

TRUMPET DIATONICS

a poetic training in Music Literacy

First Practices



JC HEISLER

First Practices
Trumpet Diatonics ©

By JC Heisler

Trumpet Diatonics©

a poetic training in coordination

Trumpet Diatonics© orders technical advancement, while maintaining a prodigious emphasis on developing a clear and consistent aural literacy.

Trumpet Diatonics© develops combined literacy and technique through the following “*Four Pillars*”.

The Four Pillars of Trumpet Diatonics©

Pillar One: Ear, Air, Horn, Lips, Tongue, Fingers

1. Ear

The song must exist in your mind’s ear before you play it. The ear incites, evokes, and summons the aperture to posture, as it coordinates the entire physical body.

2. Air

The air should enter and exit the body naturally and smoothly with the goal of creating flow velocity. The optimum inhale and exhale contain no hesitation. The breath should not be held. Air capacity must serve a comfortable feeling in the body so as to facilitate the release of natural air flow momentum at the tip of the lip, within the timing of performance.

3. Horn

The aerodynamic properties of both the mouthpiece and the trumpet as one unit are acoustically designed to stabilize air flow velocity, thus creating a standing wave of equilibrium within the horn. This standing wave oscillates at frequency and initiates the aperture into sympathetic vibration.

4. Lips

The aperture is formed by the air flow just as the sail on a boat becomes taut when wind passes by. The engaged aperture slightly compresses the release of the breath thereby accelerating the air flow. The engaged aperture also vibrates sympathetically with the standing wave inside of the horn.

5. Tongue

The tongue subtly effects the velocity of the air flow. It works congruently with the aperture to facilitate a simple and efficient change of pitch. The tongue is responsible for articulation and defines rhythm as well.

6. Fingers

The fingers must move the valves firmly with impeccable precision and timing. The coordination of the fingers with the articulating tongue and changing pitches must be a response to the commands of the mind’s ear. It is extremely important to develop the independent coordination of the fingers. Never lift the fingers above the valves; keep them resting in a neutral readiness on top of the valve button.

“Air, Horn. ; Lips, Tongue.”

Pillar Two: “He” - “Who”

The phonetics of the syllables “He” and “Who” shape the embouchure and the oral cavity with specific postures. The “He”-“Who” placements and shapes of the tongue in the mouth share similar phonetic postures.

The inhale is to be drawn with “He”; the exhale is released with “Who”.

Concerning the Diaphragm & Lungs:

Two respiratory muscular systems within the thoracic cavity are responsible for the inflation and deflation of the lungs.

The lungs do not breath, the diaphragm does. The lungs have elasticity but do not contain musculature. The **diaphragm** is the **contracting muscle of inhalation**. “Supporting” with the **diaphragm** while exhaling or “blowing” is **anatomically impossible**. The **function of the diaphragm** is to **relax on the exhalation**. **Contracting intercostal muscles engage during the exhale, supporting in the expulsion of air** while the **diaphragm relaxes upward** toward the lungs. The **intercostal muscles relax during the inhalation**, allowing for **full expansion, elasticity, and flexibility of the thoracic cavity**.

The notion that the body should exhibit no tension while breathing is a misinterpretation of fundamental physiology. The mere act of inhaling, by its very nature, creates high pressure inside the body by way of the contracting diaphragm and expanding lungs. This collection of energy is required in order to release air into the horn with free momentum and efficient velocity.

Consider the following distinct attributes of the “He” and the “Who”. See how these postures work together to create effortless tone.

1. “He” on the Inhale

The posture in the oral cavity of “He”:

- creates the sensation of cool air in the back of the throat signaling a relaxed “open throat” for smooth, unrestricted movement of air. This enhances a natural expansion of air throughout the thorax.
- prepares a smooth release of the air as well as an efficient posture of readiness within the oral cavity to begin the tone and initiate articulation.

2. “Who” on the Exhale

The posture in the oral cavity of “Who”:

- is fixed in order to form a supported aperture so as to maintain a consistent velocity of wind energy entering the horn.
- enforces the aperture to stay engaged for proper and consistent response enabling flexibility throughout the range of musical expression.
- promotes proper posture of the embouchure ie. cheeks against teeth
- defines the natural distance between the upper and lower teeth, establishing a relaxed jaw posture and effective mouthpiece placement.
- posture’s the tongue for efficient articulation.
- posture’s the aperture and tongue to whistle.

To engage the diaphragm in a productive and natural manner, inhale the second half of the breath through the nose. **“Inhale: “He” - Nose; Exhale: Who”** The resistance created from breathing through the nasal passages activates the contraction of the diaphragm, while the nose moistens the air as the mouth closes to posture the “Who” attack, releasing the air.

Pillar Three: Whistle

There are two flexibilities of the aperture; they are frequency and amplitude.

Whistling coordinates the postures of the oral cavity within the mouth, created by the tongue, along with the posture of a forward aperture by which the air is delivered at the tip of the lip. The singing ear compels this coordination.

“If you whistle, it will work.”

