

# TRUMPET DIATONICS

*a poetic training in Music Literacy*

## Flow



JC HEISLER



Trumpet Diatonics ©

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**Flow**  
Trumpet Diatonics ©

By JC Heisler





During Rests:  
- Inhale for a natural, free release.  
- Remove and replace mouthpiece,  
in coordination with aperture  
formation, at the release of the air.

# Trumpet Diatonics

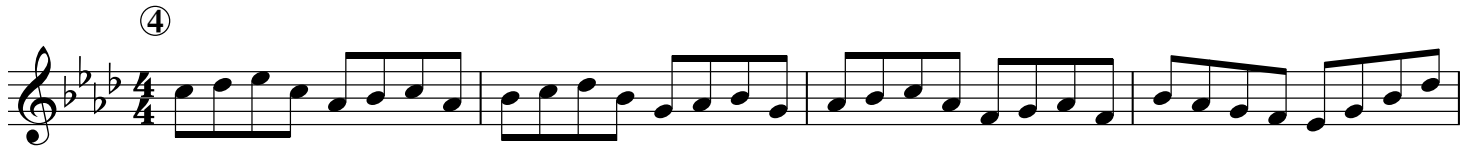
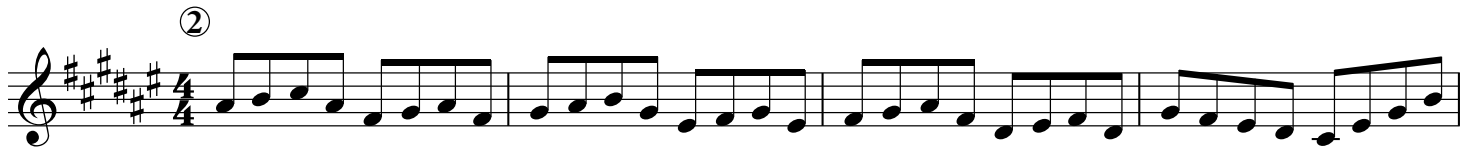
## Pattern #1

Vary meter, tempo, and dynamics.

Play All Tonalties: Minors, Chromatic, Whole Tone, Diminished, Augmented

Play as high as is easy, then continue to #14.

JC Heisler



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10

Musical notation for exercise 10, consisting of two staves in G major and 4/4 time. The exercise is a continuous eighth-note scale starting on G4 and ending on G5.

11

Musical notation for exercise 11, consisting of two staves in G minor and 4/4 time. The exercise is a continuous eighth-note scale starting on G4 and ending on G5.

12

Musical notation for exercise 12, consisting of two staves in G major with three sharps (F# major) and 4/4 time. The exercise is a continuous eighth-note scale starting on G4 and ending on G5.

13

Musical notation for exercise 13, consisting of two staves in G minor with one flat (F minor) and 4/4 time. The exercise is a continuous eighth-note scale starting on G4 and ending on G5.

14

Musical notation for exercise 14, consisting of two staves in G major with four sharps (C# major) and 4/4 time. The exercise is a continuous eighth-note scale starting on G4 and ending on G5.

15

Exercise 15 consists of two staves of music in B-flat major (two flats) and 4/4 time. The melody is a continuous eighth-note line. The first staff contains 16 measures, and the second staff contains 8 measures, ending with a double bar line.

16

Exercise 16 consists of two staves of music in D major (two sharps) and 4/4 time. The melody is a continuous eighth-note line. The first staff contains 16 measures, and the second staff contains 8 measures, ending with a double bar line.

17

Exercise 17 consists of two staves of music in B-flat major (two flats) and 4/4 time. The melody is a continuous eighth-note line. The first staff contains 16 measures, and the second staff contains 8 measures, ending with a double bar line.

18

Exercise 18 consists of two staves of music in B-flat major (two flats) and 4/4 time. The melody is a continuous eighth-note line. The first staff contains 16 measures, and the second staff contains 8 measures, ending with a double bar line.

19

Exercise 19 consists of two staves of music in D major (two sharps) and 4/4 time. The melody is a continuous eighth-note line. The first staff contains 16 measures, and the second staff contains 8 measures, ending with a double bar line.

During Rests:  
- Inhale for a natural, free release.  
- Remove and replace mouthpiece,  
in coordination with aperture  
formation, at the release of the air.

# Trumpet Diatonics

## Pattern #2

Vary meter, tempo, and dynamics.

Play All Tonalties: Minors, Chromatic, Whole Tone, Diminished, Augmented

Play as high as is easy, then continue to #14.

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Exercise 5 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth notes, starting on G4 and moving in a stepwise fashion through the scale. The second staff continues the melody, ending with a double bar line.

⑥

Exercise 6 consists of two staves of music in F major (no sharps or flats) and 4/4 time. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The melody is composed of eighth notes, starting on F4 and moving in a stepwise fashion through the scale. The second staff continues the melody, ending with a double bar line.

⑦

Exercise 7 consists of two staves of music in A major (two sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth notes, starting on A4 and moving in a stepwise fashion through the scale. The second staff continues the melody, ending with a double bar line.

⑧

Exercise 8 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth notes, starting on D4 and moving in a stepwise fashion through the scale. The second staff continues the melody, ending with a double bar line.

⑨

Exercise 9 consists of two staves of music in B minor (two sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth notes, starting on B4 and moving in a stepwise fashion through the scale. The second staff continues the melody, ending with a double bar line.

10

Exercise 10 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, starting on G4 and ending on G5. The second staff continues the melody, ending with a double bar line.

11

Exercise 11 consists of two staves of music in B-flat major (two flats) and 4/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The melody is composed of eighth and quarter notes, starting on Bb4 and ending on Bb5. The second staff continues the melody, ending with a double bar line.

12

Exercise 12 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff begins with a treble clef and a key signature of two sharps (F#, C#). The melody is composed of eighth and quarter notes, starting on D4 and ending on D5. The second staff continues the melody, ending with a double bar line.

13

Exercise 13 consists of two staves of music in B-flat major (two flats) and 4/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The melody is composed of eighth and quarter notes, starting on Bb4 and ending on Bb5. The second staff continues the melody, ending with a double bar line.

14

Exercise 14 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff begins with a treble clef and a key signature of two sharps (F#, C#). The melody is composed of eighth and quarter notes, starting on D4 and ending on D5. The second staff continues the melody, ending with a double bar line.

15

Exercise 15, first staff: Treble clef, 4/4 time, key of B-flat major (two flats). The melody consists of quarter notes in an ascending sequence: B-flat, C, D, E, F, G, A, B, followed by a descending sequence: A, G, F, E, D, C, B-flat. The pattern repeats for four measures.

