

TRUMPET DIATONICS

a poetic training in Music Literacy

Competence



JC HEISLER

Trumpet Diatonics ©

Copyright © 2020 by John-Curtis J. Heisler

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law. For permission requests, write to the publisher, addressed “Attention: Permissions Coordinator,” at the address below.

www.trumpetdiatonics/contact.com

Competence
Trumpet Diatonics ©

By JC Heisler

Attitude

Learning a new skill requires an attitude of courage. Courage requires a persistent devotion to a defined goal, consistent discipline, inspired curiosity, knowledgeable creativity, and unwavering faith in your abilities. Courage is exciting because it attests to a hope in an unknown. Courageous repetitions manifest exponential growth, realize deep understanding, and awaken lasting confidence.

Flexibility

Practicing trumpet technique necessitates acquiring and refining the skill of flexibility. Healthy flexibility is developed in three prominent ways; first by refining the beginning of a single tone, second by moving from high to low and low to high, and third through proper execution of dynamically graded long-tones.

Practices that may further develop the coordination of engaged flexibility include who attacks, pooh attacks, note-bends, mouthpiece playing, harmonic series slurring, pedal-tones, and lip tones.

Views to Mastery

Trumpet Diatonics © builds skill. Skill is coordination. Coordination is acquired through repetition. Without a thorough concept of the sounds to be performed, developing motor-skills will be disorganized and executed in uncertainty. Trumpet Diatonics © specifies “Views to Mastery” that stimulate the mind, command attention, focus the ears, and coordinate the body through deliberate repetition. These twelve different perspectives offer a thorough practice guide to musical cognition and physical response.

Tonality

There is a choreography to tonality in Western Music which begins with Chromaticism; the Equal Tempered Twelve-Tone Octave. Two semi-tones make a whole-tone, as tonality is expressed with specific combinations of these intervals organized within the octave. Each and every person shares a common relationship to tonality. Musical communication could never be possible otherwise. It is our nature to hear within a diatonic tonal reference. All the repertoire contained within Trumpet Diatonics © has been composed to this specific end; to build technical skill, coordinating freedom through tonal literacy.

Motions for Practice

All exercises written for this method reflect the three Motions enumerated by Johann Joseph Fux in “Gradus Ad Parnassum”. They are Direct Motion, Oblique Motion, and Contrary Motion. Through understanding these Motions, the musician will learn to communicate with an effective music literacy.

Technique, Conceptualization, and Imitation

To create is to act on an inspiration and desire to imitate. Imitation inspires conceptualization. Imitation also facilitates the necessary skills required to develop your own unique concept. Performance is ordered to this integral end; to express *your* conceptualization, not a technique.

Practice

The goal of practice is to accept and learn through repetition; to unapologetically perform your unique conception with genuine abandonment, in pure honest expression; so that the music arrests your complete attention, captivating true devotion to your own talent, artistic inspirations, and developing abilities.

Rules

Play what you clearly hear.
Always play by ear.
Perform; do not practice.
Practice; do not perform.
Tonality is gravity; it forms all technique.
Have a goal; Make a plan.
Perform “practice cell” without stopping.
Express a meter; not a tempo.
Rest as much as you play.
Express music on every repetition.
To repeat is not to fail.
Play the way that works for you; Solve.
Develop through habits of ease.
Be consistent in your effort, persist.
Think for yourself.
Do not be afraid.
Love what you are doing.

Trumpet Diatonics© Book of Motions Lessons 1-28

These lessons were composed in an effort to accomplish two goals. To develop the proper techniques of: tone production, flexibility, articulation, and finger coordination, without strain; as well as to facilitate music literacy through cultivating fundamental musicianship skills defined within the Western European Classical Music tradition.

Motions for Practice

The following 28 Lessons make for their theme the three Motions detailed by Johann Joseph Fux in his treatise on counterpoint, “Gradus Ad Parnassum” published in 1725. The Motions consist of Direct Motion, Oblique Motion, and Contrary Motion. In understanding and performing these Motions, the musician will learn to communicate with an effective literacy.

Tonality

It is our very nature to hear within a diatonic tonal reference. These 28 Lessons have been composed in order to build technical skill directed by the pupil’s powerful natural fluency of aural cognition; where the entire body is coordinated by the innate vividness of the musician's aural imagination. These Lessons address the Major, Natural Minor, Harmonic Minor, Melodic Minor, Chromatic and Whole Tone tonalities.

Trumpet Diatonics

Twelve Views to Mastery

JC Heisler

1 2 34 1 2 3 4 1234

1. Rythm

1 2 1 2 1 2 1 2

2. Dyad

1 12 0 0 1 1 0 1

3. Fingerings

F A C G Bb D E F

4. Note Name

do mi sol re fa la ti do

5. Movable 'Do'

1 3 5 2 4 6 7 1

6. Scale Degrees

M3 m3 P4 m3 M3 M2 m2

7. Interval

fa la do sol te re mi fa

8. *Fixed 'Do'*

5 9 0 7 t 2 4 5

9. *Pitch Class*

10. *Articulation*

Tonic Mediant Dominant Super Tonic Sub Mediant Tonic

11. *Scale Degree Function*

Sub Dominant Leading Tone

12. *Rhythmic Variations*

Additional Rhythmic Variations

Additional Rhythmic Variations

Trumpet Diatonics Theory

JC Heisler

Scale Degrees 1 2 3 4 5 6 7 1 (8)

C Major: Tonic Super Tonic Mediant Sub Dominant Dominant Sub Mediant Leading Tone Tonic

Diatonic Intervals

P Unison M 2nd M 3rd P 4th P 5th M 6th M 7th P Octave

P Unison m 2nd m 3rd P 4th P 5th m 6th m 7th P Octave

Arpeggios 1 3 5 1

C Major Arpeggio

Triad Root 3rd 5th

C Major: Arpeggio, Broken Chord, Melodic Triad C Major: Chord, Harmonic Triad

4 Qualities of Triads C R 3 5 C- R b3 5 C° R b3 b5 C+ R 3 #5

C Major Chord & Triad C Minor Chord & Triad C Diminished Chord & Triad C Augmented Chord & Triad

Diatonic Triads

I ii iii IV V vi vii° I
C d e F G a b° C

Trumpet Diatonics

Diatonic Cadence Points

Tonic 1	Super Tonic 2	Mediant 3	Dominant 4	Sub Dominant 5	Sub Mediant 6	Leading Tone 7	Tonic 1
------------	---------------------	--------------	---------------	----------------------	---------------------	----------------------	------------

The Brass School www.jcheisler.com

©JC Heisler PLEASE DO NOT REPRODUCE

Trumpet Diatonics

Major & Minor Relationships

The Brass School www.jcheisler.com

JC Heisler

C Major 0 13 12 1 0 12 2 0

C D E F G A B C

Solfege: do re mi fa sol la ti do

Scale Degrees: 1 2 3 4 5 6 7 1

Tonal Function: Tonic Super Tonic Mediant Sub Dominant Dominant Sub Mediant Leading Tone Tonic

C Natural Minor: Parallel of C Major 0 13 23 1 0 23 1 0

C D Eb F G Ab Bb C

do re me fa sol le te do

1 2 3 4 5 6 7 1

Eb Major: Relative Major of C Minor 23 1 0 23 1 0 1 2

Eb F G Ab Bb C D Eb

do re mi fa sol la ti do

1 2 3 4 5 6 7 1

A Natural Minor: Relative of C Major 12 2 0 13 12 1 0 12

A B C D E F G A

do re me fa sol le te do

1 2 3 4 5 6 7 1

A Major: Parallel Major of A Natural Minor 12 2 123 13 12 2 23 12

A B C# D E F# G# A

do re mi fa sol la ti do

1 2 3 4 5 6 7 1

Trumpet Diatonics Scale Reference

JC Heisler

C Major (Ionian)



C Natural Minor (Aeolian)



F Major (Ionian)



F Natural Minor (Aeolian)



Bb Major (Ionian)



Bb Natural Minor (Aeolian)



Eb Major (Ionian)



Eb Natural Minor (Aeolian)



Ab Major (Ionian)



Ab Natural Minor (Aeolian)



Db Major (Ionian)



C# Major (Ionian)



C# Natural Minor (Aeolian)



F# Major (Ionian)



F# Natural Minor (Aeolian)



B Major (Ionian)



B Natural Minor (Aeolian)



E Major (Ionian)



E Natural Minor (Aeolian)



A Major (Ionian)



A Natural Minor (Aeolian)



D Major (Ionian)



D Natural Minor (Aeolian)



G Major (Ionian)



G Natural Minor (Aeolian)



Trumpet Diatonics Arpeggio Reference

JC Heisler

C Major (Ionian)



C Natural Minor (Aeolian)



F Major (Ionian)



F Natural Minor (Aeolian)



Bb Major (Ionian)



Bb Natural Minor (Aeolian)



Eb Major (Ionian)



Eb Natural Minor (Aeolian)



Ab Major (Ionian)



Ab Natural Minor (Aeolian)



Db Major (Ionian)



C# Major (Ionian)



C# Natural Minor (Aeolian)



F# Major (Ionian)



F# Natural Minor (Aeolian)



B Major (Ionian)



B Natural Minor (Aeolian)



E Major (Ionian)



E Natural Minor (Aeolian)



A Major (Ionian)



A Natural Minor (Aeolian)



D Major (Ionian)



D Natural Minor (Aeolian)



G Major (Ionian)



G Natural Minor (Aeolian)



Trumpet Diatonics

Melodic Choreography

Non Harmonic Tones

The Brass School www.jcheisler.com

JC Heisler

The musical score consists of four systems, each with four measures. The first system contains measures 1-4, the second system 5-8, the third system 9-12, and the fourth system 13-16. Each measure is labeled with a circled number and a specific non-harmonic tone or ornament. The bass line in all measures consists of a single sustained note (C4).

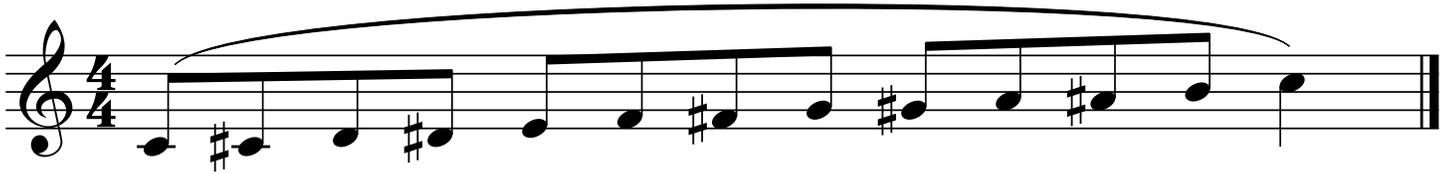
Measure	Label
1	Passing Tone
2	Double Passing Tone
3	Upper Neighbor Tone
4	Lower Neighbor Tone
5	Double Neighbor Tone
6	Anticipation
7	Escape Tone
8	Cambiata
9	Appoggiatura
10	Ritardation
11	Suspension
12	Ritardation
13	Free NT
14	Accented PT
15	Accented UNT
16	Accented LNT

Trumpet Diatonics

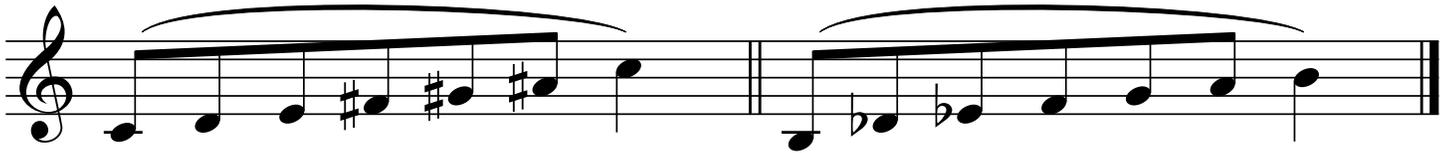
Contents

JC Heisler

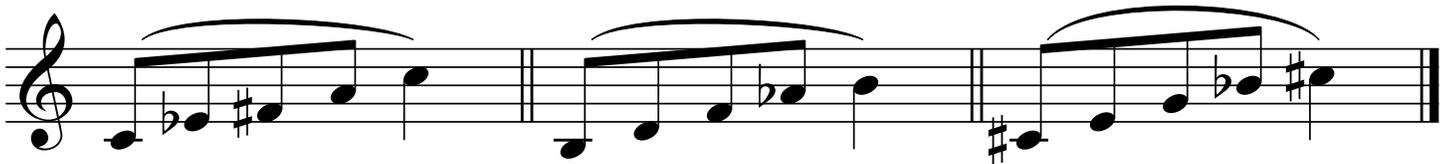
① *Chromatic*



② *Whole Tone*



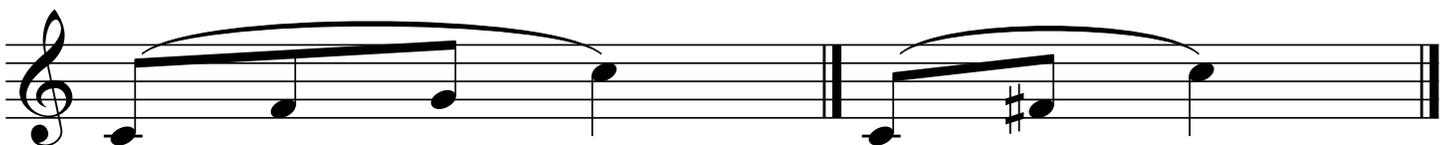
③ *Diminished*



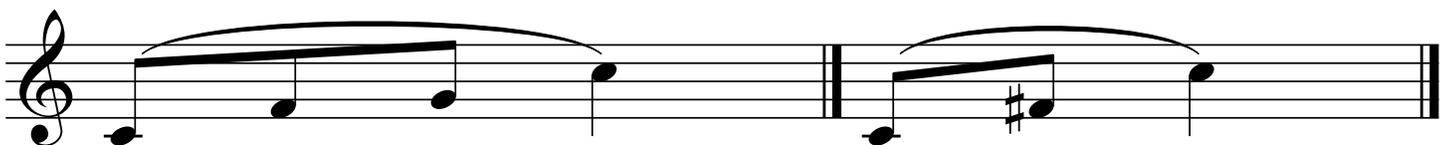
④ *Augmented*



⑤ *Perfect 4th*



⑥ *Tri-Tone*



⑦ *Perfect 5th*

⑧ *Minor 6th*

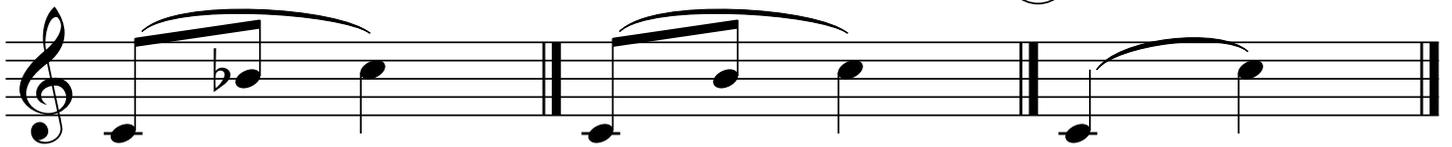
⑨ *Major 6th*



⑩ *Minor 7th*

⑪ *Major 7th*

⑫ *Perfect Octave*



⑬ *Major*

⑭ *Major Arpeggios*



⑮ *Major 7th*

⑯ *Dominant 7th*

⑰ *Major 6*



⑱ *Natural Minor*

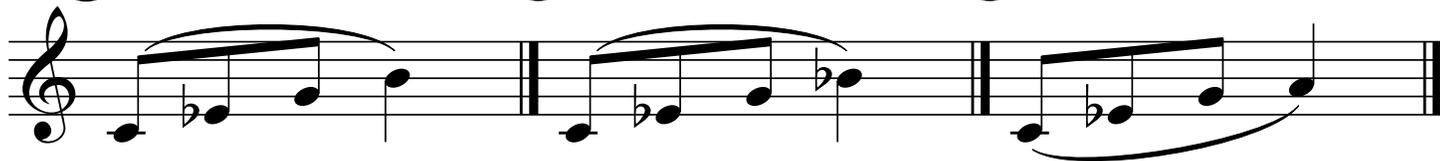
⑲ *Minor Arpeggios*



20 *Minor Major 7*

21 *Minor 7*

22 *Minor 6*

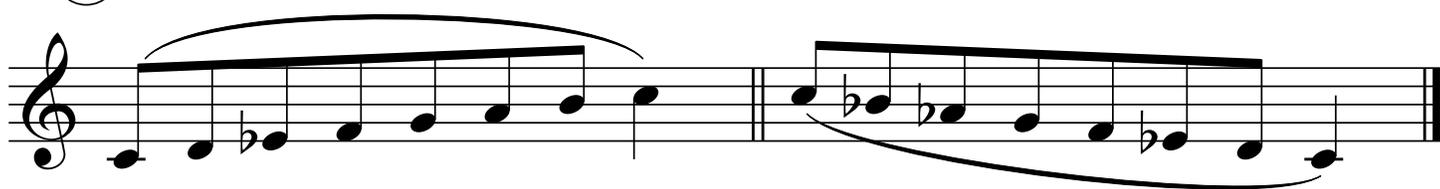


23 *Half Diminished 7*

24 *Harmonic Minor*



25 *Melodic Minor*



Trumpet Diatonics

Lesson One

Direct Motion: Descending

The Brass School www.jcheisler.com

JC Heisler

Major

0 2 12 0 1 12 13 0 0 0 12 0

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

Solfege: do ti la sol fa mi re do do sol mi do

Scale Degrees: 1 7 6 5 4 3 2 1 1 5 3 1

Tonal Function: Tonic Leading Tone Sub Mediant Dominant Sub Dominant Mediant Super Tonic Tonic

Natural Minor

0 1 23 0 1 23 13 0 0 0 23 0

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

do te le sol fa me re do do sol me do

1 7 6 5 4 3 2 1 1 5 3 1

Harmonic Minor

0 2 23 0 1 23 13 0 2 0 23 0

C B Ab G F Eb D C B G Eb C

do ti le sol fa me re do ti sol me do

1 ^7 6 5 4 3 2 1 ^7 5 3 1

Chromatic

0 2 1 12 23 0 2 1 12 23 13 123 0 0 12 2 23 0

C B Bb A Ab G Gb F E Eb D Db C C Bbb Gb Eb C

do ti te la le sol se fa mi me re ra do do ta se me do

0 11 10 9 8 7 6 5 4 3 2 1 0 0 9 6 3 0

Whole Tone

0 1 23 2 12 13 0 0 23 12 0

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

do li si fi mi re do do si mi do

0 10 8 6 4 2 0 0 8 4 0

Trumpet Diatonics

Lesson Two

Direct Motion: Ascending

The Brass School www.jcheisler.com

JC Heisler

Major 0 13 12 1 0 12 2 0 0 12 0 0

C D E F G A B C C E G C
do re mi fa sol la ti do do mi sol do
1 2 3 4 5 6 7 1 1 3 5 1

Solfege: do re mi fa sol la ti do do mi sol do
Scale Degrees: 1 2 3 4 5 6 7 1 1 3 5 1
Tonal Function: Tonic Super Tonic Mediant Sub Dominant Sub Mediant Leading Tonic

Natural Minor 0 13 23 1 0 23 1 0 0 23 0 0

C D Eb F G Ab Bb C C Eb G C
do re me fa sol le te do do me sol do
1 2 3 4 5 6 7 1 1 3 5 1

Harmonic Minor 0 13 23 1 0 23 2 0 0 23 0 2

C D Eb F G Ab B C C Eb G B
do re me fa sol le ti do do me sol ti
1 2 3 4 5 6 ^7 1 1 3 5 ^7

Melodic Minor 0 13 23 1 0 12 2 0 0 23 0 12

C D Eb F G A B C C Eb G A
do re me fa sol la ti do do me sol la
1 2 3 4 5 ^6 ^7 1 1 3 5 ^6

Chromatic 0 123 13 23 12 1 2 0 23 12 1 2 0 0 23 2 12 0

C C# D D# E F F# G G# A A# B C C Eb Gb Bbb C
do di re ri mi fa fi sol si la li ti do do me se ta do
0 1 2 3 4 5 6 7 8 9 10 11 0 0 3 6 9 0

Whole Tone 0 13 12 2 23 1 0 0 12 23 0

C D E F# G# A# C C E G# C
do re mi fi si li do do mi si do
0 2 4 6 8 10 0 0 4 8 0

Trumpet Diatonics

Diatonic Intervallic Analysis

JC Heisler

①

Exercise 1, first two staves. The first staff contains five measures of music: a half note G4, a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The second staff contains three measures: a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

②

Exercise 2, first two staves. The first staff contains five measures: a half note G4, a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The second staff contains three measures: a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

③

Exercise 3, first two staves. The first staff contains seven measures: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The second staff contains seven measures: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

④

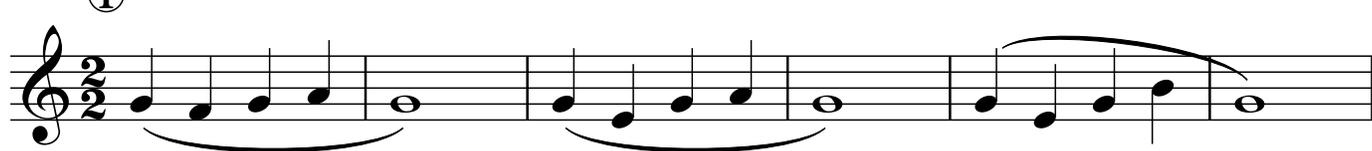
Exercise 4, first two staves. The first staff contains seven measures: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The second staff contains seven measures: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

Trumpet Diatonics

Diantonic Intervals

JC Heisler

①



②



Trumpet Diatonics

Modalities of Competence

① *Tetrachordal Ladders*

JC Heisler

do do re do re mi do re mi fa do re mi fa mi

do re mi fa mi re do re mi fa mi re do

②

sol sol la sol la ti sol la ti do sol la ti do ti

sol la ti do ti la sol la ti do ti la sol

③

do do ti do ti la do ti la sol do ti la sol la

do ti la sol la ti do ti la sol la ti do

④



fa fa mi fa mi re fa mi re do fa mi re do re



fa mi re do re mi fa mi re do re mi fa

Detailed description: This exercise is written on two staves in treble clef. The first staff contains five measures of music. The notes are: Measure 1: fa; Measure 2: fa, mi (beamed); Measure 3: fa, mi, re (beamed); Measure 4: fa, mi, re, do (beamed); Measure 5: fa, mi, re, do, re (beamed). The second staff contains two measures of music. The notes are: Measure 1: fa, mi, re, do, re, mi (beamed); Measure 2: fa, mi, re, do, re, mi, fa (beamed).

① *Pentachordal Ladders*



do do re do re mi do re mi fa do re mi fa sol do re mi fa sol fa



do re mi fa sol fa mi do re mi fa sol fa mi re do re mi fa sol fa mi re do

Detailed description: This exercise is written on two staves in treble clef. The first staff contains six measures of music. The notes are: Measure 1: do; Measure 2: do, re (beamed); Measure 3: do, re, mi (beamed); Measure 4: do, re, mi, fa (beamed); Measure 5: do, re, mi, fa, sol (beamed); Measure 6: do, re, mi, fa, sol, fa (beamed). The second staff contains three measures of music. The notes are: Measure 1: do, re, mi, fa, sol, fa, mi (beamed); Measure 2: do, re, mi, fa, sol, fa, mi, re (beamed); Measure 3: do, re, mi, fa, sol, fa, mi, re, do (beamed).

②



fa fa sol fa sol la fa sol la ti fa sol la ti do fa sol la ti do ti



fa sol la ti do ti la fa sol la ti do ti la sol fa sol la ti do ti la sol fa

Detailed description: This exercise is written on two staves in treble clef. The first staff contains six measures of music. The notes are: Measure 1: fa; Measure 2: fa, sol (beamed); Measure 3: fa, sol, la (beamed); Measure 4: fa, sol, la, ti (beamed); Measure 5: fa, sol, la, ti, do (beamed); Measure 6: fa, sol, la, ti, do, ti (beamed). The second staff contains three measures of music. The notes are: Measure 1: fa, sol, la, ti, do, ti, la (beamed); Measure 2: fa, sol, la, ti, do, ti, la, sol (beamed); Measure 3: fa, sol, la, ti, do, ti, la, sol, fa (beamed).

③

do do ti do ti la do ti la sol do ti la sol fa do ti la sol fa sol

do ti la sol fa sol la do ti la sol fa sol la ti do ti la sol fa sol la ti do

④

sol sol fa sol fa mi sol fa mi re sol fa mi re do sol fa mi re do re

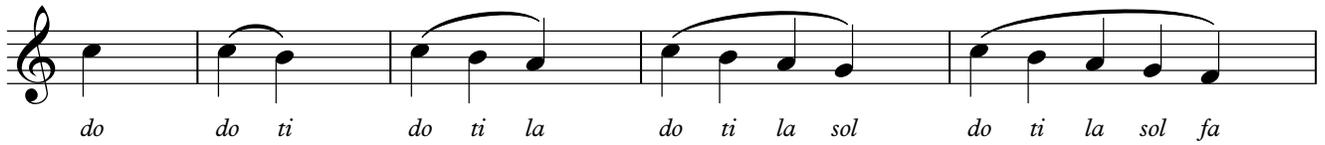
sol fa mi re do re mi sol fa mi re do re mi fa sol fa mi re do re mi fa sol

⑤ *Diatonic Ladders*

do do re do re mi do re mi fa do re mi fa sol

do re mi fa sol la do re mi fa sol la ti do re mi fa sol la ti do

⑥

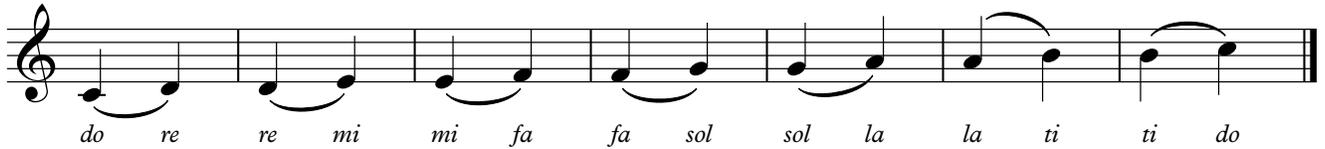


do do ti do ti la do ti la sol do ti la sol fa



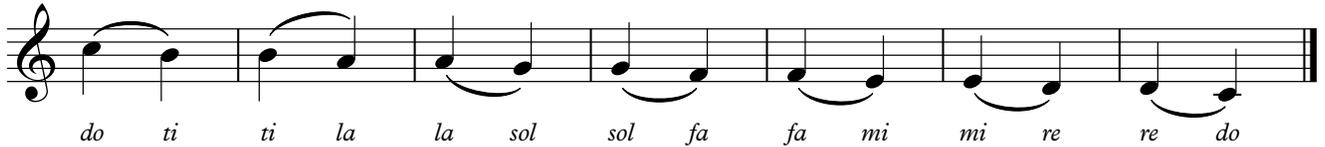
do ti la sol fa mi do ti la sol fa mi re do ti la sol fa mi re do

⑦ *Major Duple Inchworms*



do re re mi mi fa fa sol sol la la ti ti do

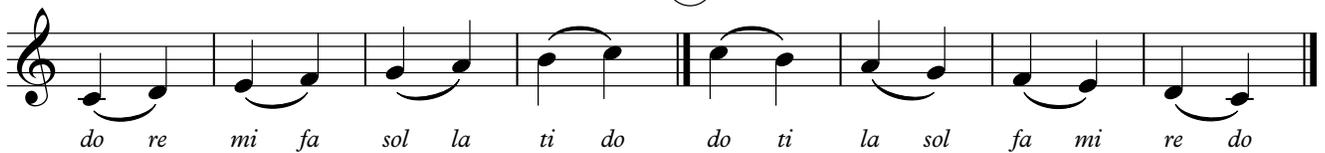
⑧



do ti ti la la sol sol fa fa mi mi re re do

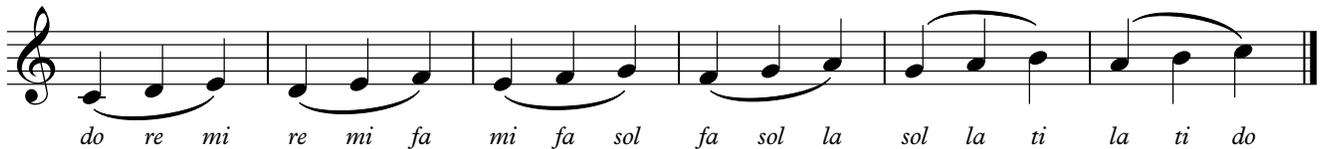
⑨ *Major Duple Trains*

⑩



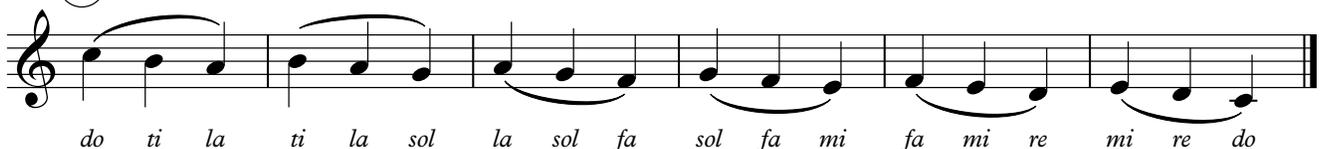
do re mi fa sol la ti do do ti la sol fa mi re do

⑪ *Major Triple Inchworms*



do re mi re mi fa mi fa sol fa sol la sol la ti la ti do

⑫



do ti la ti la sol la sol fa sol fa mi fa mi re mi re do

13 Major Triple Scrolling

do re mi mi fa sol sol la ti do do ti la la sol fa fa mi re do

15 Major Triple Trains

do re mi fa sol la ti do do ti la sol fa mi re do

17 Major Tetra-Chord Inchworms

do re mi fa re mi fa sol mi fa sol la fa sol la ti sol la ti do

18

do ti la sol ti la sol fa la sol fa mi sol fa mi re fa mi re do

19 Major Tetra-Chord Scrolling

do re mi fa fa sol la ti do do ti la sol sol fa mi re do

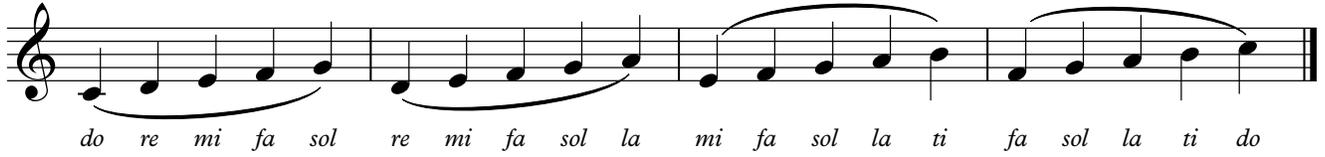
20

21 Major Tetra-Chord Trains

do re mi fa sol la ti do do ti la sol fa mi re do

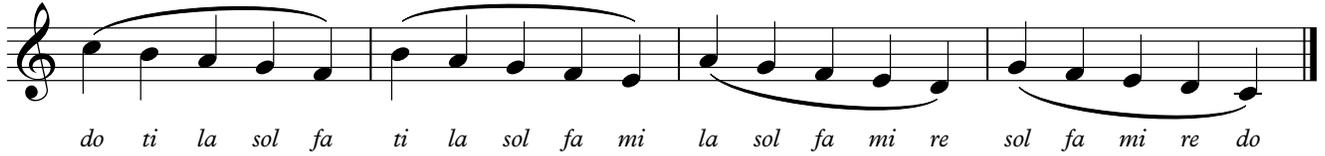
22

23 *Penta-Chord Inchworms*



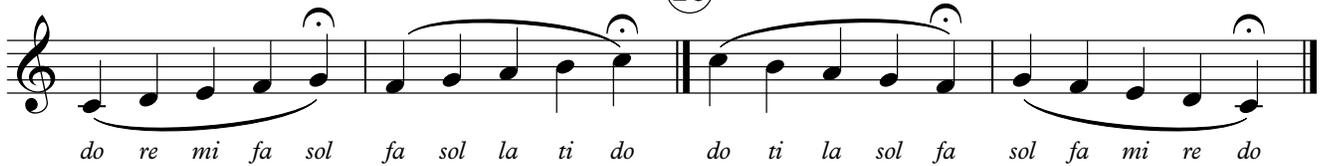
do re mi fa sol re mi fa sol la mi fa sol la ti fa sol la ti do

24



do ti la sol fa ti la sol fa mi la sol fa mi re sol fa mi re do

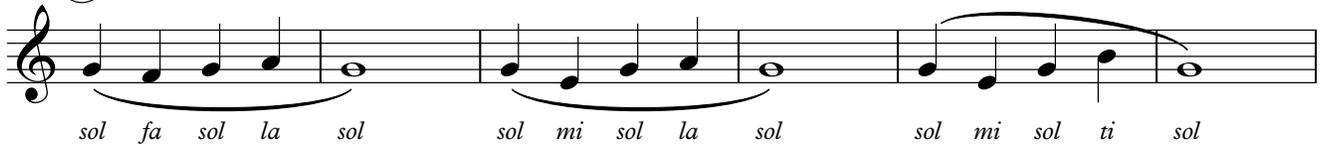
25 *Penta-Chord Cadence*



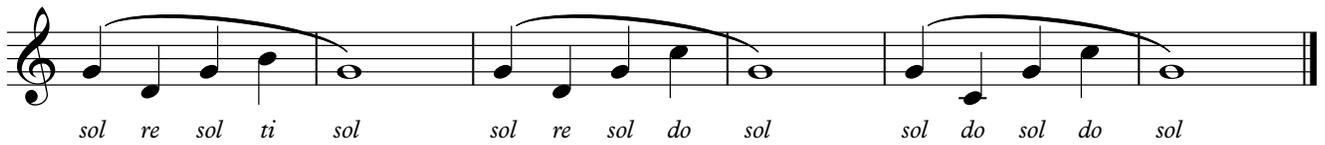
do re mi fa sol fa sol la ti do do ti la sol fa sol fa mi re do

26

27 *Diatonic Intervals*

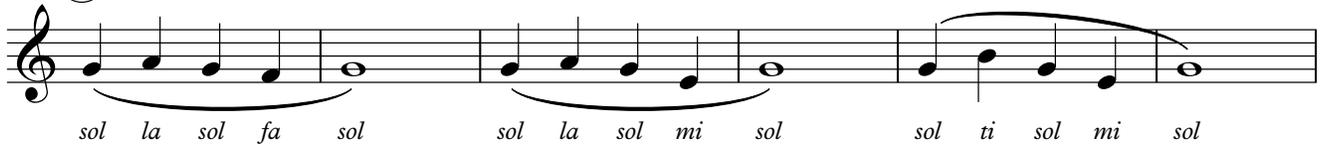


sol fa sol la sol sol mi sol la sol sol mi sol ti sol

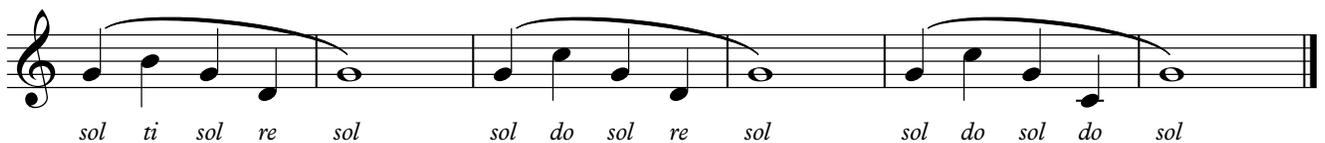


sol re sol ti sol sol re sol do sol sol do sol do sol

28



sol la sol fa sol sol la sol mi sol sol ti sol mi sol



sol ti sol re sol sol do sol re sol sol do sol do sol

29



sol fa mi re do la sol fa mi re fa mi re do ti sol fa mi re do

Musical notation for exercise 29: A single staff in treble clef with a key signature of one flat (B-flat). The exercise consists of four measures. Each measure contains a half note followed by a quarter note, with a slur under the half note and a fermata over the quarter note. The notes are: G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do), G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do), G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do).

30



do re mi fa sol re mi fa sol la ti do re mi fa do re mi fa sol

Musical notation for exercise 30: A single staff in treble clef with a key signature of one flat (B-flat). The exercise consists of four measures. Each measure contains a half note followed by a quarter note, with a slur under the half note and a fermata over the quarter note. The notes are: D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol).

31



sol fa mi re do re mi fa sol la fa mi re do ti do re mi fa sol

Musical notation for exercise 31: A single staff in treble clef with a key signature of one flat (B-flat). The exercise consists of four measures. Each measure contains a half note followed by a quarter note, with a slur under the half note and a fermata over the quarter note. The notes are: G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol).

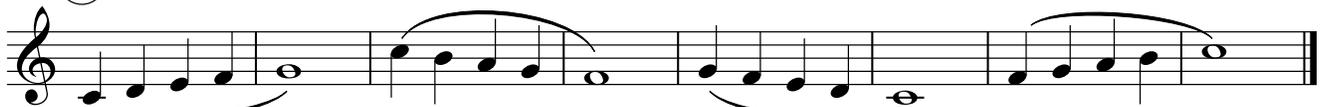
32



do re mi fa sol la sol fa mi re ti do re mi fa sol fa mi re do

Musical notation for exercise 32: A single staff in treble clef with a key signature of one flat (B-flat). The exercise consists of four measures. Each measure contains a half note followed by a quarter note, with a slur under the half note and a fermata over the quarter note. The notes are: D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do).

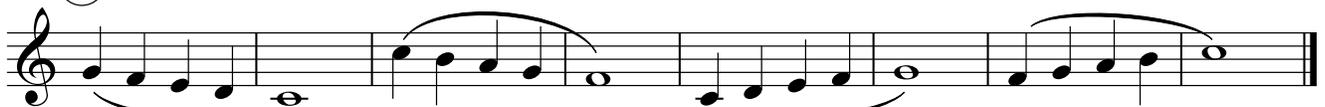
33



do re mi fa sol do ti la sol fa sol fa mi re do fa sol la ti do

Musical notation for exercise 33: A single staff in treble clef with a key signature of one flat (B-flat). The exercise consists of four measures. Each measure contains a half note followed by a quarter note, with a slur under the half note and a fermata over the quarter note. The notes are: D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do), F5 (fa), G5 (sol), A5 (sol), Bb5 (la), C6 (ti), D6 (do).

34



sol fa mi re do do ti la sol fa do re mi fa sol fa sol la ti do

Musical notation for exercise 34: A single staff in treble clef with a key signature of one flat (B-flat). The exercise consists of four measures. Each measure contains a half note followed by a quarter note, with a slur under the half note and a fermata over the quarter note. The notes are: G4 (sol), A4 (fa), Bb4 (mi), C5 (re), D5 (do), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), D5 (do), E5 (re), F5 (mi), G5 (fa), A5 (sol), F5 (fa), G5 (sol), A5 (sol), Bb5 (la), C6 (ti), D6 (do).