Pillar Four: Articulation

The “attack” occurs the instant the lips begin to vibrate without the tongue. The tongue does not begin the tone. It is with the addition of the tongue that the tone is *characterized*. This is known as articulation. Articulation defines the language and dialect of personal expression.

The technique of articulation is properly executed through phonetics by the French pronunciation of the words ‘*dú*’ or ‘*tú*’.

In applying articulation, do not say ‘tee’, ‘tah’, ‘dee’, ‘dah’, ‘tuh’, ‘duh’, ‘toe’, or ‘too’, as these create inconsistencies in embouchure formation, aperture formation, and oral cavity shape. The application of these improper syllables, (especially related to range) perpetuate obtuse jaw movements, inconsistent mouthpiece pressure/placement, and chaotic/spastic air movement. All of these irregularities severely debilitate the “attack”, thereby inhibiting consistency, stability, resonance, tone quality, intonation, endurance, range, and flexibility.

To ensure a pure articulation, simply apply mouthpiece pressure to the lips at the instant the breath is released. Practice the precision and timing of articulation through the simultaneous coordination of the following three movements: 1. The release of the air at the outer tip of the lip, with 2. The placement pressure of the mouthpiece on the embouchure and around the engaged aperture, at 3. The rapid gentle attack of the floating tongue (*dú*’ or ‘*tú*’).

*This fundamental timing **defines** the ease and quality of a player’s ability to develop all technique and perform with consistent accuracy and freedom of expression.*

“He” - Nose; “Who” - Dú

Concerning Mouthpiece Playing

Mouthpiece playing coordinates the *feeling of the vibration* of the lips *with the mind's ear*. It conditions the engaged aperture to be more readily responsive and congruent with the energy of the standing wave created inside the horn.

The mouthpiece is engineered to:

1. Facilitate comfort and support of the lips and teeth; as well as to seal the aperture by way of the design of the mouthpiece. ie. size, shape, contour of the rim, and bite etc.
2. Receive and further compress the turbulence of the air delivered by the aperture in the form of velocity. The designs of the cup shape, throat size, and back-bore taper, all together contribute to this further compression of the flow, thus energizing the air as it enters the trumpet lead pipe for further acoustical organization. (standing wave)

The mouthpiece provides very little physical resistance compared to that of the trumpet. It is for this reason, detailed attention must be given to clarify the proper way to play the mouthpiece in order to establish and experience the benefits of this practice consistently.

Learning to play the mouthpiece in congruence with the subtle resistance it provides will teach the player a refinement of aperture technique as it is further coordinated with the performer's musical singing ear. This efficiency is acquired through developing the essential relationships of:

1. Timing the lip's contact, as well as proper mouthpiece placement and pressure in coordination with the release of the aperture vibration and embouchure engagement.
2. Training the vibration of the aperture to respond to the singing ear in conjunction with the subtle physical and acoustical support the mouthpiece provides.

Many students needlessly suffer from playing the mouthpiece. They play the mouthpiece inaccurately because of poor instruction they may have received, as well as having been fitted improperly. This may result in lip discomfort, loss of aperture control and flexibility, and in extreme cases, undetected bruising and perpetual injury.

The main reasons for these detriments are over blowing and "over buzzing" the resistance of the mouthpiece in order to recreate a "big resonant trumpet sound" on the mouthpiece. This inevitably stifles consistent healthy aperture development, thus negatively affecting all other techniques of playing the trumpet. It is for this reason that I consider mouthpiece playing to be an *essential, but advanced refining technique to be applied with great care, attention, and patience*.

Concerning the Lip-Tone

In performing the lip-tone, the required posture for the outside (embouchure) and inside (oral cavity) of the mouth is established. Once coordinated, these two postures form an engaged support for the engaged aperture, facilitating a balanced and efficient freedom of vibration, tone, and flexibility.

The execution of the lip-tone may be a challenge, as all acoustic energy in the form of resistance must be created by the player. It is for this reason the tessitura of the lip-tone is limited and varied, contingent upon the unique physical attributes of each individual player. The buccinators and the orbicularis oris (embouchure) will acquire and develop the engagement needed to support a flexible and responsive aperture through conditioning countless, brief repetitions of lip-tones. In this way the embouchure is conditioned to be ready for the application of the mouthpiece, while the aperture is trained to produce a balanced and supported vibration, all the while deepening coordination with the commands of the singing ear.

This is a very small gesture for the tip of the lip only. Pitch may be developed over time. The lip-tone must be executed without jaw manipulation/tension or lip stretching/thinning. Wet the aperture with saliva.

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.

Develop Skill

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

Each and every person shares a common relationship to tonality. Musical communication could never be possible otherwise. It is our very nature to hear within a diatonic tonal reference. All the repertoire contained within Trumpet Diatonics© has been composed to develop technical skill, coordinating freedom through a robust tonal aural literacy.

Artistic Conceptualization and Imitation

To create is to act on an inspiration and desire to imitate. Imitation *might* inform conceptualization. Imitation may also help to develop the necessary skills required to facilitate expression. *However, Artistic Performance* is ordered to this integral end; to express *your own Personal Art and Aesthetic Conceptualization*, **not** an imitative technique or artifact replica.