Exercise 15, second staff: Treble clef, 4/4 time, key of B-flat major (two flats). The melody consists of quarter notes in an ascending sequence: B-flat, C, D, E, F, G, A, B, followed by a descending sequence: A, G, F, E, D, C, B-flat. The pattern repeats for four measures.

16

Exercise 16, first staff: Treble clef, 4/4 time, key of D major (two sharps). The melody consists of quarter notes in an ascending sequence: D, E, F-sharp, G, A, B, C, D, followed by a descending sequence: C, B, A, G, F-sharp, E, D. The pattern repeats for four measures.

Exercise 16, second staff: Treble clef, 4/4 time, key of D major (two sharps). The melody consists of quarter notes in an ascending sequence: D, E, F-sharp, G, A, B, C, D, followed by a descending sequence: C, B, A, G, F-sharp, E, D. The pattern repeats for four measures.

17

Exercise 17, first staff: Treble clef, 4/4 time, key of G minor (three flats). The melody consists of quarter notes in an ascending sequence: G, A, B, C, D, E, F, G, followed by a descending sequence: F, E, D, C, B, A, G. The pattern repeats for four measures.

Exercise 17, second staff: Treble clef, 4/4 time, key of G minor (three flats). The melody consists of quarter notes in an ascending sequence: G, A, B, C, D, E, F, G, followed by a descending sequence: F, E, D, C, B, A, G. The pattern repeats for four measures.

18

Exercise 18, first staff: Treble clef, 4/4 time, key of C minor (three flats). The melody consists of quarter notes in an ascending sequence: C, D, E, F, G, A, B, C, followed by a descending sequence: B, A, G, F, E, D, C. The pattern repeats for four measures.

Exercise 18, second staff: Treble clef, 4/4 time, key of C minor (three flats). The melody consists of quarter notes in an ascending sequence: C, D, E, F, G, A, B, C, followed by a descending sequence: B, A, G, F, E, D, C. The pattern repeats for four measures.

19

Exercise 19, first staff: Treble clef, 4/4 time, key of E major (four sharps). The melody consists of quarter notes in an ascending sequence: E, F-sharp, G-sharp, A, B, C, D, E, followed by a descending sequence: D, C, B, A, G-sharp, F-sharp, E. The pattern repeats for four measures.

Exercise 19, second staff: Treble clef, 4/4 time, key of E major (four sharps). The melody consists of quarter notes in an ascending sequence: E, F-sharp, G-sharp, A, B, C, D, E, followed by a descending sequence: D, C, B, A, G-sharp, F-sharp, E. The pattern repeats for four measures.



During Rests:  
- Inhale for a natural, free release.  
- Remove and replace mouthpiece,  
in coordination with aperture  
formation, at the release of the air.

# Trumpet Diatonics

## Pattern #3

Vary meter, tempo, and dynamics.

Play All Tonalties: Minors, Chromatic, Whole Tone, Diminished, Augmented  
Play as high as is easy, then continue to #14.

JC Heisler

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Exercise 5: Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns, ending with a double bar line.

⑥

Exercise 6: Two staves of music in B-flat major (two flats) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns, ending with a double bar line.

⑦

Exercise 7: Two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns, ending with a double bar line.

⑧

Exercise 8: Two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns, ending with a double bar line.

⑨

Exercise 9: Two staves of music in B-flat major (two flats) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns, ending with a double bar line.

10

Exercise 10: Two staves of music in G major (one sharp) and 4/4 time. The melody consists of continuous eighth-note patterns across four measures on each staff.

11

Exercise 11: Two staves of music in B-flat major (two flats) and 4/4 time. The melody consists of continuous eighth-note patterns across four measures on each staff.

12

Exercise 12: Two staves of music in D major (two sharps) and 4/4 time. The melody consists of continuous eighth-note patterns across four measures on each staff.

13

Exercise 13: Two staves of music in E major (three sharps) and 4/4 time. The melody consists of continuous eighth-note patterns across four measures on each staff.

14

Exercise 14: Two staves of music in F major (one flat) and 4/4 time. The melody consists of continuous eighth-note patterns across four measures on each staff.

15

Musical notation for exercise 15, measures 1-2. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody consists of eighth notes in an ascending sequence: G4, A4, B-flat4, C5, D5, E5, F5, G5.

16

Musical notation for exercise 16, measures 1-2. The key signature has two sharps (F#, C#) and the time signature is 4/4. The melody consists of eighth notes in an ascending sequence: G4, A4, B4, C5, D5, E5, F5, G5.

17

Musical notation for exercise 17, measures 1-2. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The melody consists of eighth notes in an ascending sequence: G4, A4, B-flat4, C5, D5, E5, F5, G5.

18

Musical notation for exercise 18, measures 1-2. The key signature is natural (C major) and the time signature is 4/4. The melody consists of eighth notes in an ascending sequence: G4, A4, B4, C5, D5, E5, F5, G5.

19

Musical notation for exercise 19, measures 1-2. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The melody consists of eighth notes in an ascending sequence: G4, A4, B4, C5, D5, E5, F5, G5.

During Rests:

- Inhale for a natural, free release.
- Remove and replace mouthpiece, in coordination with aperture formation, at the release of the air.

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# Trumpet Diatonics

## Pattern #4

Vary meter, tempo, and dynamics.

Play All Tonalties: Minors, Chromatic, Whole Tone, Diminished, Augmented

Play as high as is easy, then continue to #14.

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Exercise 5, measures 1-4. The first staff contains four measures of music in treble clef, key of D major (two sharps), and 4/4 time. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F#4, E4, D4. The second staff contains two measures of music in treble clef, key of D major, and 4/4 time. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F#4, E4, D4. The exercise ends with a double bar line.

⑥

Exercise 6, measures 1-4. The first staff contains four measures of music in treble clef, key of B minor (two flats), and 4/4 time. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The second staff contains two measures of music in treble clef, key of B minor, and 4/4 time. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The exercise ends with a double bar line.

⑦

Exercise 7, measures 1-4. The first staff contains four measures of music in treble clef, key of E major (three sharps), and 4/4 time. The notes are: E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, E5, D5, C5, B4, A4, G#4, F#4, E4. The second staff contains two measures of music in treble clef, key of E major, and 4/4 time. The notes are: E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, E5, D5, C5, B4, A4, G#4, F#4, E4. The exercise ends with a double bar line.

