Fingerings are indicated by numbers 0, 1, 2, 1/3, and 1/2.

② ♩ = 80-140

Exercise 2: 4/4 time, tempo 80-140. The exercise consists of three staves. The first two staves are continuous eighth-note runs. The third staff has a final half-note with a fermata. Fingerings are indicated by numbers 1, 0, 1/3, 2/3, 1, 0, 1/2, and 1.

Notes:

Level 2A - Tone Builder

For brass players it is essential to build a uniform sound where all 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 valves. The final two measures should be played as a stable long tone. Breathe as often as needed.

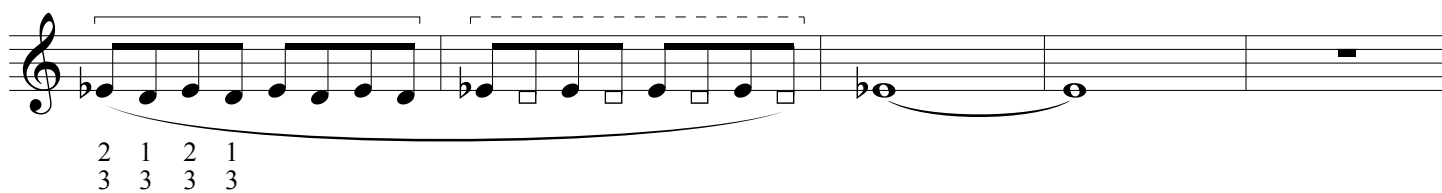
Practice tips:

- Use a metronome
- Practice along with a pitch drone
- Practice with just airflow and valves only (no sound)
- Practice using different dynamics (piano/forte)
- Breathe fully during the rests

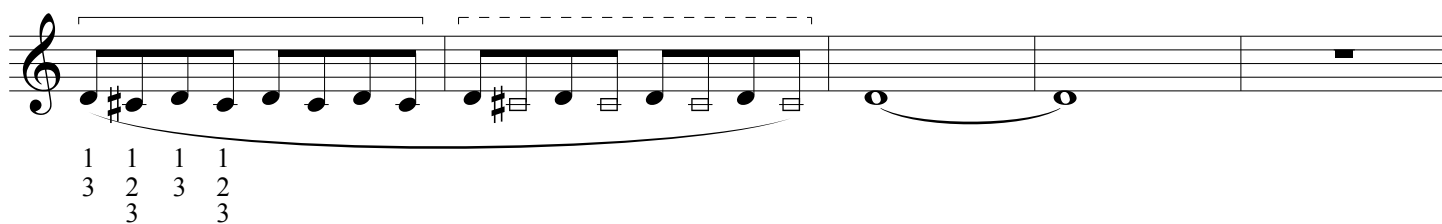
① ♩ = 80

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

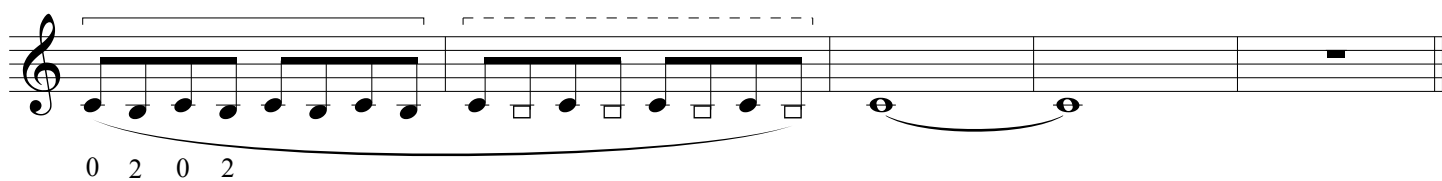
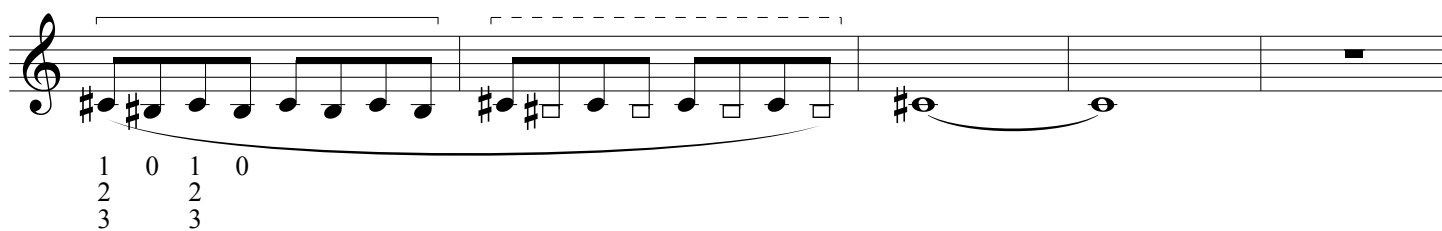
(breath)