Practice

Does it sound the way I hear it? Is it easier? Would I want to hear myself play this, again and again?

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. 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.

Practice

It is suggested that the pupil memorize Lessons 1-6, as they define the specific Tonalities and Motions for making music. These first six lessons lay the foundation for study of the remaining 22 lessons.

Adequate space has been given between the staves to pencil in instruction, notate variations, and express the different Views to Mastery defined in Trumpet Diatonics©. (ie. solfeggio)

These exercises have been purposefully composed without any specific meter, tempi, rhythm, articulation, or dynamics.

I suggest the pupil learn how to slur the entirety of each Tonality and Motion. After this is accomplished articulation may be added. Variations of articulation and style should be applied at the inclination of the artist's curiosity, need, and creativity.

I suggest the pupil learn how to play these Tonalities and Motions at intentional dynamic levels that are most useful, natural, and pleasing. This is how freedom of sound through resonance is learned. The tempo must be defined by the pupil through a severely honest assessment of one's own ability. It is suggested that the pupil never play faster than their ability to hear two notes at a time. Tempi should be varied often.

It is suggested that meter (how the notes are grouped and emphasized) at first, is defined by how the pupil hears the relationship of the pitches in the moment. In the beginning, the meter should be determined by the natural inclinations of the pupil to hear and execute the different Tonalities and Motions. Once the coordination to perform these exercises consistently has been developed, the artist may vary the meter so as to challenge themselves in hearing new variations inspired by their own creativity.

Rhythm is to be applied and varied as liberally as the pupil is capable.

All 28 Lessons should be performed in every tonality.

Conditioning

Remove 1st Valve Slide

JC Heisler

Use Breath Attacks

①

1 12 13 123

②

1 12 13 123

③ ④

1 123 123 1

⑤ ⑥

1 123 1 123 1 1 123

⑦

1 12 1

⑧

1 1 123 12

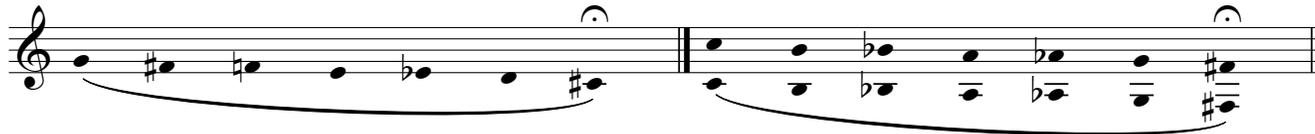
12 1 1 123

7 Bugles Practice

JC Heisler

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



* C or C♯

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

①

②



G C
(0) (0)
sol do

F# C#
(123) (123)
do sol

Lip Tones,
Whistles,
&
MP Melodies



Lip Tones,
Whistles,
&
MP Melodies



Trumpet



Trumpet



* May Whistle and/or Lip Tone depending on aperture comfort, ease, and need.

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

③

④



G C G
(0) (0) (0)
sol do sol

F# C# F#
(123) (123) (123)
do sol do



⑤

⑥

(0) (0) (0) (0) (0)
sol do sol do sol

(123) (123) (123) (123) (123)
do sol do sol do

⑦

⑧

(0) (0) (0)
do sol do

(123) (123) (123)
do sol do

⑨

⑩

(0) (0) (0) (0) (0)
do sol do sol do

(123) (123) (123) (123) (123)
do sol do sol do

⑪

⑫

Rhythm Studies 2

JC Heisler

①



Exercise 1: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

②



Exercise 2: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

③



Exercise 3: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

④



Exercise 4: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

⑤



Exercise 5: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

⑥



Exercise 6: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

⑦



Exercise 7: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

⑧



Exercise 8: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest.

9



10



11



12



Musicianship Skills

Dynamics

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① *p* *f* *p* *f*

② *f* *p* *f*

③ *p* *mf* *f* *mf* *p*

④ *f* *mf* *p* *mf* *f*

Detailed description: This section contains eight numbered exercises for dynamics. Exercises 1-4 are on a single treble clef staff. Exercise 1 shows a half note with a crescendo hairpin from *p* to *f* and a decrescendo hairpin from *f* to *p*. Exercise 2 shows a half note with a decrescendo hairpin from *f* to *p* and a crescendo hairpin from *p* to *f*. Exercise 3 shows a half note with a decrescendo hairpin from *p* to *f* and a crescendo hairpin from *f* to *p*. Exercise 4 shows a half note with a crescendo hairpin from *f* to *p* and a decrescendo hairpin from *p* to *f*. Exercises 5-8 are on a single treble clef staff. Exercise 5 shows a sequence of four quarter notes with dynamics *p*, *mf*, *f*, and a quarter rest. Exercise 6 shows a sequence of four quarter notes with dynamics *f*, *mf*, and a quarter rest. Exercise 7 shows a sequence of five quarter notes with dynamics *p*, *mf*, *f*, *mf*, and *p*. Exercise 8 shows a sequence of five quarter notes with dynamics *f*, *mf*, *p*, *mf*, and *f*.