⑧

Exercise 8, measures 1-4. The first staff contains four measures of music in treble clef, key of D major (two sharps), and 4/4 time. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F#4, E4, D4. The second staff contains two measures of music in treble clef, key of D major, and 4/4 time. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F#4, E4, D4. The exercise ends with a double bar line.

⑨

Exercise 9, measures 1-4. The first staff contains four measures of music in treble clef, key of B minor (two flats), and 4/4 time. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The second staff contains two measures of music in treble clef, key of B minor, and 4/4 time. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The exercise ends with a double bar line.

10

Exercise 10, measures 1-2. The first staff shows a 4-measure phrase in G major, 4/4 time, consisting of eighth-note patterns. The second staff shows a 2-measure phrase in G major, 4/4 time, consisting of quarter notes, ending with a repeat sign and a final measure.

11

Exercise 11, measures 1-2. The first staff shows a 4-measure phrase in B-flat major, 4/4 time, consisting of eighth-note patterns. The second staff shows a 2-measure phrase in B-flat major, 4/4 time, consisting of quarter notes, ending with a repeat sign and a final measure.

12

Exercise 12, measures 1-2. The first staff shows a 4-measure phrase in D major, 4/4 time, consisting of eighth-note patterns. The second staff shows a 2-measure phrase in D major, 4/4 time, consisting of quarter notes, ending with a repeat sign and a final measure.

13

Exercise 13, measures 1-2. The first staff shows a 4-measure phrase in E major, 4/4 time, consisting of eighth-note patterns. The second staff shows a 2-measure phrase in E major, 4/4 time, consisting of quarter notes, ending with a repeat sign and a final measure.

14

Exercise 14, measures 1-2. The first staff shows a 4-measure phrase in F major, 4/4 time, consisting of eighth-note patterns. The second staff shows a 2-measure phrase in F major, 4/4 time, consisting of quarter notes, ending with a repeat sign and a final measure.

15

Exercise 15 consists of two staves of music in 4/4 time with a key signature of two flats (B-flat and E-flat). The first staff contains measures 1 through 7, and the second staff contains measures 8 through 11. The melody is primarily eighth-note based, with some sixteenth-note runs. A repeat sign is present at the end of measure 10, followed by a final measure.

16

Exercise 16 consists of two staves of music in 4/4 time with a key signature of two sharps (F# and C#). The first staff contains measures 1 through 7, and the second staff contains measures 8 through 11. The melody is primarily eighth-note based, with some sixteenth-note runs. A repeat sign is present at the end of measure 10, followed by a final measure.

17

Exercise 17 consists of two staves of music in 4/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The first staff contains measures 1 through 7, and the second staff contains measures 8 through 11. The melody is primarily eighth-note based, with some sixteenth-note runs. A repeat sign is present at the end of measure 10, followed by a final measure.

18

Exercise 18 consists of two staves of music in 4/4 time with a key signature of one flat (B-flat). The first staff contains measures 1 through 7, and the second staff contains measures 8 through 11. The melody is primarily eighth-note based, with some sixteenth-note runs. A repeat sign is present at the end of measure 10, followed by a final measure.

19

Exercise 19 consists of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, and G#). The first staff contains measures 1 through 7, and the second staff contains measures 8 through 11. The melody is primarily eighth-note based, with some sixteenth-note runs. A repeat sign is present at the end of measure 10, followed by a final measure.





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Exercise 5, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains two measures of eighth-note patterns. The second staff continues the pattern for two more measures, ending with a double bar line.

⑥

Exercise 6, measures 1-2. The first staff is in treble clef, key of B minor (two flats), and 4/4 time. It contains two measures of eighth-note patterns. The second staff continues the pattern for two more measures, ending with a double bar line.

⑦

Exercise 7, measures 1-2. The first staff is in treble clef, key of F# major (three sharps), and 4/4 time. It contains two measures of eighth-note patterns. The second staff continues the pattern for two more measures, ending with a double bar line.

⑧

Exercise 8, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains two measures of eighth-note patterns. The second staff continues the pattern for two more measures, ending with a double bar line.

⑨

Exercise 9, measures 1-2. The first staff is in treble clef, key of B minor (two flats), and 4/4 time. It contains two measures of eighth-note patterns. The second staff continues the pattern for two more measures, ending with a double bar line.

10

Exercise 10: Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a double bar line and repeat dots.

11

Exercise 11: Two staves of music in B-flat major (two flats) and 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a double bar line and repeat dots.

12

Exercise 12: Two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a double bar line and repeat dots.

13

Exercise 13: Two staves of music in E major (three sharps) and 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a double bar line and repeat dots.

14

Exercise 14: Two staves of music in F major (one flat) and 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a double bar line and repeat dots.

15

Exercise 15 consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is composed of eighth notes. The second staff continues the melody and concludes with a double bar line and a repeat sign.

16

Exercise 16 consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth notes. The second staff continues the melody and concludes with a double bar line and a repeat sign.

17

Exercise 17 consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 4/4 time signature. The melody is composed of eighth notes. The second staff continues the melody and concludes with a double bar line and a repeat sign.

18

Exercise 18 consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is composed of eighth notes. The second staff continues the melody and concludes with a double bar line and a repeat sign.

19

Exercise 19 consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and a 4/4 time signature. The melody is composed of eighth notes. The second staff continues the melody and concludes with a double bar line and a repeat sign.

During Rests:

- Inhale for a natural, free release.
- Remove and replace mouthpiece, in coordination with aperture formation, at the release of the air.

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# Trumpet Diatonics

## Pattern #6

Vary meter, tempo, and dynamics.

Play All Tonalties: Minors, Chromatic, Whole Tone, Diminished, Augmented  
Play as high as is easy, then continue to #14.

JC Heisler

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Exercise 5: Two staves of music in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

⑥

Exercise 6: Two staves of music in treble clef, key signature of one flat (Bb), and 4/4 time signature. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

⑦

Exercise 7: Two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

⑧

Exercise 8: Two staves of music in treble clef, key signature of one flat (Bb), and 4/4 time signature. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

⑨

Exercise 9: Two staves of music in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

10

Exercise 10 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line. The melody is primarily eighth-note based, with some sixteenth-note runs.

11

Exercise 11 consists of two staves of music in B-flat major (two flats) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line. The melody is primarily eighth-note based, with some sixteenth-note runs.

12

Exercise 12 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line. The melody is primarily eighth-note based, with some sixteenth-note runs.

13

Exercise 13 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line. The melody is primarily eighth-note based, with some sixteenth-note runs.

14

Exercise 14 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line. The melody is primarily eighth-note based, with some sixteenth-note runs.