35



do ti la sol fa ti la sol fa mi la sol fa mi re sol fa mi re do

Musical notation for measure 35: A single staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and half notes, with slurs over the first two and last two measures. The lyrics are: do ti la sol fa ti la sol fa mi la sol fa mi re sol fa mi re do.

36



do re mi fa sol re mi fa sol la mi fa sol la ti fa sol la ti do

Musical notation for measure 36: A single staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and half notes, with slurs over the first two and last two measures. The lyrics are: do re mi fa sol re mi fa sol la mi fa sol la ti fa sol la ti do.

37



do ti la sol fa mi fa sol la ti la sol fa mi re do re mi fa sol

Musical notation for measure 37: A single staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and half notes, with slurs over the first two and last two measures. The lyrics are: do ti la sol fa mi fa sol la ti la sol fa mi re do re mi fa sol.

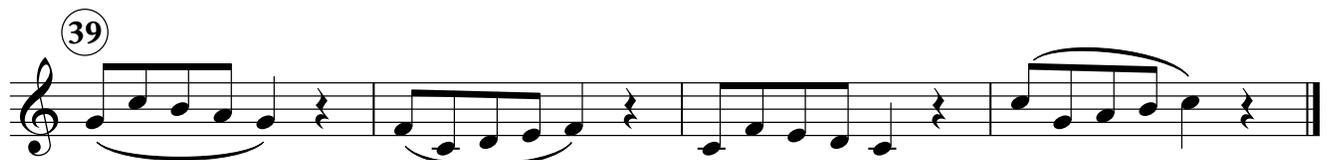
38



fa sol la ti do ti la sol fa mi re mi fa sol la sol fa mi re do

Musical notation for measure 38: A single staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and half notes, with slurs over the first two and last two measures. The lyrics are: fa sol la ti do ti la sol fa mi re mi fa sol la sol fa mi re do.

39



sol do ti la sol fa do re mi fa do fa mi re do do sol la ti do

Musical notation for measure 39: A single staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and half notes, with slurs over the first two and last two measures. The lyrics are: sol do ti la sol fa do re mi fa do fa mi re do do sol la ti do.

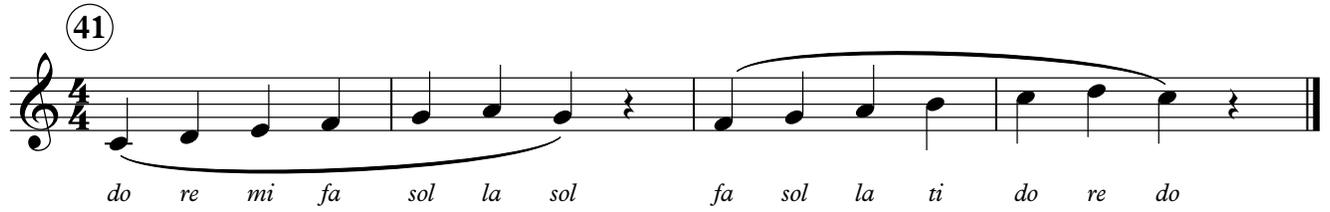
40



do ti la sol do fa mi re do fa sol la ti do sol do re mi fa do

Musical notation for measure 40: A single staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and half notes, with slurs over the first two and last two measures. The lyrics are: do ti la sol do fa mi re do fa sol la ti do sol do re mi fa do.

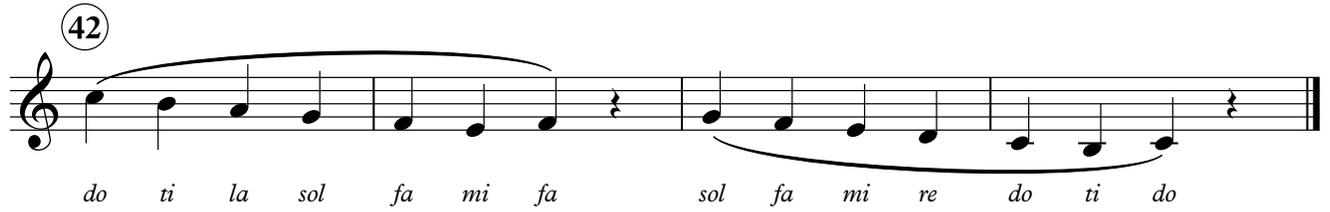
41



do re mi fa sol la sol fa sol la ti do re do

Exercise 41 is an 8-measure piece in 4/4 time. The first four measures contain the notes do, re, mi, fa, sol, la, sol, with a slur over the entire phrase. The last four measures contain the notes fa, sol, la, ti, do, re, do, with a slur over the entire phrase. The piece ends with a double bar line.

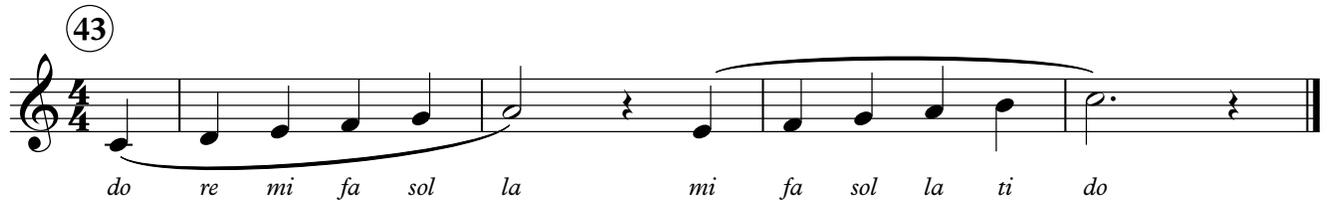
42



do ti la sol fa mi fa sol fa mi re do ti do

Exercise 42 is an 8-measure piece in 4/4 time. The first four measures contain the notes do, ti, la, sol, fa, mi, fa, with a slur over the entire phrase. The last four measures contain the notes sol, fa, mi, re, do, ti, do, with a slur over the entire phrase. The piece ends with a double bar line.

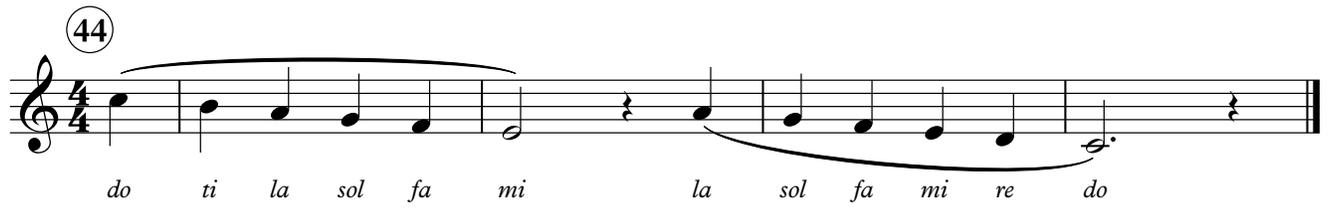
43



do re mi fa sol la mi fa sol la ti do

Exercise 43 is an 8-measure piece in 4/4 time. The first four measures contain the notes do, re, mi, fa, sol, la, with a slur over the entire phrase. The last four measures contain the notes mi, fa, sol, la, ti, do, with a slur over the entire phrase. The piece ends with a double bar line.

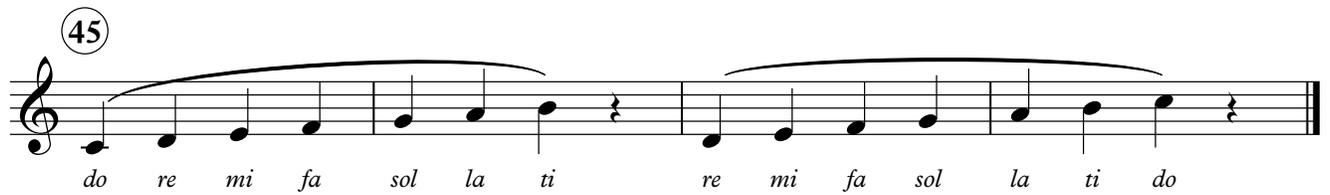
44



do ti la sol fa mi la sol fa mi re do

Exercise 44 is an 8-measure piece in 4/4 time. The first four measures contain the notes do, ti, la, sol, fa, mi, with a slur over the entire phrase. The last four measures contain the notes la, sol, fa, mi, re, do, with a slur over the entire phrase. The piece ends with a double bar line.

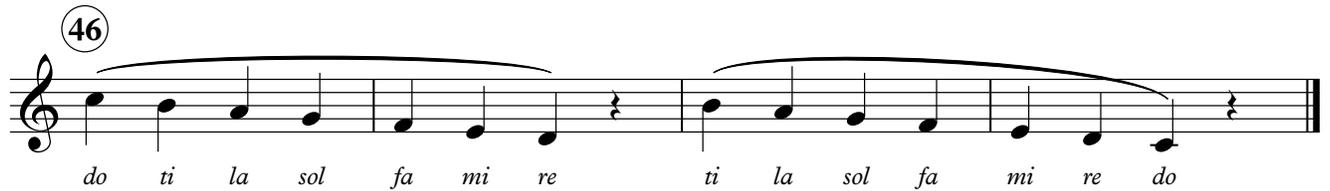
45



do re mi fa sol la ti re mi fa sol la ti do

Exercise 45 is an 8-measure piece in 4/4 time. The first four measures contain the notes do, re, mi, fa, sol, la, ti, with a slur over the entire phrase. The last four measures contain the notes re, mi, fa, sol, la, ti, do, with a slur over the entire phrase. The piece ends with a double bar line.

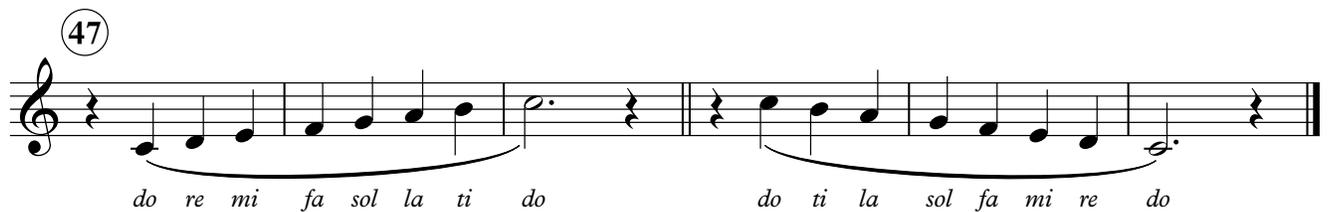
46



do ti la sol fa mi re ti la sol fa mi re do

Exercise 46 is an 8-measure piece in 4/4 time. The first four measures contain the notes do, ti, la, sol, fa, mi, re, with a slur over the entire phrase. The last four measures contain the notes ti, la, sol, fa, mi, re, do, with a slur over the entire phrase. The piece ends with a double bar line.

47



do re mi fa sol la ti do do ti la sol fa mi re do

Exercise 47 is an 8-measure piece in 4/4 time. The first four measures contain the notes do, re, mi, fa, sol, la, ti, do, with a slur over the entire phrase. The last four measures contain the notes do, ti, la, sol, fa, mi, re, do, with a slur over the entire phrase. The piece ends with a double bar line.

48



do re mi fa sol mi re mi fa sol la fa mi fa sol la ti sol fa sol la ti do la

49



do ti la sol fa la ti la sol fa mi sol la sol fa mi re fa sol fa mi re do mi

50



sol mi do re mi fa sol la fa re mi fa sol la



ti sol mi fa sol la ti do la fa sol la ti do

51

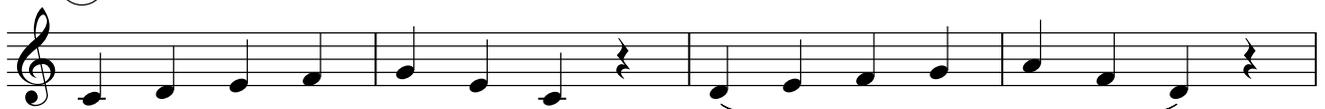


fa la do ti la sol fa mi sol ti la sol fa mi

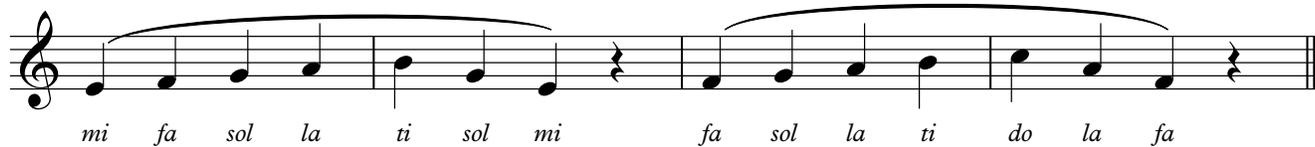


re fa la sol fa mi re do mi sol fa mi re do

52

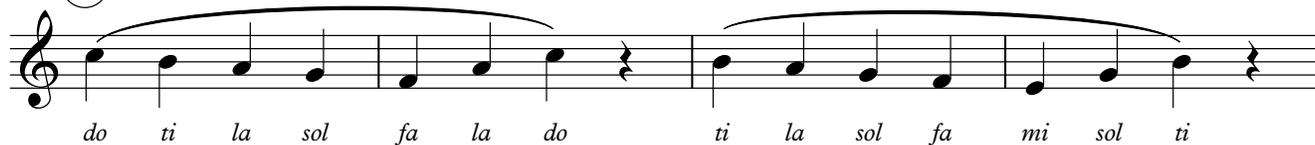


do re mi fa sol mi do re mi fa sol la fa re

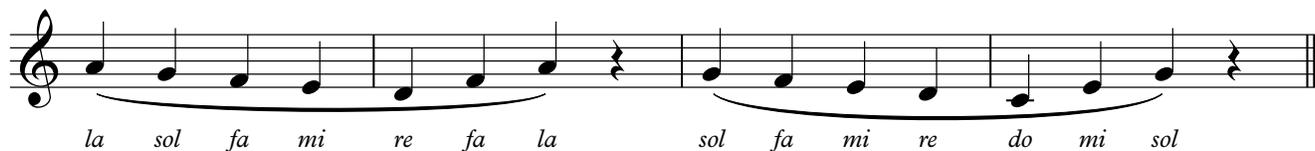


mi fa sol la ti sol mi fa sol la ti do la fa

53

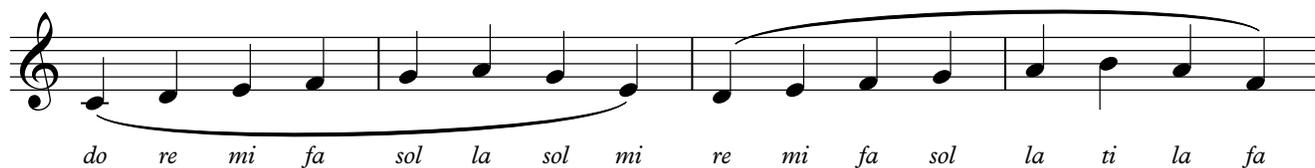


do ti la sol fa la do ti la sol fa mi sol ti

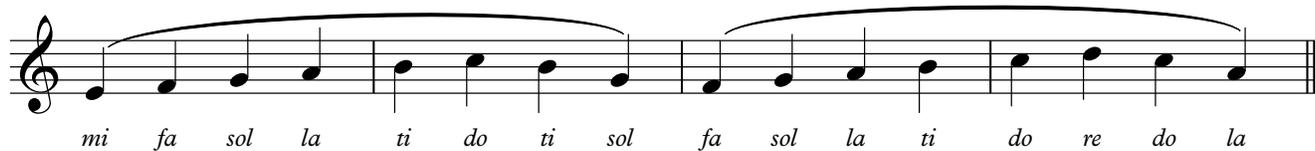


la sol fa mi re fa la sol fa mi re do mi sol

54

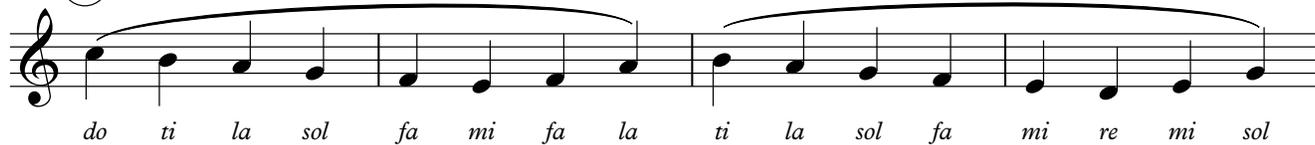


do re mi fa sol la sol mi re mi fa sol la ti la fa

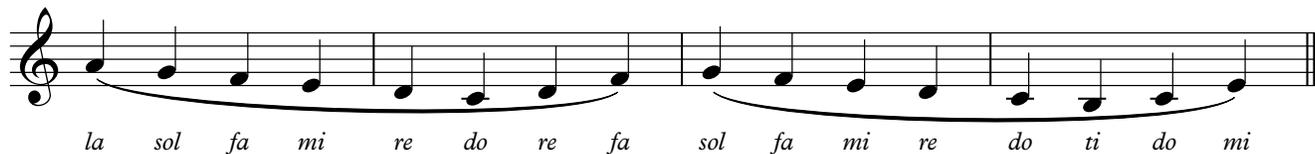


mi fa sol la ti do ti sol fa sol la ti do re do la

55



do ti la sol fa mi fa la ti la sol fa mi re mi sol



la sol fa mi re do re fa sol fa mi re do ti do mi

56

do re mi fa sol la sol mi do re mi fa sol la ti la fa re

mi fa sol la ti do ti sol mi fa sol la ti do re do la fa

57

do ti la sol fa mi fa la do ti la sol fa mi re mi sol ti

la sol fa mi re do re fa la sol fa mi re do ti do mi sol

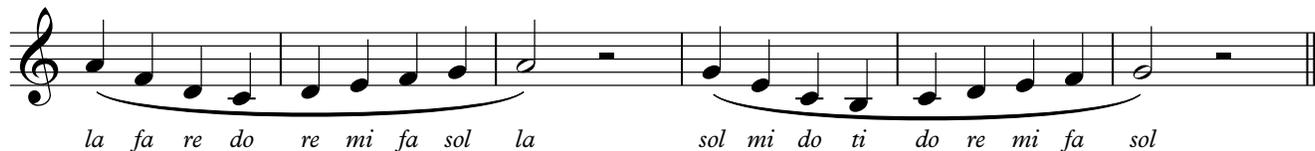
58

do mi sol la sol fa mi re do re fa la ti la sol fa mi re

mi sol ti do ti la sol fa mi fa la do re do ti la sol fa

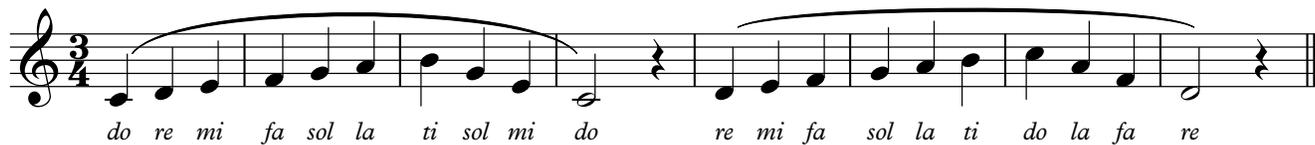
59

do la fa mi fa sol la ti do ti sol mi re mi fa sol la ti



la fa re do re mi fa sol la sol mi do ti do re mi fa sol

60



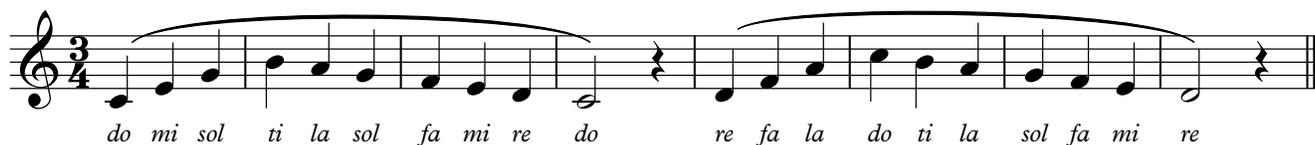
do re mi fa sol la ti sol mi do re mi fa sol la ti do la fa re

61



do ti la sol fa mi re fa la do ti la sol fa mi re do mi sol ti

62



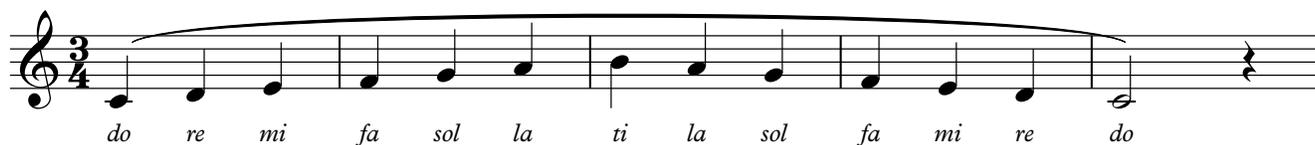
do mi sol ti la sol fa mi re do re fa la do ti la sol fa mi re

63



do la fa re mi fa sol la ti do ti sol mi do re mi fa sol la ti

64



do re mi fa sol la ti la sol fa mi re do



re mi fa sol la ti do ti la sol fa mi re

65

do ti la sol fa mi re mi fa sol la ti do

Musical staff for exercise 65, 3/4 time signature. The melody consists of quarter notes: do, ti, la, sol, fa, mi, re, mi, fa, sol, la, ti, do. A slur covers the entire line.

ti la sol fa mi re do re mi fa sol la ti

Musical staff for exercise 65 continuation, 3/4 time signature. The melody consists of quarter notes: ti, la, sol, fa, mi, re, do, re, mi, fa, sol, la, ti. A slur covers the entire line.

66

do re mi re mi fa sol la ti do

Musical staff for exercise 66, 3/4 time signature. The melody consists of quarter notes: do, re, mi, re, mi, fa, sol, la, ti, do. A slur covers the entire line.

67

do ti la ti la sol fa mi re do

Musical staff for exercise 67, 3/4 time signature. The melody consists of quarter notes: do, ti, la, ti, la, sol, fa, mi, re, do. A slur covers the entire line.

68

do re mi fa re mi fa sol mi fa sol la fa sol la ti do

Musical staff for exercise 68, 4/4 time signature. The melody consists of quarter notes: do, re, mi, fa, re, mi, fa, sol, mi, fa, sol, la, fa, sol, la, ti, do. A slur covers the entire line.

69

do ti la sol ti la sol fa la sol fa mi sol fa mi re do

Musical staff for exercise 69, 3/4 time signature. The melody consists of quarter notes: do, ti, la, sol, ti, la, sol, fa, la, sol, fa, mi, sol, fa, mi, re, do. A slur covers the entire line.

70

do re mi fa sol re mi fa sol la mi fa sol la ti do

Musical staff for exercise 70, 5/4 time signature. The melody consists of quarter notes: do, re, mi, fa, sol, re, mi, fa, sol, la, mi, fa, sol, la, ti, do. A slur covers the entire line.

71

do ti la sol fa ti la sol fa mi la sol fa mi re do

72

do re mi fa sol la re mi fa sol la ti do

73

do ti la sol fa mi ti la sol fa mi re do

74

do re mi fa sol la ti do

75

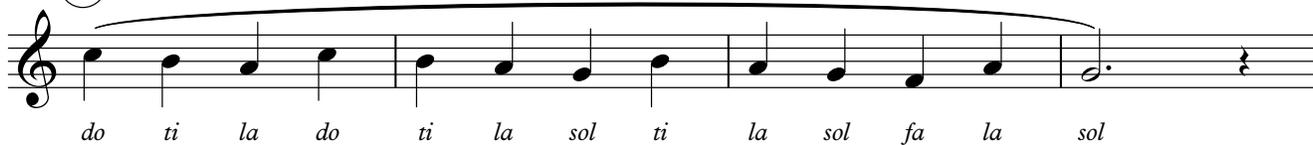
do ti la sol fa mi re do

76

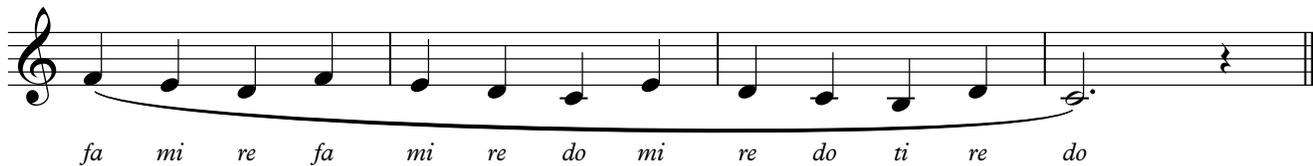
do re mi do re mi fa re mi fa sol mi fa

sol la ti sol la ti do la ti do re ti do

77

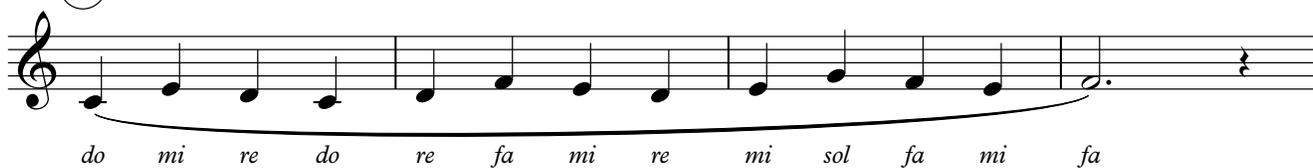


do ti la do ti la sol ti la sol fa la sol

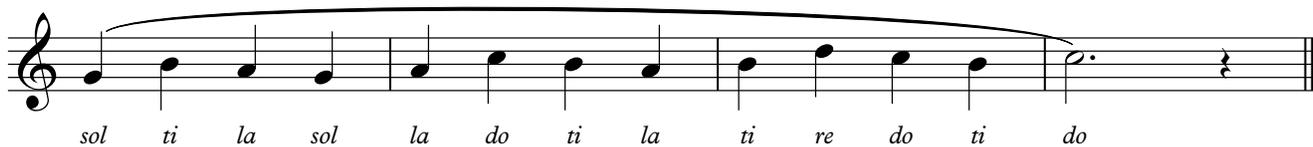


fa mi re fa mi re do mi re do ti re do

78

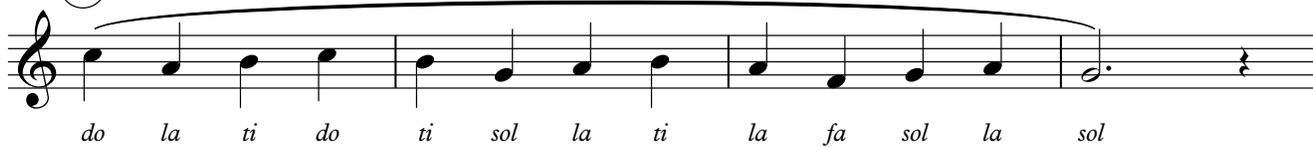


do mi re do re fa mi re mi sol fa mi fa

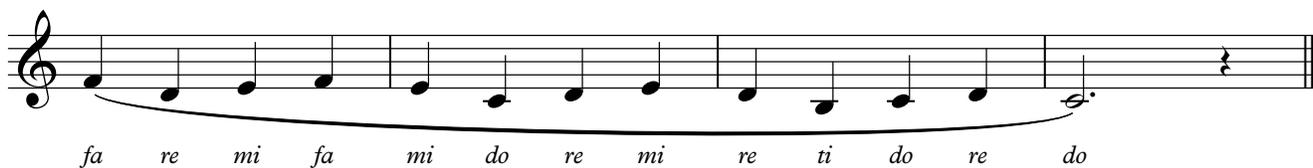


sol ti la sol la do ti la ti re do ti do

79

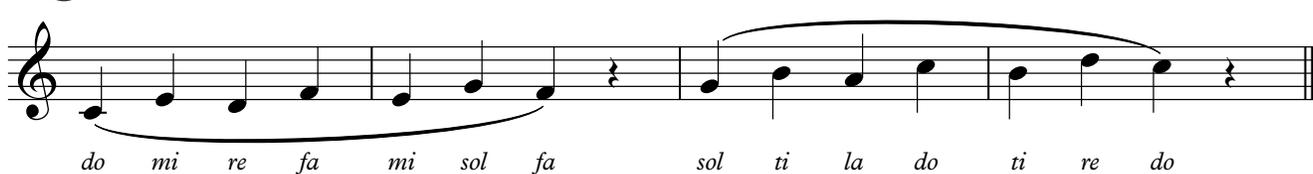


do la ti do ti sol la ti la fa sol la sol



fa re mi fa mi do re mi re ti do re do

80



do mi re fa mi sol fa sol ti la do ti re do

81

do la ti sol la fa sol fa re mi do re ti do

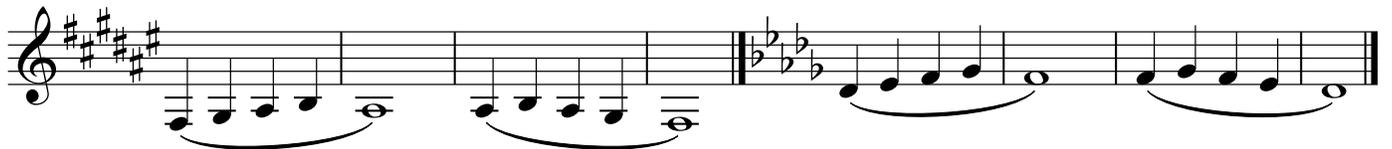
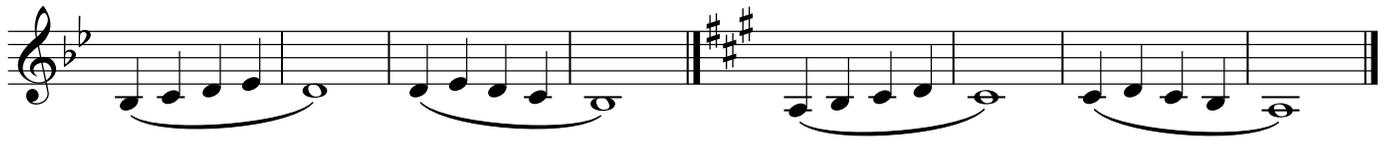
The image shows a single line of musical notation on a five-line staff with a treble clef. The notation consists of two phrases of notes. The first phrase has seven notes: do, la, ti, sol, la, fa, sol, followed by a quarter rest. The second phrase has six notes: fa, re, mi, do, re, ti, do, followed by a quarter rest. A long slur covers the entire sequence of notes. The lyrics are printed below the notes. The exercise number '81' is in a circle at the beginning. The piece ends with a double bar line.

Trumpet Diatonics

Tetrachordal Qualities One

JC Heisler

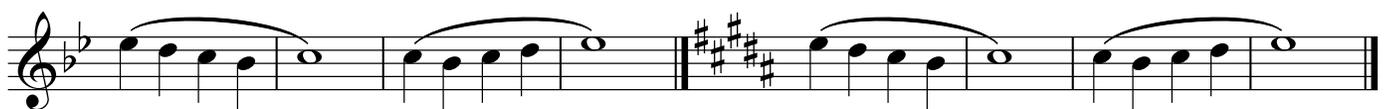
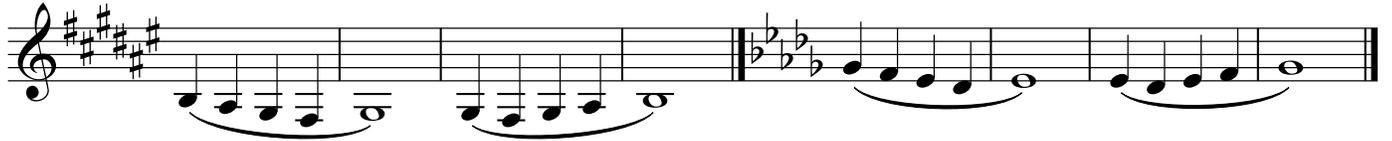
Lesson 1





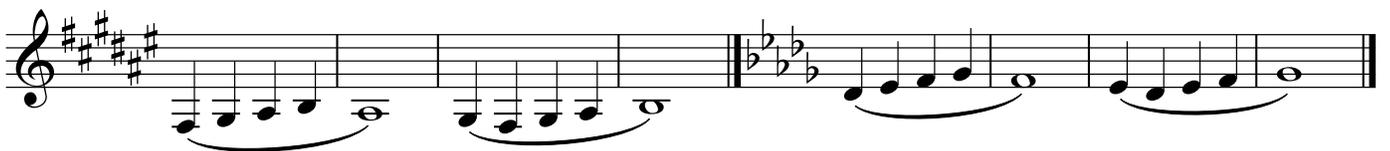
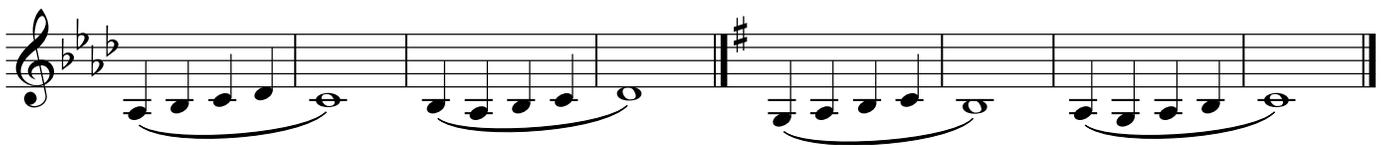
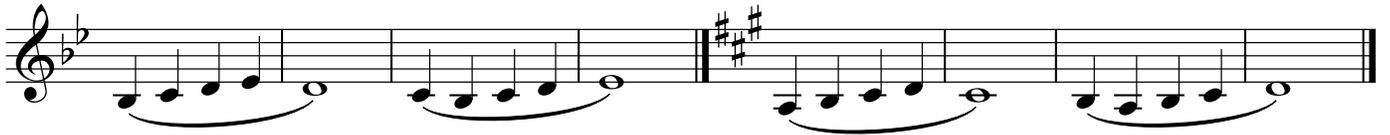
Lesson 2

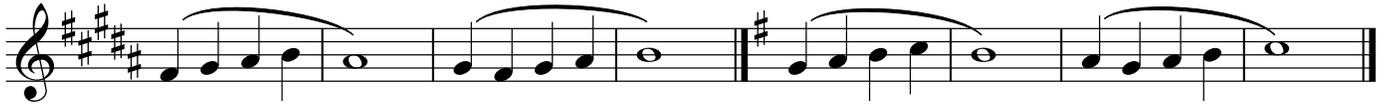






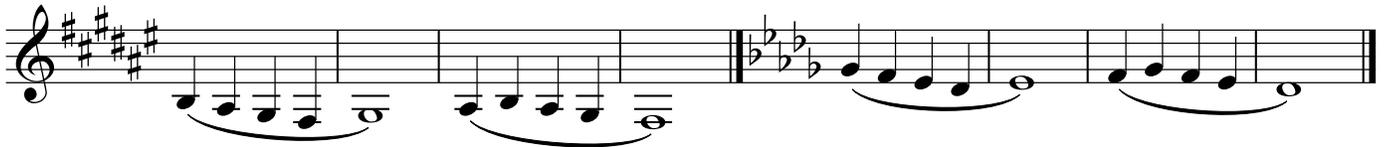
Lesson 3





Lesson 4





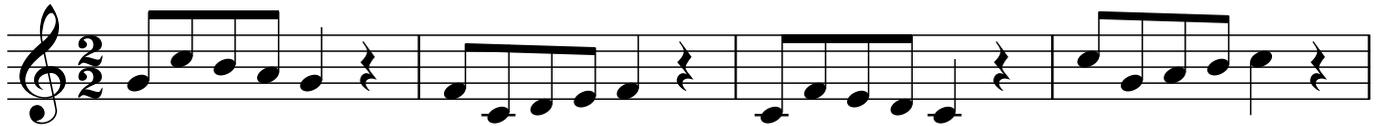


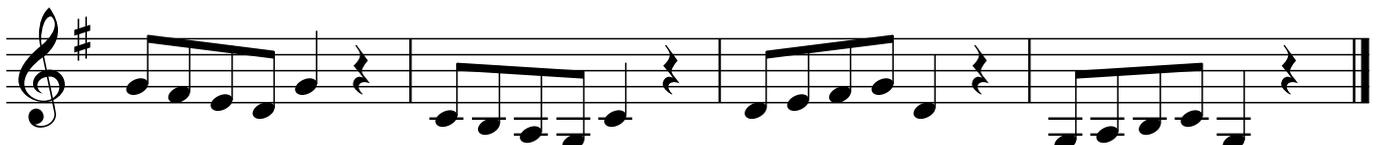
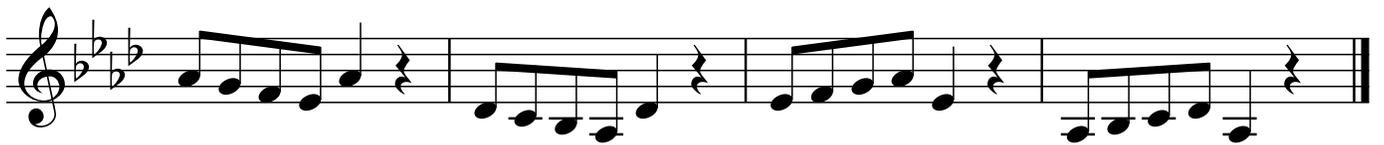
Trumpet Diatonics

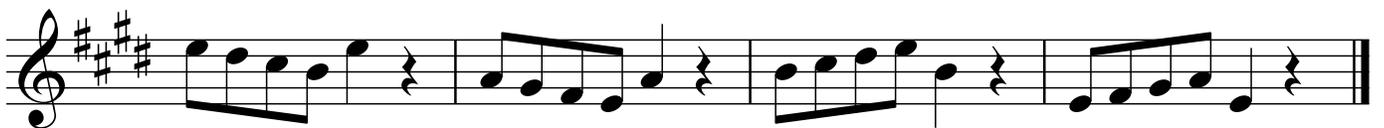
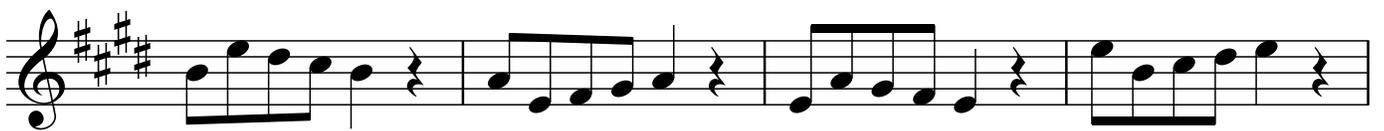
Tetrachords in All Keys