Rhythm

①

②

Detailed description: This section contains two numbered rhythm exercises in 4/4 time on a single treble clef staff. Exercise 1 consists of four measures: the first measure has a quarter note, the second has two eighth notes, the third has four eighth notes, and the fourth has a quarter note followed by a quarter rest. Exercise 2 consists of four measures: the first measure has a quarter note, the second has four eighth notes, the third has two eighth notes, and the fourth has a quarter note followed by a quarter rest.

Articulation

①

②

③

④

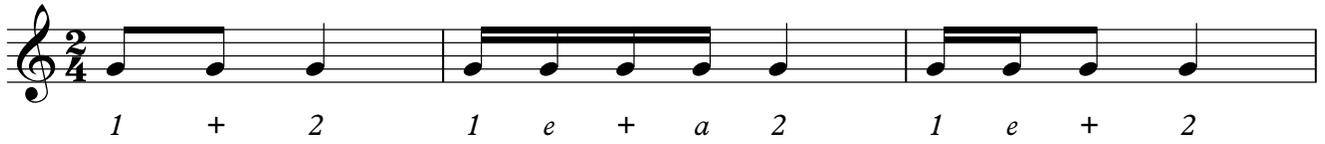
⑤

Detailed description: This section contains five numbered articulation exercises in 4/4 time on a single treble clef staff. Exercise 1 consists of four measures: the first measure has a quarter note, the second has a quarter note with a fermata, the third has a quarter note with a fermata, and the fourth has a quarter note with a fermata. Exercise 2 consists of four measures: the first measure has a quarter note, the second has a quarter note with a fermata, the third has a quarter note with a fermata, and the fourth has a quarter note with a fermata. Exercise 3 consists of four measures: the first measure has a quarter note, the second has a quarter note with a fermata, the third has a quarter note with a fermata, and the fourth has a quarter note with a fermata. Exercise 4 consists of four measures: the first measure has a quarter note with a fermata, the second has a quarter note with a fermata, the third has a quarter note with a fermata, and the fourth has a quarter note with a fermata. Exercise 5 consists of four measures: the first measure has a quarter note with a fermata, the second has a quarter note with a fermata, the third has a quarter note with a fermata, and the fourth has a quarter note with a fermata.

Rhythm Duple Meter

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Lesson 1 - *dü*



1 + 2 1 e + a 2 1 e + 2



1 e 2 1 e a 2 1 a 2 1 + a 2

Lesson 2



Lesson 3



Lesson 4



7 Bugles Articulation Practice

JC Heisler

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

* C or C^\flat

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

①

②

G
(0)
sol

C
(0)
do

F#
(123)
do

C#
(123)
sol

Lip Tones,
Whistles,
&
MP Melodies



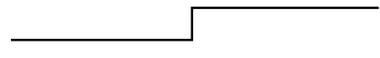
Lip Tones,
Whistles,
&
MP Melodies



Trumpet



Trumpet



* May Whistle and/or Lip Tone depending on aperture comfort, ease, and need.

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

③

④

G
(0)
sol

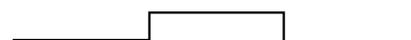
C
(0)
do

G
(0)
sol

F#
(123)
do

C#
(123)
sol

F#
(123)
do



5

(0) (0) (0) (0) (0)
sol do sol do sol

6

(123) (123) (123) (123) (123)
do sol do sol do

7

(0) (0) (0)
do sol do

8

(123) (123) (123)
do sol do

9

(0) (0) (0) (0) (0)
do sol do sol do

10

(123) (123) (123) (123) (123)
do sol do sol do

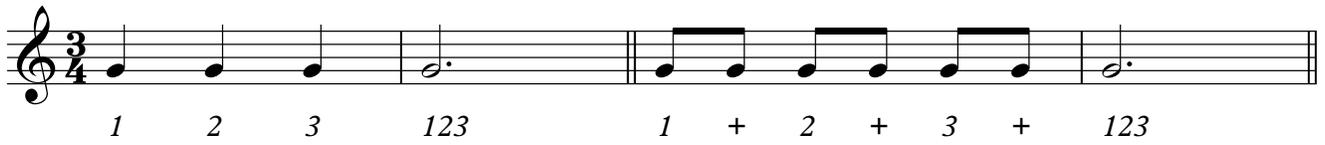
11

12

Rhythm Triple Meter

JC Heisler

Lesson 1 - *dü*



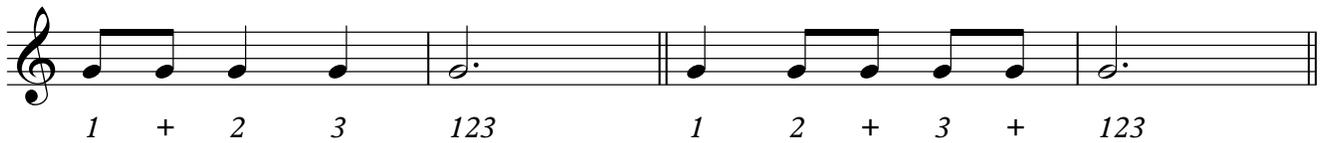
1 2 3 123 | 1 + 2 + 3 + 123

The first staff of music is in 3/4 time. It consists of two measures. The first measure contains three quarter notes (1, 2, 3) followed by a dotted quarter note (123). The second measure contains a quarter note (1), an eighth note (2), a quarter note (3), and a dotted quarter note (123).