15

Exercise 15 consists of two staves of music in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is written on a treble clef staff. The first staff contains measures 1 through 4, and the second staff continues the melody for measures 5 through 8. The exercise features a rhythmic pattern of quarter notes and eighth notes.

16

Exercise 16 consists of two staves of music in 4/4 time. The key signature has two sharps (F-sharp and C-sharp). The melody is written on a treble clef staff. The first staff contains measures 1 through 4, and the second staff continues the melody for measures 5 through 8. The exercise features a rhythmic pattern of quarter notes and eighth notes.

17

Exercise 17 consists of two staves of music in 4/4 time. The key signature has three flats (B-flat, E-flat, and A-flat). The melody is written on a treble clef staff. The first staff contains measures 1 through 4, and the second staff continues the melody for measures 5 through 8. The exercise features a rhythmic pattern of quarter notes and eighth notes.

18

Exercise 18 consists of two staves of music in 4/4 time. The key signature has no sharps or flats (C major). The melody is written on a treble clef staff. The first staff contains measures 1 through 4, and the second staff continues the melody for measures 5 through 8. The exercise features a rhythmic pattern of quarter notes and eighth notes.

19

Exercise 19 consists of two staves of music in 4/4 time. The key signature has three sharps (F-sharp, C-sharp, and G-sharp). The melody is written on a treble clef staff. The first staff contains measures 1 through 4, and the second staff continues the melody for measures 5 through 8. The exercise features a rhythmic pattern of quarter notes and eighth notes.



During Rests:

- Inhale for a natural, free release.
- Remove and replace mouthpiece, in coordination with aperture formation, at the release of the air.

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# Trumpet Diatonics

## Pattern #7

Vary meter, tempo, and dynamics.

Play All Tonalties: Minors, Chromatic, Whole Tone, Diminished, Augmented  
Play as high as is easy, then continue to #14.

JC Heisler

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Exercise 5, measures 1-2. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff is in treble clef with a key signature of two sharps and a 4/4 time signature. Both staves contain eighth-note patterns.

⑥

Exercise 6, measures 1-2. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature. Both staves contain eighth-note patterns.

⑦

Exercise 7, measures 1-2. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second staff is in treble clef with a key signature of three sharps and a 4/4 time signature. Both staves contain eighth-note patterns.

⑧

Exercise 8, measures 1-2. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature. Both staves contain eighth-note patterns.

⑨

Exercise 9, measures 1-2. The first staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The second staff is in treble clef with a key signature of three flats and a 4/4 time signature. Both staves contain eighth-note patterns.

10

Exercise 10, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

11

Exercise 11, measures 1-2. The first staff is in treble clef, key of Bb major (two flats), and 4/4 time. It contains a sequence of eighth notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3. The second staff continues with: Bb3, C4, D4, Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3.

12

Exercise 12, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

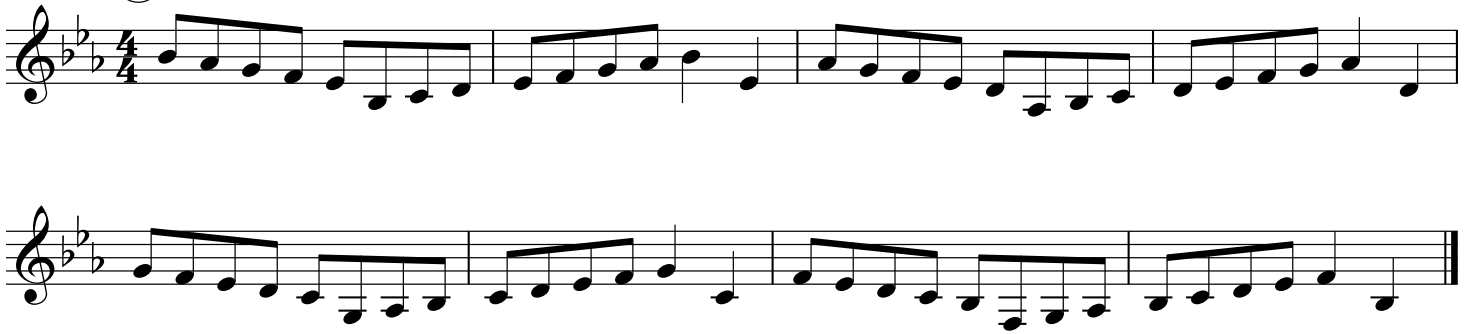
13

Exercise 13, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

14

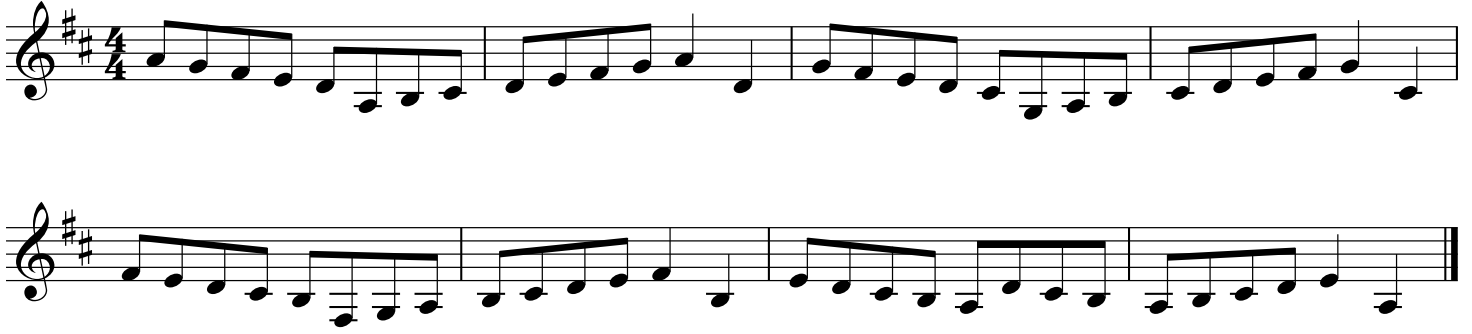
Exercise 14, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