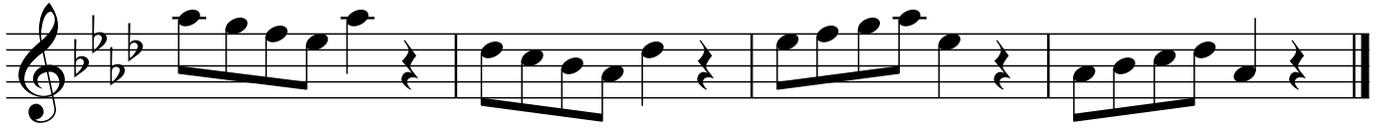
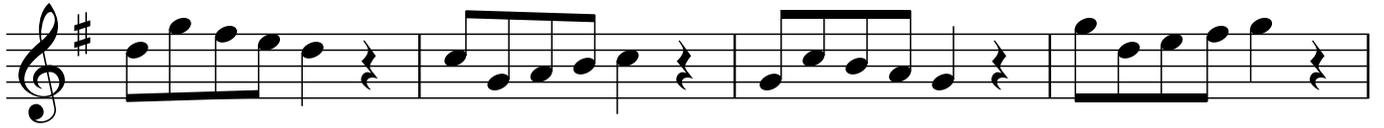
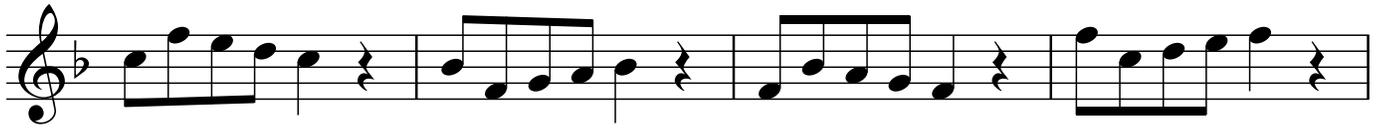
JC Heisler

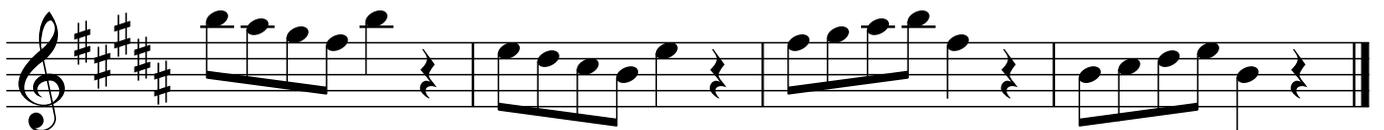
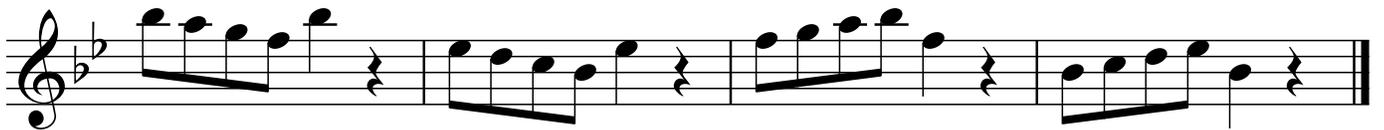
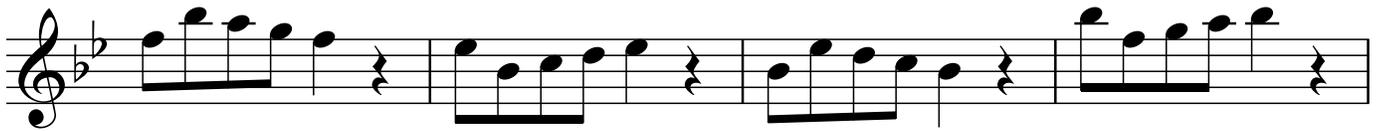
Lesson 1









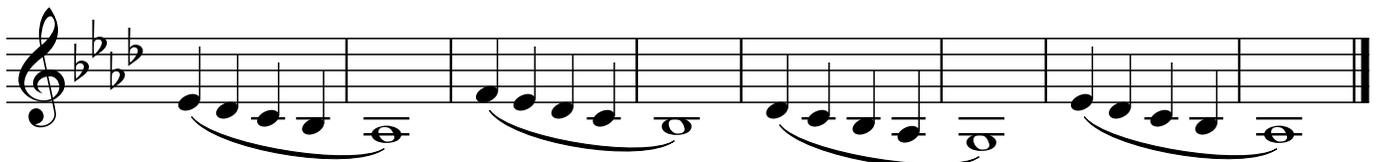
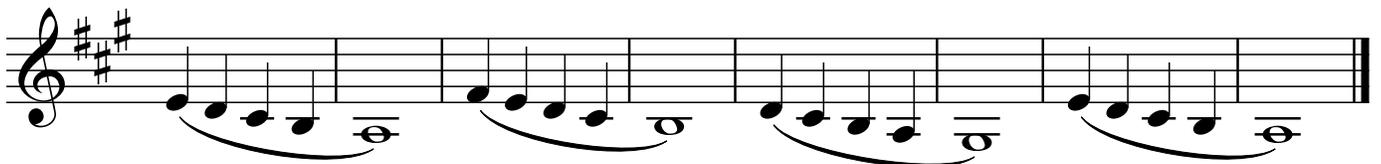
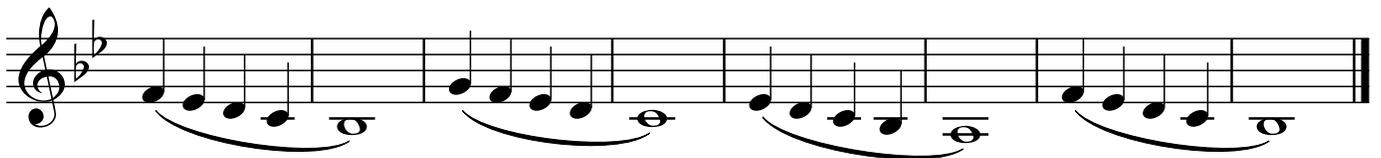
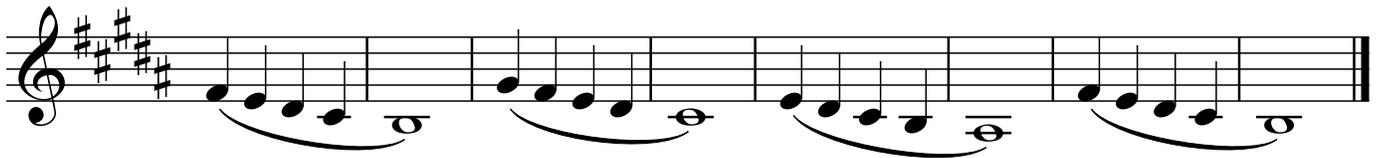
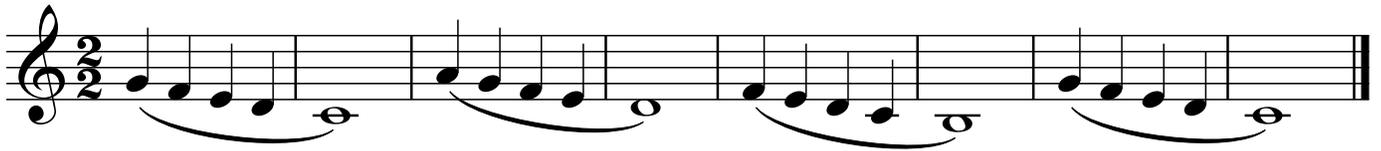


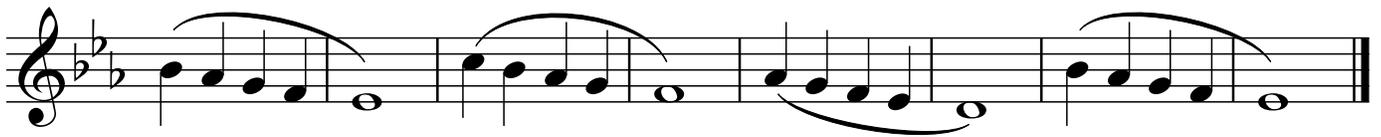
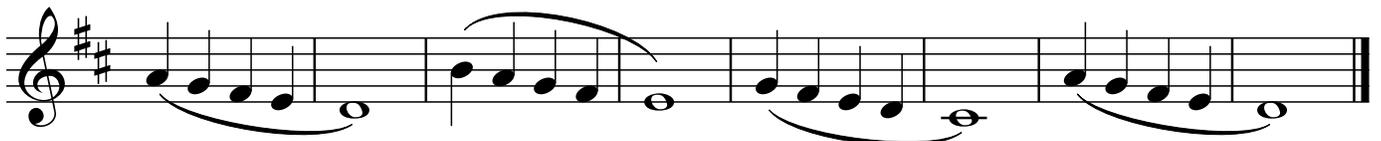
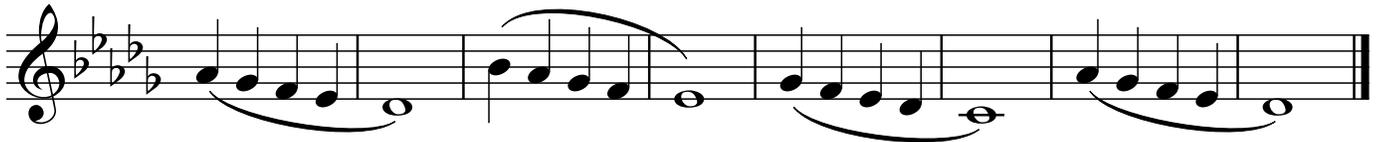
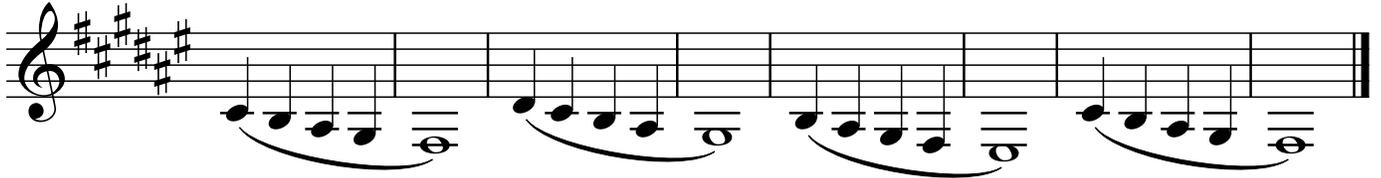
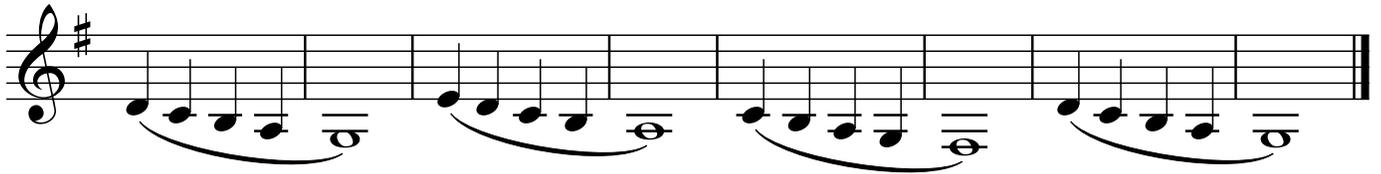
Trumpet Diatonics

Pentachords in All Keys: One

JC Heisler

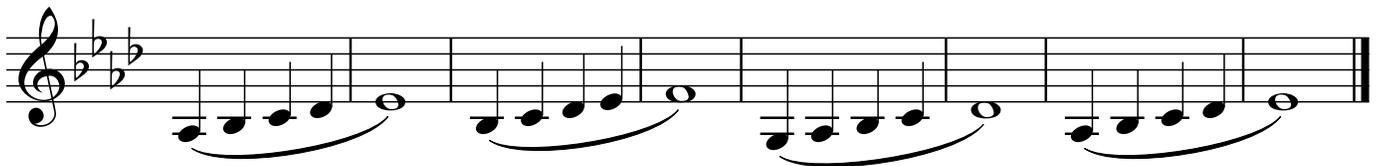
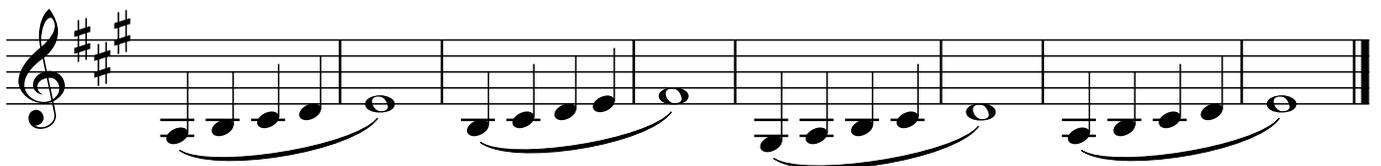
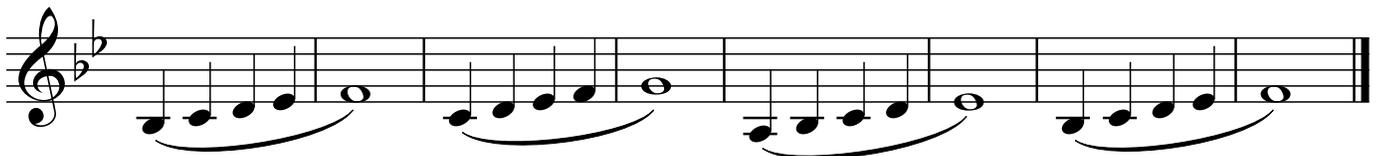
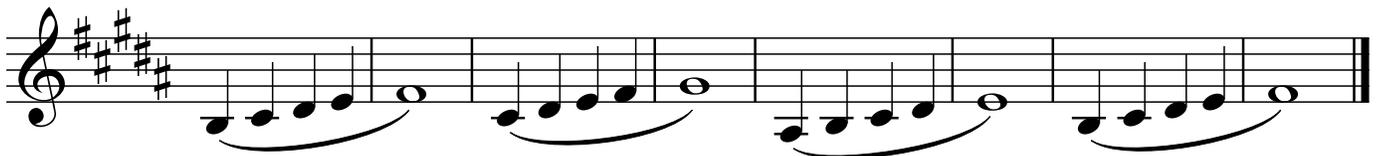
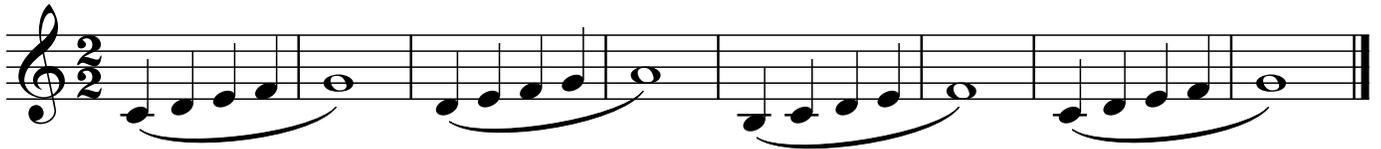
Lesson 1

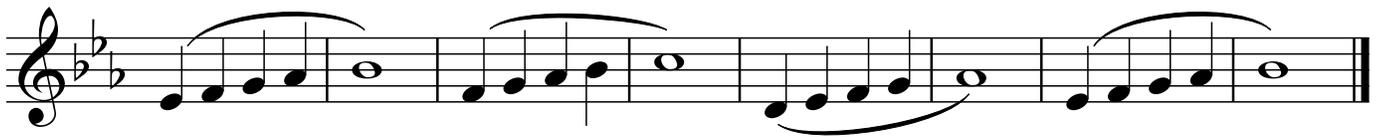
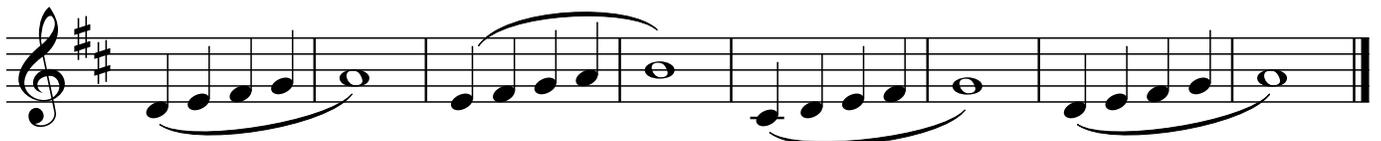
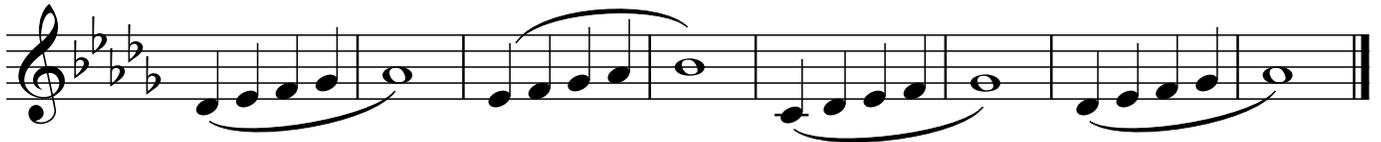
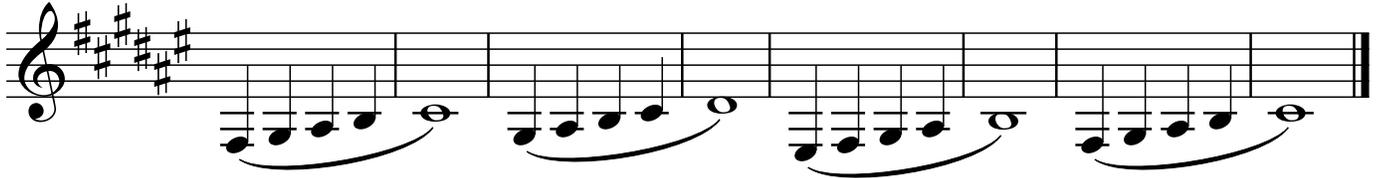
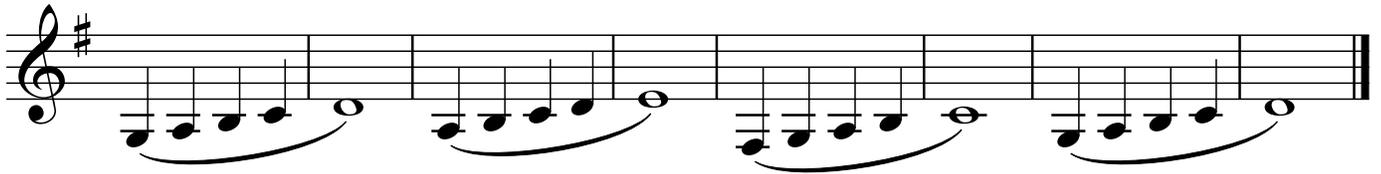






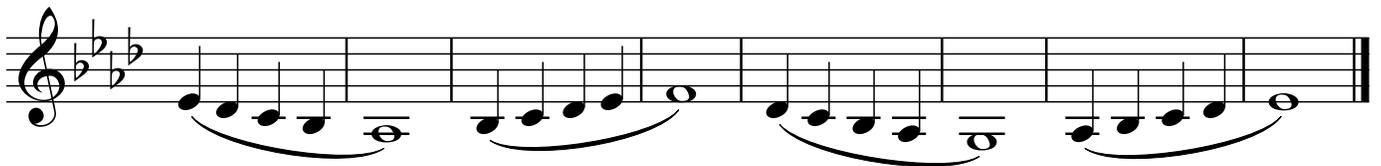
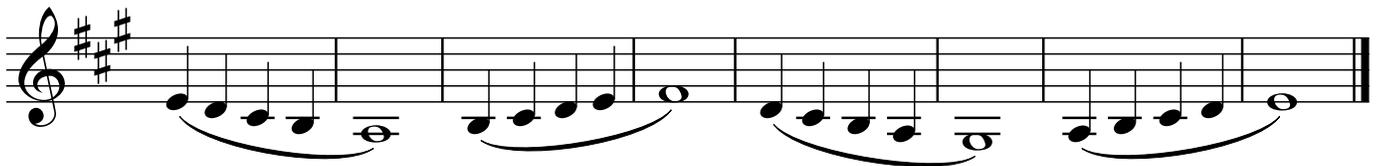
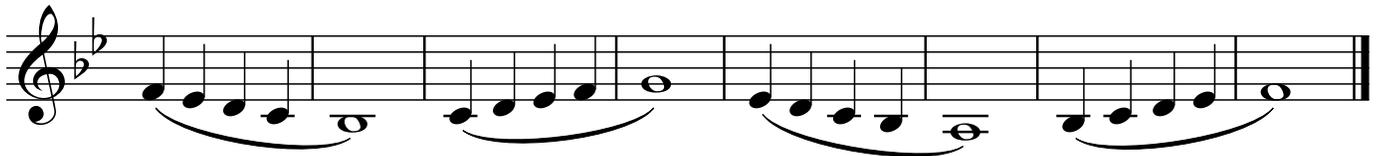
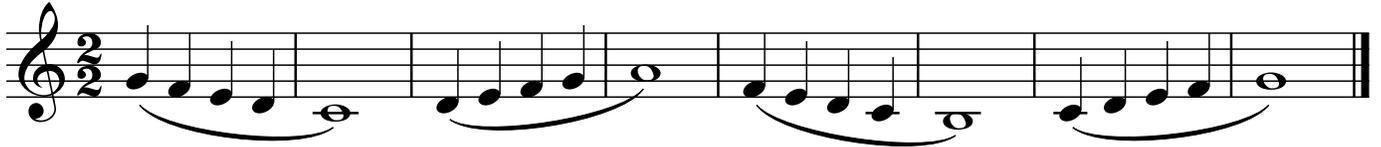
Lesson 2

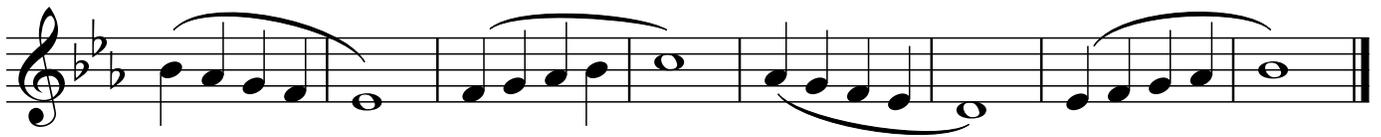
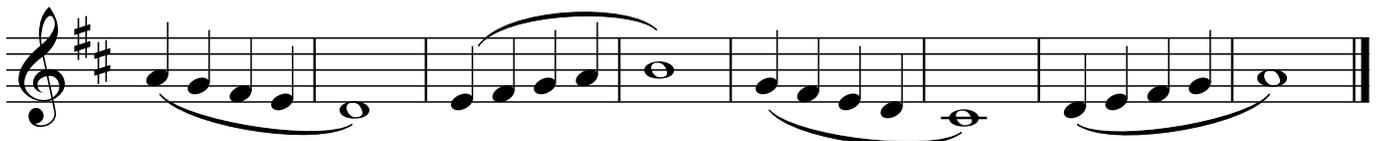
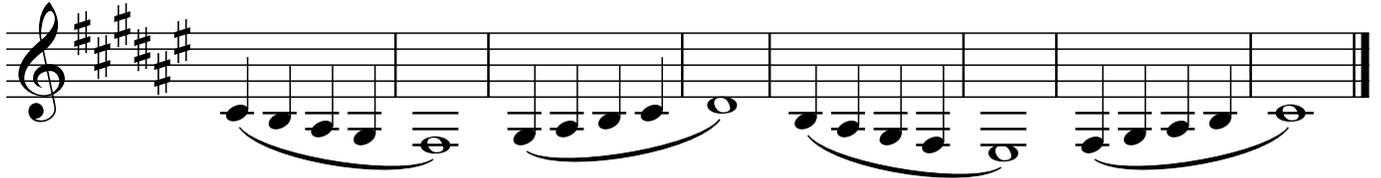
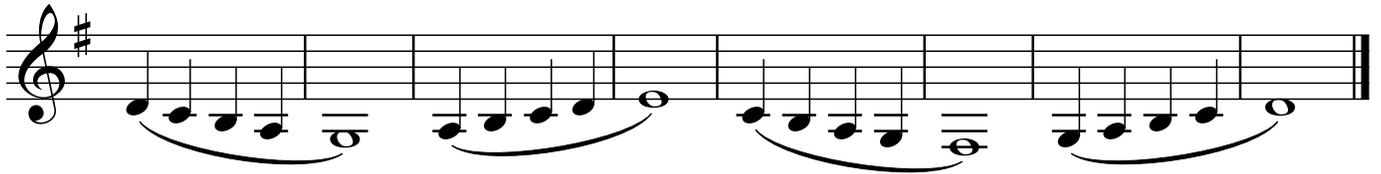






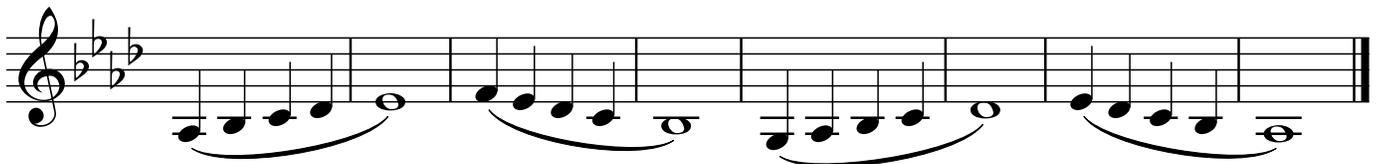
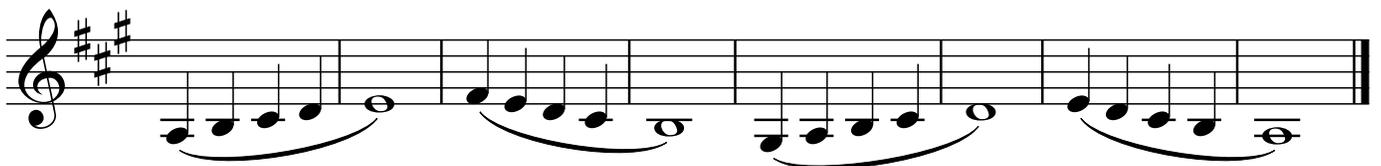
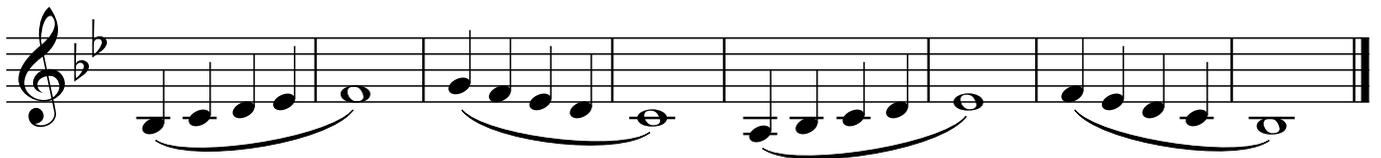
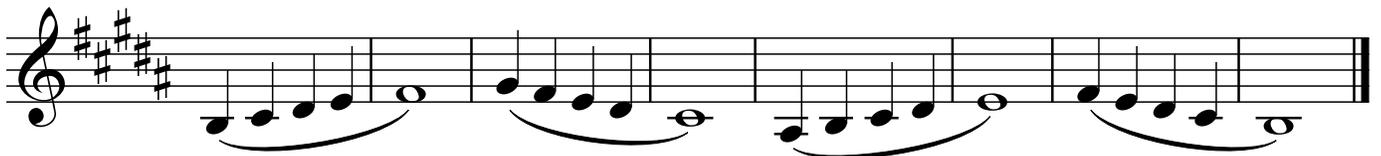
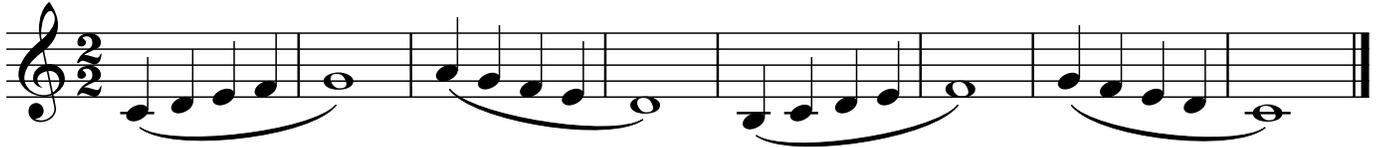
Lesson 3

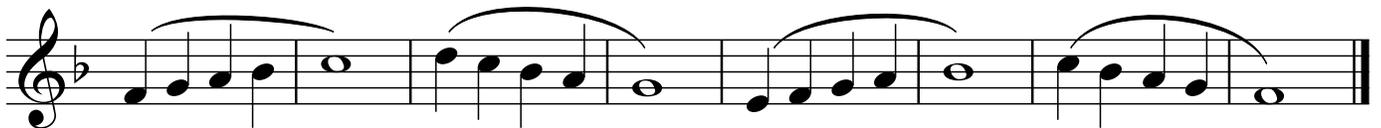
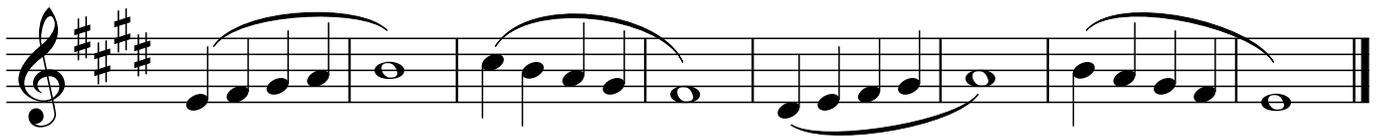
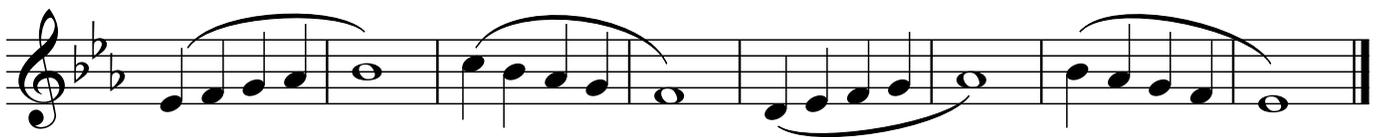
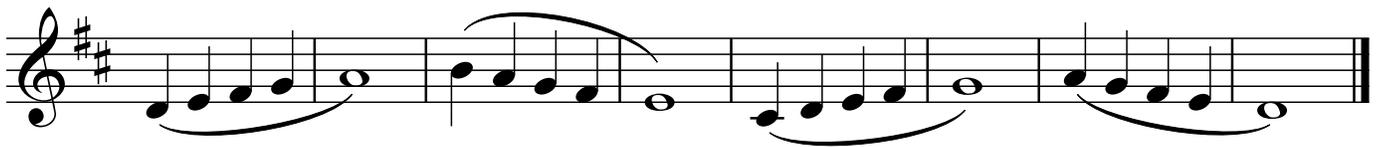
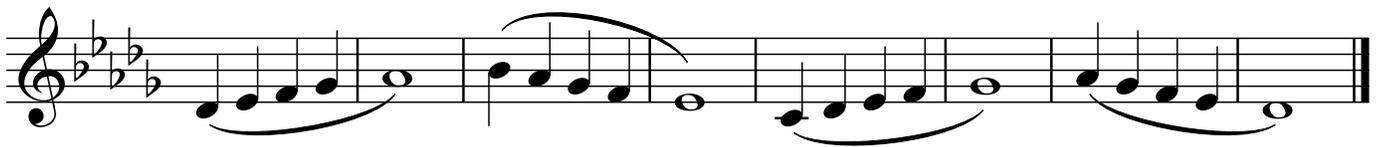
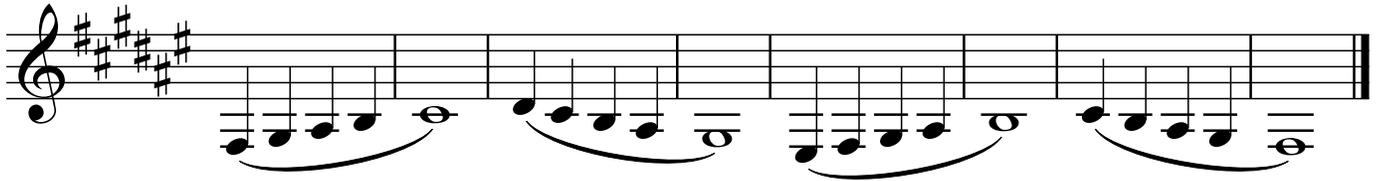
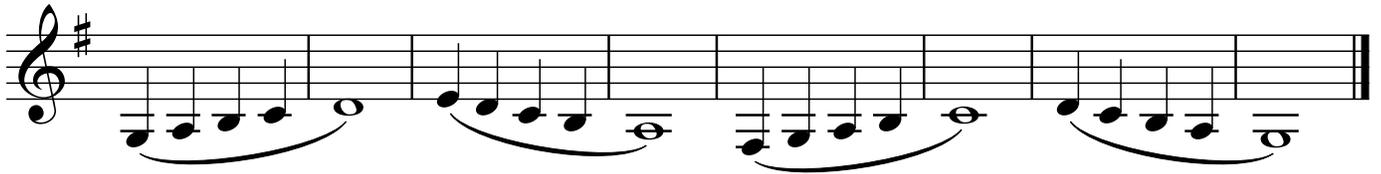






Lesson 4



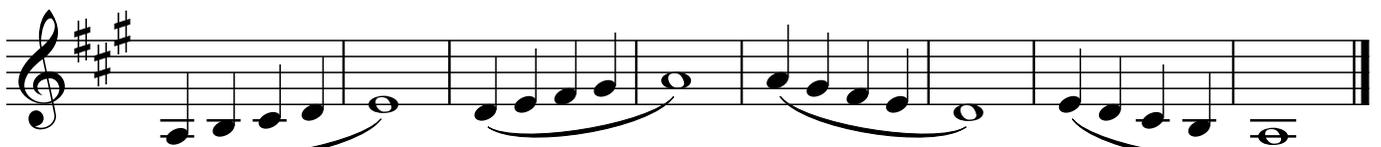
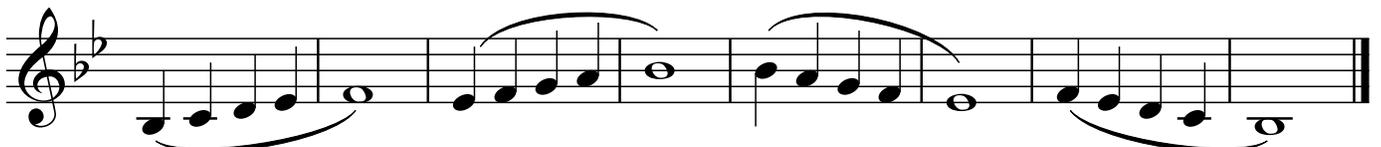
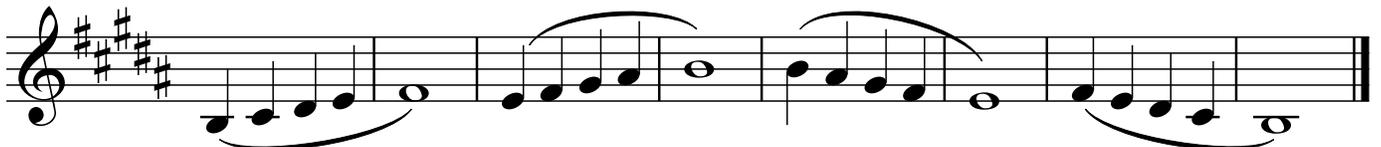


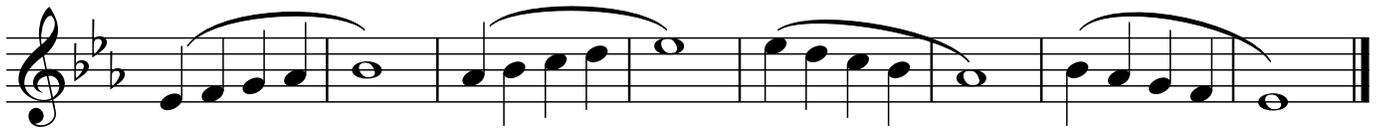
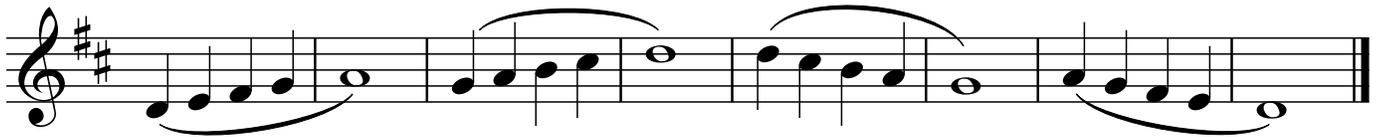
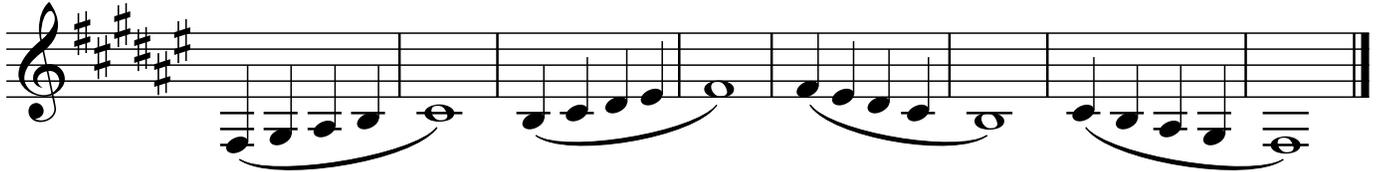
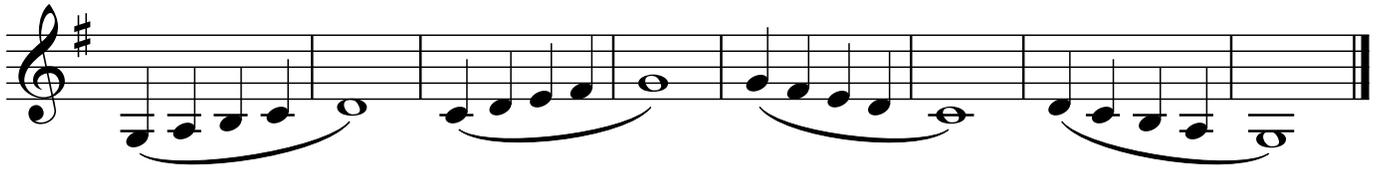
Trumpet Diatonics