(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 valves 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

1 3 1 1 3 2 3 1 3 1 3 1 3 1 3 0 0 1 1 3 1 3 0 0

1 3 2 3 2 3 1 1 3 1 1 1 1 0 1 1 2 3 1 3 0 0 1

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

0 1 1 2 1 2 0 1 1 3 0 0 1 1 2 1 1 2 0 0 1 2

0 1 2 0 1 2 1 0 1 3 1 1 1 3 0 0 1 1 2 1 1 2 0 1

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

0 1 1 0 1 1 1 1 0 1 1 1 1 0 0 1 1 0 1 1 1 1 0 0

1 1 0 0 1 1 0 1 1 1 0 1 1 0 1 1 1 1 1 0 0 0 1

1 1 1 1 1 1 0 1 1 0 0 1 1 0 0 1 1 1 0 1

Chorus

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

0 0 1 2 0 1 1 1 1 1 1 0 1 0 2 0

0 0 0 0 1 1 1 1 1 1 1 1 0 1 0 1 1 1 1 0

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 drone
- Breathe fully during the rests
- Rest between each exercise

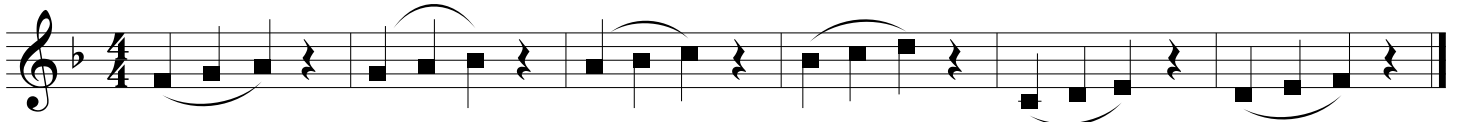
① ♩ = 64



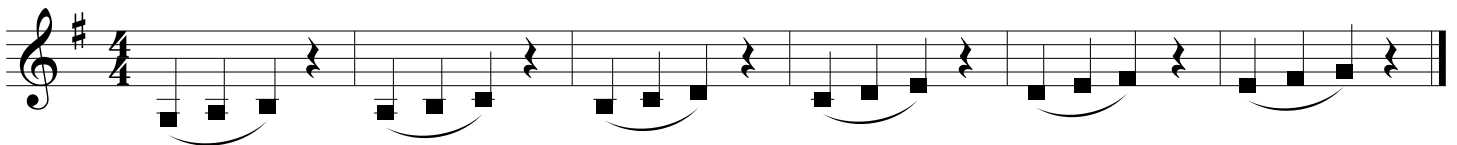
② ♩ = 64



③ ♩ = 64



④ ♩ = 64



Level 2B - Scales

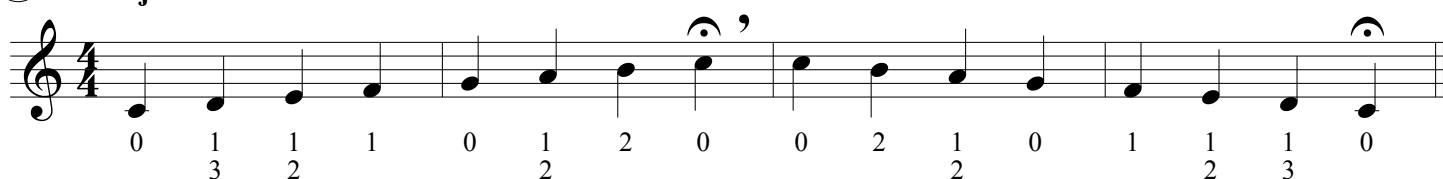
29

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

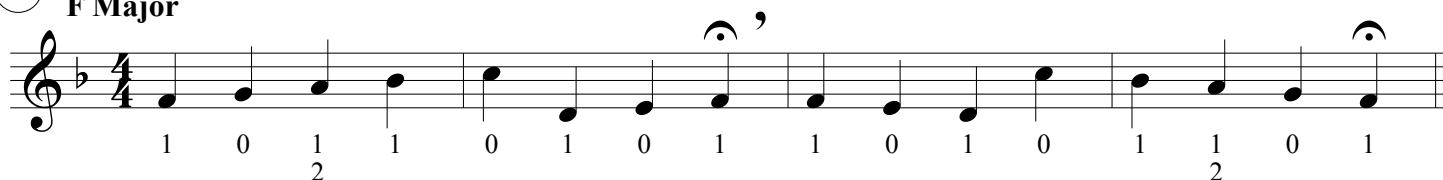
Practice Tips:

- sing the exercise
- buzz the exercise (mouthpiece)
- practice blowing air through the instrument and fingering along (no sound)
- always use a metronome

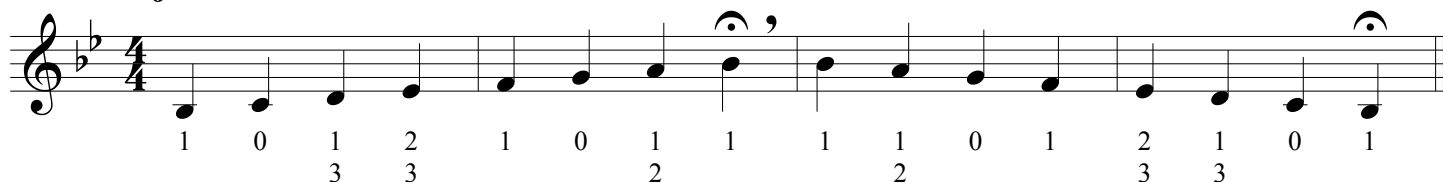
1 C major



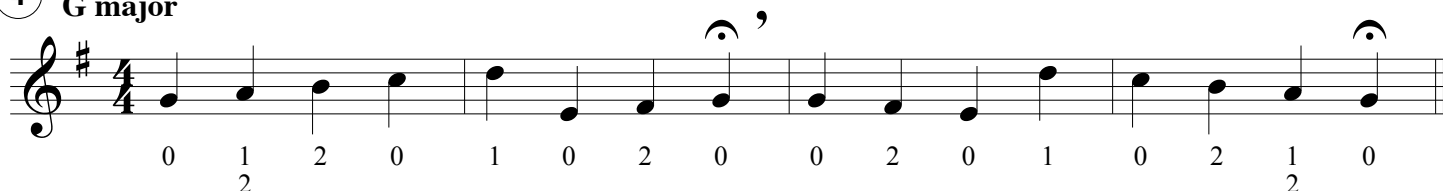
2 F Major



3 Bb major



4 G major



Level 2B - Scales (No Fingerings)

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

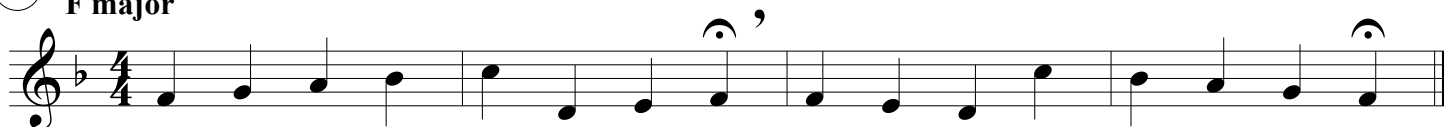
Practice tips:

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

① C major



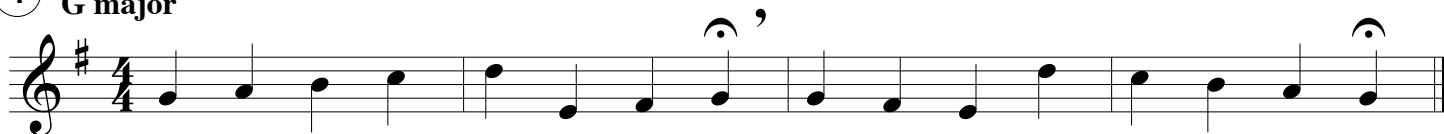
② F major



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. Students should eventually memorize exercises 1 and 2. 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 valves (no sound)

① ♩ = 60-120

(breath)

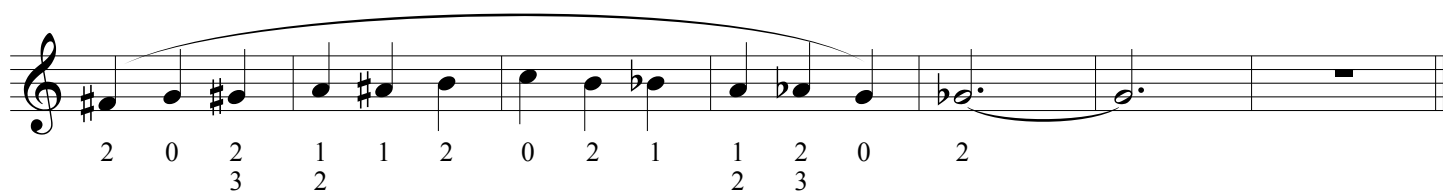
mp

(breath)