1 2 3 + 123 | 1 2 + 3 123

The second staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note (1), a quarter note (2), a quarter note (3), and a dotted quarter note (123). The second measure contains a quarter note (1), an eighth note (2), a quarter note (3), and a dotted quarter note (123).



1 + 2 3 123 | 1 2 + 3 + 123

The third staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note (1), an eighth note (2), a quarter note (3), and a dotted quarter note (123). The second measure contains a quarter note (1), an eighth note (2), a quarter note (3), and a dotted quarter note (123).



1 + 2 3 + 123 | 1 + 2 + 3 123

The fourth staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note (1), an eighth note (2), a quarter note (3), and a dotted quarter note (123). The second measure contains a quarter note (1), an eighth note (2), a quarter note (3), and a dotted quarter note (123).

Lesson 2



The fifth staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note, a quarter note, and a dotted quarter note. The second measure contains a quarter note, an eighth note, a quarter note, and a dotted quarter note.



The sixth staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note, a quarter note, and a dotted quarter note. The second measure contains a quarter note, an eighth note, a quarter note, and a dotted quarter note.



The seventh staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note, a quarter note, and a dotted quarter note. The second measure contains a quarter note, an eighth note, a quarter note, and a dotted quarter note.



The eighth staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note, a quarter note, and a dotted quarter note. The second measure contains a quarter note, an eighth note, a quarter note, and a dotted quarter note.

Lesson 3

(1+2) + 3 (1+2) + 3 1 (+2+) 3 1 (+2+) 3

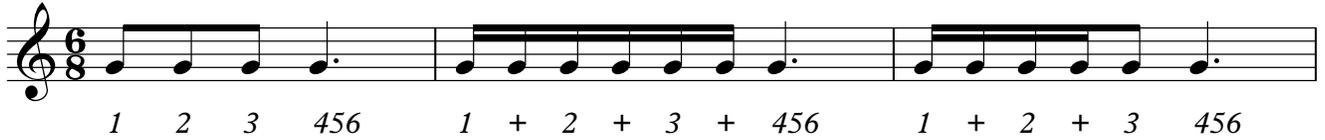
1 (2+3) + 1 (2+3) + 1 2 (+ 3+) 1 2 (+ 3+)

Rhythm

Compound Meter

Lesson 1 - *dü*

JC Heisler



1 2 3 456 1 + 2 + 3 + 456 1 + 2 + 3 456

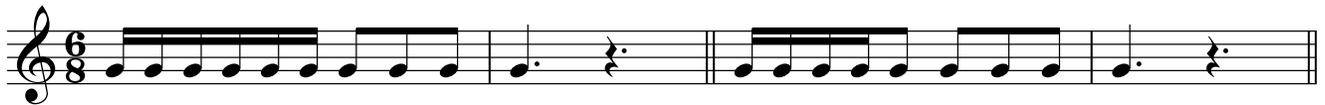


1 + 2 3 456 1 + 2 3 + 456 1 2 3 + 456 1 2 + 3 + 456

Lesson 2



Lesson 3



Lesson 4

Three staves of musical notation for Lesson 4. Each staff contains two measures of eighth-note runs followed by a dotted quarter rest. The first staff has a treble clef and a 6/8 time signature. The second and third staves have a treble clef but no time signature.

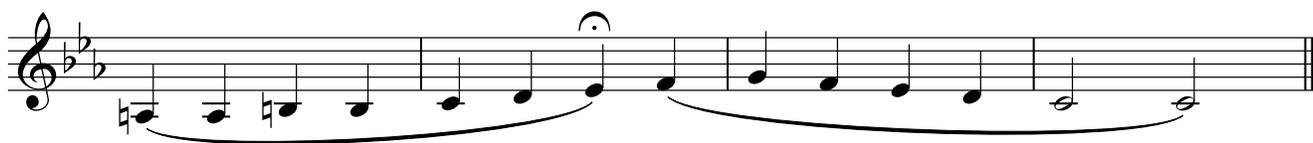
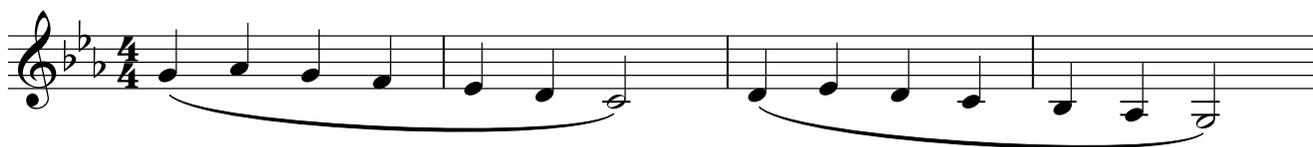
Lesson 5

Three staves of musical notation for Lesson 5. The first staff includes a sequence of fingerings below the notes: 1 2 3 4 5 6 123 (456) 1 2 3 4 56 123 (456) 1 2 3 45 6 123 (456). The second and third staves have a treble clef but no time signature.