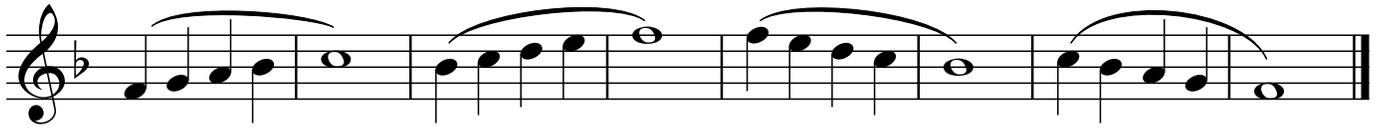
Pentachords in All Keys: Two

JC Heisler

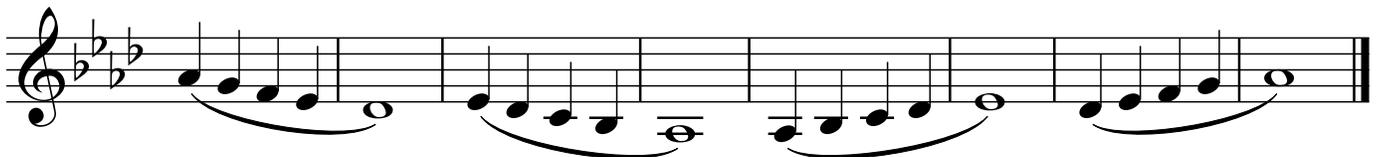
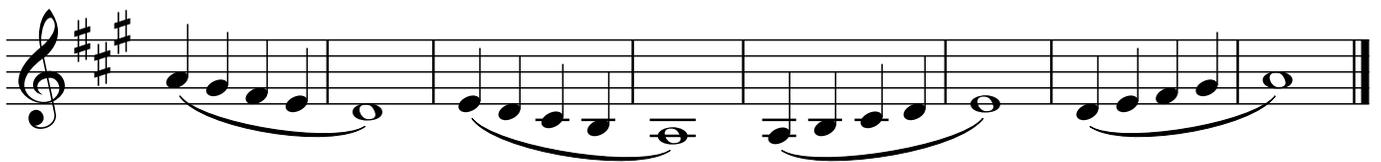
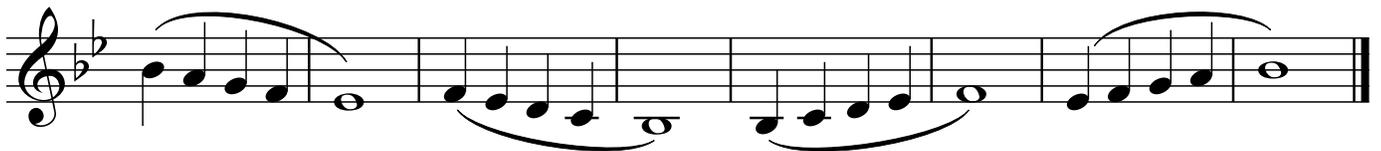
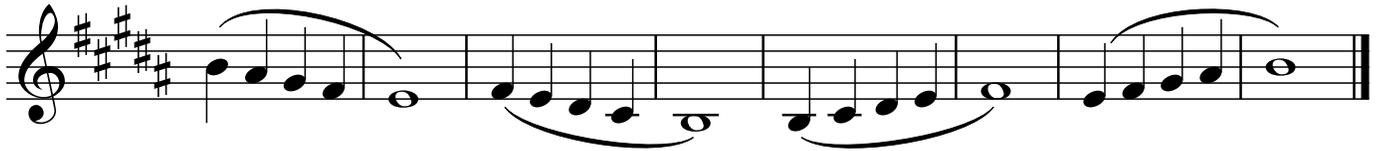
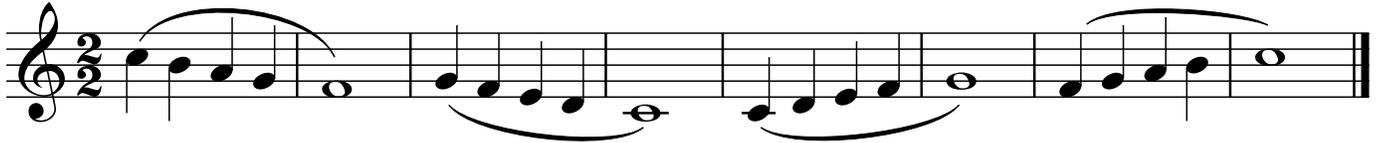
Lesson 1

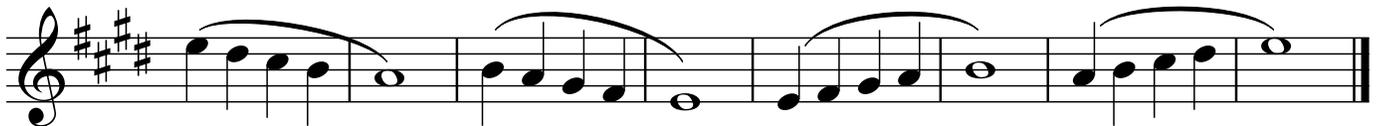
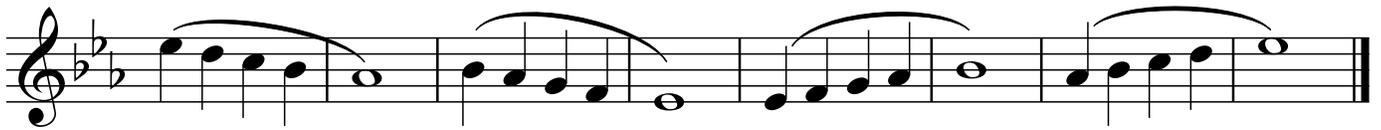
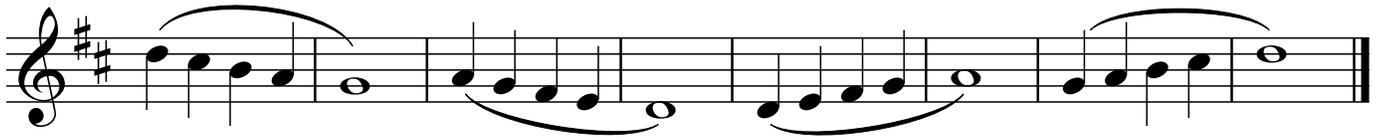
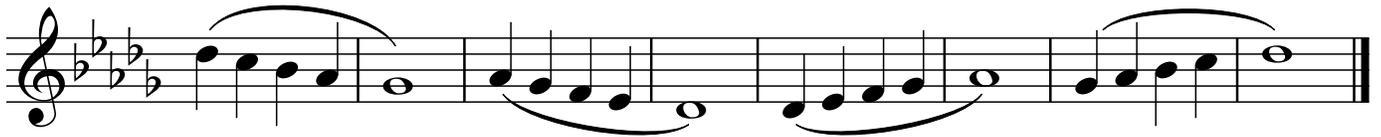
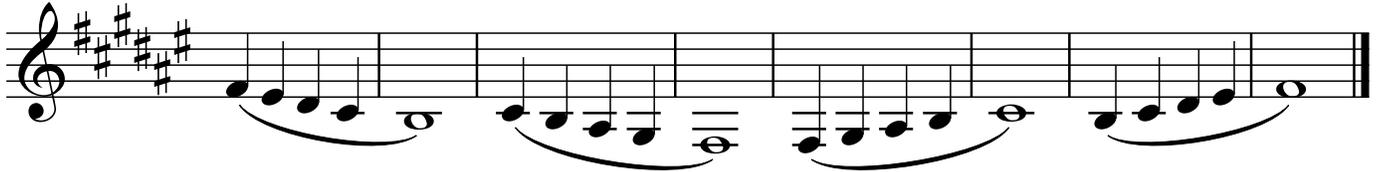
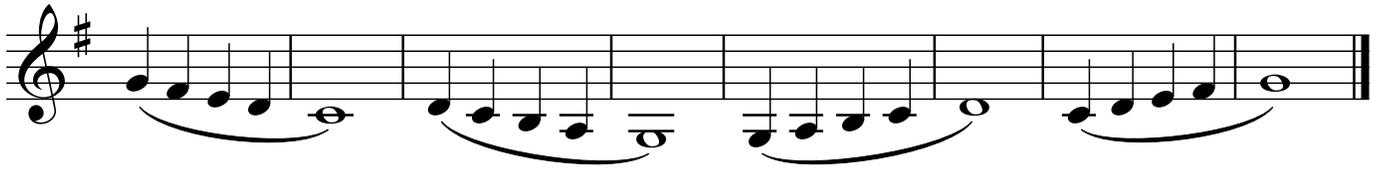


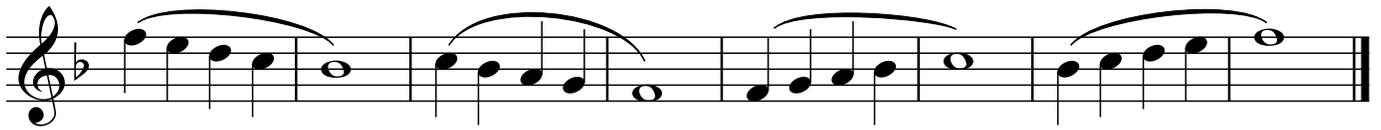




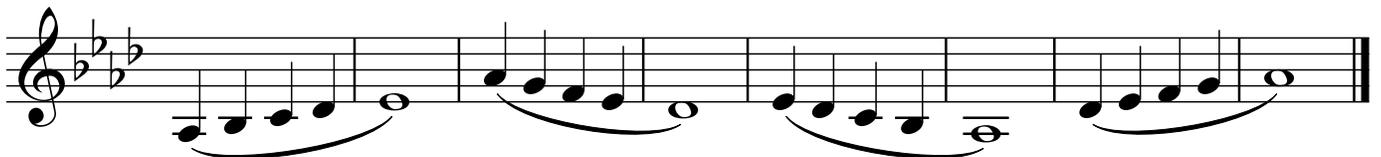
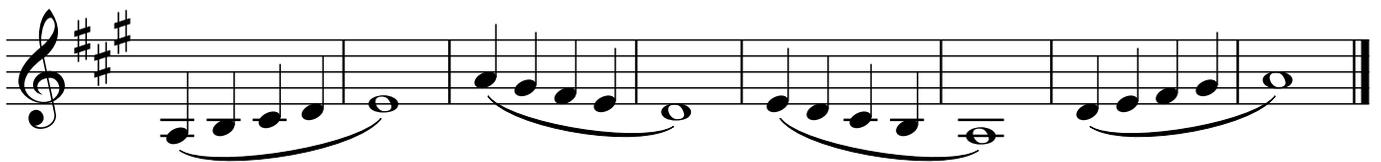
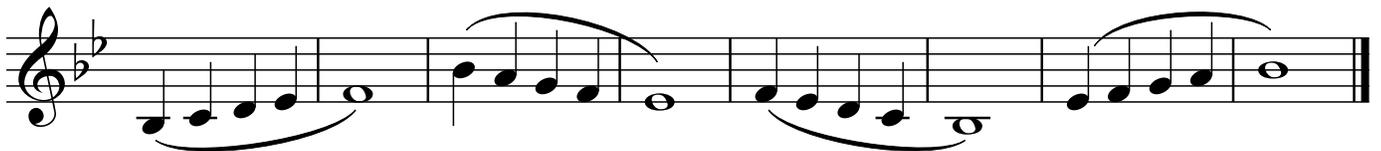
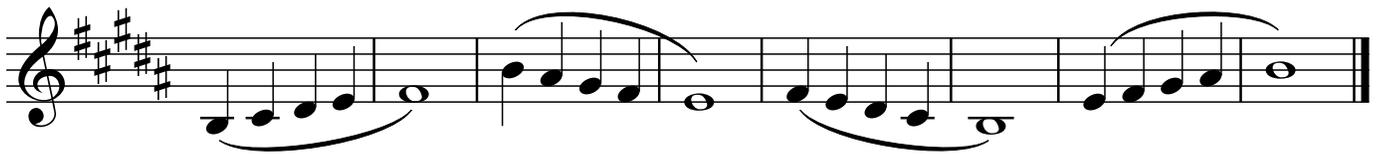
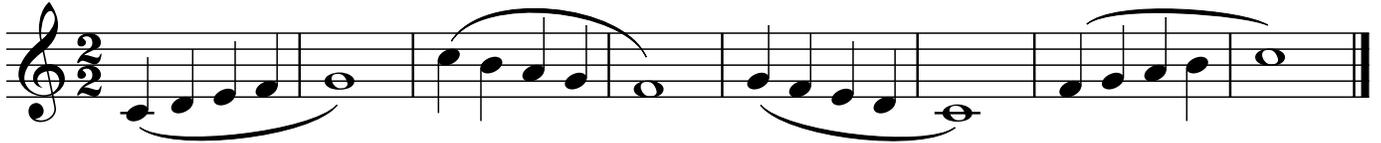
Lesson 2

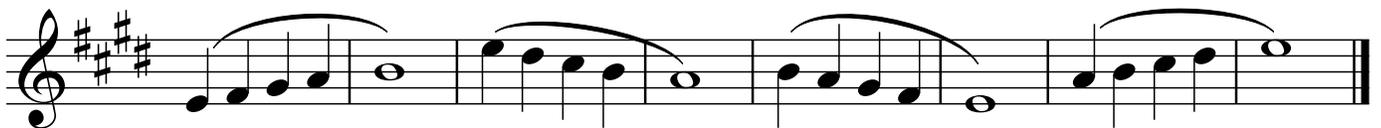
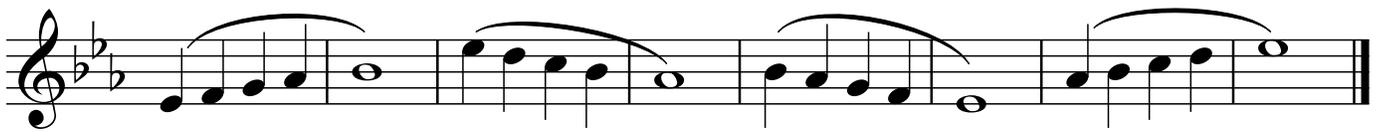
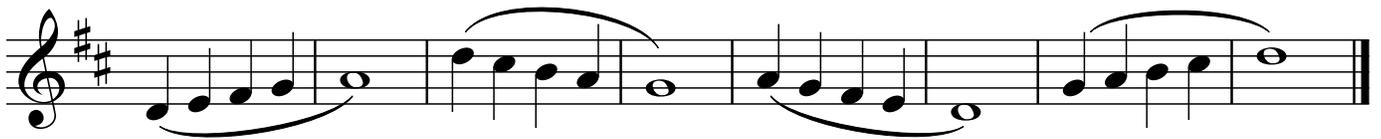
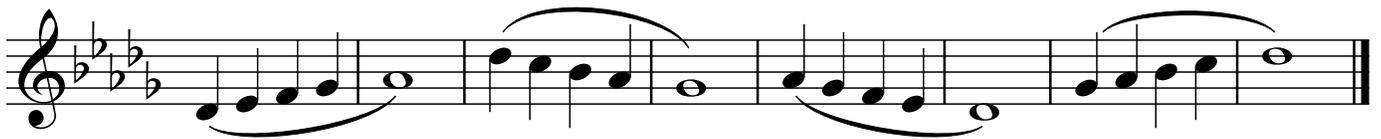
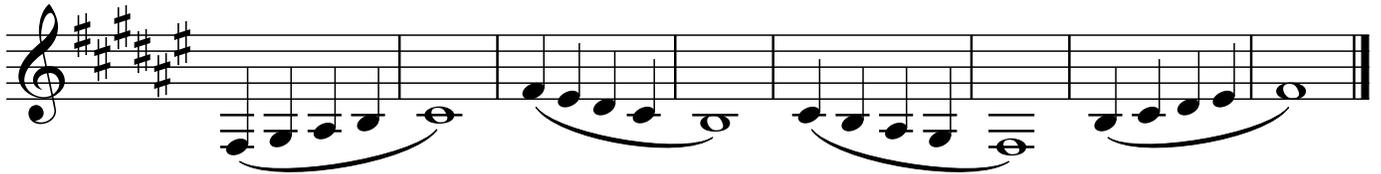
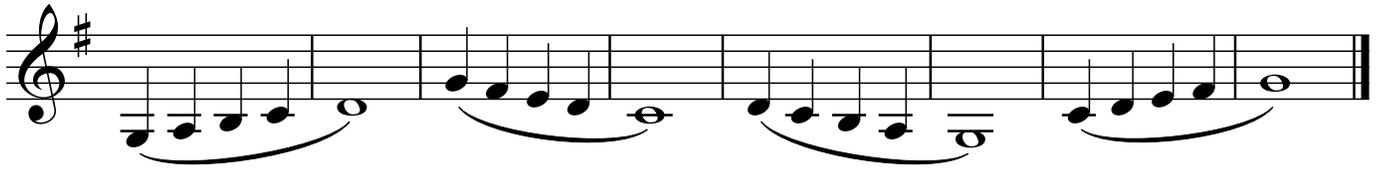






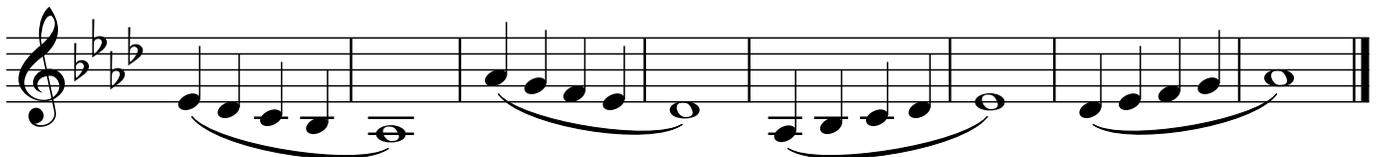
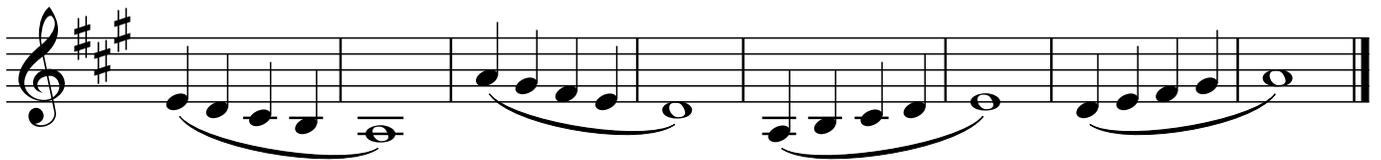
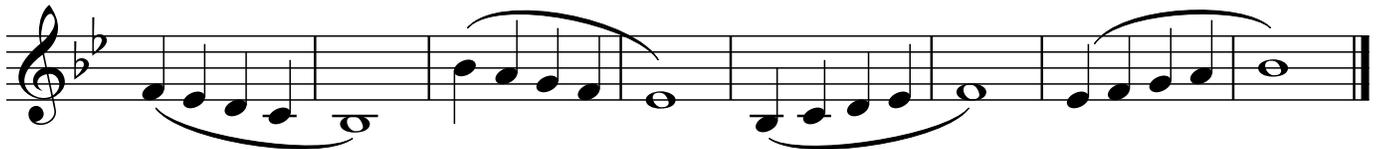
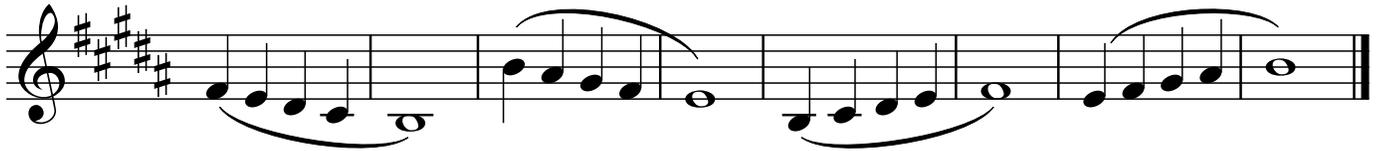
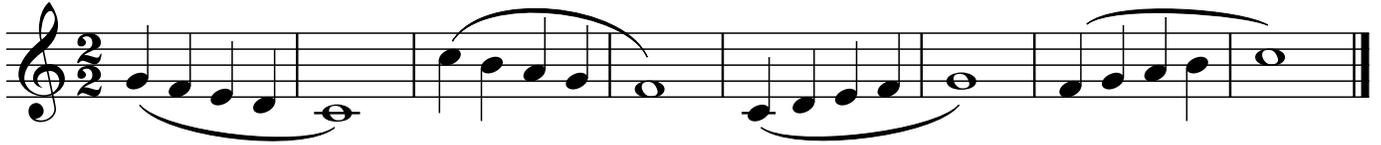
Lesson 3

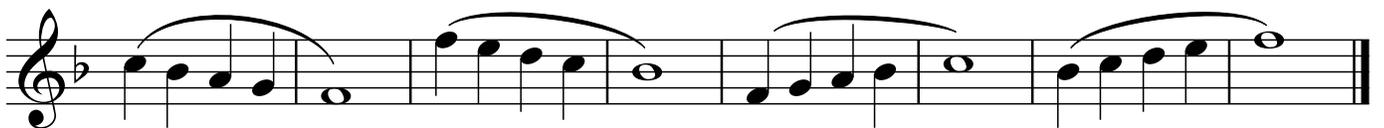
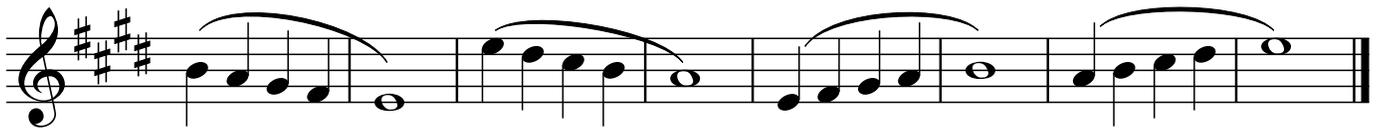
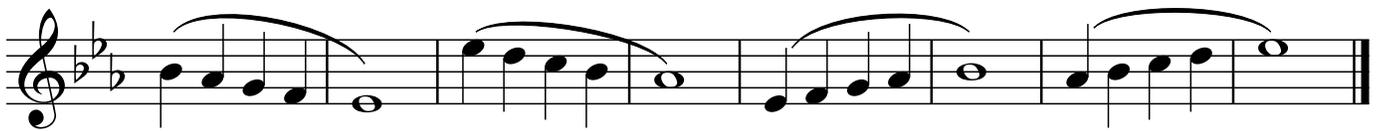
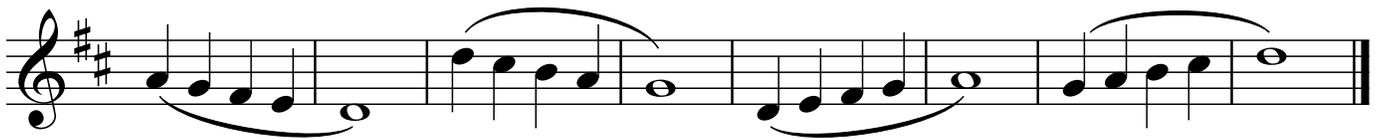
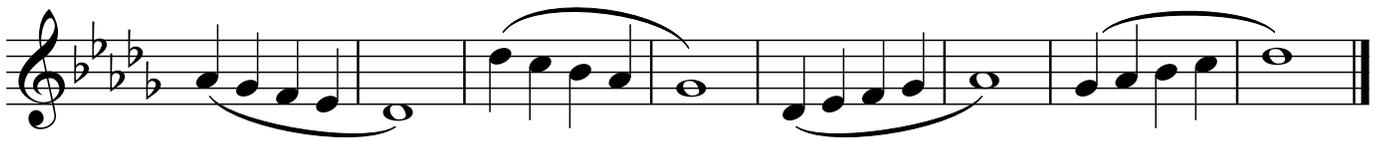
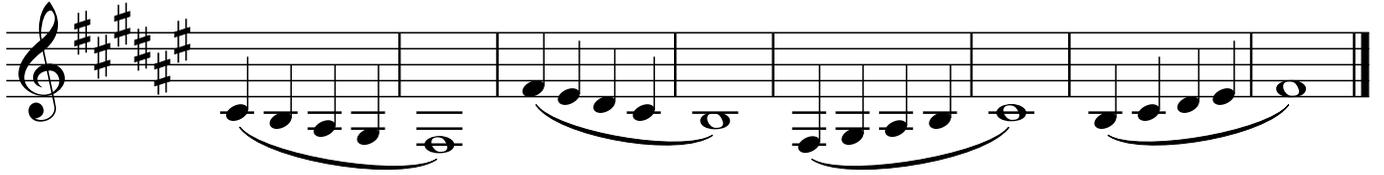
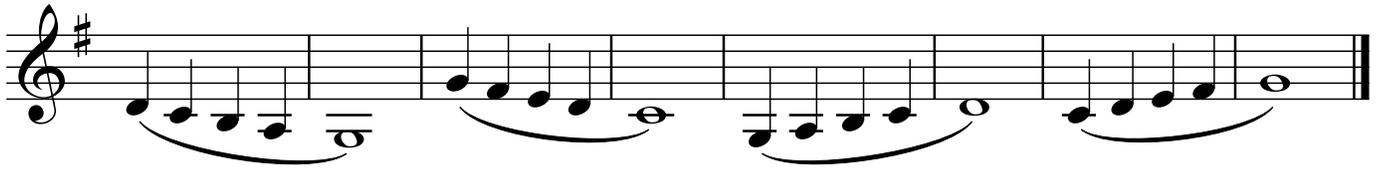






Lesson 4



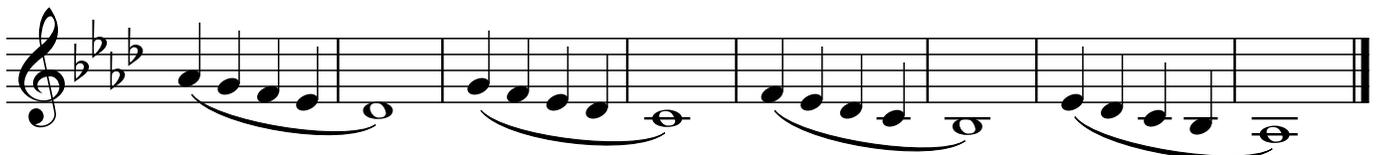
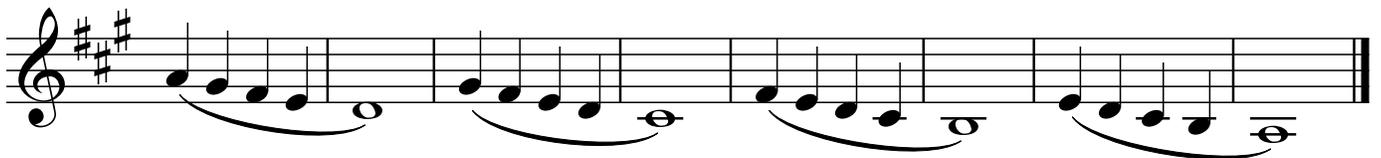
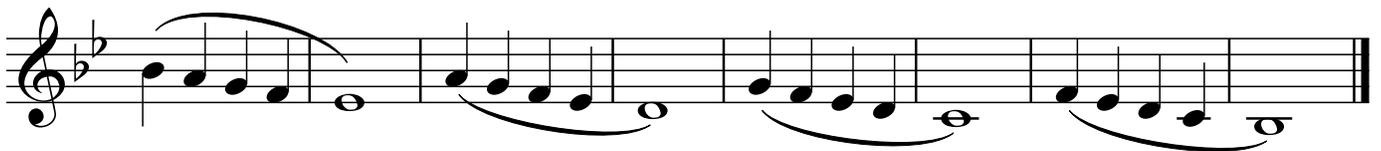
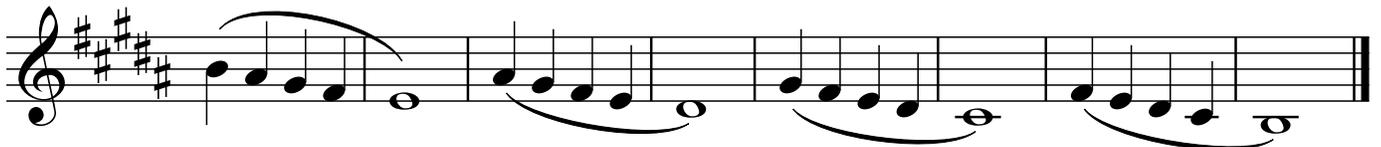
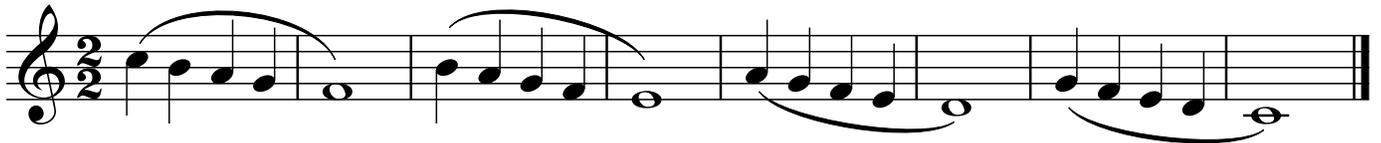


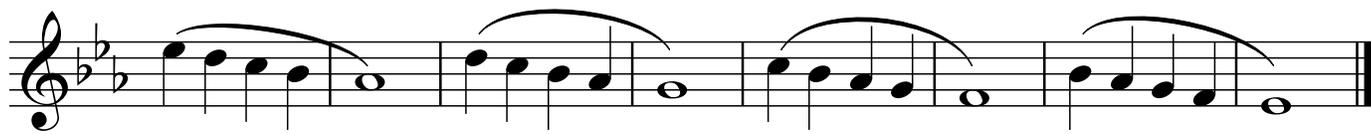
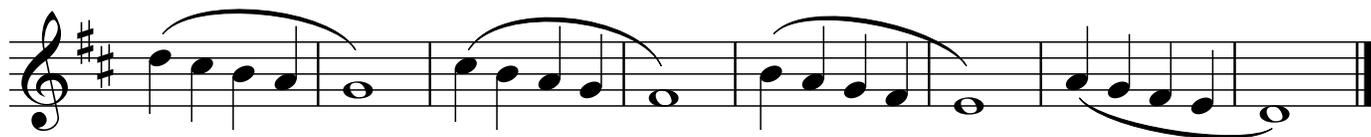
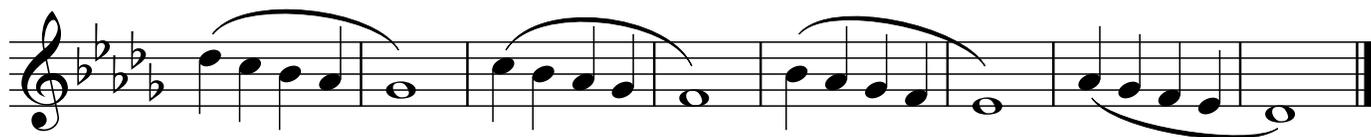
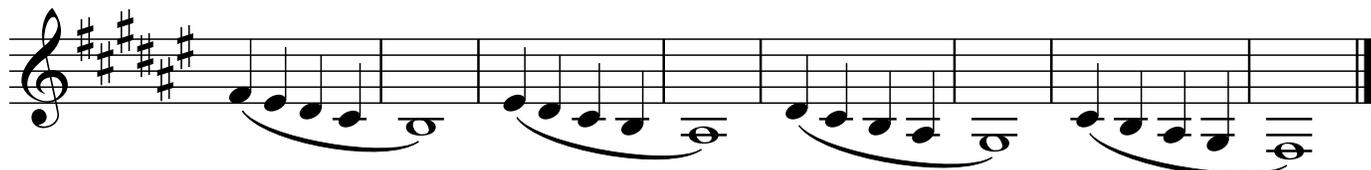
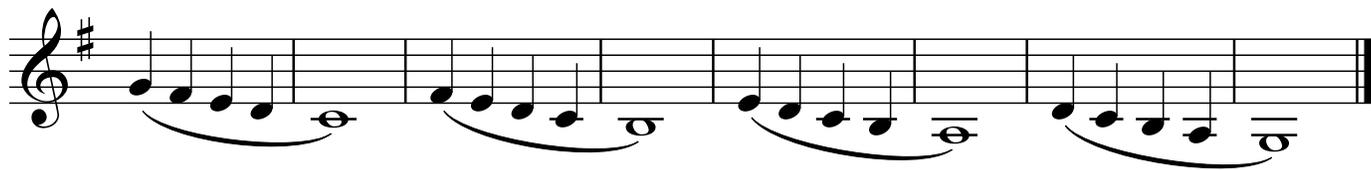
Trumpet Diatonics

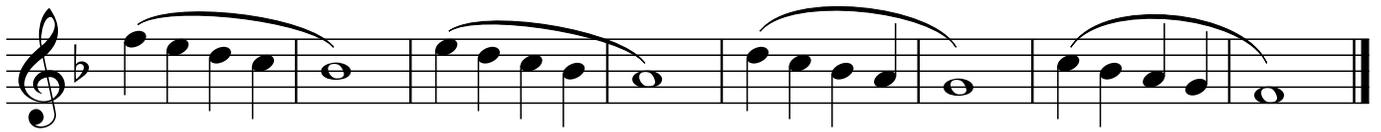
Pentachords in All Keys: Three

JC Heisler

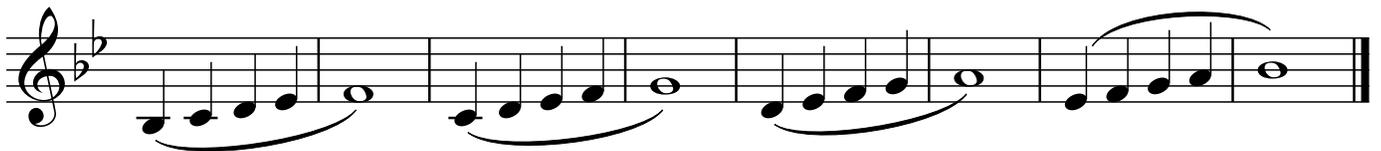
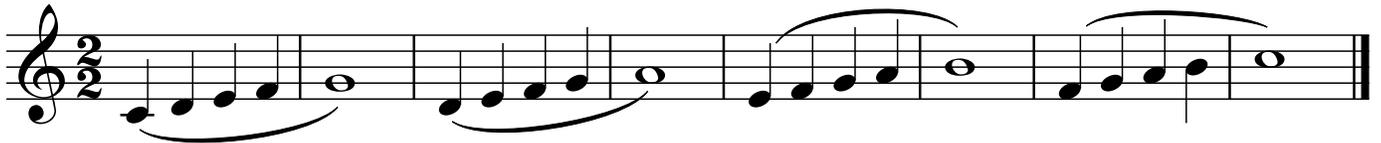
Lesson 1

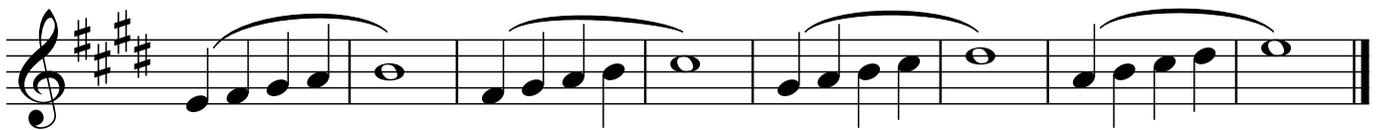
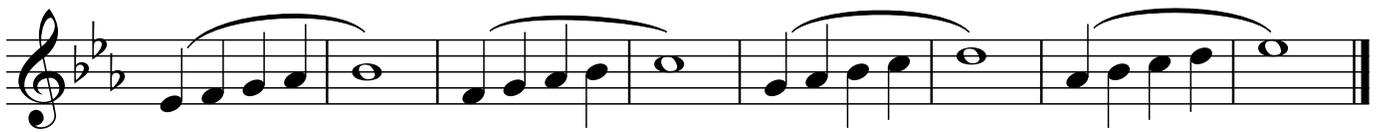
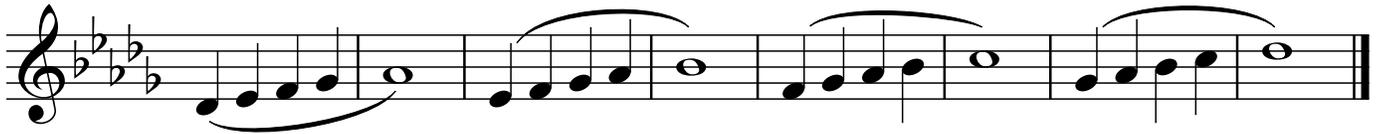
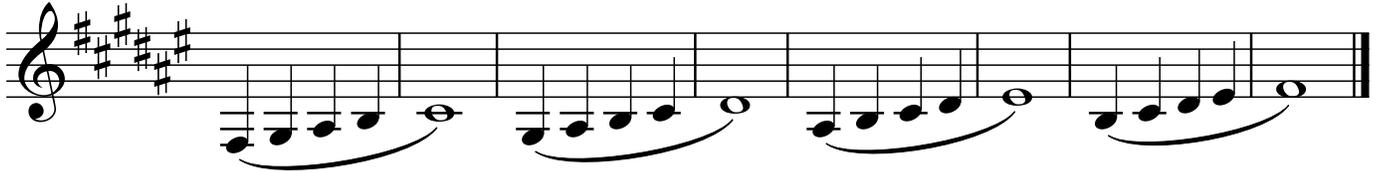
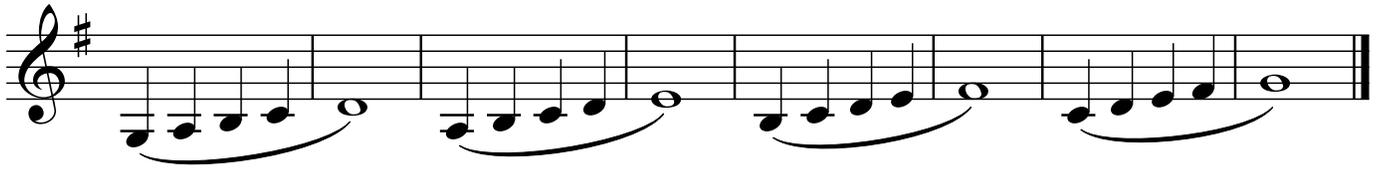


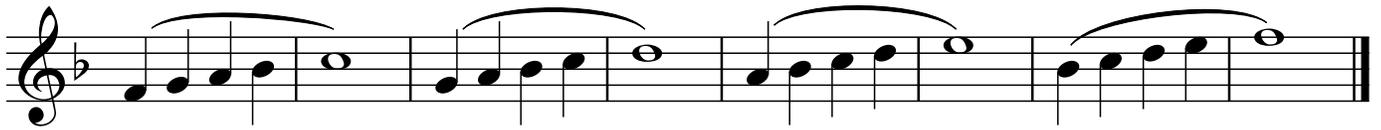




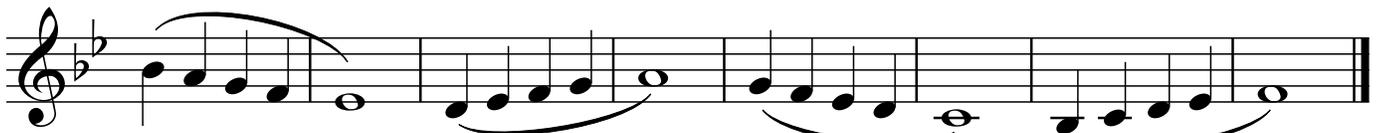
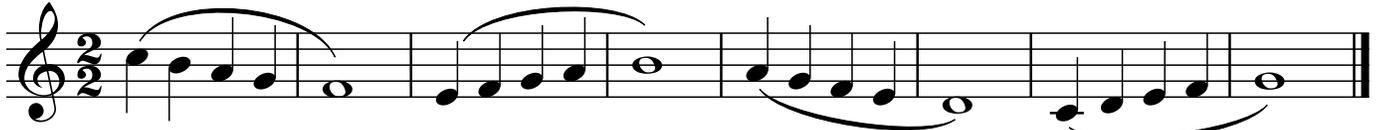
Lesson 2