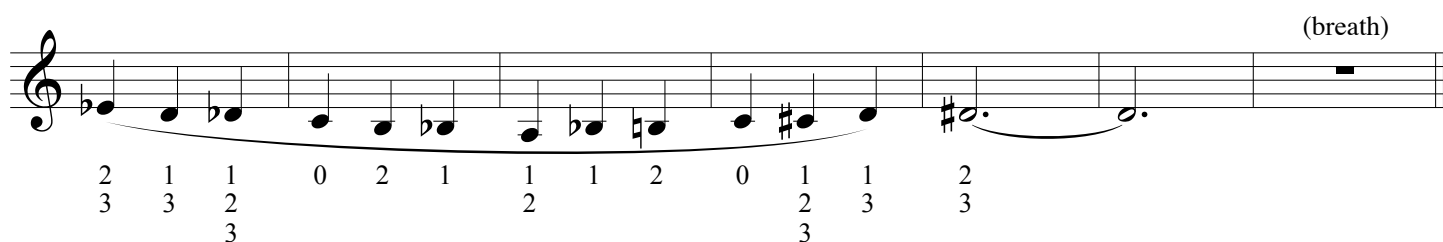
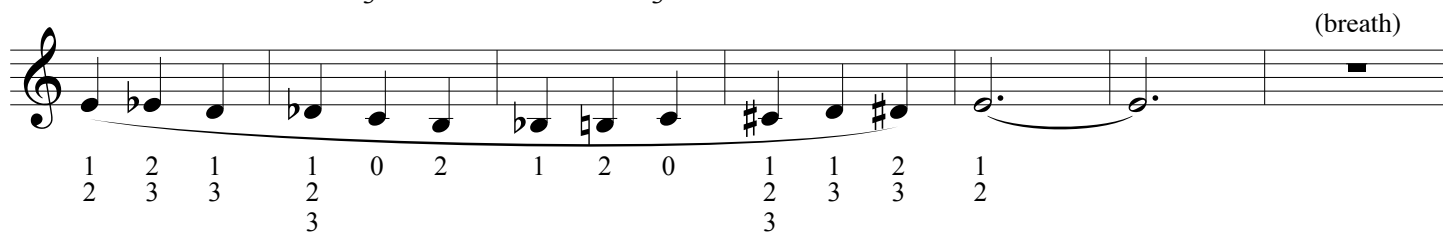
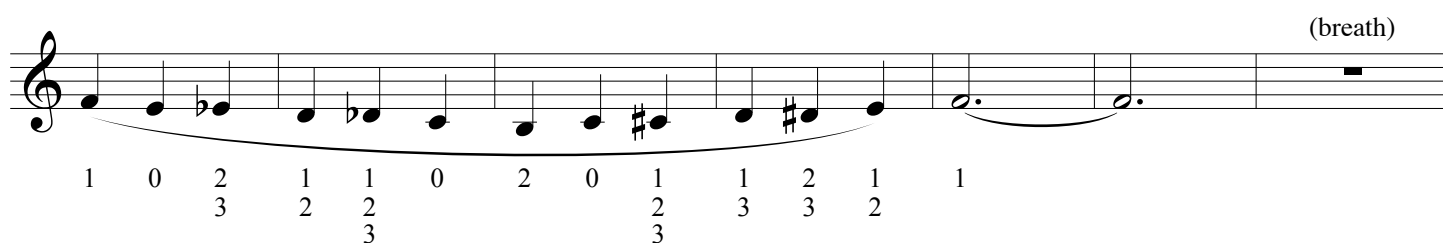
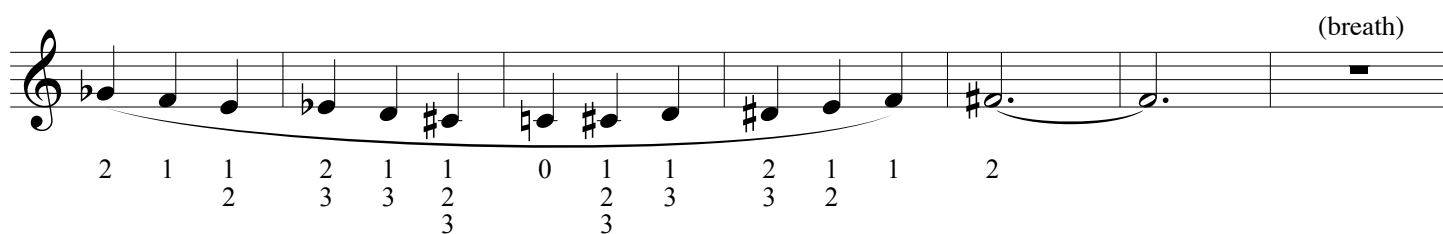
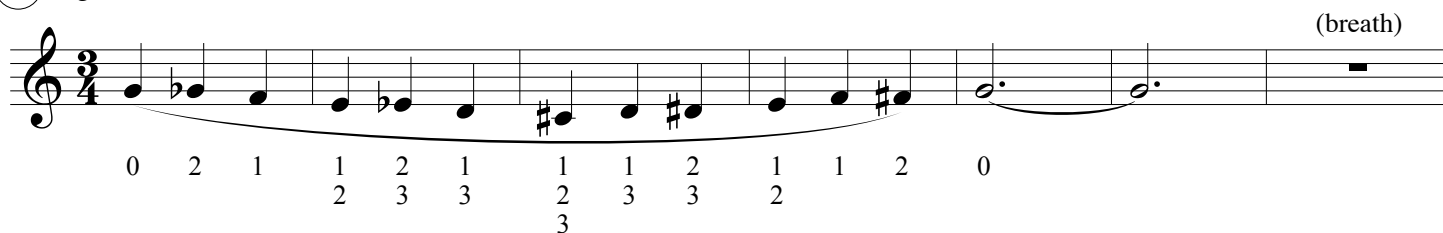
(breath)

(breath)

(breath)



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 valves (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 contains the first 10 measures of the scale, and the second staff contains the remaining 10 measures. Fingerings are indicated by numbers 1-3 below the notes.

2 G Major

Exercise 2: G Major scale, 3/4 time, pp dynamics. The exercise consists of two staves. The first staff contains the first 10 measures of the scale, and the second staff contains the remaining 10 measures. Fingerings are indicated by numbers 1-3 below the notes.