15



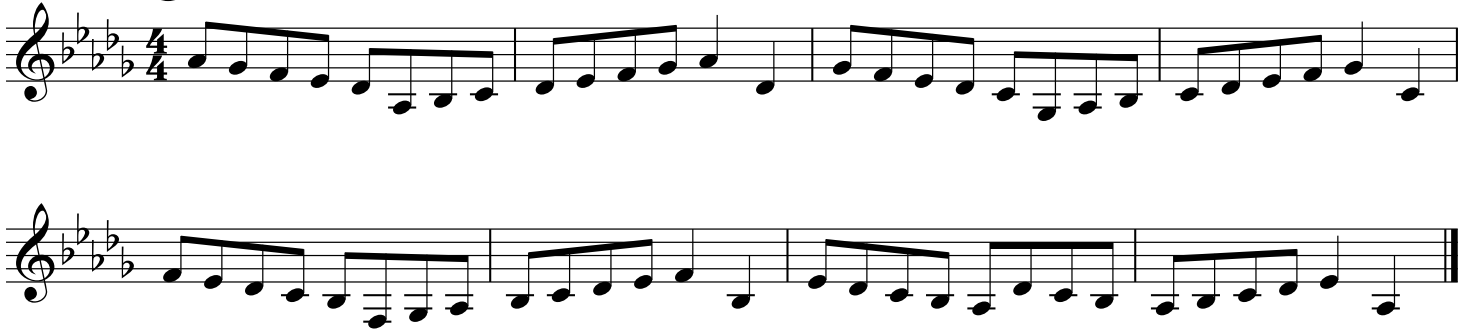
Exercise 15, measures 1-2. The first staff is in G major (one sharp) and 4/4 time. The second staff is in B-flat major (two flats) and 4/4 time. Both exercises consist of two measures of eighth-note patterns.

16



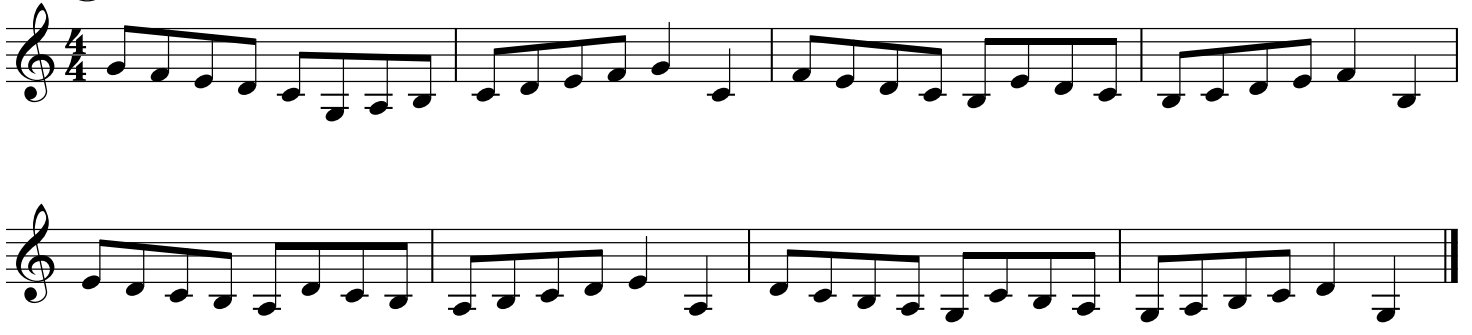
Exercise 16, measures 1-2. The first staff is in D major (two sharps) and 4/4 time. The second staff is in F major (no sharps or flats) and 4/4 time. Both exercises consist of two measures of eighth-note patterns.

17



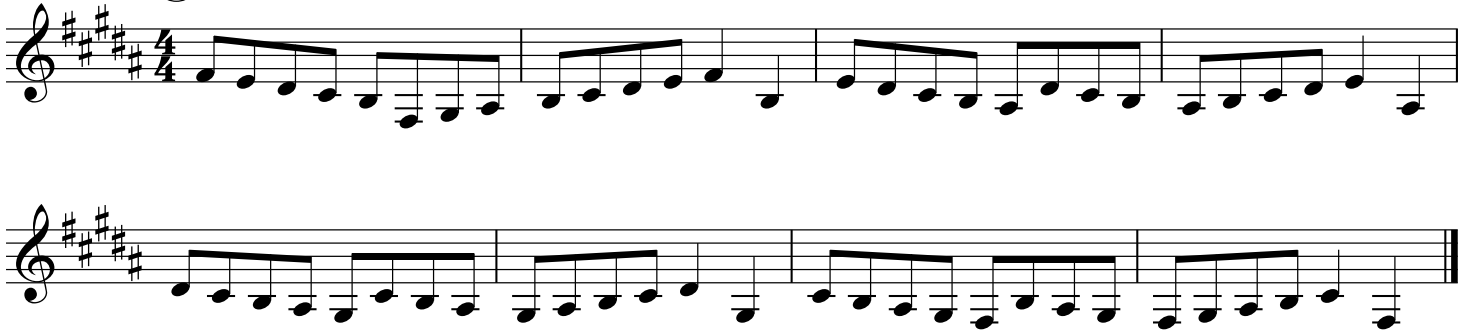
Exercise 17, measures 1-2. The first staff is in E-flat major (three flats) and 4/4 time. The second staff is in C major (no sharps or flats) and 4/4 time. Both exercises consist of two measures of eighth-note patterns.

18



Exercise 18, measures 1-2. The first staff is in C major (no sharps or flats) and 4/4 time. The second staff is in G major (one sharp) and 4/4 time. Both exercises consist of two measures of eighth-note patterns.

19



Exercise 19, measures 1-2. The first staff is in A major (three sharps) and 4/4 time. The second staff is in D major (two sharps) and 4/4 time. Both exercises consist of two measures of eighth-note patterns.

During Rests:

- Inhale for a natural, free release.
- Remove and replace mouthpiece, in coordination with aperture formation, at the release of the air.

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# Trumpet Diatonics

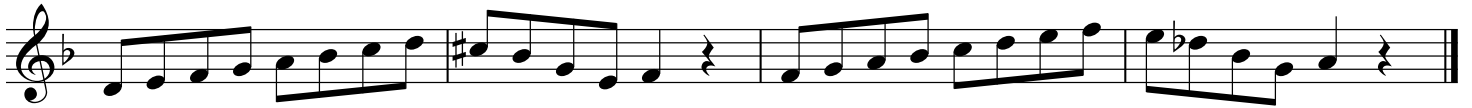
## Pattern #8

Vary meter, tempo, and dynamics.

Play All Tonalties: Minors, Chromatic, Whole Tone, Diminished, Augmented  
Play as high as is easy, then continue to #14.

JC Heisler

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Exercise 5, first system: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. The second measure has a quarter note B4, quarter note A4, quarter note G4, quarter note F#4. The third measure has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The fourth measure has a quarter note A3, quarter note G3, quarter note F#3, quarter note E3. The system ends with a double bar line.