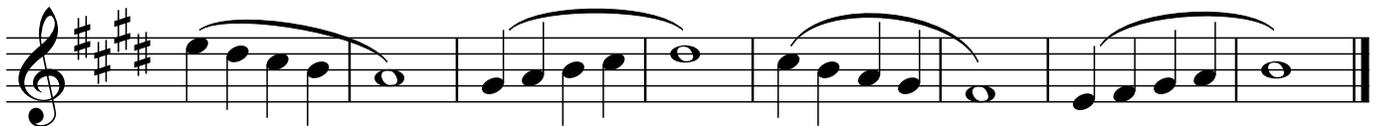
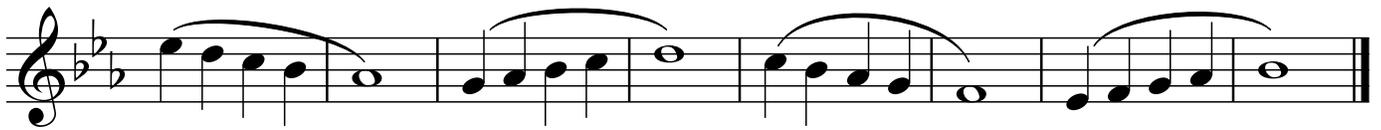
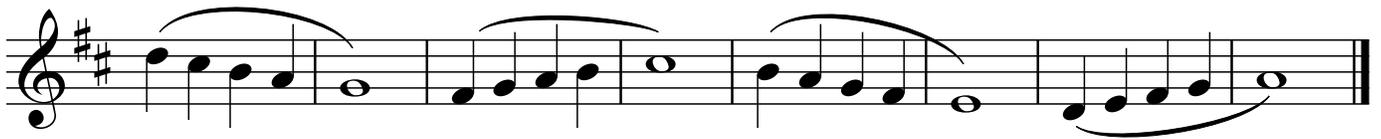
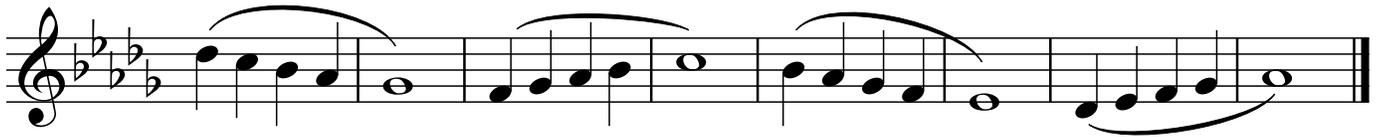
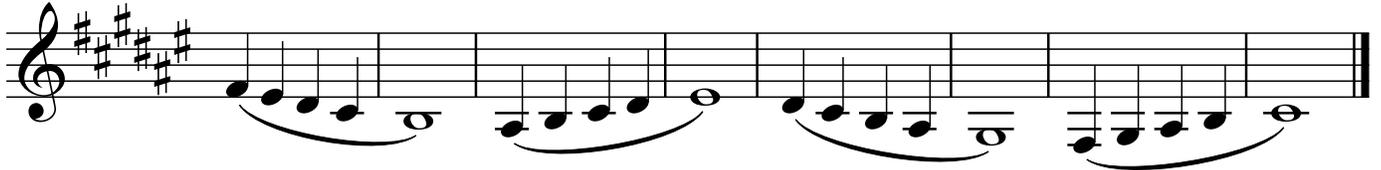
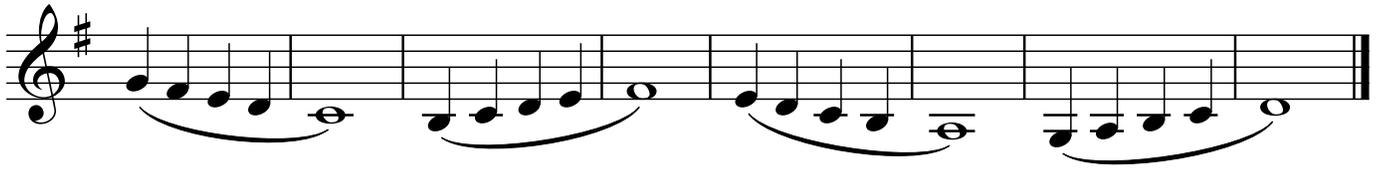






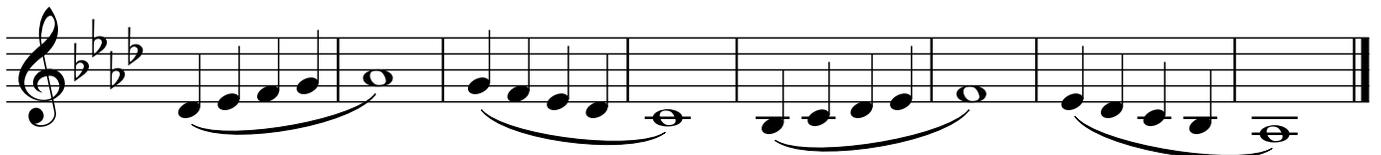
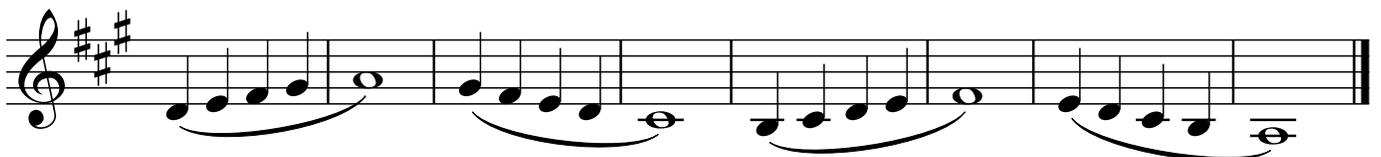
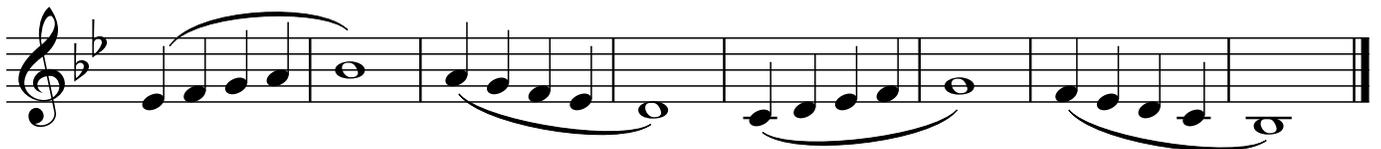
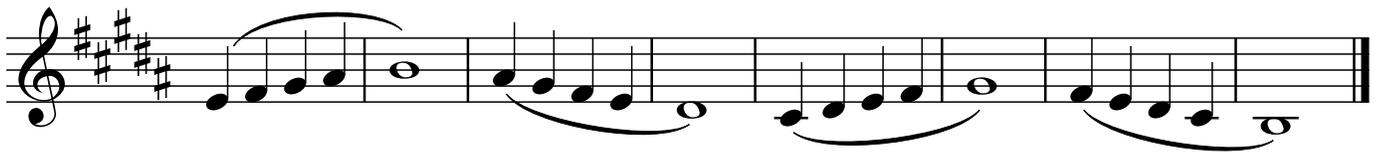
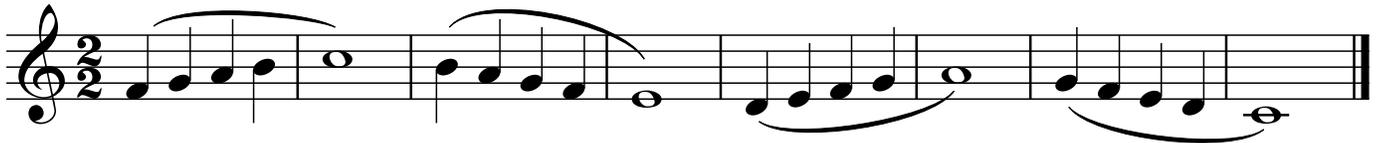
Lesson 3

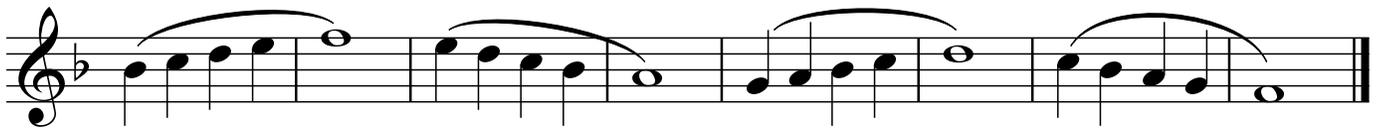
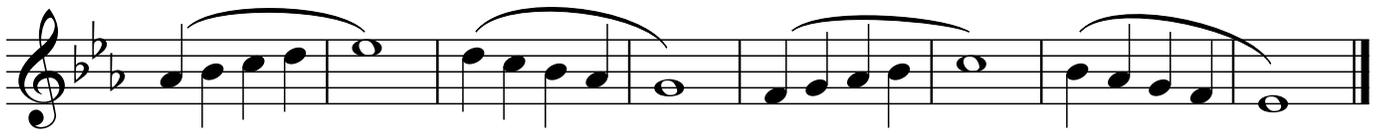
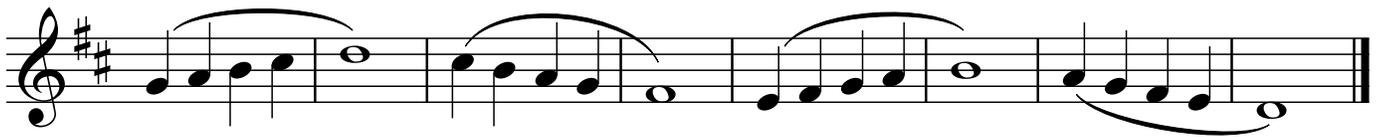
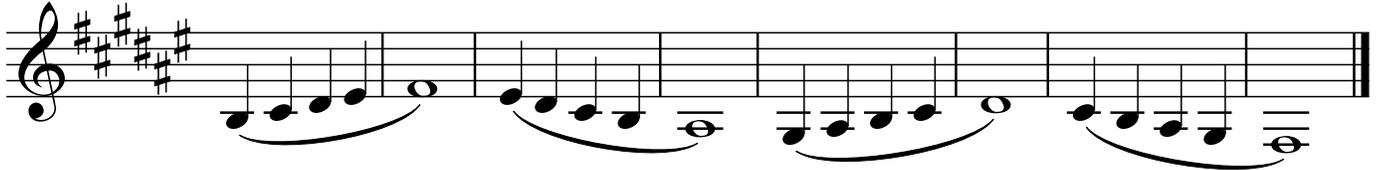
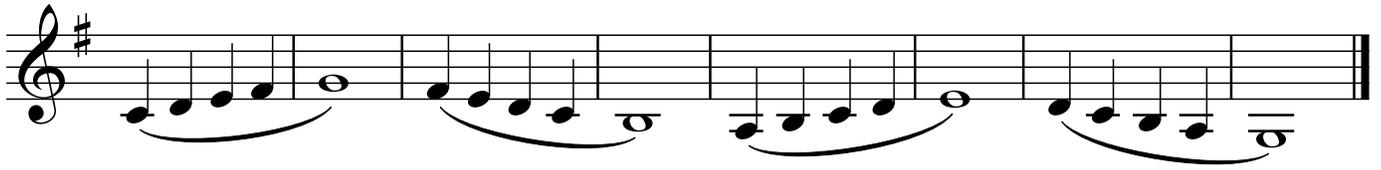






Lesson 4



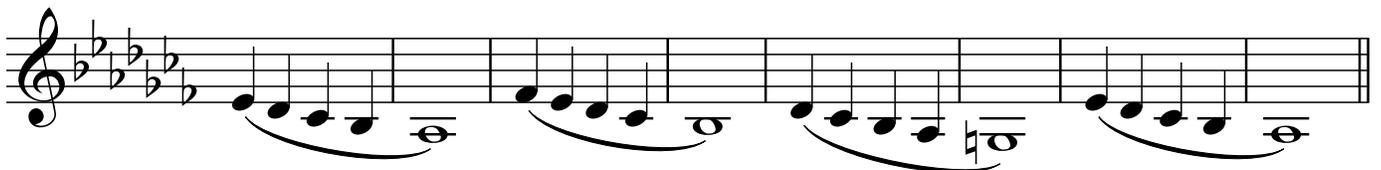
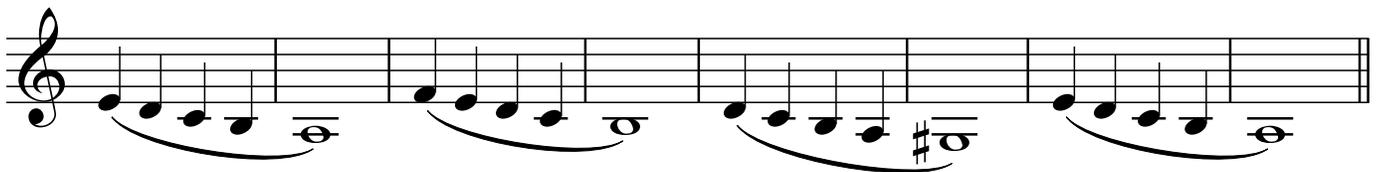
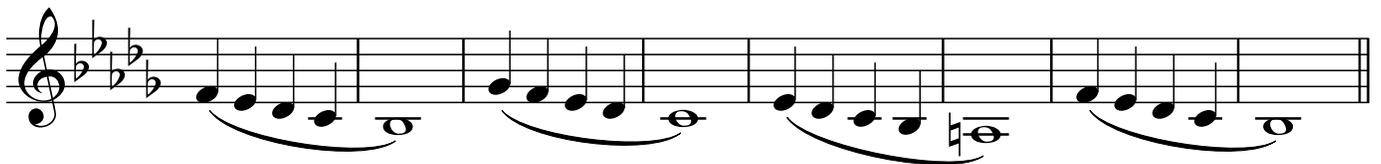
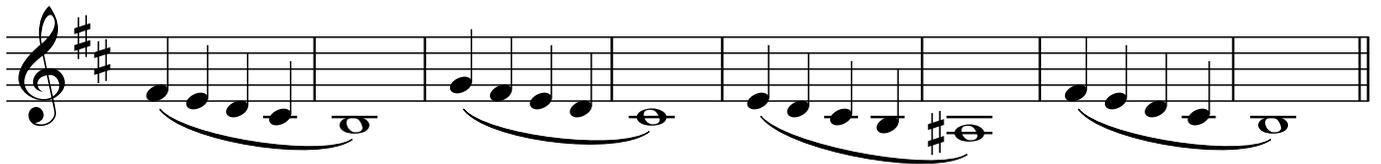
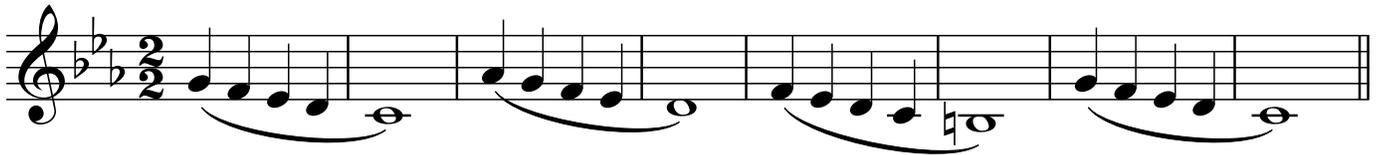


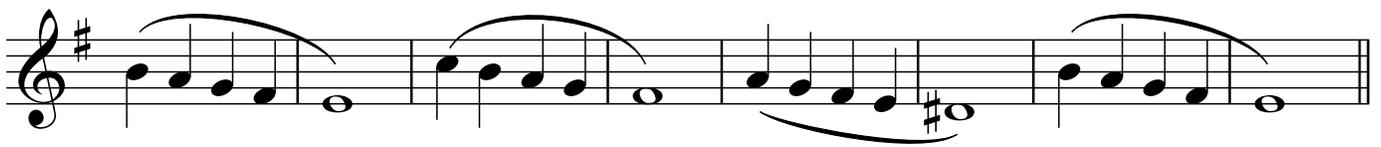
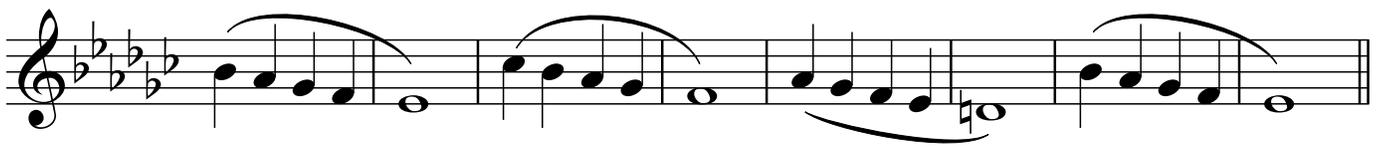
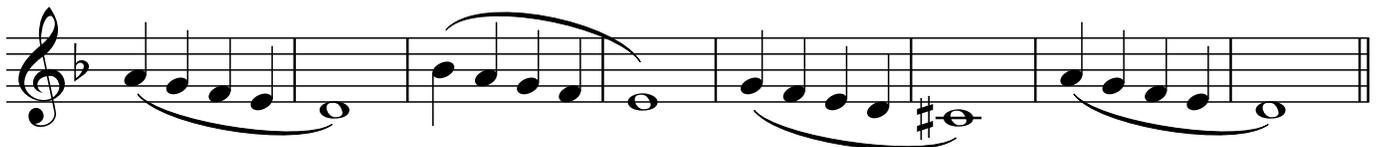
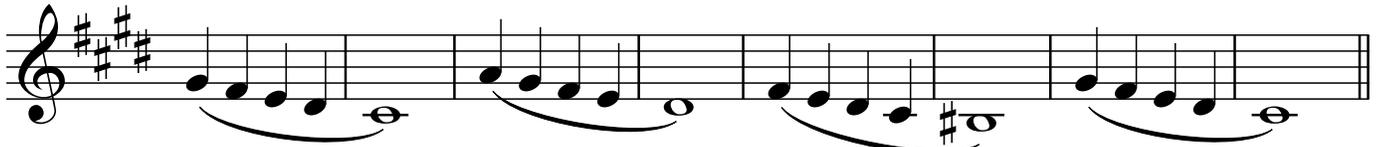
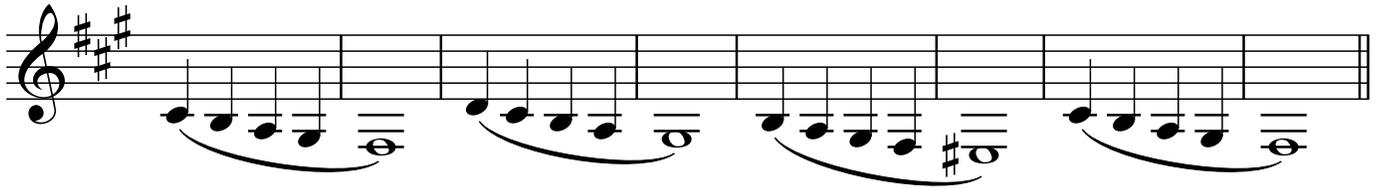
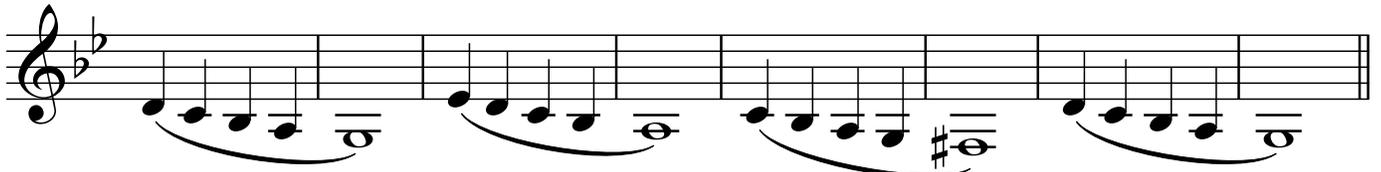
Trumpet Diatonics

Pentachords Minor All Keys: One

JC Heisler

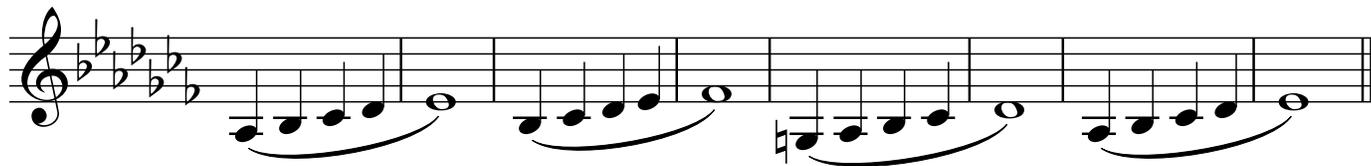
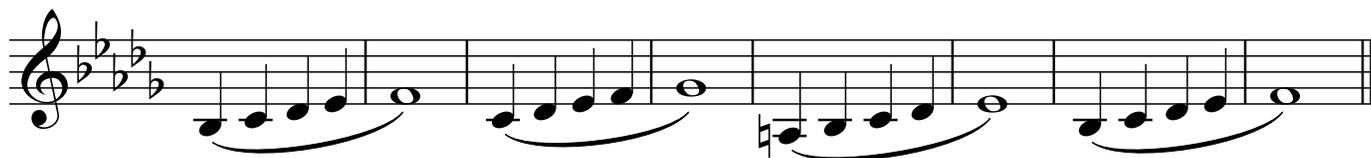
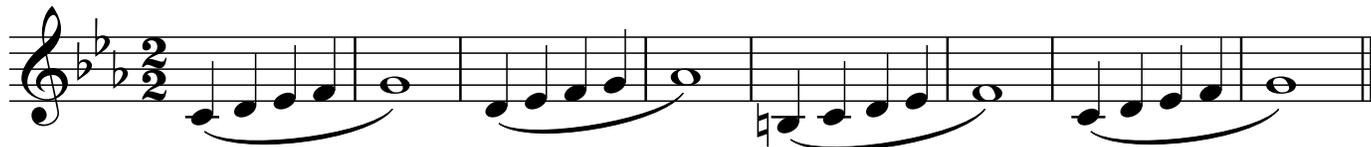
Lesson 1

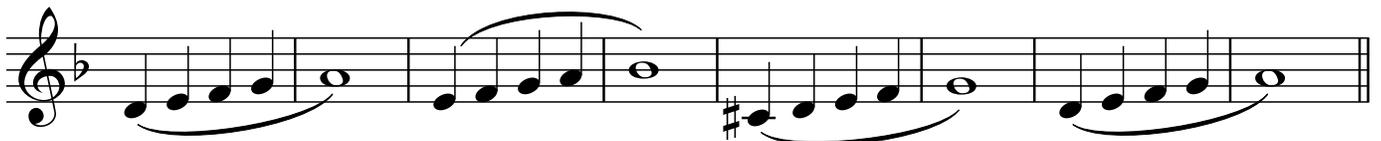
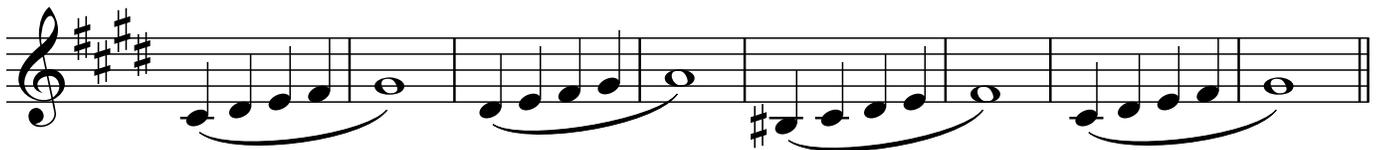
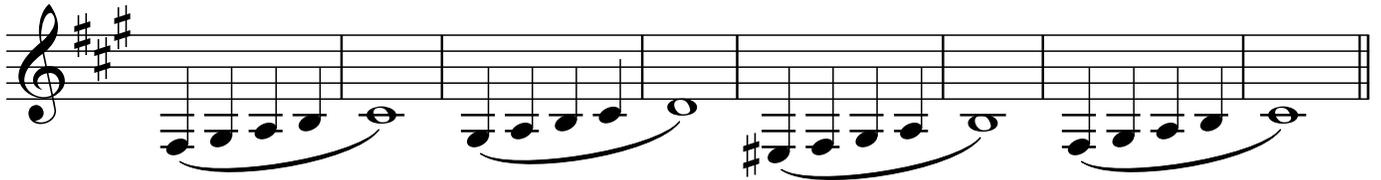
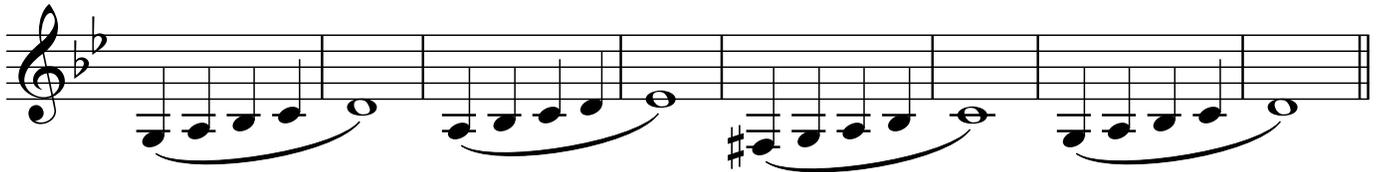


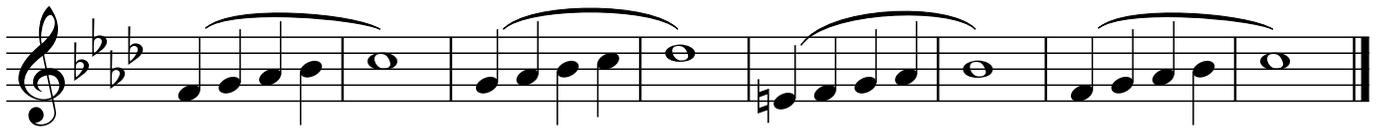




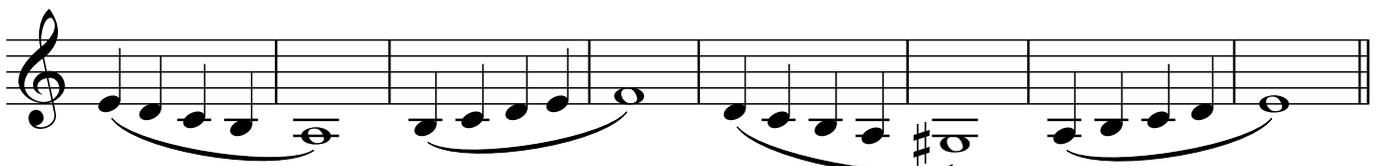
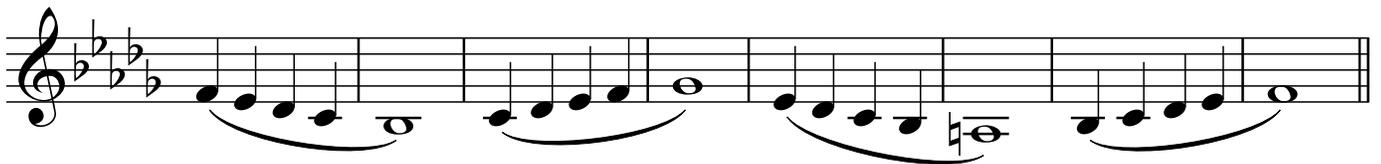
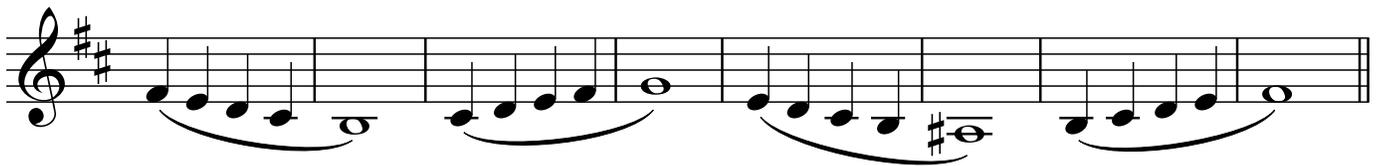
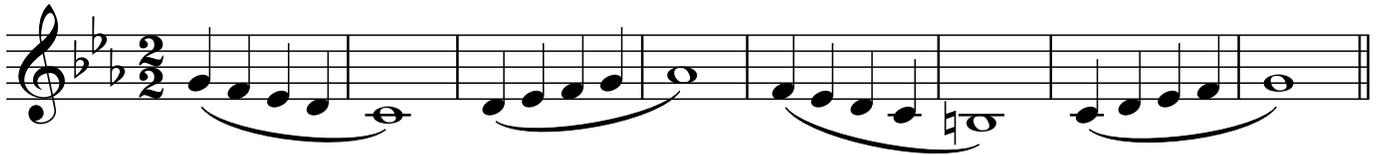
Lesson 2

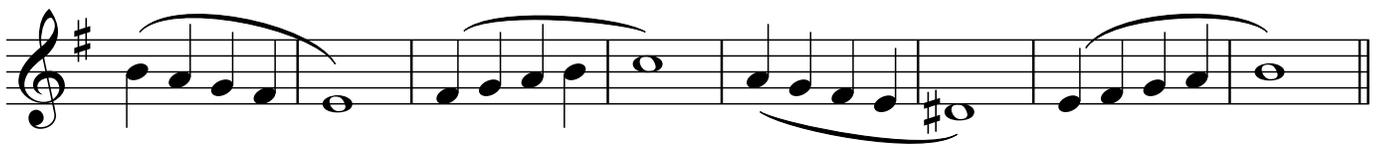
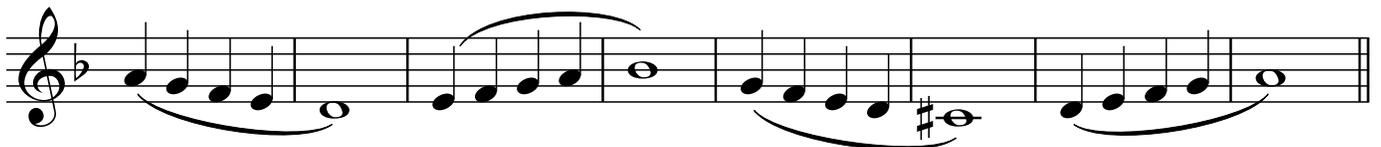
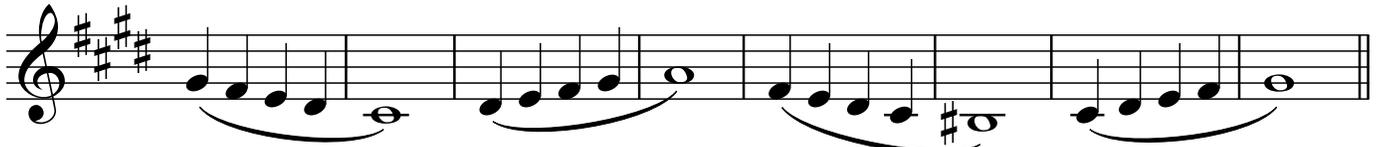
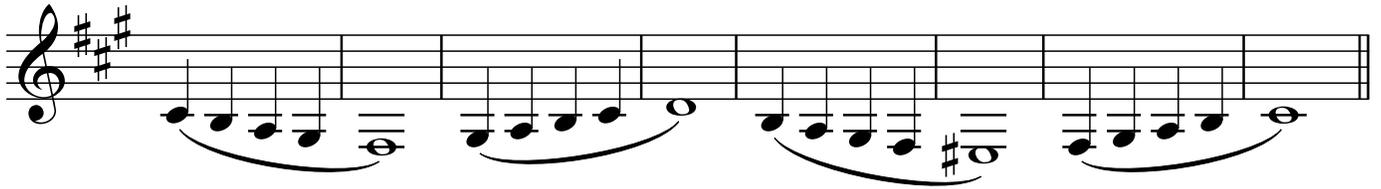
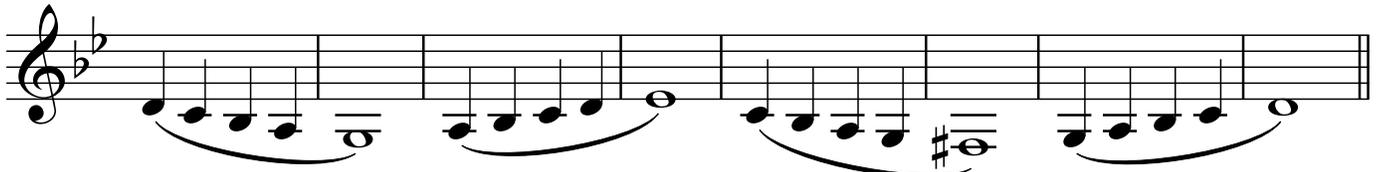


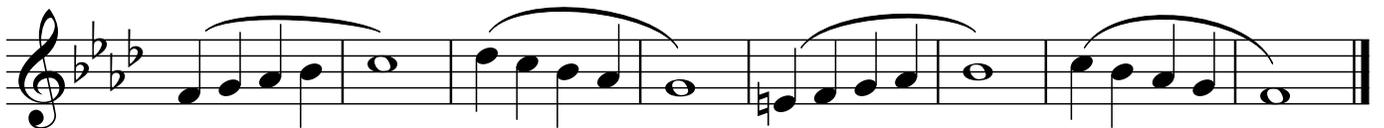
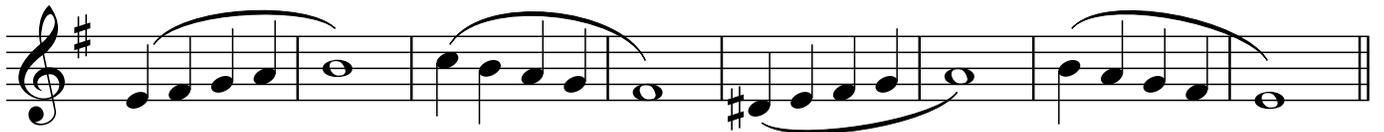
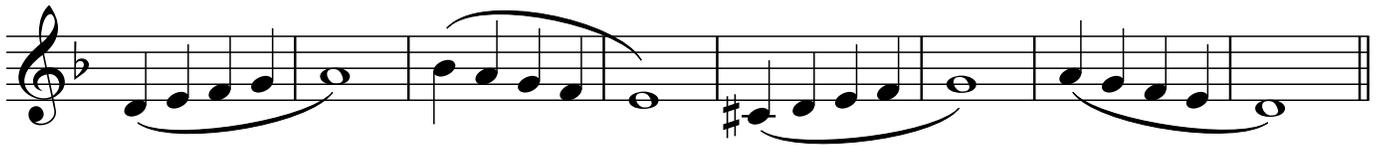
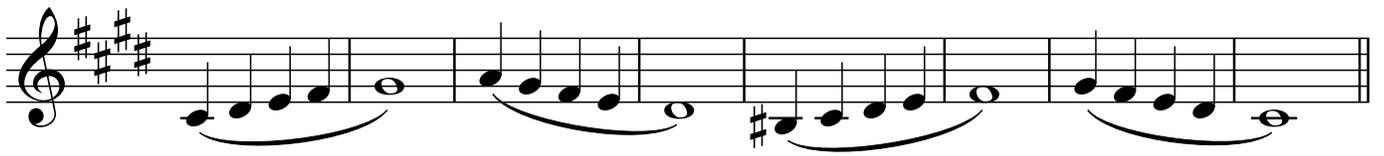
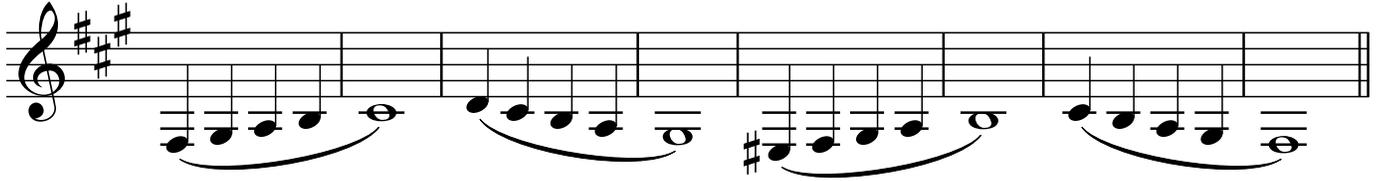
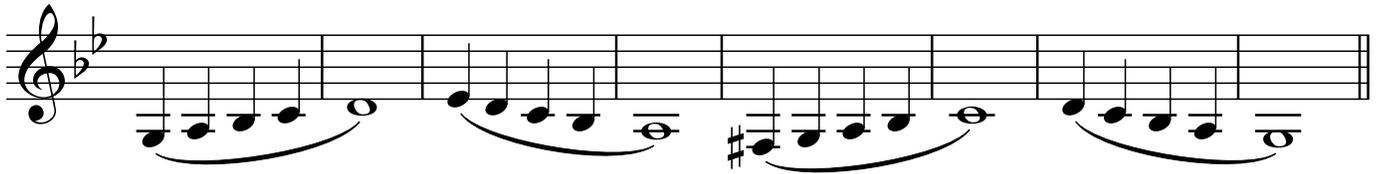




Lesson 3





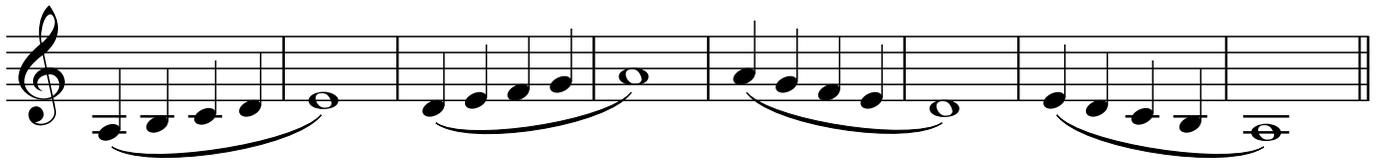


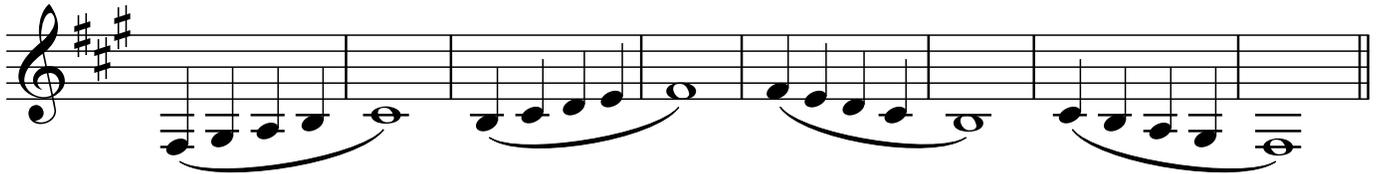
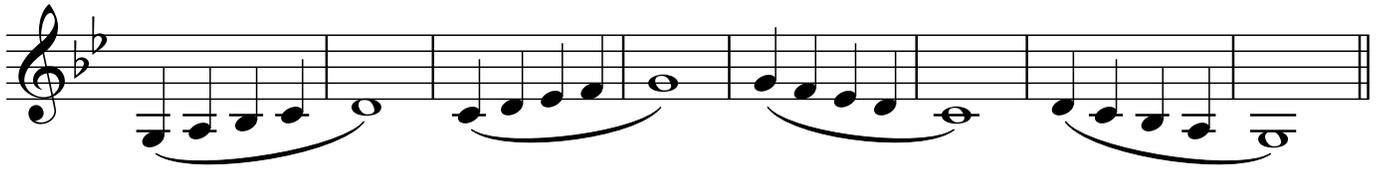
Trumpet Diatonics

