

## **Lesson 3**

*Created for Brooklyn United Sr. Alumni Drum & Bugle Corps.*

*Written by Rich Wardlow*

In this lesson we will be looking at two scales, the Eb and A scales. As in the previous lessons, see what notes differ from the C scale. The section on accidentals will help you to properly articulate playing notes as the composer/arranger wants the piece played.

### **Eb Scale = 3 Flats**

Use the fingering from lesson 1, C scale and compare the fingering for the Eb scale. You should see that notes B, E, and A have different fingering than the B's, E's, and A's in the C scale. The reason the fingering is different is because in the Eb scale those three notes are flat to keep our whole step, whole step, half step, whole step, whole step, whole step and half step scale tonal pattern.

### **A Scale = 3 Sharps**

The A scale has the F, C and the G notes using different fingering than the C scale. Again, compare the C scale to the A scale and you will see all F's, C's and G's are sharp in the A scale. Look again to the left side of the music note the key signature. Try to play the A scale and then the C scale.

### **Overview of Accidentals**

Accidentals, simply put, are symbols that the arranger/composer has incorporated into the composition to aid you, as the music reader, in articulating the music the way the composer would like to have it sound. I.e. hard staccato tongue symbolized by a simple dot (.) over the particular note or set of notes or a softer legato tongue, symbolized by a line (-) over the note or set of notes is written in music symbolic form along with many other forms of articulations to help the musician to perform the piece the way the composer or arranger wants the piece articulated.

Utilizing accidentals in music helps multiple musicians to play parts with uniform articulation and finesse. Whether a note should be played long or short, staccato or legato, loud or soft, crescendo or decrescendo and so forth, so that the music piece you are playing has a color or feeling within the sound. Each sound or note can be articulated or manipulated to give each and every note a certain flavor or tonal quality. Hard accents, soft accents, slurs, ties, marcato, legato and staccato are actually written in connotations called accidentals within the music. Refer to the accidental music page for actual accidental markings and try to play the piece with the proper articulation according to the accidentals marked on the music. A basic key of accidentals is below with their definitions.

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1. Staccato = (.) a short tone with an abrupt beginning and ending. This tone is usually started and stop with a hard tongue.
2. Legato = (-) a longer more tonal note with a softer tongue for the start of the sound.
3. Marcatto = (^) this tone is between a staccato and legato sound. It has a definitive hard accent on the beginning of the tone but not as hard as a staccato tongue and not as soft as a legato tongue.
4. Accent = (>) this tone has a hard “attack” with the tongue, much like the staccato accidental but unlike the staccato accidental it is not short but is held for the full value of the note.
5. Crescendo = (<) this is an accidental that can cover many notes or one note. When it covers many notes it is usually all or part of a “phrase” of music. It simply means to start the note or phrase out soft and build in volume as the music progresses.
6. Decrescendo = (>) this accidental is the opposite of a crescendo and can represent one note or multiple notes. Again, it simply means that the note or phrase starts louder and gets softer as it progresses.

These are the basic accidentals for manipulating the attacks and quality of sound being produced. Slurs, ties, sharps and flats symbols are forms of accidentals and will be discussed in length in future lessons. Try to play the accidental exercise trying to perform it with the proper accidentals. It should be a familiar melody to you if you know the Brooklyn United Music Book.

## Harmonizing

Simply try to play all of the parts written. Try to record yourself playing one part and then playback the recording while you are playing a different part. This will train your ear to hear other parts along with the part you are playing at the time. This is an excellent exercise for ear training and sight reading. As you progress through these lessons it would be a benefit to your playing ability to pick up any music, it doesn't matter whether it is Piano, Trumpet, Flute, or Trombone. It could be any music at all, even treble and bass clef music. The point is to try to read and play music that you have never read before.

## Conclusion for lesson 3

This lesson is designed to give you an understanding of how emotion is communicated via the accidentals incorporated into the music. It should help you to become a better musician and help you to play with multiple musicians all articulating the music the way the composer/arranger intended.

# Scales

## Eb Major Scale

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

Eb F G Ab Bb C D Eb Eb F G Ab Bb C D Eb Eb D C Bb Ab G F Eb

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

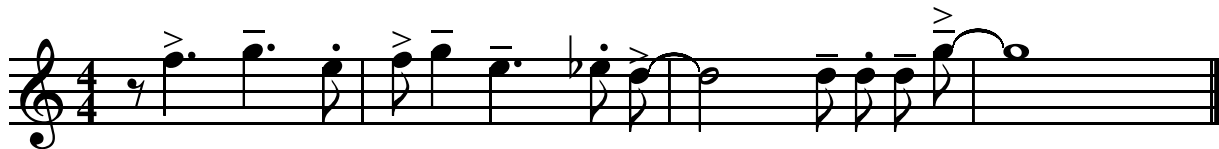
Eb D C Bb Ab G F Eb Eb

## A Major Scale

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

A B C# D E F# G# A A G# F# E D C# B A A

# Reading Accents



# Harmonizing

*legato*

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a *legato* marking. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The system concludes with a whole note C4. The second staff is in treble clef and contains whole notes: G4, A4, B4, A4, G4. The third staff is in treble clef and contains whole notes: G4, A4, B4, A4, G4. The fourth staff is in bass clef and contains whole notes: G2, A2, B2, A2, G2.

The second system of musical notation consists of four staves. The top staff continues the melody from the first system, starting with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The system concludes with a whole note C4. The second staff contains whole notes: G4, A4, B4, A4, G4. The third staff contains whole notes: G4, A4, B4, A4, G4. The fourth staff contains whole notes: G2, A2, B2, A2, G2.

The third system of musical notation consists of four staves. The top staff contains whole notes: G4, A4, B4, A4, G4. The second staff contains whole notes: G4, A4, B4, A4, G4. The third staff contains whole notes: G4, A4, B4, A4, G4. The fourth staff contains whole notes: G2, A2, B2, A2, G2.