⑥

Exercise 6, first system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter note Bb4, quarter note Ab4, quarter note Gb4, quarter note F4. The second measure has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The third measure has a quarter note Ab4, quarter note Gb4, quarter note F4, quarter note E4. The fourth measure has a quarter note D4, quarter note C4, quarter note B3, quarter note Ab3. The system ends with a double bar line.

⑦

Exercise 7, first system: Treble clef, key signature of four sharps (F#, C#, G#, D#), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter note F#4, quarter note G#4, quarter note A4, quarter note B4. The second measure has a quarter note C5, quarter note B4, quarter note A4, quarter note G#4. The third measure has a quarter note F#4, quarter note E4, quarter note D4, quarter note C#4. The fourth measure has a quarter note B4, quarter note A4, quarter note G#4, quarter note F#4. The system ends with a double bar line.

⑧

Exercise 8, first system: Treble clef, key signature of one flat (Bb), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter note Bb4, quarter note Ab4, quarter note Gb4, quarter note F4. The second measure has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The third measure has a quarter note Ab4, quarter note Gb4, quarter note F4, quarter note E4. The fourth measure has a quarter note D4, quarter note C4, quarter note B3, quarter note Ab3. The system ends with a double bar line.

⑨

Exercise 9, first system: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter note Bb4, quarter note Ab4, quarter note Gb4, quarter note F4. The second measure has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The third measure has a quarter note Ab4, quarter note Gb4, quarter note F4, quarter note E4. The fourth measure has a quarter note D4, quarter note C4, quarter note B3, quarter note Ab3. The system ends with a double bar line.

10

Exercise 10, first system: Treble clef, key signature of one sharp (F#), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter rest, followed by eighth notes G4, A4, B4, C5. The second measure has eighth notes D5, C5, B4, A4. The third measure has eighth notes G4, F#4, E4, D4. The fourth measure has a quarter rest.

11

Exercise 11, first system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter rest, followed by eighth notes G4, Ab, Bb, C5. The second measure has eighth notes D5, C5, Bb4, Ab4. The third measure has eighth notes G4, F#4, E4, D4. The fourth measure has a quarter rest.

12

Exercise 12, first system: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter rest, followed by eighth notes G4, A4, B4, C5. The second measure has eighth notes D5, C5, B4, A4. The third measure has eighth notes G4, F#4, E4, D4. The fourth measure has a quarter rest.

13

Exercise 13, first system: Treble clef, key signature of one flat (Bb), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter rest, followed by eighth notes G4, Ab, Bb, C5. The second measure has eighth notes D5, C5, Bb4, Ab4. The third measure has eighth notes G4, F#4, E4, D4. The fourth measure has a quarter rest.

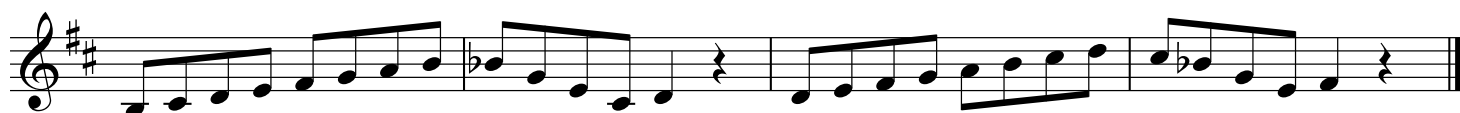
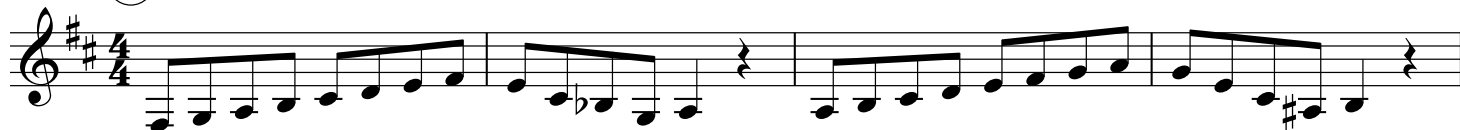
14

Exercise 14, first system: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The first staff contains four measures of music. The first measure has a quarter rest, followed by eighth notes G4, A4, B4, C5. The second measure has eighth notes D5, C5, B4, A4. The third measure has eighth notes G4, F#4, E4, D4. The fourth measure has a quarter rest.

15



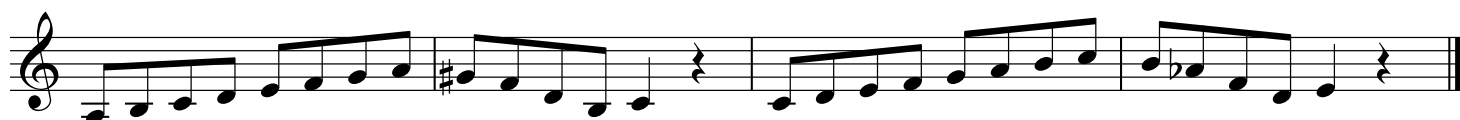
16



17



18



19





During Rests:

- Inhale for a natural, free release.
- Remove and replace mouthpiece, in coordination with aperture formation, at the release of the air.

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# Trumpet Diatonics

## Pattern #9

Vary meter, tempo, and dynamics.

Play All Tonalities: Minors, Chromatic, Whole Tone, Diminished, Augmented  
Play as high as is easy, then continue to #14.

JC Heisler

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Exercise 5, measures 1-2. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The second staff is in treble clef with a key signature of three sharps (F#, C#, G#). Both staves contain eighth-note patterns.

⑥

Exercise 6, measures 1-2. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The second staff is in treble clef with a key signature of two flats (Bb, Eb). Both staves contain eighth-note patterns.

⑦

Exercise 7, measures 1-2. The first staff is in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 6/8 time signature. The second staff is in treble clef with a key signature of four sharps (F#, C#, G#, D#). Both staves contain eighth-note patterns.

⑧

Exercise 8, measures 1-2. The first staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The second staff is in treble clef with a key signature of one flat (Bb). Both staves contain eighth-note patterns.

⑨

Exercise 9, measures 1-2. The first staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 6/8 time signature. The second staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). Both staves contain eighth-note patterns.

10

Exercise 10, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 6/8 time. It contains two measures of music with eighth notes. The second staff is in the same key and time, also containing two measures of music with eighth notes, ending with a double bar line.

11

Exercise 11, measures 1-2. The first staff is in treble clef, key of B minor (two flats), and 6/8 time. It contains two measures of music with eighth notes. The second staff is in the same key and time, also containing two measures of music with eighth notes, ending with a double bar line.