Melody



Minor

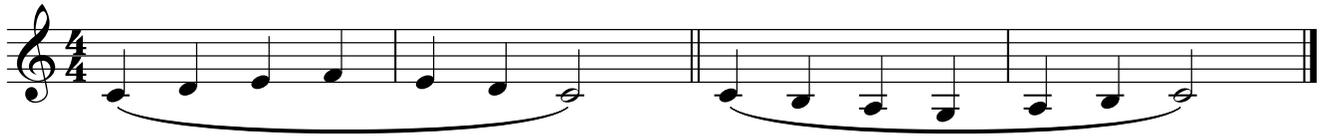


Major

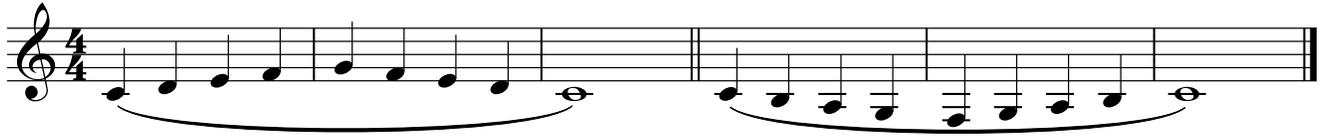
Important Melodies 2

JC Heisler

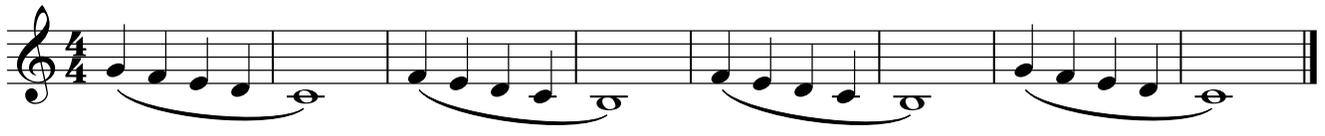
①



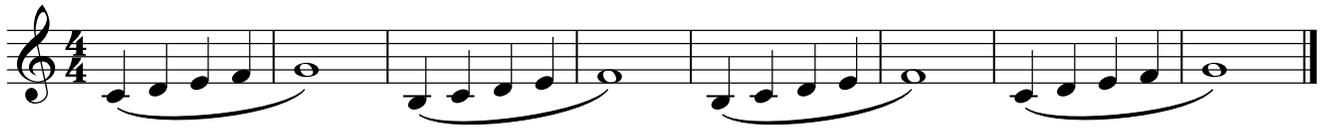
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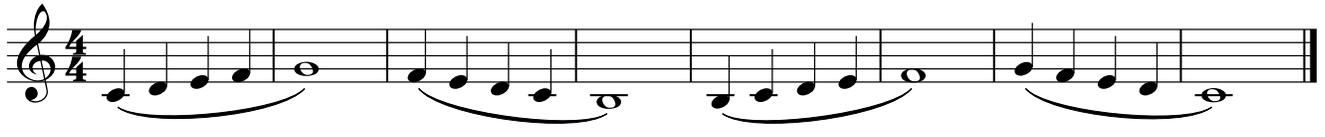
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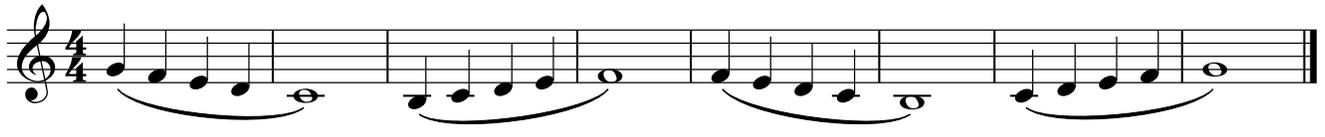
④



⑤



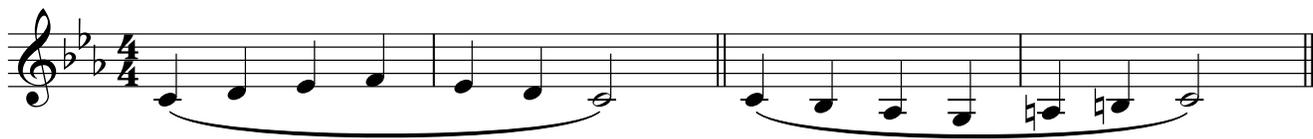
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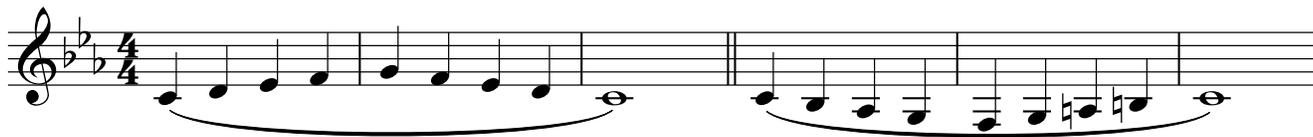
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Minor ⑧