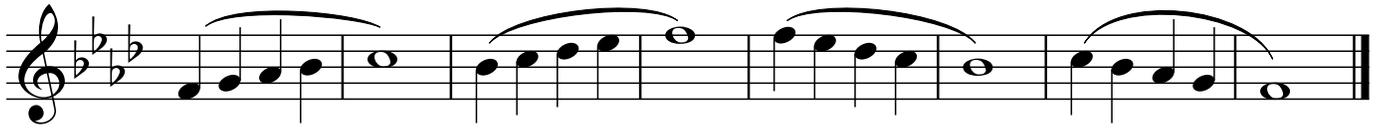
Pentachords All Minor Keys: Two

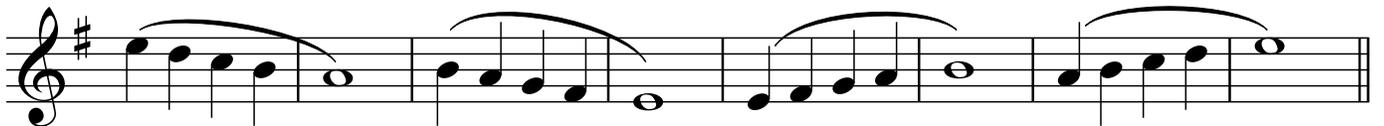
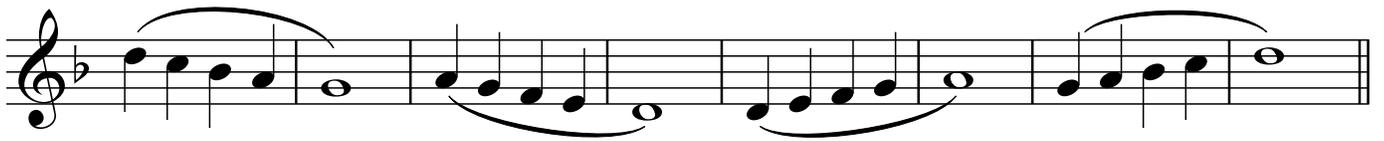
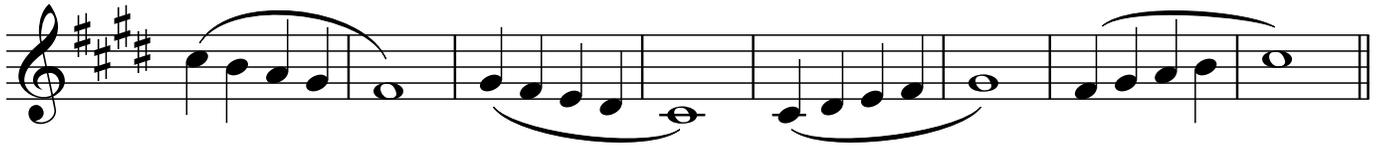
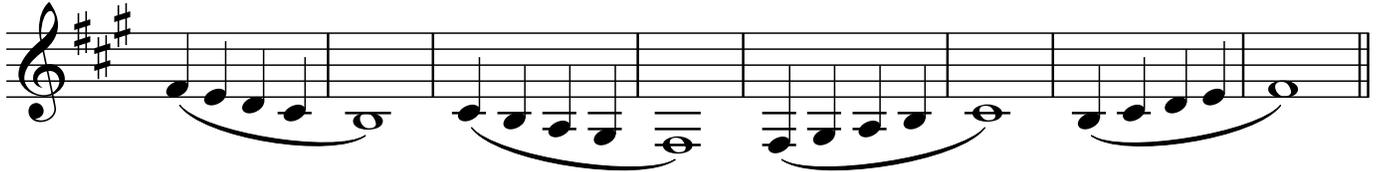
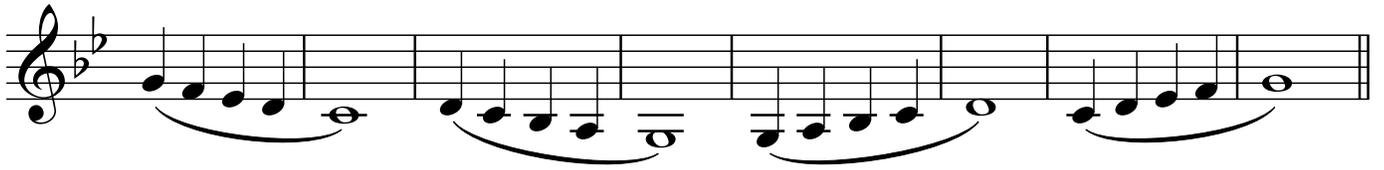
JC Heisler

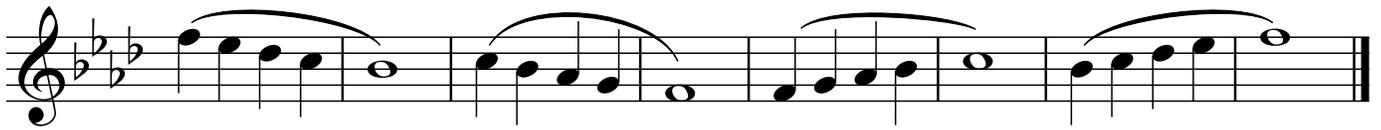
Lesson 1



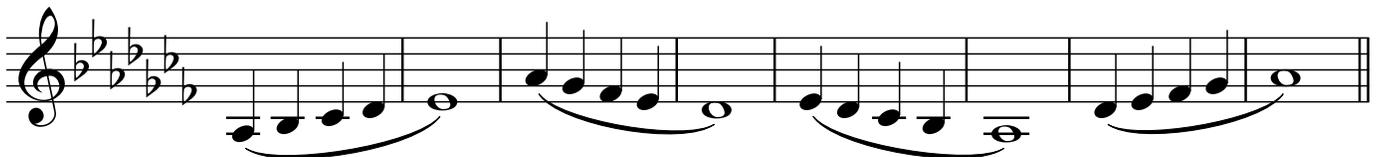
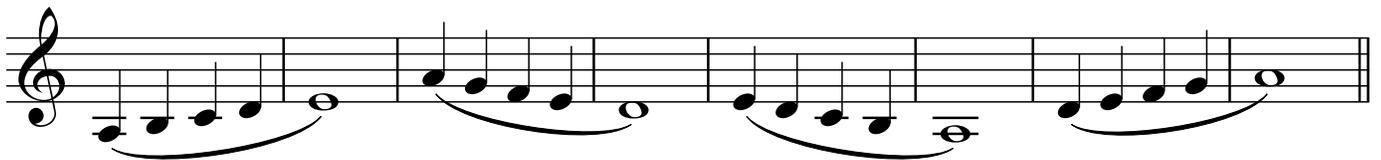
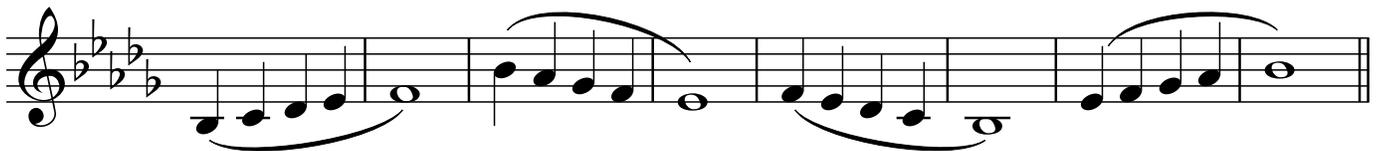
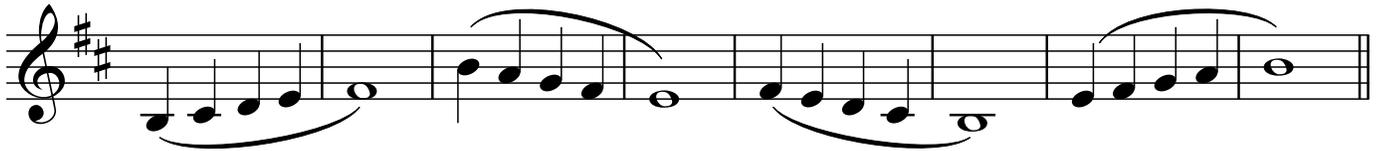


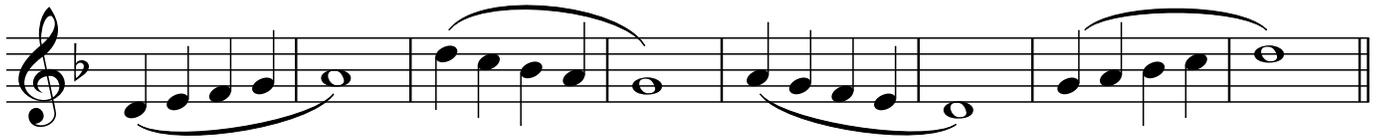
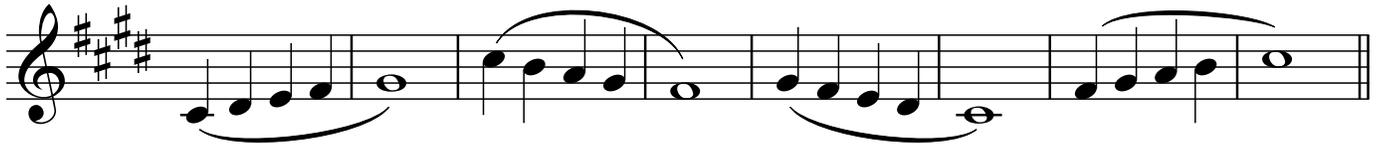
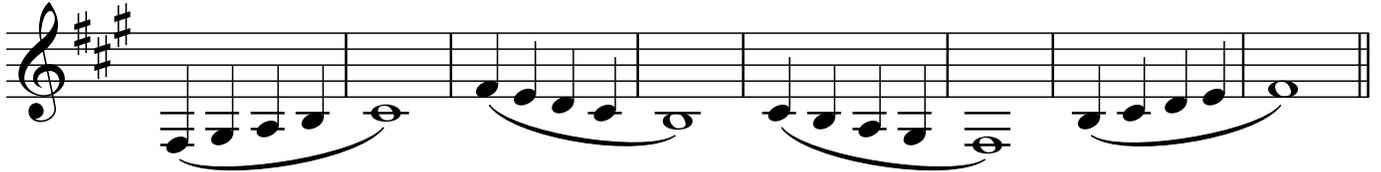
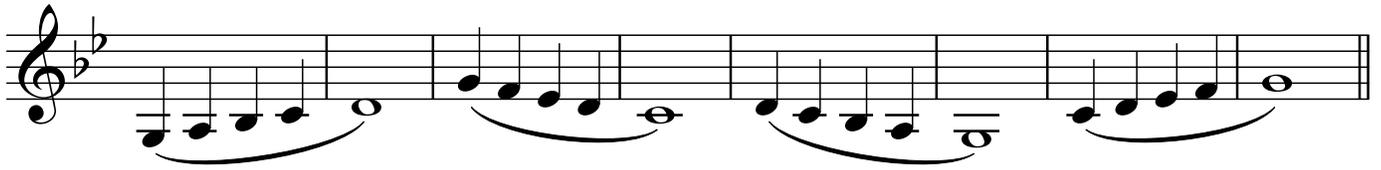


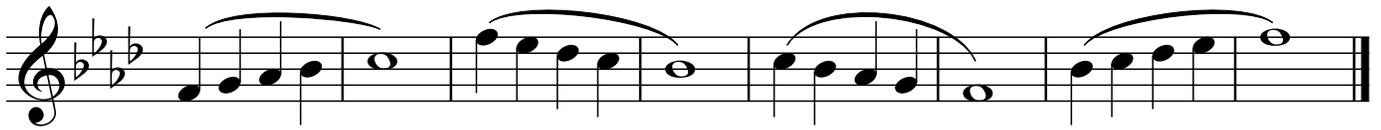




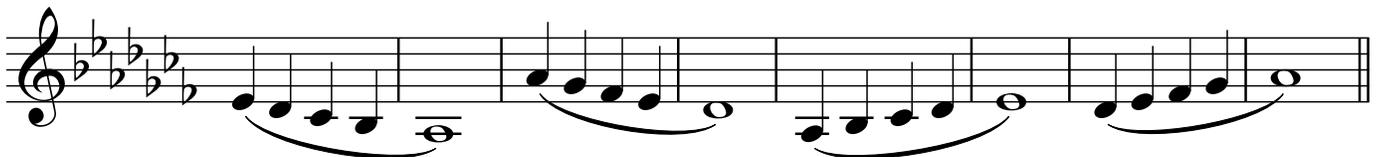
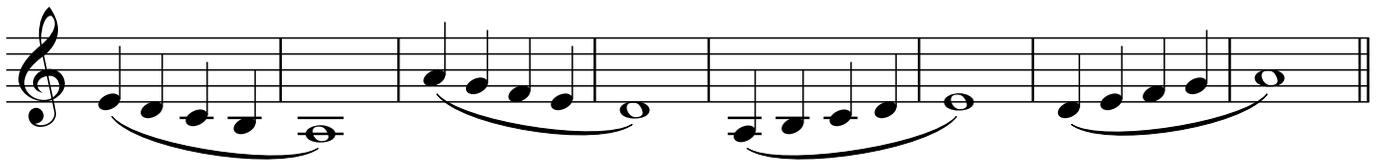
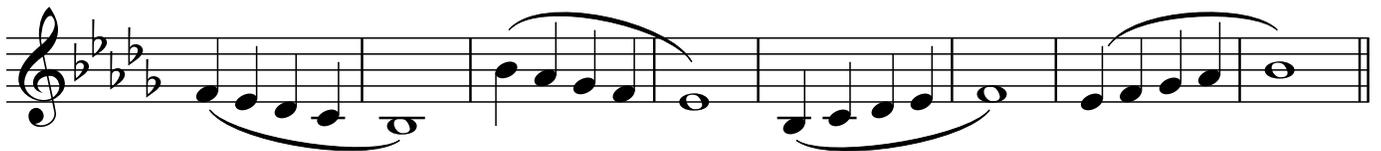
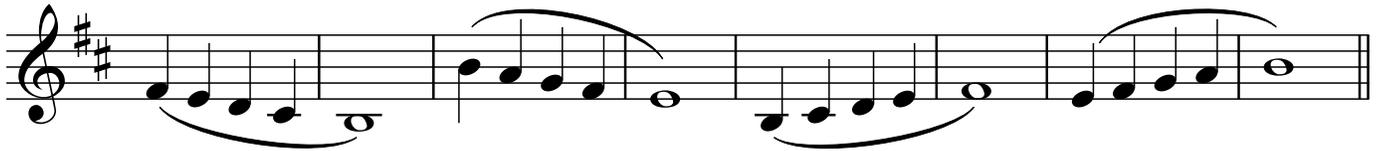
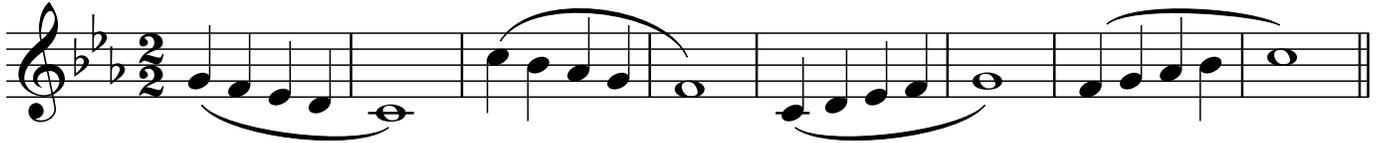
Lesson 3

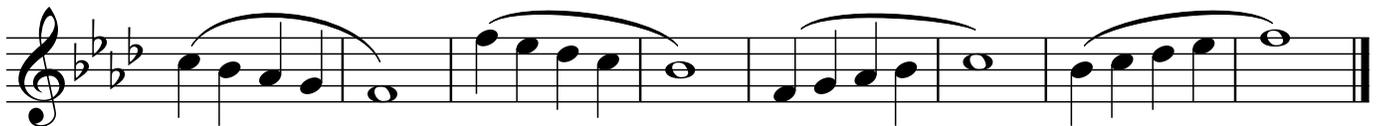
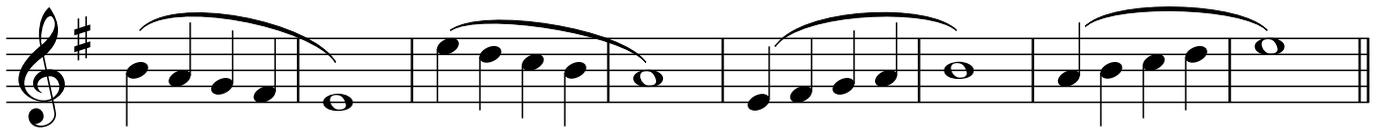
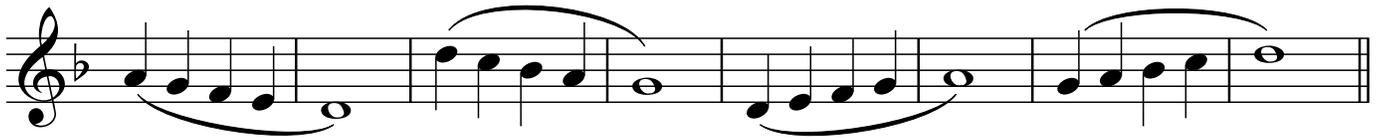
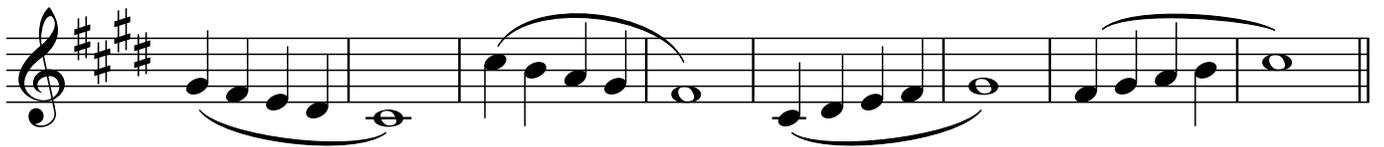
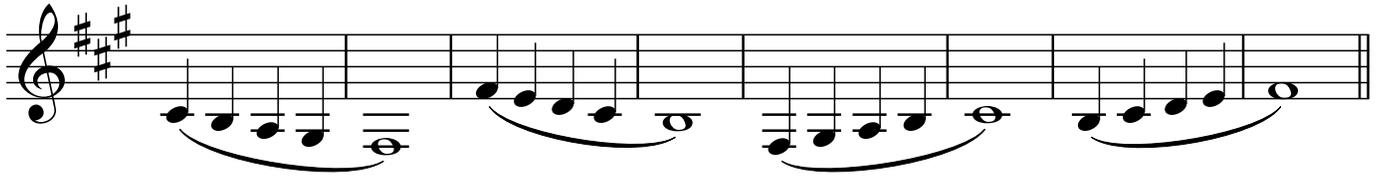
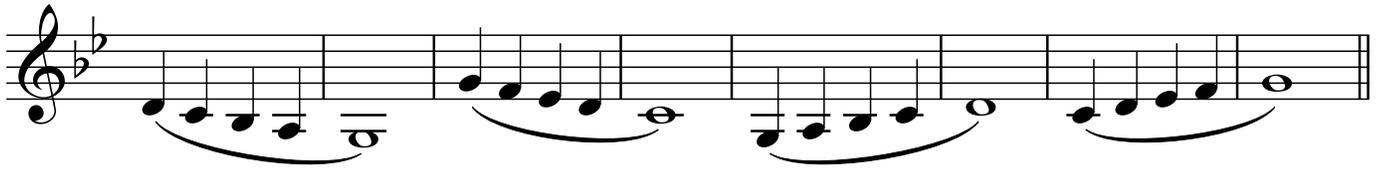






Lesson 4



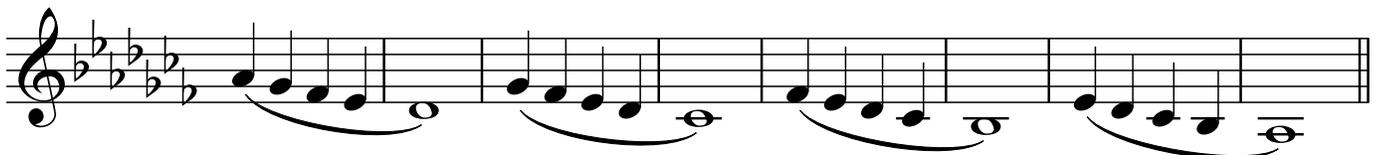
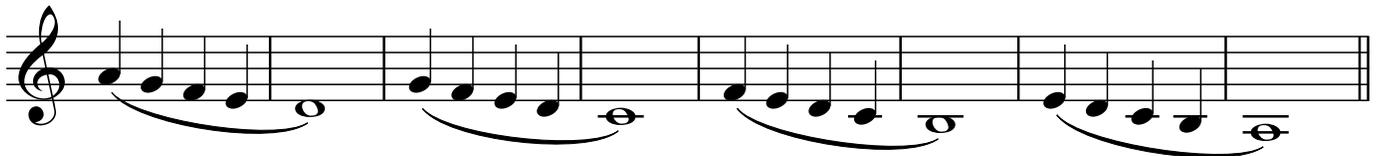
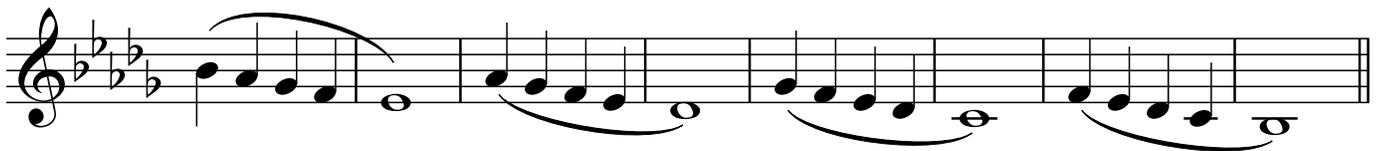
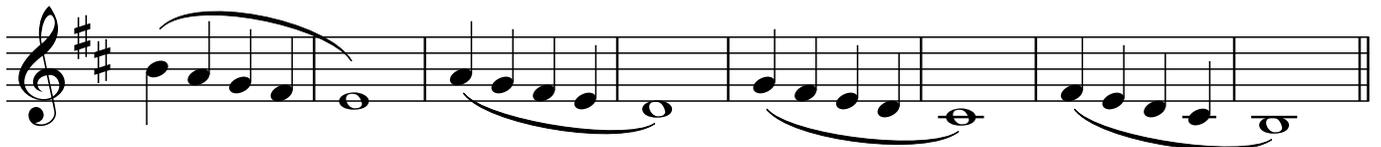
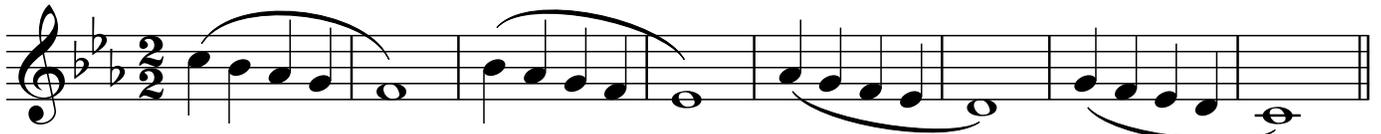


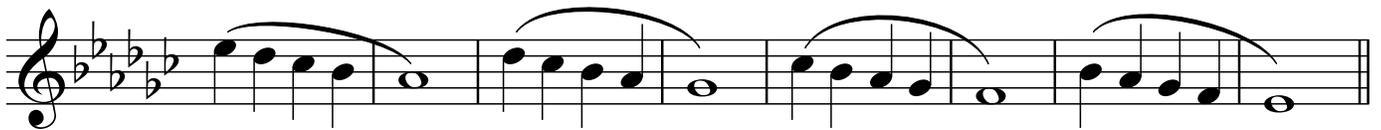
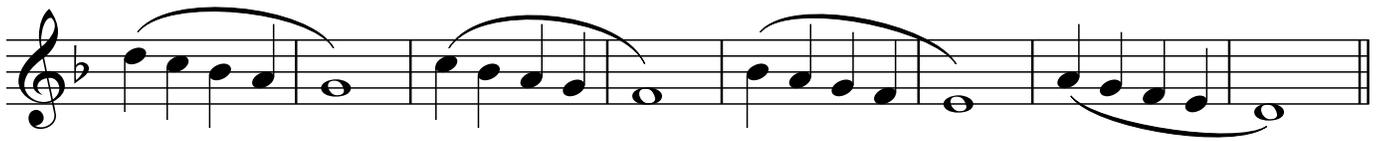
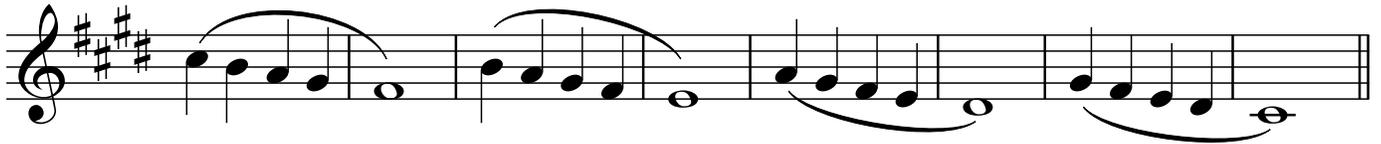
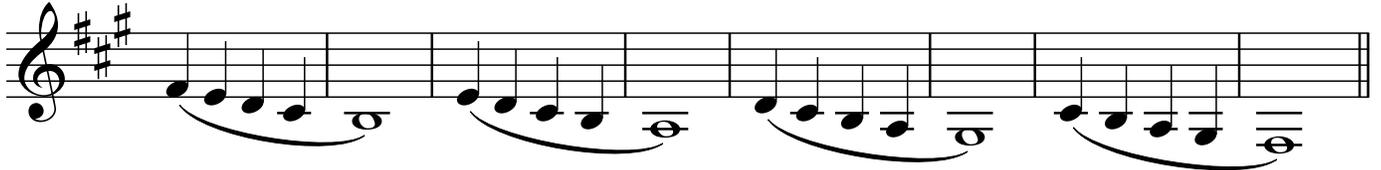
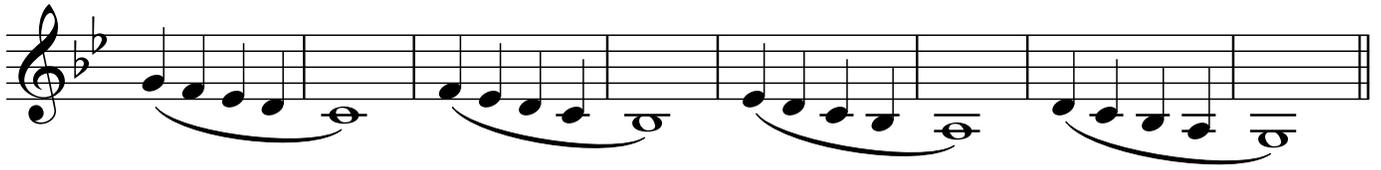
Trumpet Diatonics

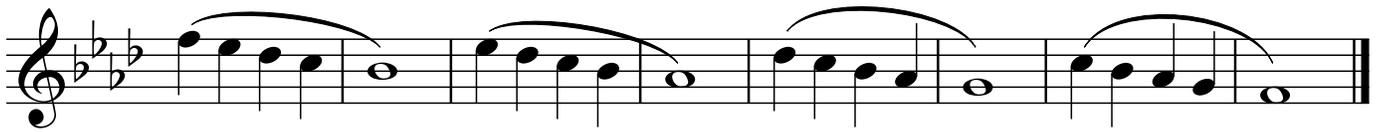
Pentachords All Minor Keys: Three

JC Heisler

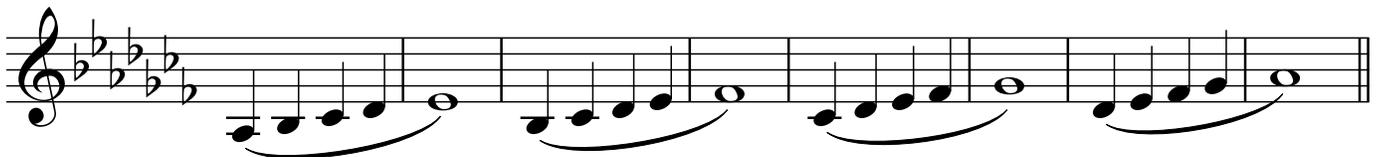
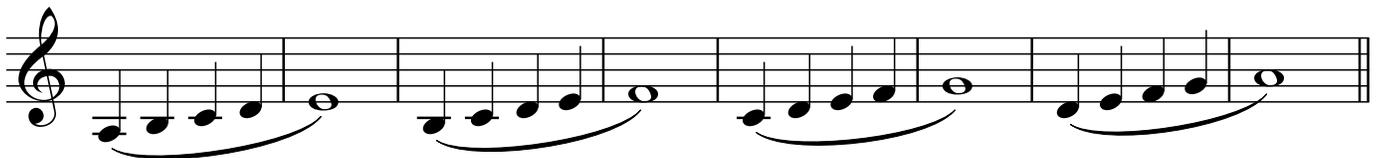
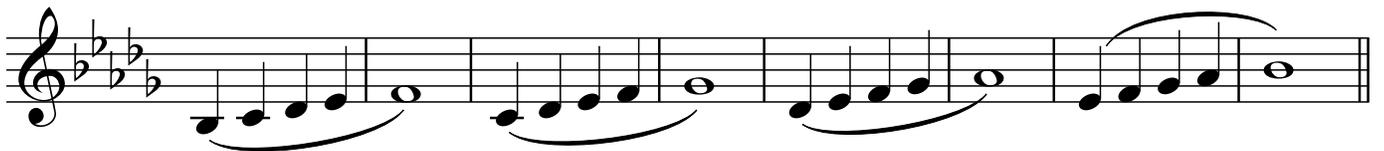
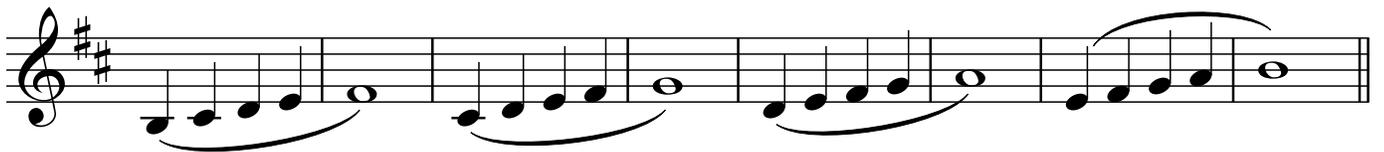
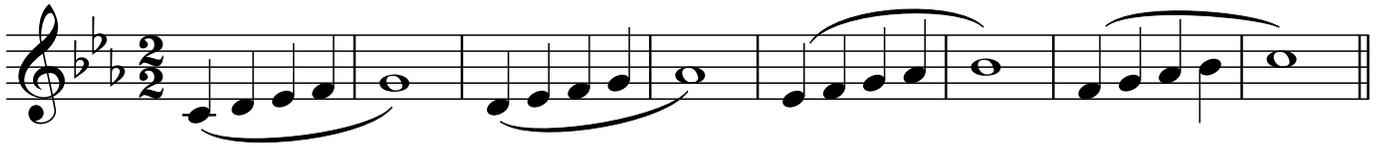
Lesson 1

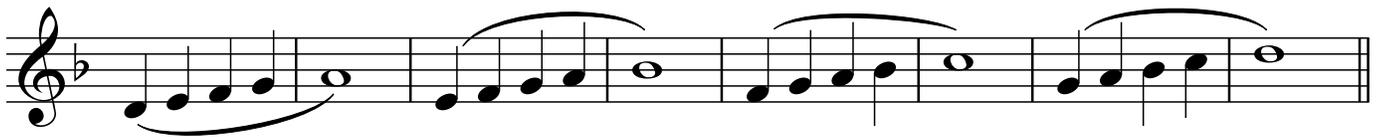
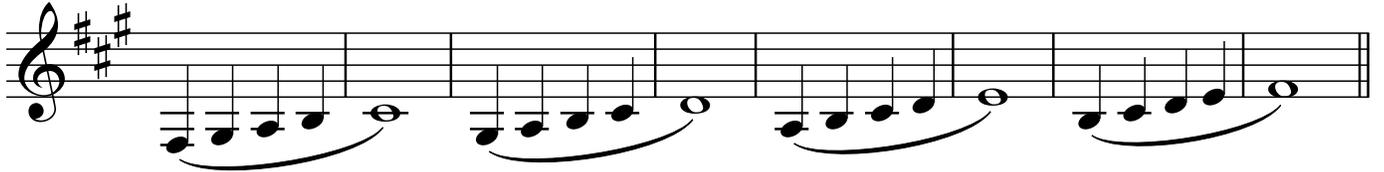
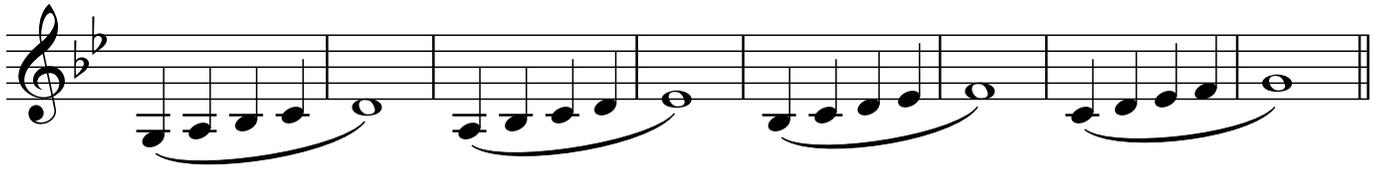


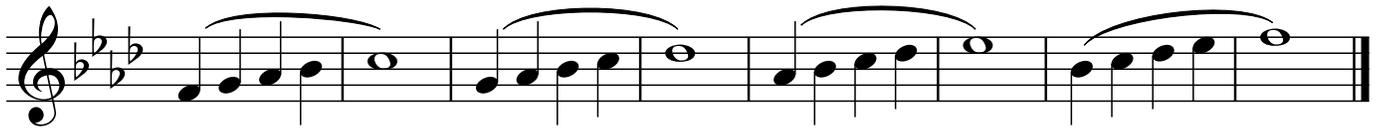




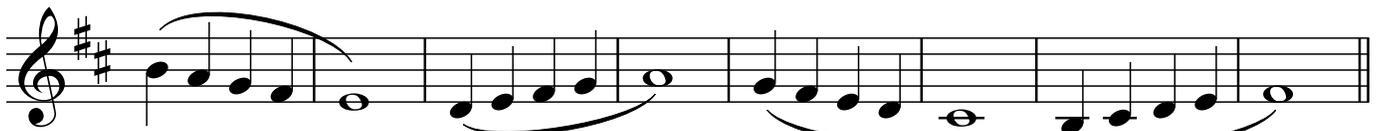
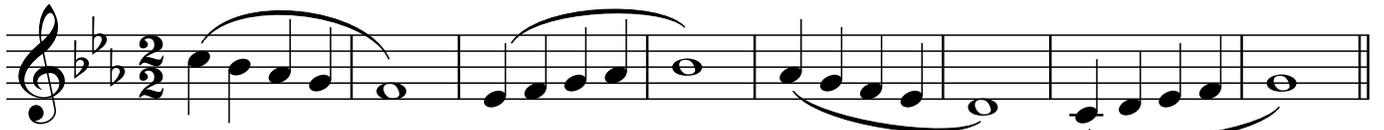
Lesson 2

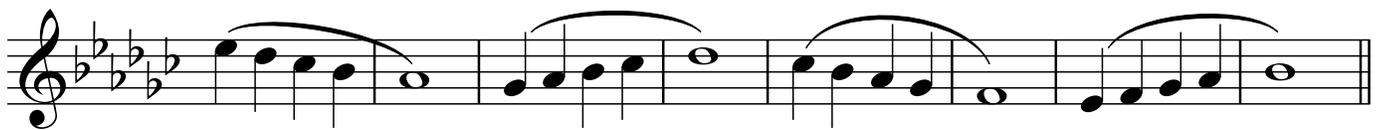
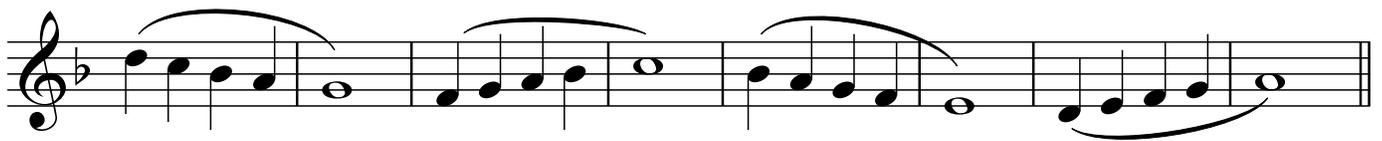
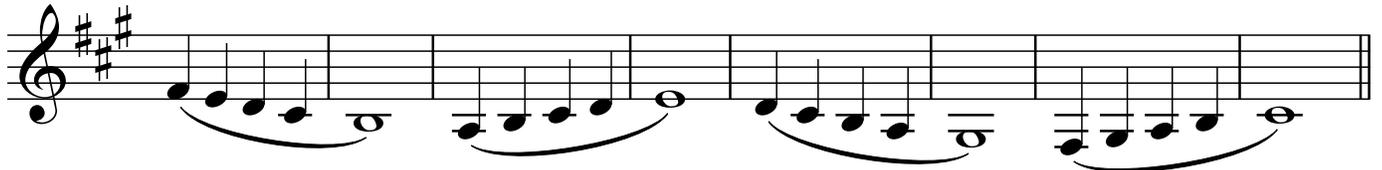
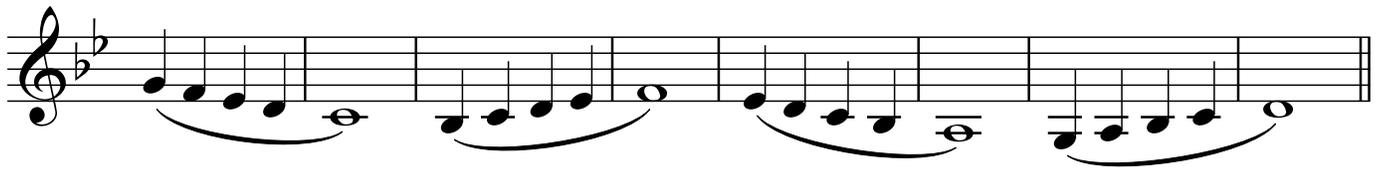