12

Exercise 12, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 6/8 time. It contains two measures of music with eighth notes. The second staff is in the same key and time, also containing two measures of music with eighth notes, ending with a double bar line.

13

Exercise 13, measures 1-2. The first staff is in treble clef, key of B minor (two flats), and 6/8 time. It contains two measures of music with eighth notes. The second staff is in the same key and time, also containing two measures of music with eighth notes, ending with a double bar line.

14

Exercise 14, measures 1-2. The first staff is in treble clef, key of D major (two sharps), and 6/8 time. It contains two measures of music with eighth notes. The second staff is in the same key and time, also containing two measures of music with eighth notes, ending with a double bar line.

15

Exercise 15 consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The melody is composed of eighth notes, starting on G4 and ascending stepwise to D5 over the first two measures. The second staff continues the melody, ending with a double bar line.

16

Exercise 16 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F-sharp, C-sharp), and a 6/8 time signature. The melody is composed of eighth notes, starting on G4 and ascending stepwise to D5 over the first two measures. The second staff continues the melody, ending with a double bar line.

17

Exercise 17 consists of two staves of music. The first staff begins with a treble clef, a key signature of four flats (B-flat, E-flat, A-flat, D-flat), and a 6/8 time signature. The melody is composed of eighth notes, starting on G4 and ascending stepwise to D5 over the first two measures. The second staff continues the melody, ending with a double bar line.

18

Exercise 18 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is composed of eighth notes, starting on G4 and ascending stepwise to D5 over the first two measures. The second staff continues the melody, ending with a double bar line.

19

Exercise 19 consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F-sharp, C-sharp, G-sharp), and a 6/8 time signature. The melody is composed of eighth notes, starting on G4 and ascending stepwise to D5 over the first two measures. The second staff continues the melody, ending with a double bar line.

*During Rests:*

- Inhale for a natural, free release.
- Remove and replace mouthpiece, in coordination with aperture formation, at the release of the air.

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# Trumpet Diatonics

## Pattern #10

*Vary meter, tempo, and dynamics.*

*Play All Tonalities: Minors, Chromatic, Whole Tone, Diminished, Augmented*  
*Play as high as is easy, then continue to #14.*

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Exercise 5 consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. It contains four measures of music, each with a pair of eighth notes beamed together. The second staff continues the exercise with another four measures of similar eighth-note pairs, ending with a double bar line.

⑥

Exercise 6 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. It contains four measures of music, each with a pair of eighth notes beamed together. The second staff continues the exercise with another four measures of similar eighth-note pairs, ending with a double bar line.

⑦

Exercise 7 consists of two staves of music. The first staff begins with a treble clef, a key signature of four sharps (F#, C#, G#, D#), and a 6/8 time signature. It contains four measures of music, each with a pair of eighth notes beamed together. The second staff continues the exercise with another four measures of similar eighth-note pairs, ending with a double bar line.

⑧

Exercise 8 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains four measures of music, each with a pair of eighth notes beamed together. The second staff continues the exercise with another four measures of similar eighth-note pairs, ending with a double bar line.

⑨

Exercise 9 consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 6/8 time signature. It contains four measures of music, each with a pair of eighth notes beamed together. The second staff continues the exercise with another four measures of similar eighth-note pairs, ending with a double bar line.

10

Exercise 10: Two staves of music in treble clef, key signature of one sharp (F#), and 6/8 time signature. The melody consists of eighth notes in a stepwise pattern across four measures.

11

Exercise 11: Two staves of music in treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. The melody consists of eighth notes in a stepwise pattern across four measures.

12

Exercise 12: Two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 6/8 time signature. The melody consists of eighth notes in a stepwise pattern across four measures.

13

Exercise 13: Two staves of music in treble clef, key signature of one flat (Bb), and 6/8 time signature. The melody consists of eighth notes in a stepwise pattern across four measures.

14

Exercise 14: Two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 6/8 time signature. The melody consists of eighth notes in a stepwise pattern across four measures.

15

Musical notation for exercise 15, measures 1-2. The exercise is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth notes in an ascending and then descending pattern.

16

Musical notation for exercise 16, measures 1-2. The exercise is in 6/8 time with a key signature of two sharps (F-sharp, C-sharp). The melody consists of eighth notes in an ascending and then descending pattern.

17

Musical notation for exercise 17, measures 1-2. The exercise is in 6/8 time with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The melody consists of eighth notes in an ascending and then descending pattern.

18

Musical notation for exercise 18, measures 1-2. The exercise is in 6/8 time with a key signature of one flat (B-flat). The melody consists of eighth notes in an ascending and then descending pattern.

19

Musical notation for exercise 19, measures 1-2. The exercise is in 6/8 time with a key signature of four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The melody consists of eighth notes in an ascending and then descending pattern.



During Rests:  
- Inhale for a natural, free release.  
- Remove and replace mouthpiece,  
in coordination with aperture  
formation, at the release of the air.

# Trumpet Diatonics

## Pattern #11

Vary meter, tempo, and dynamics.

Play All Tonalities: Minors, Chromatic, Whole Tone, Diminished, Augmented  
Play as high as is easy, then continue to #14.

JC Heisler

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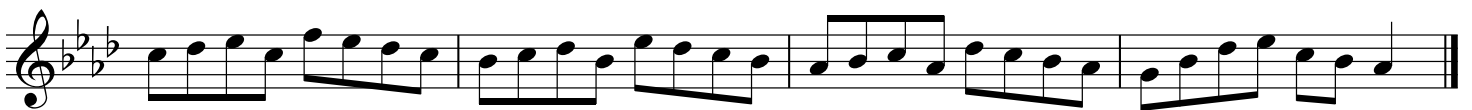
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Exercise 5, measures 1-2. The music is in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The melody is a continuous eighth-note line.

⑥

Exercise 6, measures 1-2. The music is in treble clef, key of B minor (two flats), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The melody is a continuous eighth-note line.

⑦

Exercise 7, measures 1-2. The music is in treble clef, key of F major (one flat), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The melody is a continuous eighth-note line.

⑧

Exercise 8, measures 1-2. The music is in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The melody is a continuous eighth-note line.

⑨

Exercise 9, measures 1-2. The music is in treble clef, key of B minor (two flats), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The melody is a continuous eighth-note line.

10

Exercise 10: Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.

11

Exercise 11: Two staves of music in B-flat major (two flats) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.

12

Exercise 12: Two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.

13

Exercise 13: Two staves of music in E major (three sharps) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.