Level 2B - Flow Study #2

34

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 valves (no sound)
- Practice with just airflow (no instrument)
- Breathe fully during the rests

① ♩ = 80

mf 0 1/3 0 1/2 1 2 0 1/3 0 (breath)

1 0 1 0 0 1/2 1 0 1 (breath)

1/2 2 1/2 2 2 2/3 1/2 2 1/2 (breath)

1/3 1/2 1/3 1/2 1/2 2 1/3 1/2 1/3 (breath)

0 1/3 0 1/3 0 1/2 0 1/3 0

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 valves on the instrument (no sound)
- Use a metronome
- Practice staccato (separated), marcato (march-like), and legato (smooth) styles

① ♩ = 80-140

② ♩ = 80-140

Notes:

Level 2B - Tone Builder

For brass players it is essential to build a uniform sound where all 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 valves. 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, if possible
- Practice with just airflow and valves only (no sound)
- Practice using different dynamics (piano/forte)
- Breathe fully during the rests

① $\text{♩} = 80$

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

mf 0 2 0 2

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

2 1 2 1

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

1 1 1 1
2 2

simile (breath)

1 2 1 2
2 3 2 3

(breath)

2 1 2 1
3 3 3 3

[illegible]

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a bracketed section of four eighth notes: B-flat, A, G, and F. This is followed by another bracketed section of four eighth notes: E, D, C, and B-flat. A dashed line indicates a continuation of the melody. The staff then shows a whole note B-flat, followed by a whole note A, and finally a whole note G. The notation is labeled with the number '1' above each note and '2' below each note, indicating a first and second ending or a specific fingering.

[illegible]

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 valves (no sound)
- Breathe fully during the rests

① ♩ = 70-80

The exercise consists of five staves of music, each in 4/4 time. The tempo is marked as ♩ = 70-80. Each staff begins with a key signature change and contains two phrases of music, each spanning two measures. The first phrase of each staff is marked with a slur and a breath mark. The second phrase is also marked with a slur and a breath mark. Each staff ends with a rest labeled "(breath)".

Staff 1 (C major): 0 1/3 0 2 0 1/2 0 2 0 0 1 0 2 0 1/2 0 1/2 0

Staff 2 (B-flat major): 1 0 1 1/2 1 1/3 1 1/2 1 1 0 1 1/2 1 0 1 1/3 1

Staff 3 (B-flat major): 1 0 1 1/2 1 1/2 0 1/2 1 1 0 1 1/2 1 1 0 1/2 1

Staff 4 (C major): 0 1/2 0 2 0 2 1 2 0 0 1/2 0 2 0 0 1 2 0

Staff 5 (C major): 1/3 1/2 1/3 1/2 1/3 2 1/3 2 0 0 1/2 0 2 0 1/2 1/3 2 1/3

Level 2B - Flexibility

39

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 valves (no sound)
- Breathe in over all four counts of rest

① ♩ = 100+

0

(breath)

2

(breath)

1

(breath)

1/2

(breath)

2/3

(breath)

1/3

(breath)

1/2 3

(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 valves 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

0 0 0 1/3 2 0 1/2 1/2 1/2 1 1/3 1/2 0 0 1/2 0 1 1/2 1 1/2 1/3

0 1/2 0 0 1/2 1 1 0 1 1 1/3 1/2 1/2 1/2 1/2 0 1 1/2 1/3 0

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

1 0 1 2 1 2 1 1 0 1 1 0 1 2 1 2 1 0 1

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 0 1 2/3 1/3 0 1 1/3 1 2/3 1/3 0 1 1

3. Be Thou My Vision

41

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

Two staves of musical notation in 3/4 time, key of B-flat major. The first staff begins with a mezzo-forte (mf) dynamic. Fingerings are indicated by numbers 1-3 below the notes. The second staff concludes the piece with a final whole note chord.

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

Three staves of musical notation in 4/4 time, key of D major. The first staff begins with a mezzo-forte (mf) dynamic. The second staff includes a section marked 'Chorus' with a forte (f) dynamic. Fingerings are indicated by numbers 1-3 below the notes. The piece concludes with a final whole note chord.