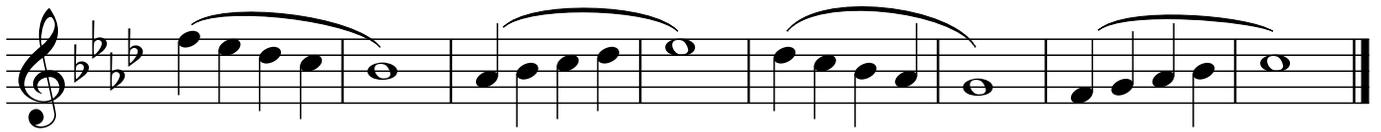


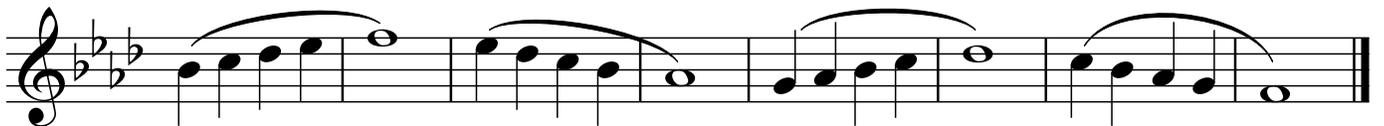
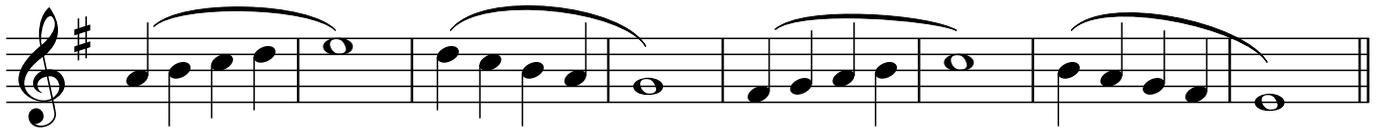
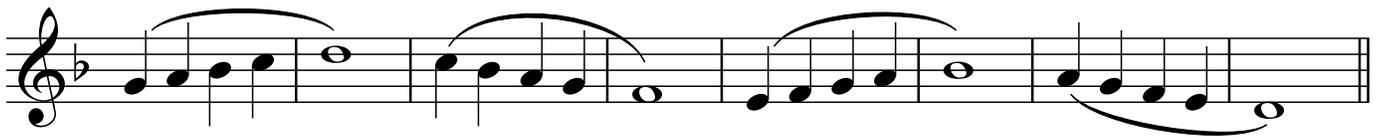
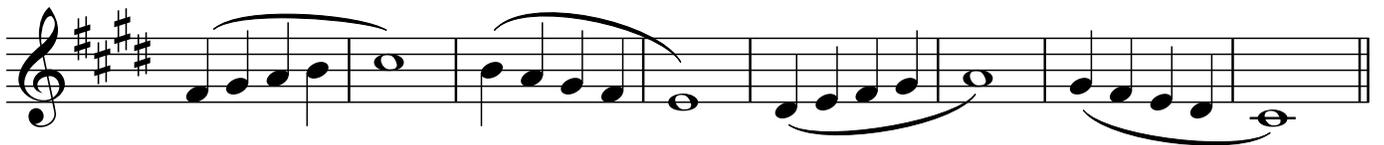
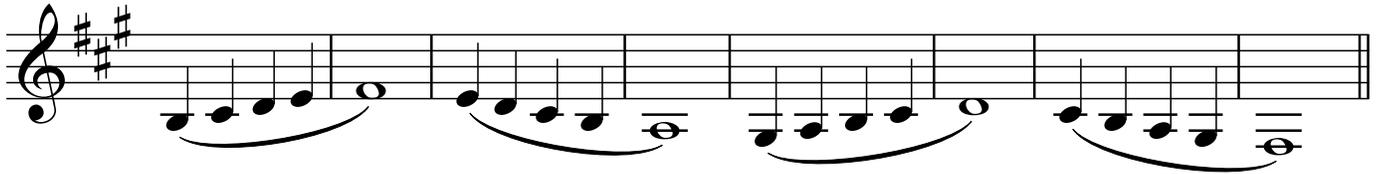
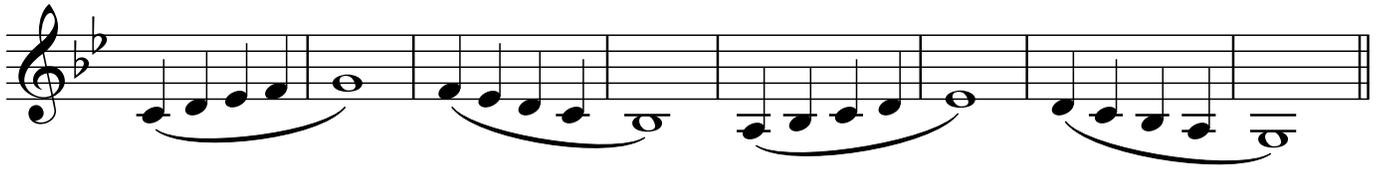


Lesson 3





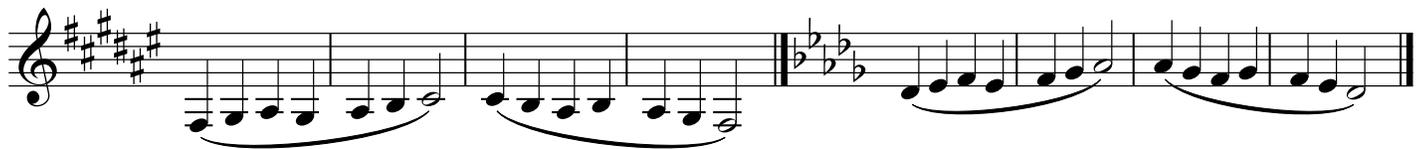
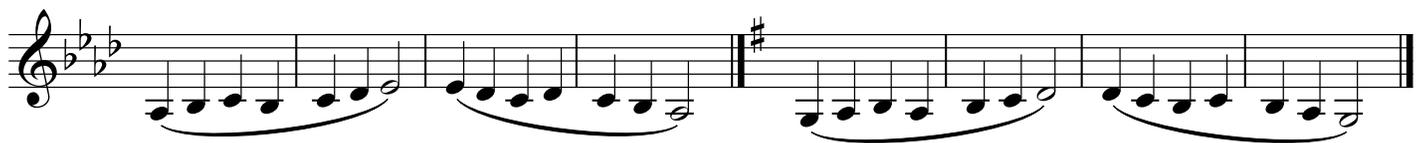




Trumpet Diatonics Pentachordal Qualities

JC Heisler

Lesson 1

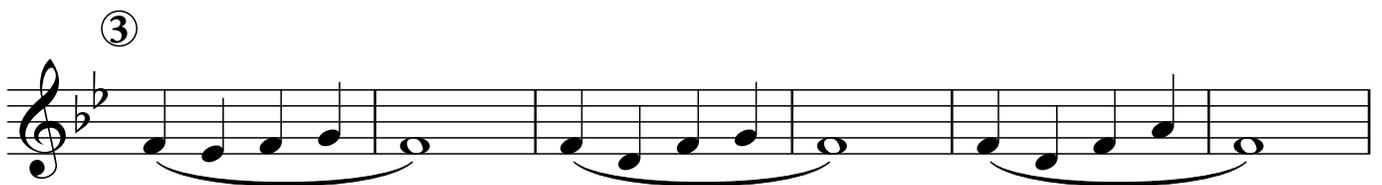
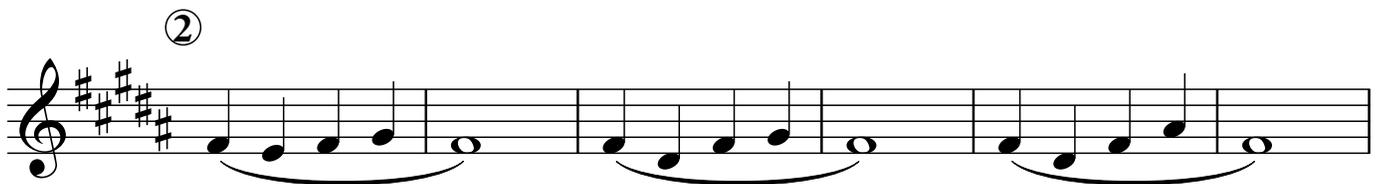
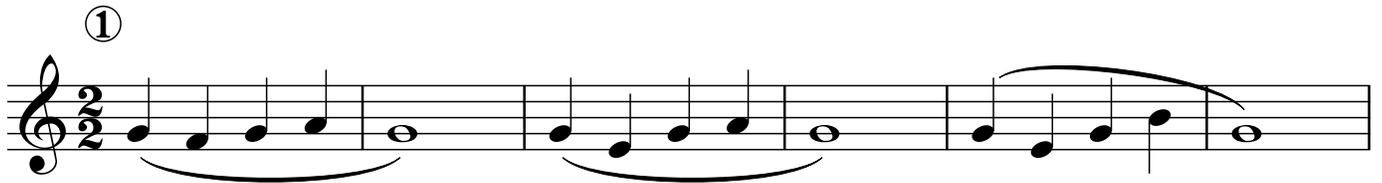




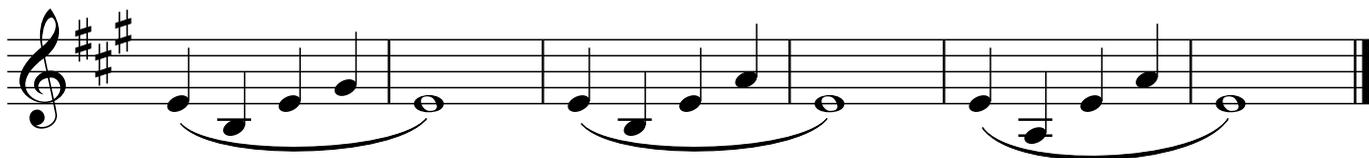
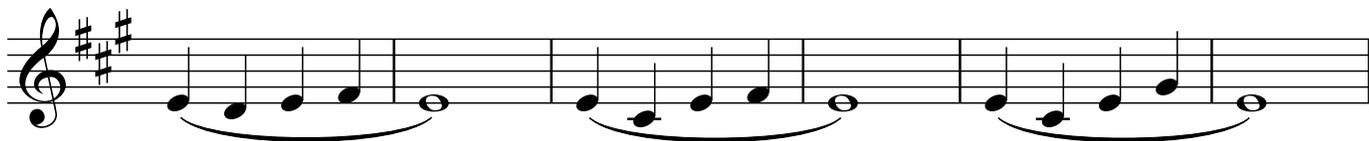
Trumpet Diatonics

Diantonic Intervals in All Keys: One

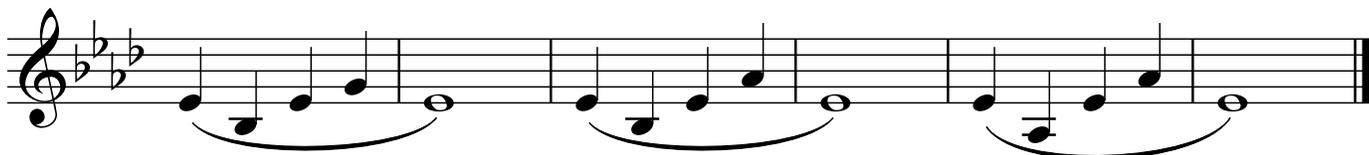
JC Heisler



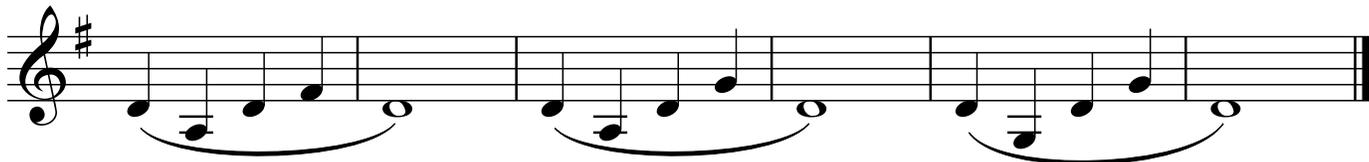
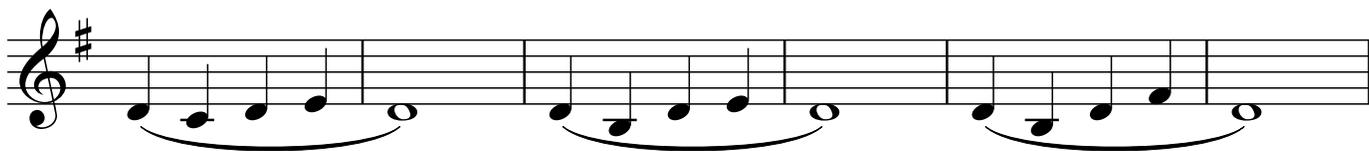
④



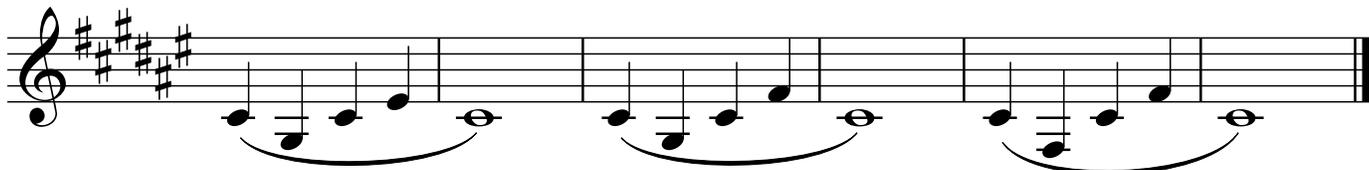
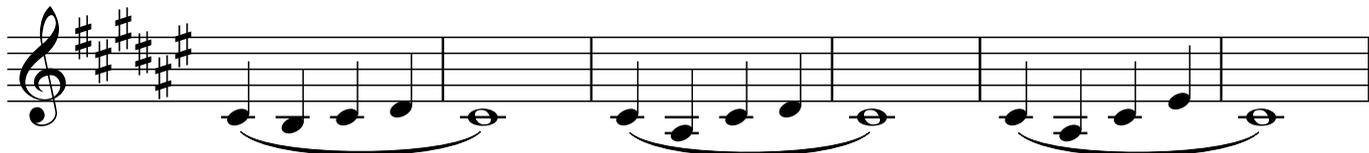
⑤



⑥



⑦



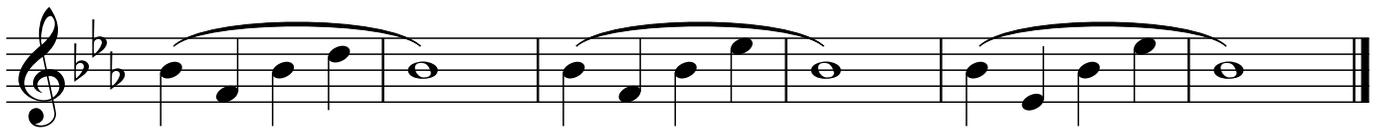
8



9



10



11



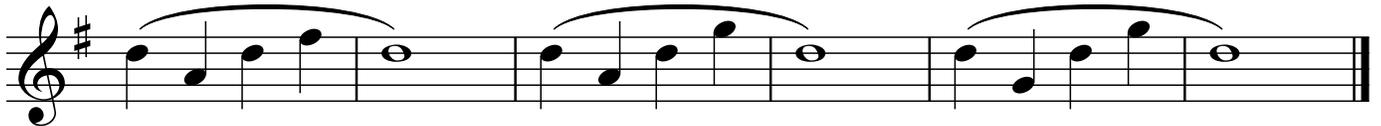
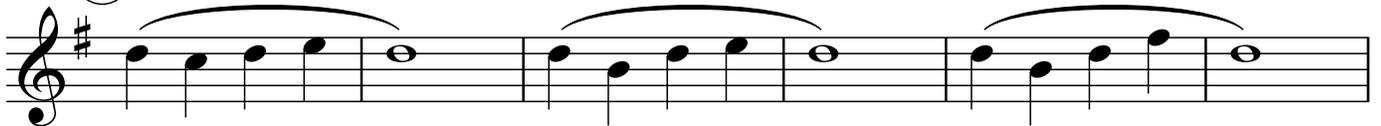
12



13



14



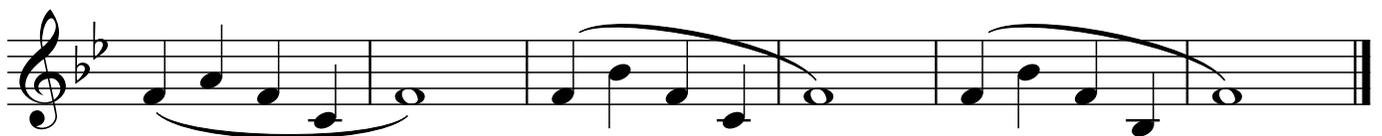
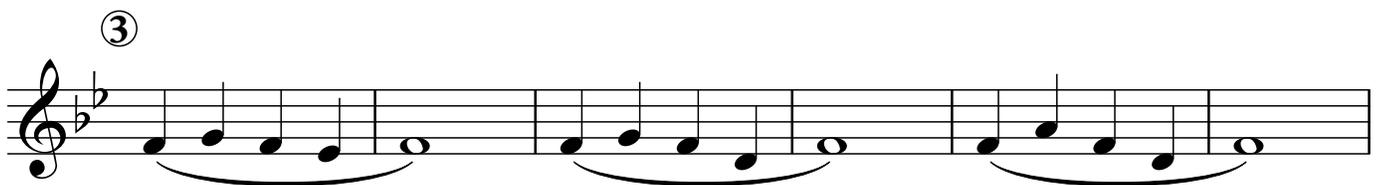
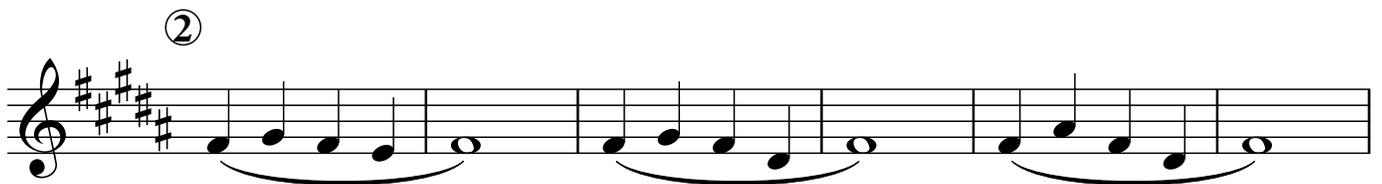
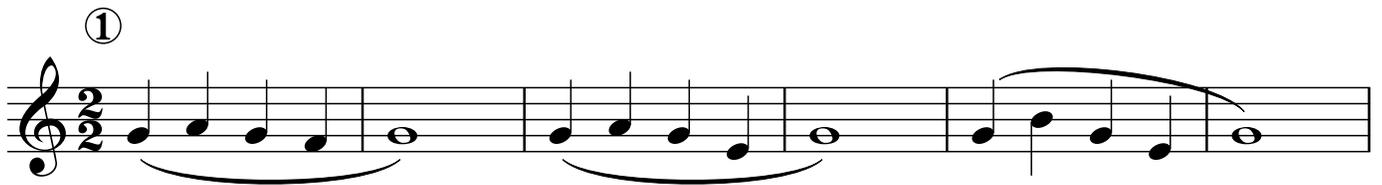
15



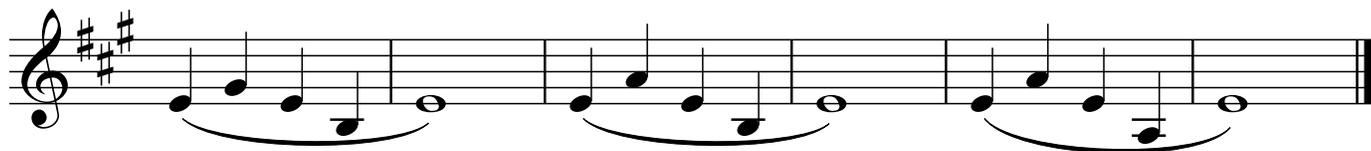
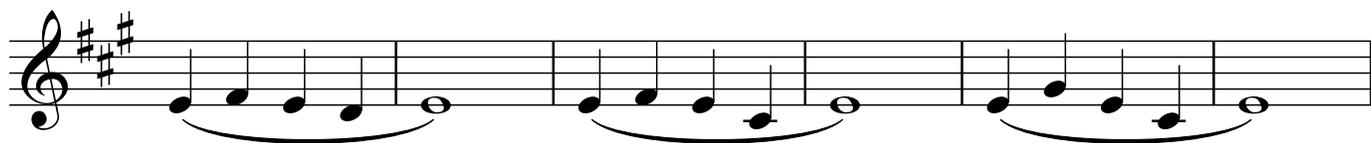
Trumpet Diatonics

Diantonic Intervals in All Keys: Two

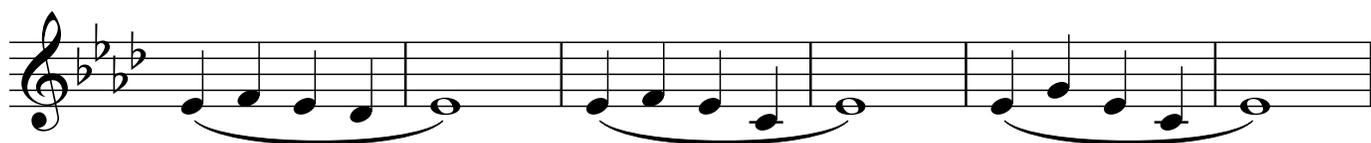
JC Heisler



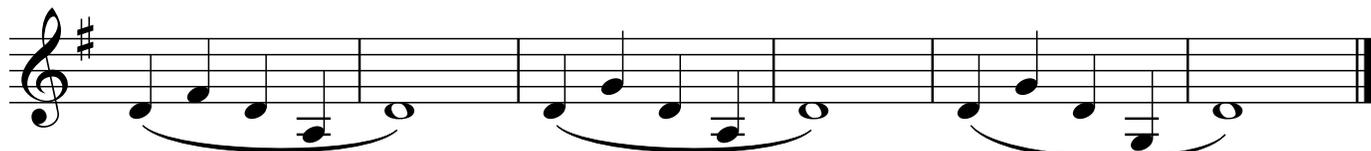
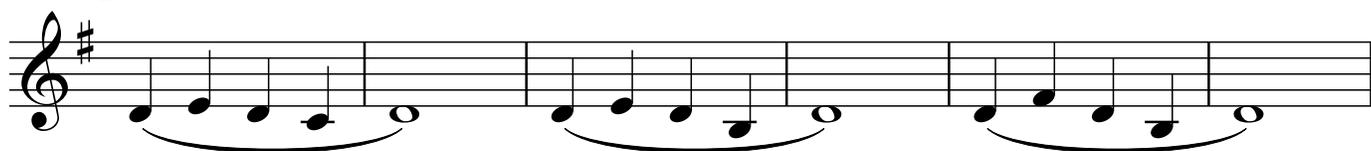
④



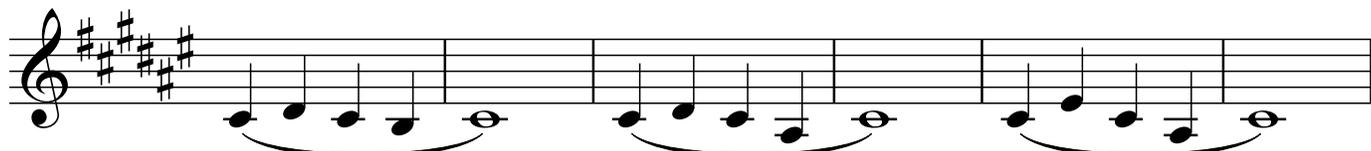
⑤



⑥



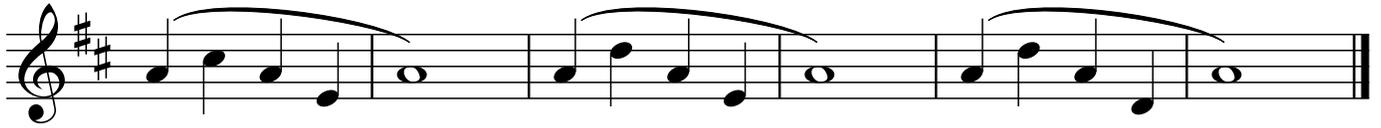
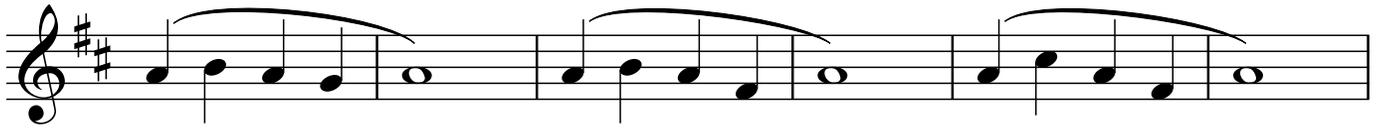
⑦



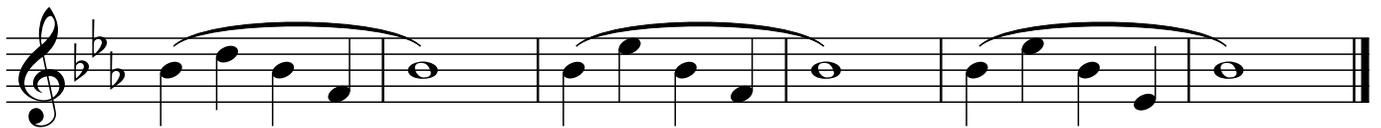
8



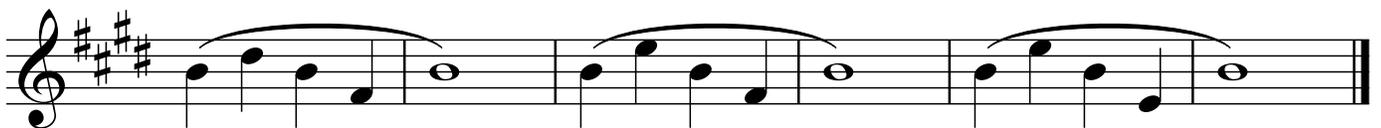
9



10



11



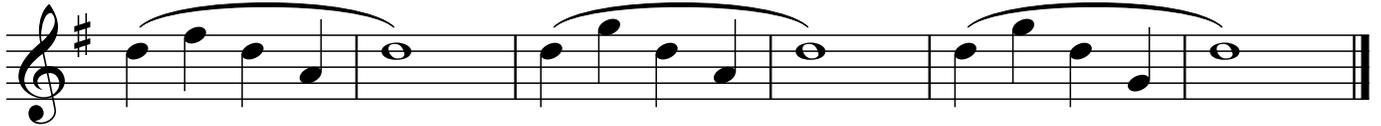
12



13



14



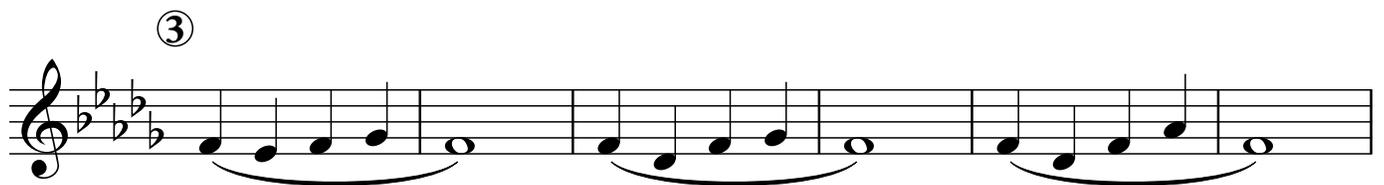
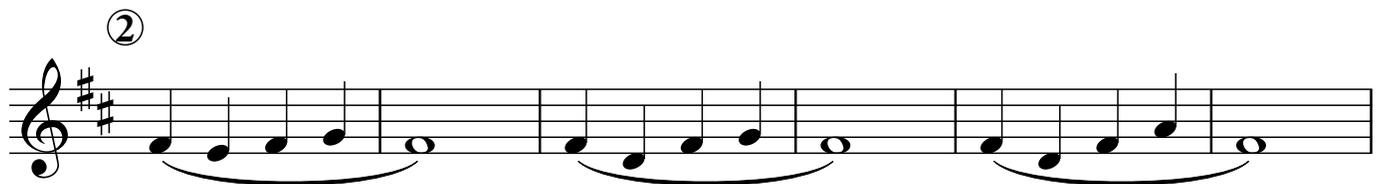
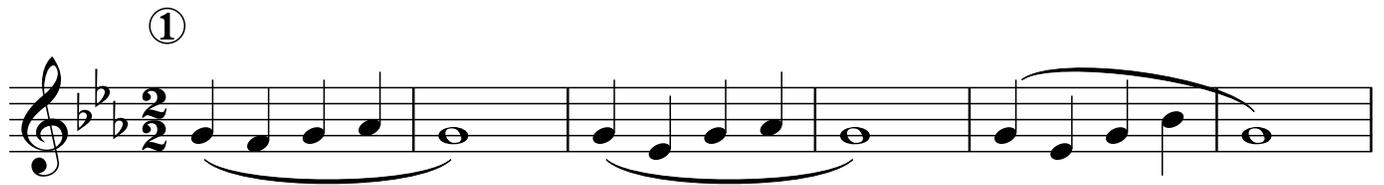
15



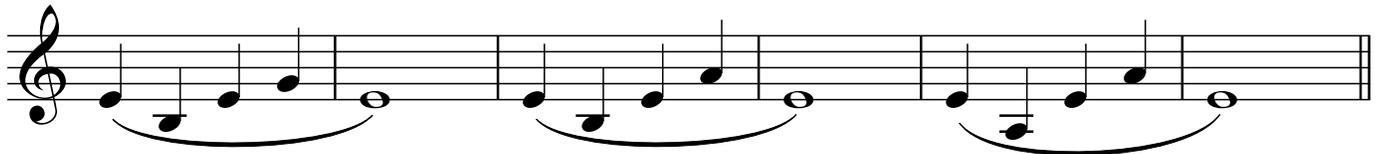
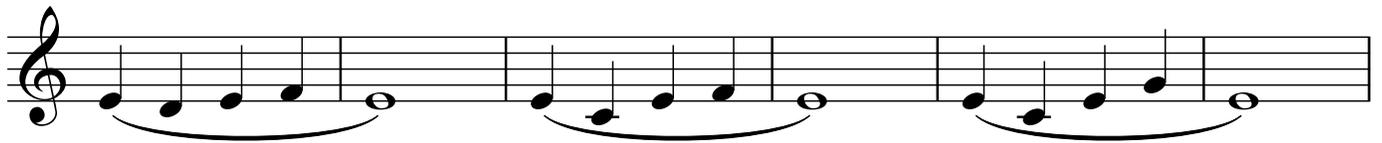
Trumpet Diatonics

Diantonic Intervals in All Minor Keys: One

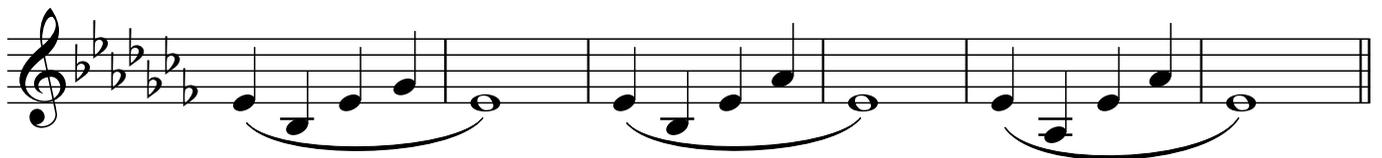
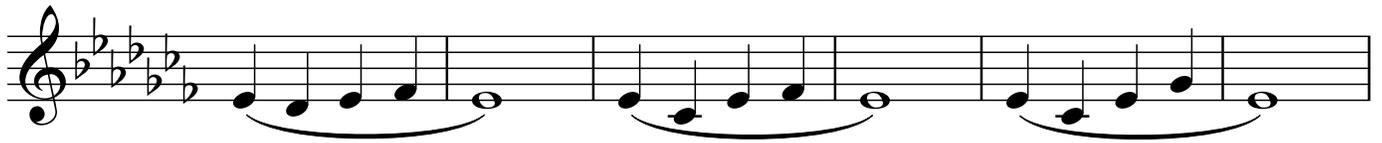
JC Heisler



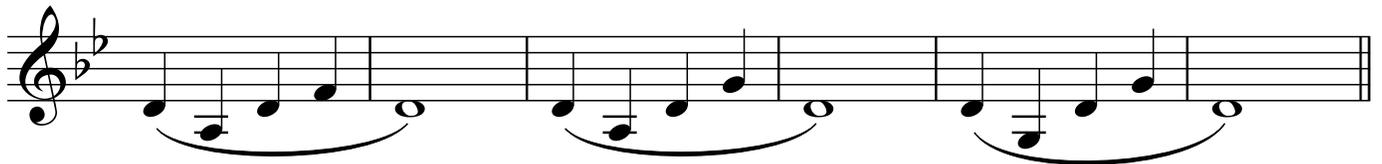
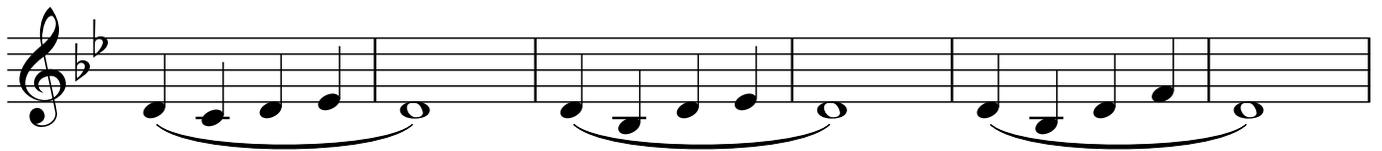
④



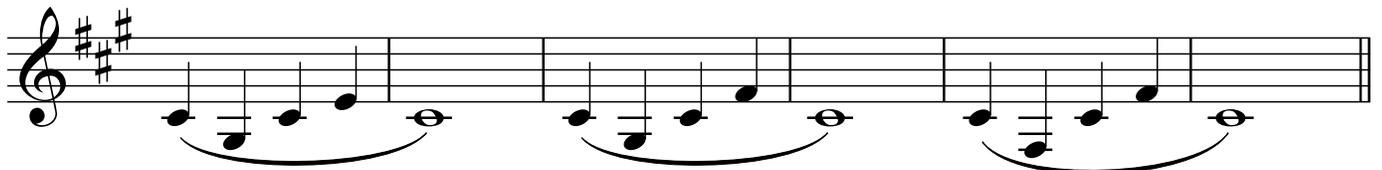
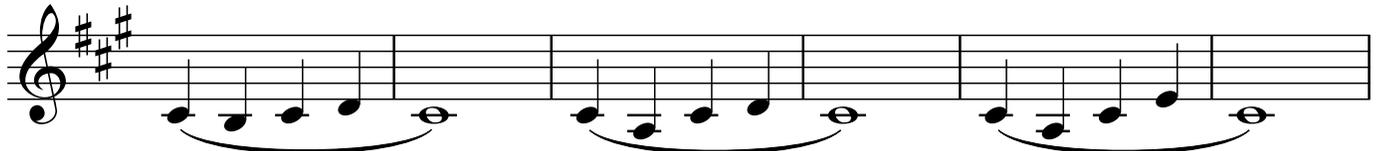
⑤



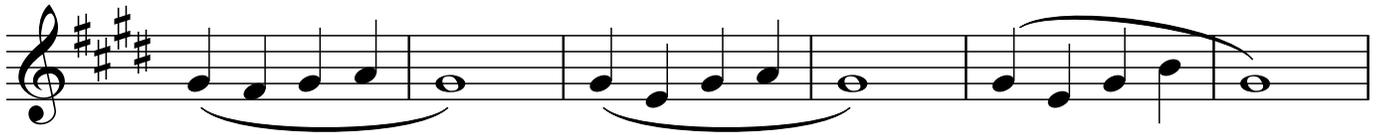
⑥



⑦



8



9



10



11



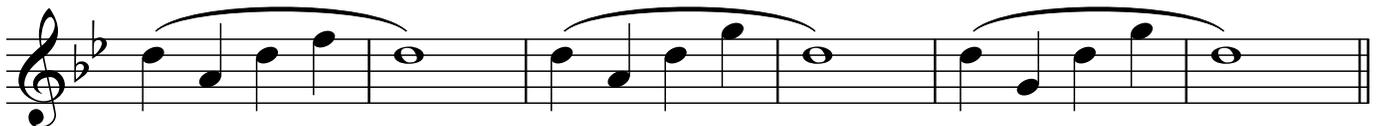
12



13



14



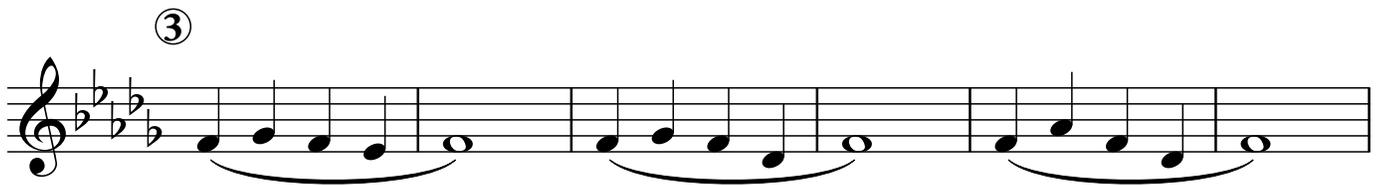
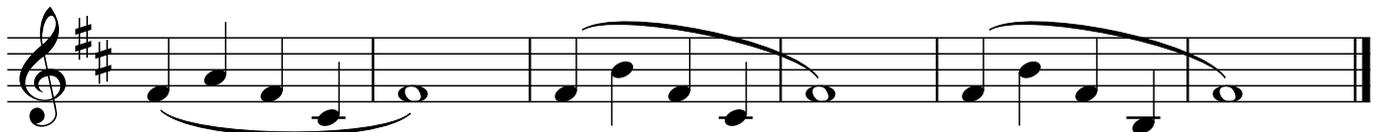
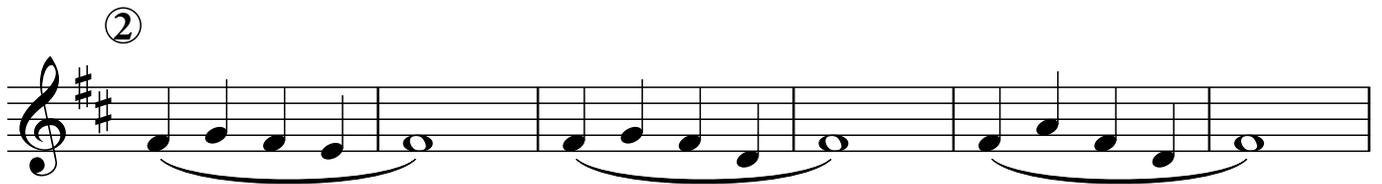
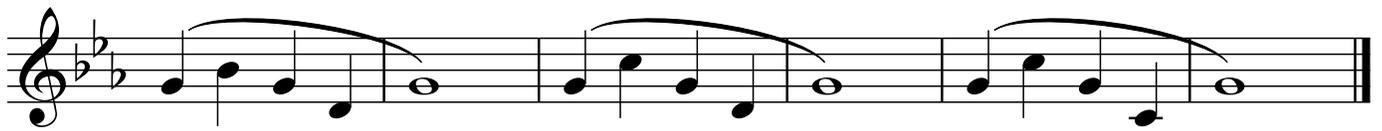
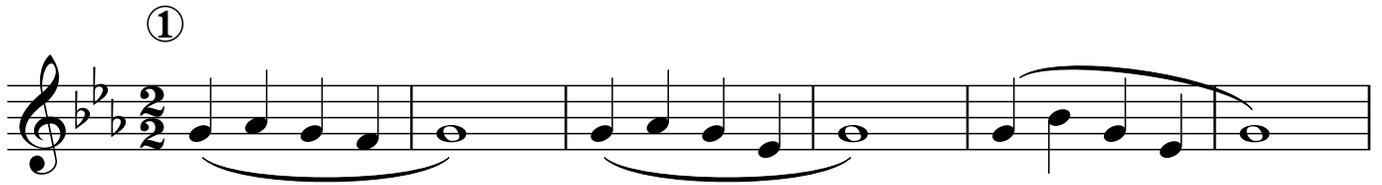
15