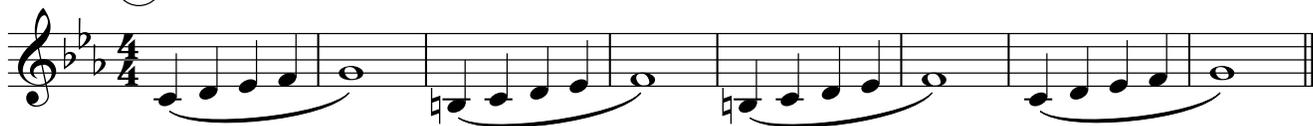
⑨



⑩



⑪



⑫



⑬



⑭



Major

Important Melodies 3

JC Heisler

① ②

Musical notation for Melody 1 and Melody 2. Melody 1 is a 4-measure phrase in 4/4 time, starting on G4 and ending on G4. Melody 2 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Both are marked with a circled number above the staff.

③ ④

Musical notation for Melody 3 and Melody 4. Melody 3 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Melody 4 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Both are marked with a circled number above the staff.

⑤

Musical notation for Melody 5. An 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Marked with a circled number above the staff.

⑥

Musical notation for Melody 6. An 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Marked with a circled number above the staff.

⑦ ⑧

Musical notation for Melody 7 and Melody 8. Melody 7 is a 4-measure phrase in 4/4 time, starting on G4 and ending on G4. Melody 8 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Both are marked with a circled number above the staff.

⑨ ⑩

Musical notation for Melody 9 and Melody 10. Melody 9 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Melody 10 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Both are marked with a circled number above the staff.

⑪

Musical notation for Melody 11. An 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Marked with a circled number above the staff.

⑫

Musical notation for Melody 12. An 8-measure phrase in 4/4 time, starting on G4 and ending on G4. Marked with a circled number above the staff.

Minor ⑬



⑮



⑰



⑱



⑲



⑳

㉑



㉒

㉓



㉔





Fundamental Movements

Lesson 1

JC Heisler



Lesson 2



Lesson 3



Lesson 4



Lesson 5



Lesson 6



Lesson 7



Lesson 8

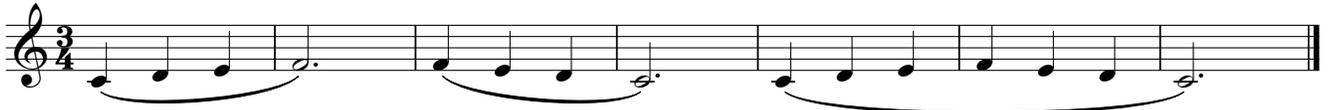


A Daily Tonal Practice

Play in Every Tonality

JC Heisler

①



②



③



④



⑤



⑥



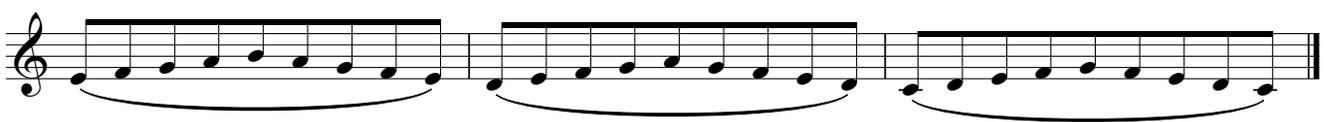
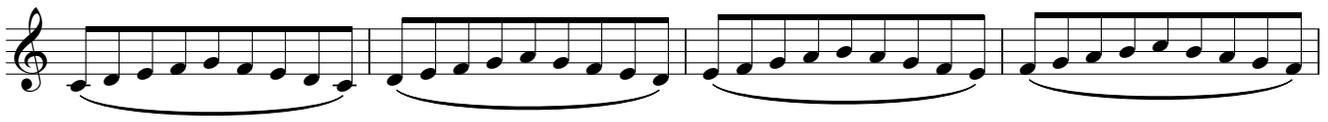
⑦



⑧



⑨



10

Exercise 10 consists of two staves of music. The first staff contains four measures of eighth-note patterns, each measure containing a pair of eighth notes beamed together, with a slur underneath. The second staff contains three measures of eighth-note patterns, each measure containing a pair of eighth notes beamed together, with a slur underneath. The notes in both staves are primarily eighth notes, with some sixteenth notes in the first measure of the first staff.

11

Exercise 11 consists of two staves of music. The first staff contains four measures of eighth-note patterns, each measure containing a pair of eighth notes beamed together, with a slur underneath. The second staff contains three measures of eighth-note patterns, each measure containing a pair of eighth notes beamed together, with a slur underneath. The notes in both staves are primarily eighth notes, with some sixteenth notes in the first measure of the first staff.

12

Exercise 12 consists of two staves of music. The first staff contains four measures of eighth-note patterns, each measure containing a pair of eighth notes beamed together, with a slur underneath. The second staff contains three measures of eighth-note patterns, each measure containing a pair of eighth notes beamed together, with a slur underneath. The notes in both staves are primarily eighth notes, with some sixteenth notes in the first measure of the first staff.