14

Exercise 14: Two staves of music in F major (one flat) and 4/4 time. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.





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10

Exercise 10: Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

11

Exercise 11: Two staves of music in B-flat major (two flats) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

12

Exercise 12: Two staves of music in D major (two sharps) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

13

Exercise 13: Two staves of music in E-flat major (three flats) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

14

Exercise 14: Two staves of music in F major (no sharps or flats) and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

15

Exercise 15, measures 1-2. The first staff is in G major (one sharp) and 4/4 time, featuring a sequence of eighth and quarter notes. The second staff continues the exercise with similar rhythmic patterns.

16

Exercise 16, measures 1-2. The first staff is in E-flat major (three flats) and 4/4 time. The second staff continues the exercise with similar rhythmic patterns.

17

Exercise 17, measures 1-2. The first staff is in D major (two sharps) and 4/4 time. The second staff continues the exercise with similar rhythmic patterns.

18

Exercise 18, measures 1-2. The first staff is in F major (one flat) and 4/4 time. The second staff continues the exercise with similar rhythmic patterns.

19

Exercise 19, measures 1-2. The first staff is in C major (no sharps or flats) and 4/4 time. The second staff continues the exercise with similar rhythmic patterns.



20

The image shows a musical score for two staves in 4/4 time. The first staff begins with a circled measure number '20'. The first staff contains measures 20, 21, 22, and 23. The second staff contains measures 24, 25, 26, and 27. The music is written in a single melodic line with stems pointing upwards. Measure 20 starts with a quarter rest followed by eighth notes. Measures 21 and 22 feature eighth notes with stems pointing up. Measure 23 ends with a quarter rest. The second staff continues with eighth notes in measures 24 and 25, followed by quarter notes in measures 26 and 27. The piece concludes with a double bar line at the end of measure 27.

# Trumpet Diatonics

## Harmonic Flow

JC Heisler

①

Exercise 1, first two staves. The first staff contains four measures of eighth-note diatonic ascending and descending patterns in B-flat major. The second staff continues the exercise with four more measures, ending with a whole note on B-flat.

②

Exercise 2, six staves. The first staff contains four measures of eighth-note diatonic ascending and descending patterns in B-flat major. The second and third staves continue the exercise with four measures each. The fourth and fifth staves continue with four measures each. The sixth staff concludes the exercise with four measures, ending with a whole note on B-flat.

③

Exercise 3, two staves. The first staff contains four measures of eighth-note diatonic ascending and descending patterns in B-flat major. The second staff concludes the exercise with four measures, ending with a whole note on B-flat.

④



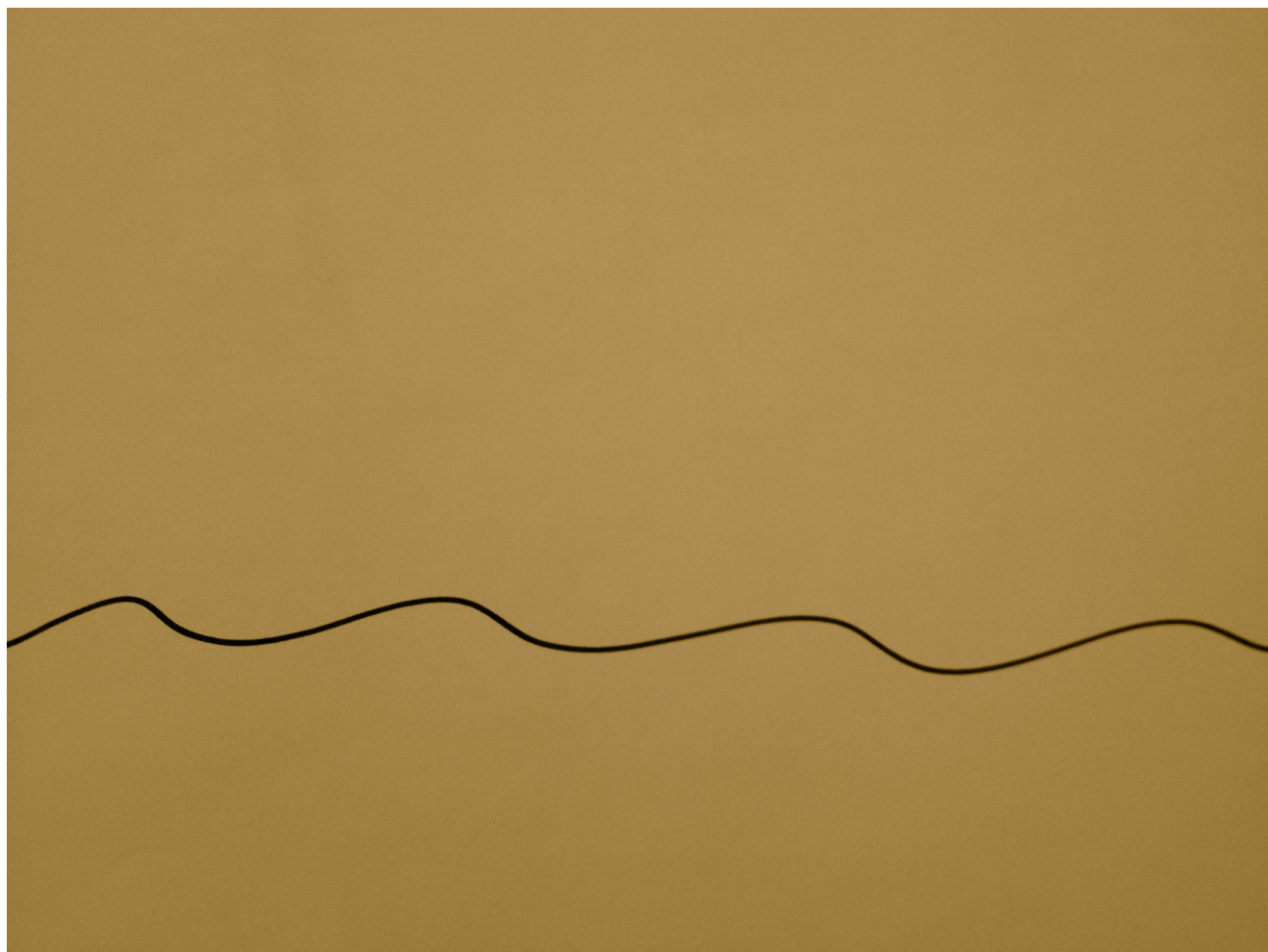
⑤



⑥



# TRUMPET DIATONICS



JC HEISLER