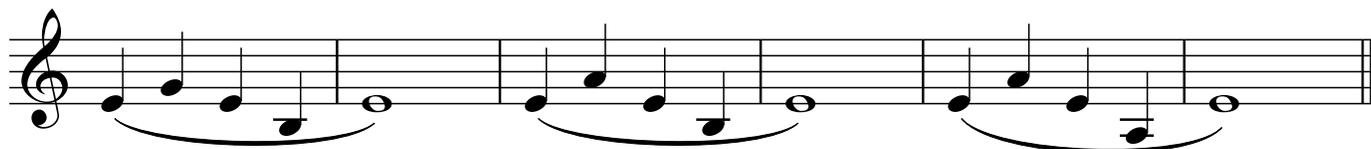
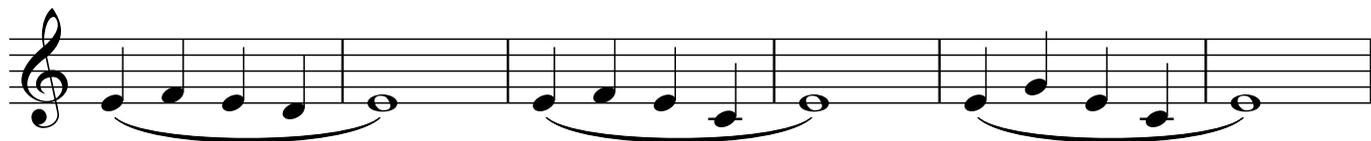
Trumpet Diatonics

Diantonic Intervals in All Minor Keys: Two

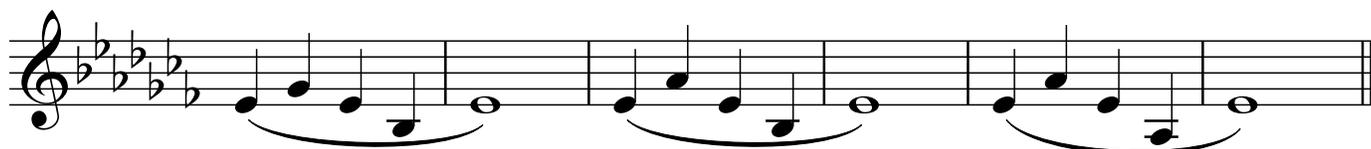
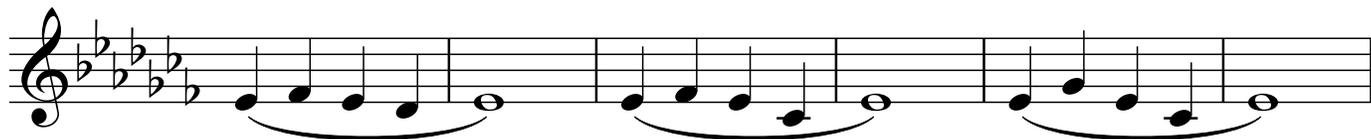
JC Heisler



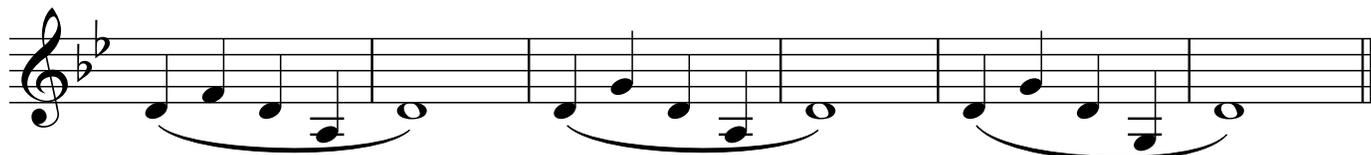
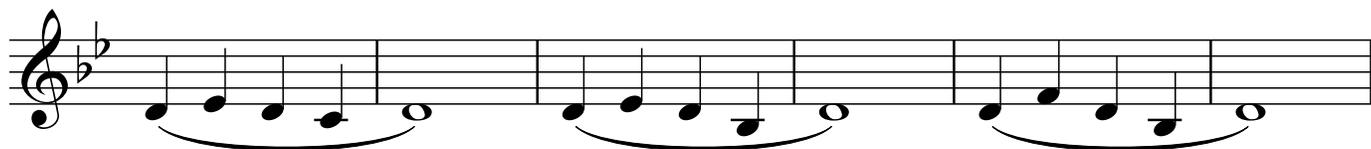
④



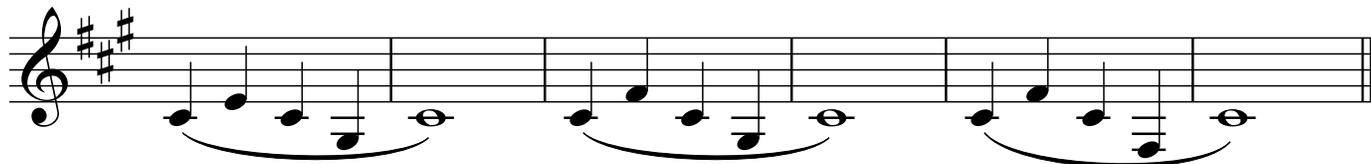
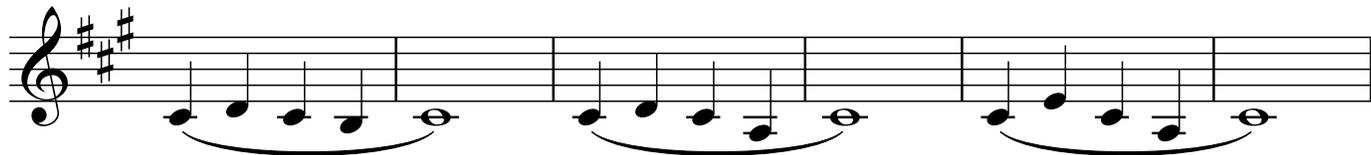
⑤



⑥



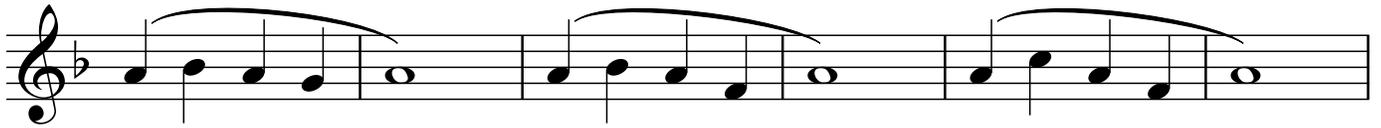
⑦



8



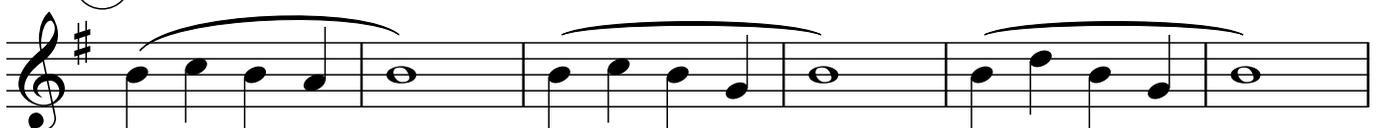
9



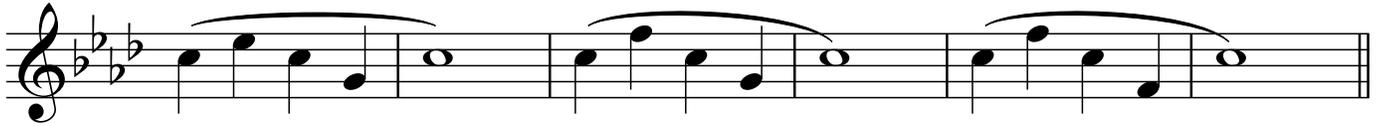
10



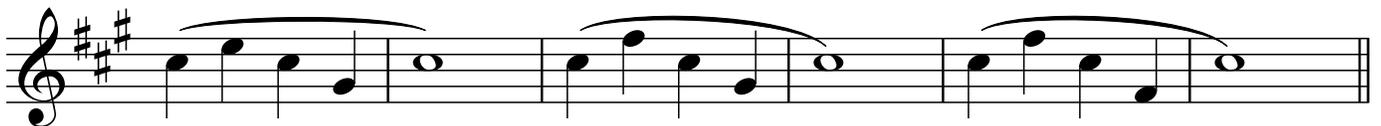
11



12



13



14



15



TRUMPET DIATONICS

a poetic training in Music Literacy

Rhythm



JC HEISLER

Trumpet Diatonics ©

Copyright © 2020 by John-Curtis J. Heisler

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law. For permission requests, write to the publisher, addressed “Attention: Permissions Coordinator,” at the address below.

www.trumpetdiatonics/contact.com

Rhythm
Trumpet Diatonics ©

By JC Heisler

Trumpet Diatonics

Basic Fundamental Rhythm

Lesson 1

JC Heisler

①

①

4/4

Metronome

②

②

3/4

Metronome

③

③

6/8

Metronome

⑤

Musical notation for exercise 5. The top staff is in treble clef with a 2/4 time signature. It begins with a repeat sign. The first two measures contain rests. The third measure has a quarter note, and the fourth has a quarter note. The fifth measure has a quarter note followed by a dotted quarter note, and the sixth measure has a quarter note. The bottom staff is also in treble clef with a 2/4 time signature and a repeat sign. It contains a continuous eighth-note accompaniment pattern throughout the exercise. The word "Metronome" is written above the bottom staff.

⑥

Musical notation for exercise 6. The top staff is in treble clef with a 2/4 time signature and a repeat sign. The first two measures contain rests. The third measure has a quarter note, and the fourth has a quarter note. The fifth measure has a quarter note followed by an eighth note, and the sixth measure has a quarter note followed by an eighth note. The bottom staff is in treble clef with a 2/4 time signature and a repeat sign, containing a continuous eighth-note accompaniment pattern. The word "Metronome" is written above the bottom staff.

⑦

Musical notation for exercise 7. The top staff is in treble clef with a 2/4 time signature and a repeat sign. The first two measures contain rests. The third measure has a quarter note, and the fourth has a quarter note. The fifth measure has a quarter note followed by an eighth note, and the sixth measure has a quarter note followed by an eighth note. The bottom staff is in treble clef with a 2/4 time signature and a repeat sign, containing a continuous eighth-note accompaniment pattern. The word "Metronome" is written above the bottom staff.

⑧

Musical notation for exercise 8. The top staff is in treble clef with a 2/4 time signature and a repeat sign. The first two measures contain rests. The third measure has a quarter note, and the fourth has a quarter note. The fifth measure has a quarter note followed by an eighth note, and the sixth measure has a quarter note followed by an eighth note. The bottom staff is in treble clef with a 2/4 time signature and a repeat sign, containing a continuous eighth-note accompaniment pattern. The word "Metronome" is written above the bottom staff.

Lesson 3

①

Exercise 1 consists of two staves in 6/8 time. The top staff contains a melodic line starting with two rests, followed by two dotted quarter notes, and ending with a quarter note followed by a dotted quarter note. The bottom staff, labeled "Metronome", provides a steady eighth-note accompaniment.

②

Exercise 2 consists of two staves in 6/8 time. The top staff contains a melodic line starting with two rests, followed by two dotted quarter notes, and ending with a quarter note followed by a dotted quarter note. The bottom staff, labeled "Metronome", provides a steady eighth-note accompaniment.

③

Exercise 3 consists of two staves in 6/8 time. The top staff contains a melodic line starting with two rests, followed by two dotted quarter notes, and ending with a quarter note followed by a dotted quarter note. The bottom staff, labeled "Metronome", provides a steady eighth-note accompaniment.

④

Exercise 4 consists of two staves in 6/8 time. The top staff contains a melodic line starting with two rests, followed by two dotted quarter notes, and ending with a quarter note followed by a dotted quarter note. The bottom staff, labeled "Metronome", provides a steady eighth-note accompaniment.

⑤

Musical notation for exercise 5. The main staff is in 6/8 time and contains three measures: a quarter rest, a quarter rest, a dotted quarter note, a dotted quarter note, an eighth-note triplet, and a dotted quarter note. The metronome staff, labeled "Metronome", consists of a continuous eighth-note pattern across three measures.

⑥

Musical notation for exercise 6. The main staff is in 6/8 time and contains three measures: a quarter rest, a quarter rest, a dotted quarter note, a dotted quarter note, an eighth-note triplet, and a dotted quarter note. The metronome staff, labeled "Metronome", consists of a continuous eighth-note pattern across three measures.

⑦

Musical notation for exercise 7. The main staff is in 6/8 time and contains three measures: a quarter rest, a quarter rest, a dotted quarter note, a dotted quarter note, an eighth-note triplet, and a dotted quarter note. The metronome staff, labeled "Metronome", consists of a continuous eighth-note pattern across three measures.

⑧

Musical notation for exercise 8. The main staff is in 6/8 time and contains three measures: a quarter rest, a quarter rest, a dotted quarter note, a dotted quarter note, an eighth-note triplet, and a dotted quarter note. The metronome staff, labeled "Metronome", consists of a continuous eighth-note pattern across three measures.

Trumpet Diatonics

Rhythm Studies 1

JC Heisler

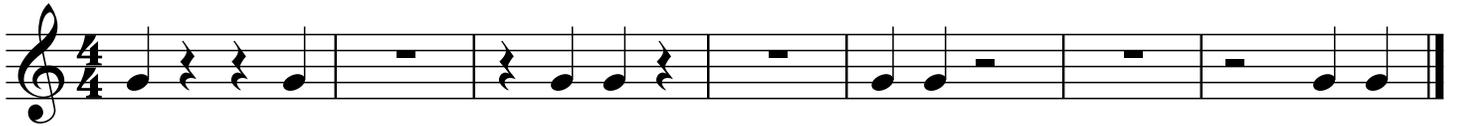
① Lesson 1



②



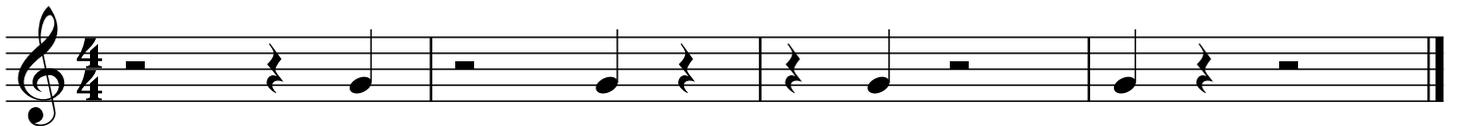
③



④



⑤



① Lesson 2



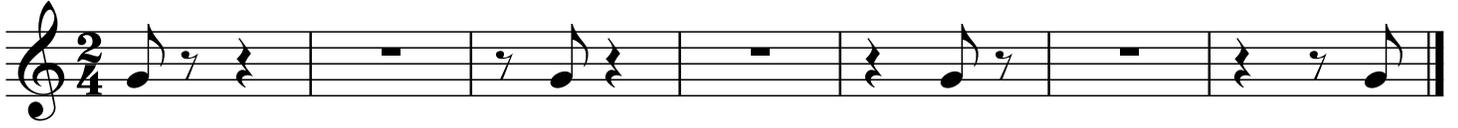
②



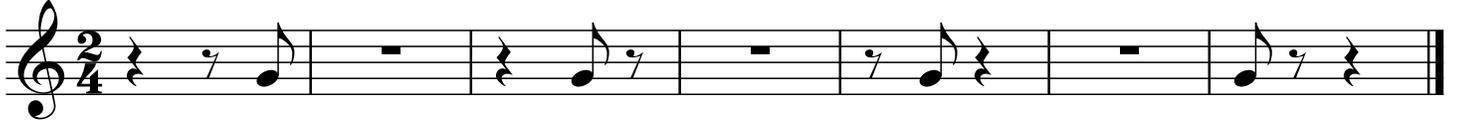
③



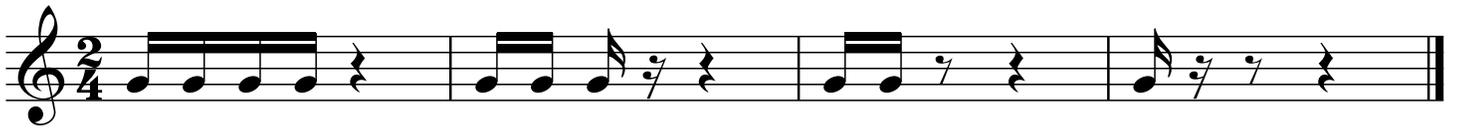
④



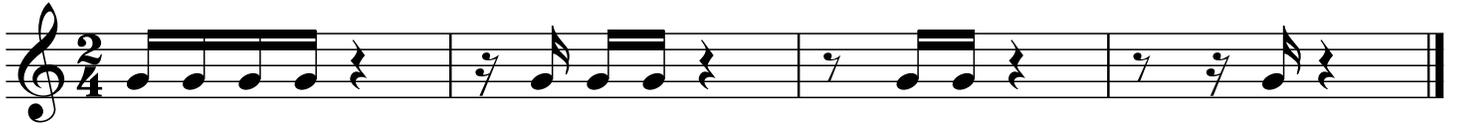
⑤



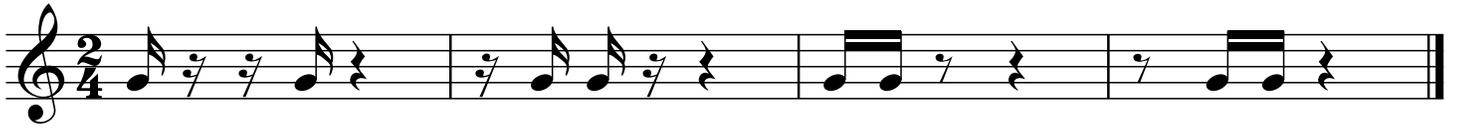
① Lesson 3



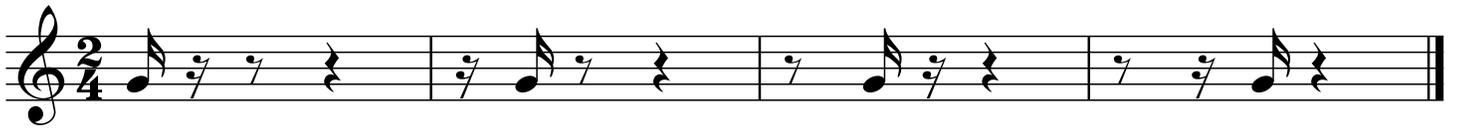
②



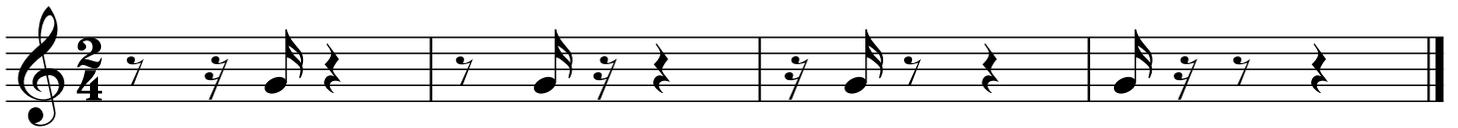
③



④



⑤



Trumpet Diatonics

Rhythm Studies 2

JC Heisler

① Lesson 1

1 + 2
dü dü dü

②

1 e + a 2
dü dü dü dü dü

③

1 e + 2
dü dü dü dü

④

1 e a 2
dü dü dü dü

⑤

1 e 2
dü dü dü

⑥

1 e a 2
dü dü dü dü

⑦

1 a 2
dü dü dü

⑧

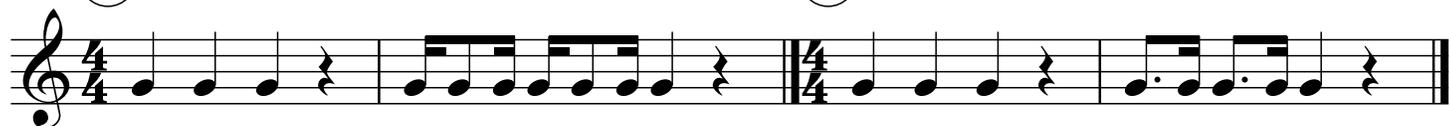
1 + a 2
dü dü dü dü

① Lesson 2

②

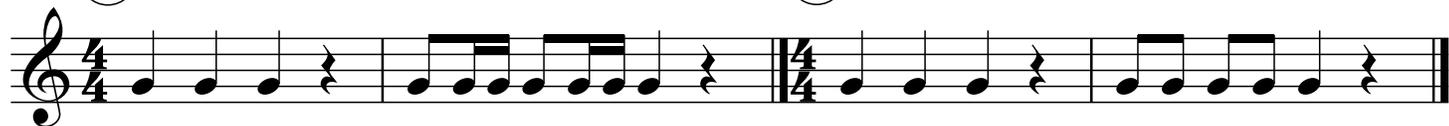
18

19



20

21



22

23



24

25



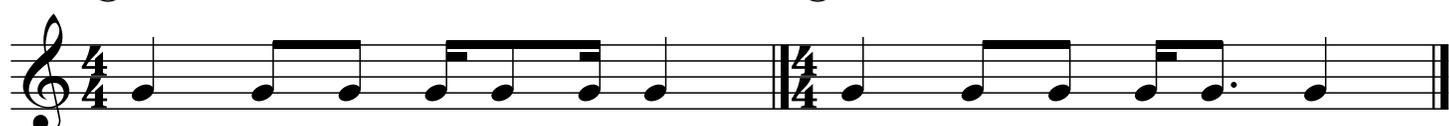
① Lesson 3

②



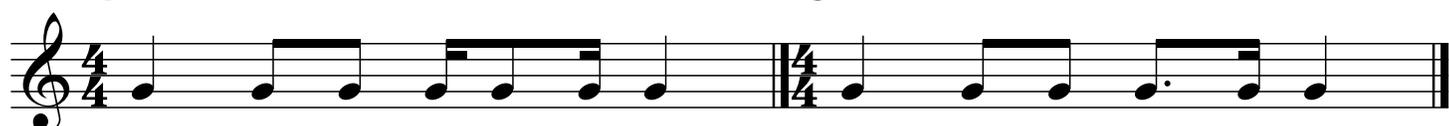
③

④



⑤

⑥



⑦

⑧



① Lesson 4



13



14



Trumpet Diatonics

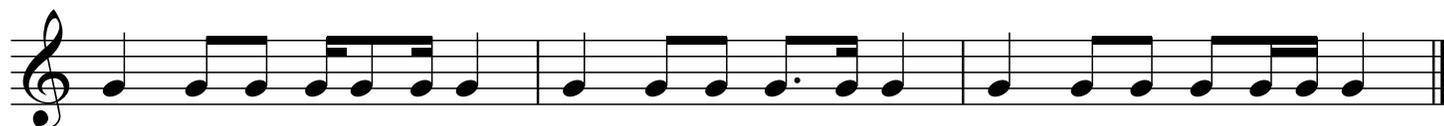
Rhythm Three

Lesson 1 - *di*

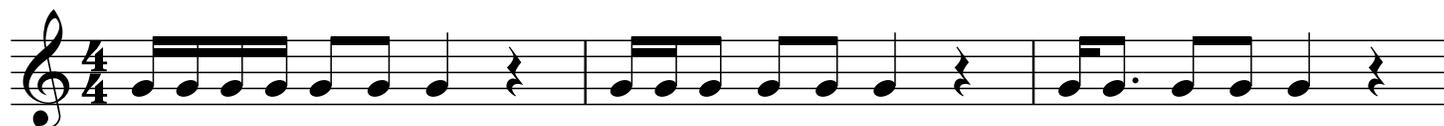
JC Heisler



Lesson 2



Lesson 3



Lesson 4



Trumpet Diatonics

Rhythm Four

Lesson 1 - *di*

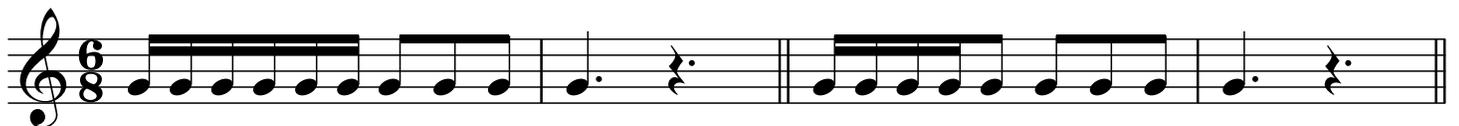
JC Heisler



Lesson 2

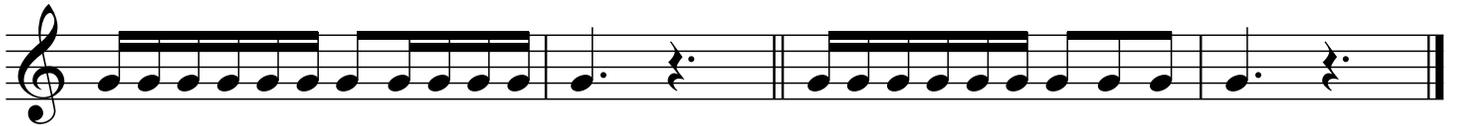
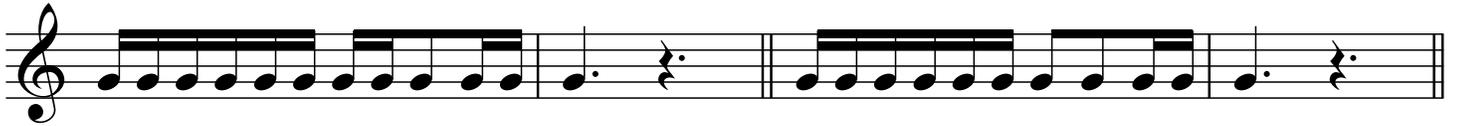
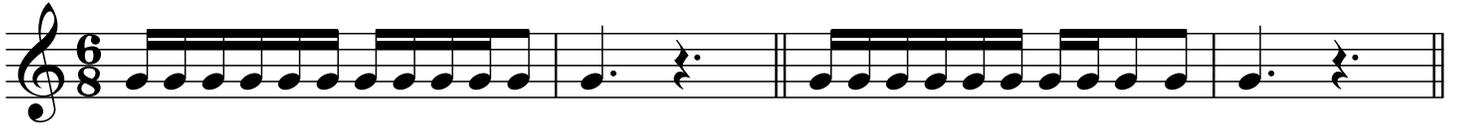


Lesson 3





Lesson 4



Lesson 5



Trumpet Diatonics

Rhythm Songs

Lesson 1

JC Heisler



Lesson 2

①



②



③



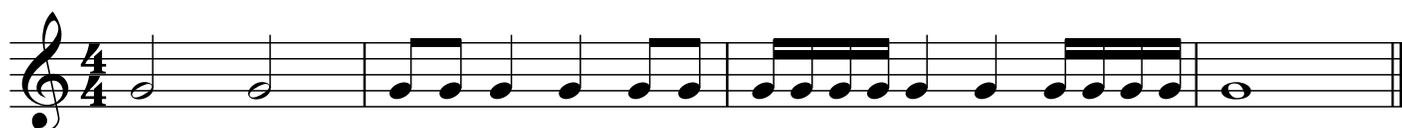
④



⑤



⑥



②



③



④



⑤



Lesson 5

①



②



③



④



⑤

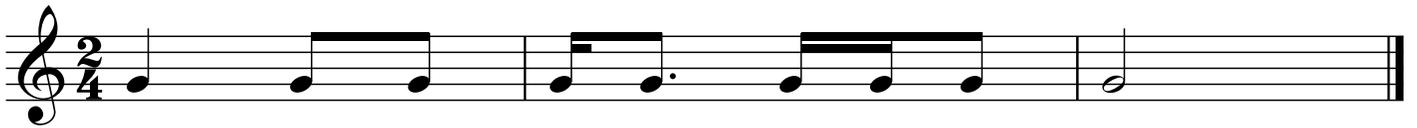


Lesson 6

①



②



③



④



⑤



Lesson 7

①



②



③



④



⑤



Lesson 8

①



②



③



④



⑤



Lesson 9

①



②



③



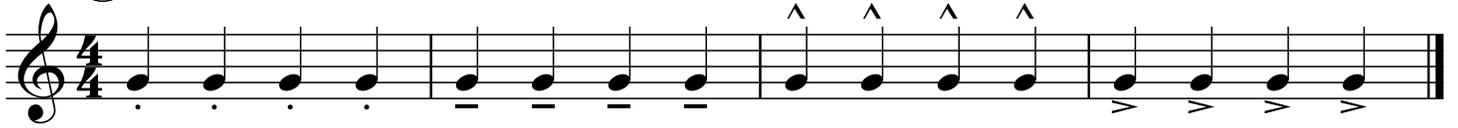
④



⑤



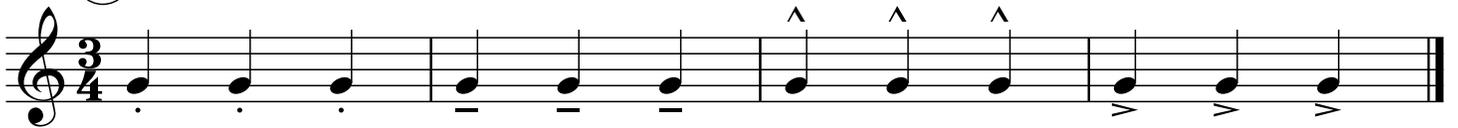
16



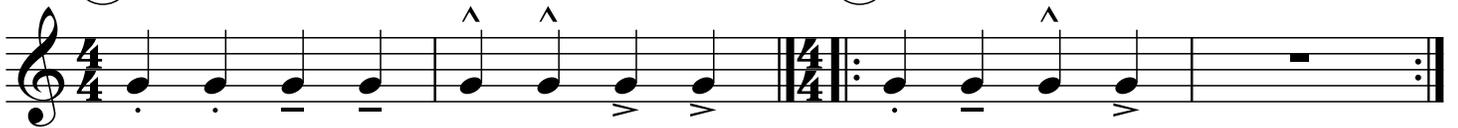
17



18

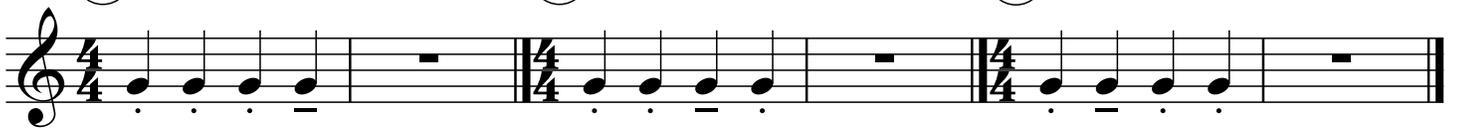


19



20

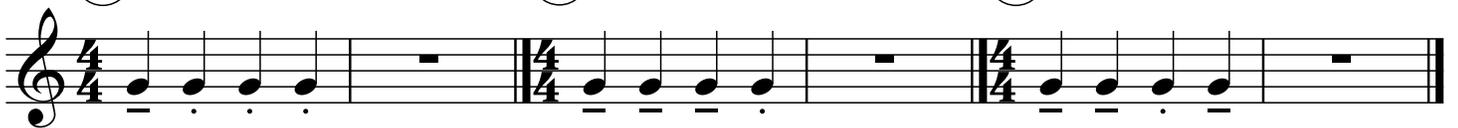
21



22

23

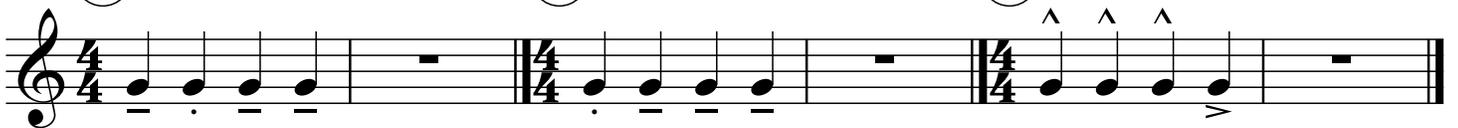
24



25

26

27



28

29

30 31 32

Exercise 30: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 31: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 32: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

33 34 35

Exercise 33: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 34: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 35: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

36 37 38

Exercise 36: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 37: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 38: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

39 40 41

Exercise 39: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 40: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 41: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

42 43 44

Exercise 42: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 43: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 44: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

45 46 47

Exercise 45: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 46: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 47: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

48 49 50

Exercise 48: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 49: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

Exercise 50: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5. Accents (^) and breath marks (>) are present.

etc.

13

Exercise 13 consists of two staves in 4/4 time. The first staff contains a sequence of eighth notes and rests. The second staff contains a sequence of eighth notes with accents and a final measure with five eighth notes and an accent.

14

Exercise 14 consists of two staves in 4/4 time. The first staff contains a sequence of eighth notes and rests. The second staff contains a sequence of eighth notes with accents and a final measure with five eighth notes and an accent.

15

Exercise 15 consists of two staves in 4/4 time. The first staff contains a sequence of eighth notes and rests. The second staff contains a sequence of eighth notes with accents and a final measure with five eighth notes and an accent.

16

Exercise 16 consists of two staves in 4/4 time. The first staff contains a sequence of eighth notes and rests. The second staff contains a sequence of eighth notes with accents and a final measure with five eighth notes and an accent.

17

Exercise 17 consists of two staves of music in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. The second staff contains four measures of quarter notes: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Slurs are placed under the first two notes of each measure in both staves.

18

Exercise 18 consists of two staves of music in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. The second staff contains four measures of quarter notes: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Slurs are placed under the first two notes of each measure in both staves.

19 *Articulation Styles*

20

Exercise 19 (left) and Exercise 20 (right) are in 2/4 time. Exercise 19 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Exercise 20 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Articulation styles are indicated: Staccato (underline), Legato (underline), Marcato (hat), and Accent (greater-than sign).

21

22

Exercise 21 (left) and Exercise 22 (right) are in 2/4 time. Exercise 21 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Exercise 22 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Articulation styles are indicated: Marcato (hat) and Accent (greater-than sign).

23

24

Exercise 23 (left) and Exercise 24 (right) are in 2/4 time. Exercise 23 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Exercise 24 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Articulation styles are indicated: Marcato (hat) and Accent (greater-than sign).

25

26

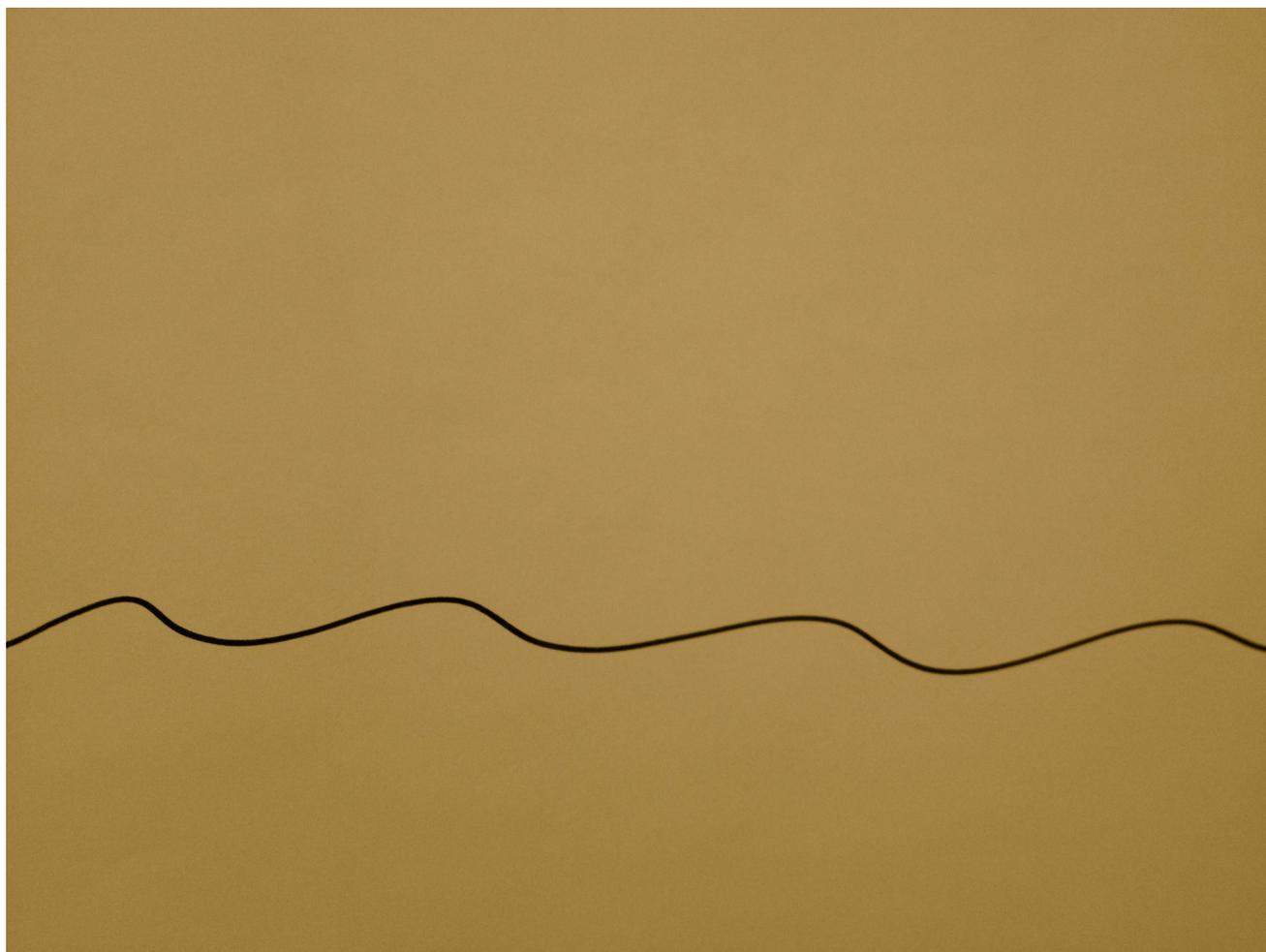
Exercise 25 (left) and Exercise 26 (right) are in 2/4 time. Exercise 25 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Exercise 26 consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Articulation styles are indicated: Marcato (hat) and Accent (greater-than sign).

27

28 *Articulation Styles*

Exercise 28 is in 2/4 time and consists of four measures: G4, A4, B4, C5; D4, E4, F4, G4; A4, B4, C5, D5; E4, F4, G4, A4. Articulation styles are indicated: Staccato (underline), Legato (underline), Marcato (hat), and Accent (greater-than sign).

TRUMPET DIATONICS



JC HEISLER