

WHOLE CLASS STUDENT BRASS YEAR 2

LEVEL 5

FINDING THE NOTES

Students should select the correct video for their instrument, listen to the 4 bar phrase and join in on the repeat. Fingering and slide positions for the new notes are shown in the videos. While each instrument group takes its turn, the others can play along using their books, where accompanying parts using familiar notes can be found. The new notes for treble clef are F# and G, those for bass clef are E and F, while the notes for Eb tubas are A and Bb.

Watch out for the key signatures and accidentals. **Book pages 1 and 2.**

THE LONG NOTE CHALLENGE

The count in at the start is good practice for coming in on time at the start of a piece. Each student is responsible for noting the time they have achieved - you can download a chart for them to make a note of this. By this stage in the course, the focus should be on sound quality as much as note duration. **This exercise is not in the books.**

CRUISING

This tune is written to give more advanced students an opportunity to play one of their new notes, while those who are not so advanced can play simpler parts, enabling the whole class to play together. **Book page 3.** The beginner part can be found in the **Year 1 book, page 2** (titled Semibreves).

CRUISING - PERCUSSION

This exercise will give students the opportunity to revise rhythms which were taught in the first year of the course, plus dotted crotchets (tay). You could draw their attention to the similarities and differences between the snare drum part in bar 2, beats 1 and 2, and bar 3, beats 3 and 4.

If any students are unwilling or unable to play a brass instrument by this stage in the course, they could specialise in percussion instead, as percussion parts are included from this point onwards. **Book page 4.**

CRUISING - TUTTI

The piece is now played with the tune starting in the Bb part, then the Eb part, and finally in the F part. Less advanced students can play the L3 parts on page 3 when their instrument plays the tune.

This level introduces the concepts of triads/chords. In this tune, the students should study the semibreve chords and choose a note from each one that they can play. **Book pages 5 – 7.**

GRAND OLD DUKE - PERCUSSION

In this rhythm part, the snare drum plays semiquavers (tecka-tecka) while the kick drum plays the simpler part. This can be practised with the whole class tapping the snare drum rhythm on their thighs, using alternate hands. The kick drum part could be tapped with one foot. **Book page 8.**

GRAND OLD DUKE

These versions do not have a count-in, so any percussionists should join in after the intro. This well-known tune has no beginner part here, but does differentiate between L3 and L5 players. The L3 part can be easily adapted for beginners as it doesn't go above a treble clef D. **Book page 9.**

GRAND OLD DUKE - TUTTI

Generally in this course, there is a single tutti version of the piece, which modulates from Bb to Eb and then F. In this case however, there are separate versions for each key. **Book page 10 - 12.**

THE SAINTS - PERCUSSION

The separate parts are combined onto a single stave. The snare drum part is on the off-beat, and the required co-ordination between hands and feet will be a challenge for some students.

Remember that you can change the tempo of the backing track, via the settings option in the bottom right hand corner of the video. **Book page 13.**

THE SAINTS

This well-known tune is again written for L3 and L5 students. **Book pages 14.**

THE SAINTS - TUTTI

This version of the tune has a lovely counter-melody, which is well worth taking the time to master. There is an alternative version of the video without the moving cursor. **Book pages 15 - 17.**

LEVEL 6

FINDING THE NOTES

The new notes for treble clef instruments are G# and A, bass clef instruments learn F# and G, while Eb tubas play B and C. With these new notes, students will now be able to play an octave. The notes needed for this level are shown on the website, but the ones for accompanying parts are in the books. **Book page 19.**

CLEFS, LINES & SPACES

This is revision for some students, and new information for others. All students should be aware of both treble and bass clefs, and how they relate to each other. **Book page 20.**

CHROMATIC SCALES

This exercise gives students an opportunity to find how high they can play (treble clef A). As an additional challenge, it is written with a time signature of 5/4 - this may seem daunting, but shouldn't be a problem when playing scales. **Book page 21.**

THE LONG NOTE CHALLENGE

This exercise is exactly as before. It could be varied slightly by using a different note. This exercise is not in the books.

A MINOR MYSTERY - PERCUSSION

This percussion part uses 2 different pitched instruments on the upper stave - congas or mid and high toms would work well. Unusually, the lower stave is on the off-beat. **Book page 22.**

A MINOR MYSTERY

This version has 3 parts: L5, featuring the new notes, L3, the most interesting part, and L1 for any beginners. There is no tutti version - Bb instruments play the trombone/euphonium/baritone/Bb tuba part, Eb instruments play the Eb tuba part, and F instruments play without bass clef instruments. **Book page 23.**

SCALES - RHYTHMIC NOTATION

The percussion part featured here is also included in the notation for the melodic minor scale exercises which follow. **Book page 24.**

SCALES

The harmonic minor scales included here are: treble clef - A minor, bass clef - G minor, and Eb tuba - C minor. **Book pages 24 - 24b.**

TEMPO & TIME

This is an information page to revise time signatures and introduce tempo terms and metronome markings. These are included in notation from this point in the course onwards. **Book page 25.**

GRAND OLD DUKE

The counter-melody for this piece is now introduced. The tune itself can be revised in **Level 5, book pages 8 - 12.**

All these versions of the piece have count-ins, so percussion players can join in from the beginning. **Book pages 26.**

LEVEL 7

FINDING THE NOTES

This exercise introduces 2 new low notes and a high one. The new notes for treble clef instruments are low G and G#, plus high Bb. Bass clef instruments play low F and F#, plus high Ab. The Eb tubas play low Bb and B, plus high Bb. As before, the notes needed for this Level are shown on the website, but the notes to enable other instruments to play an accompaniment are only in the books. **Book pages 27 - 28.**

THE LONG NOTE CHALLENGE

This exercise is exactly as before.

CHROMATIC SCALE

The treble clef scales move from low to high Bb, while the bass clef ones move from low to high Ab. The Eb tuba scale moves from low to high Db. Once again, the challenge is to see how many of these notes can be played. **Book page 29.**

MAJOR SCALES

These are one octave scales plus arpeggios, which should be played tongued and then slurred. Students should aim to learn them by rote. The website versions of these exercises use key signatures, while the book uses accidentals, so use this as an opportunity to make sure these concepts have been understood. The treble clef instruments play G and A major, bass clef instruments play F and G major, and the Eb tubas play Bb and C major. **Book page 30.**

SLOW WALTZ - PERCUSSION

Students should pretend to play drums. The high hat quaver rhythm is tapped on the thigh, while the foot taps the kick drum part. Watch out for bar 28, where the snare drum comes in - this rhythm can be tapped with the spare hand on the other thigh. Watch out for the dynamics. Expect your students to find this exercise fairly challenging! **Book page 32.**

SLOW WALTZ

The 3 parts in this tune are now written as 1st/2nd/3rd, as they would be in band music. **Book pages 33 - 34.**

SLOW WALTZ - TUTTI

The tutti version now has a counter-melody, so it is worth playing even if you only have instruments in one transposition. **Book pages 33 - 36.**

IMPROVISING OVER 1 CHORD

The accompaniment is divided into 4 bar phrases. Start by suggesting a simple 4 bar rhythmic pattern, which can be played followed by 4 bars rest each time. Aim to get a groove going. From there, any more confident students could attempt solos, remembering to keep to the phrase length. **Book pages 37.**

IMPROVISING OVER 2 CHORDS

This piece uses the one and four chords (tonic and subdominant). It is a good idea to start with the whole class singing the chord numbers, in order to become thoroughly aware of the structure of the piece. This foundation needs to be in place before any actual improvisation is attempted. **Book pages 37.**

IMPROVISING OVER 3 CHORDS

This exercise needs to be addressed in the same way as the previous two, with the chord changes sung to begin with. The notes for each key are highlighted in the chart at the top of the page. Once the students are growing in confidence, passing notes can be introduced and some will be able to take their improvisation further still. **Book pages 38.**

IMPROVISING - PEASE PUDDING

This tune, first encountered in Year 1 Level 4, book page 39, can be approached in the same way as the previous improvisations. The tune, which is in the 3 keys of Bb, Eb and F, plays through slowly the first time, and then repeats at double the tempo. The tutti section is all at the faster tempo, moving through all 3 keys. **Book page 39.**