13

Exercise 13 consists of one staff of music in 4/4 time. It contains eight measures of eighth-note patterns. The first four measures each contain a pair of eighth notes beamed together, with a slur underneath. The last four measures each contain a pair of eighth notes beamed together, with a slur underneath. The notes in both staves are primarily eighth notes, with some sixteenth notes in the first measure of the first staff.

14

Exercise 14 consists of one staff of music in 4/4 time. It contains eight measures of eighth-note patterns. The first four measures each contain a pair of eighth notes beamed together, with a slur underneath. The last four measures each contain a pair of eighth notes beamed together, with a slur underneath. The notes in both staves are primarily eighth notes, with some sixteenth notes in the first measure of the first staff.

15

Exercise 15 consists of one staff of music in 4/4 time. It contains eight measures of eighth-note patterns. The first four measures each contain a pair of eighth notes beamed together, with a slur underneath. The last four measures each contain a pair of eighth notes beamed together, with a slur underneath. The notes in both staves are primarily eighth notes, with some sixteenth notes in the first measure of the first staff.

16

Exercise 16 consists of one staff of music in 5/8 time. It contains eight measures of eighth-note patterns. The first four measures each contain a pair of eighth notes beamed together, with a slur underneath. The last four measures each contain a pair of eighth notes beamed together, with a slur underneath. The notes in both staves are primarily eighth notes, with some sixteenth notes in the first measure of the first staff.

17



18



19



20



21



22



23



24



25



26



27



28



29



30



31



Melodic Choreography

Non Harmonic Tones

JC Heisler

The musical score consists of 16 measures, each illustrating a different non-harmonic tone. The notation is in 4/4 time, with a treble clef and a bass clef. The bass line is a constant low octave C. The treble line shows the melodic line with various non-harmonic tones. The measures are numbered 1 through 16 in circles above the staff.

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© 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. 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.

Practice

It is suggested that the pupil memorize Lessons 1-6, as they define the specific Tonalities and Motions for making music. These first six lessons lay the foundation for study of the remaining 22 lessons.

Adequate space has been given between the staves to pencil in instruction, notate variations, and express the different Views to Mastery defined in Trumpet Diatonics©. (ie. solfeggio)

These exercises have been purposefully composed without any specific meter, tempi, rhythm, articulation, or dynamics.

I suggest the pupil learn how to slur the entirety of each Tonality and Motion. After this is accomplished articulation may be added. Variations of articulation and style should be applied at the inclination of the artist's curiosity, need, and creativity.

I suggest the pupil learn how to play these Tonalities and Motions at intentional dynamic levels that are most useful, natural, and pleasing. This is how freedom of sound through resonance is learned. The tempo must be defined by the pupil through a severely honest assessment of one's own ability. It is suggested that the pupil never play faster than their ability to hear two notes at a time. Tempi should be varied often.

It is suggested that meter (how the notes are grouped and emphasized) at first, is defined by how the pupil hears the relationship of the pitches in the moment. In the beginning, the meter should be determined by the natural inclinations of the pupil to hear and execute the different Tonalities and Motions. Once the coordination to perform these exercises consistently has been developed, the artist may vary the meter so as to challenge themselves in hearing new variations inspired by their own creativity.

Rhythm is to be applied and varied as liberally as the pupil is capable.

All 28 Lessons should be performed in every tonality.

Trumpet Diatonics

Lesson One

Direct Motion: Descending

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

Solfège: 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 Dominant Sub Dominant Mediant Super Tonic Tonic

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



C B \flat A \flat G F E \flat D C C G E \flat 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 A \flat G F E \flat D C B G E \flat C

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

1 \wedge 7 6 5 4 3 2 1 \wedge 7 5 3 1

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

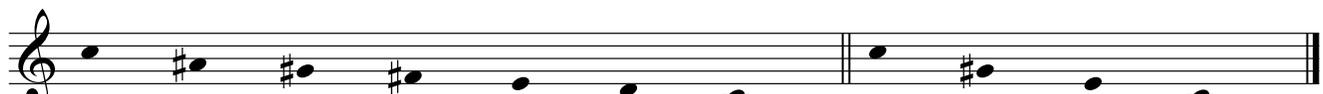


C B B \flat A A \flat G G \flat F E E \flat D D \flat C C B $\flat\flat$ G \flat E \flat C

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 \sharp G \sharp F \sharp E D C C G \sharp E C

do li si fi mi re do do si mi do

0 10 8 6 4 2 0 0 8 4 0

Lesson Two

Direct Motion: Ascending

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

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 Mediant Sub Dominant Sub Leading Tonic
Tonic Tonic Dominant Mediant Tone

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

Lesson Three

Direct Motion: Descending & Ascending

JC Heisler

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

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

Detailed description: This block shows the Major scale in guitar notation. The first line contains the descending scale with fret numbers 0, 2, 12, 0, 1, 12, 13, 0, 13, 12, 1, 0, 12, 2, 0. The notes are C, B, A, G, F, E, D, C, D, E, F, G, A, B, C. The second line shows the ascending scale with fret numbers 0, 0, 12, 0, 12, 0, 0. The notes are C, G, E, C, E, G, C.

0 0 12 0 12 0 0

C G E C E G C

Detailed description: This block shows the ascending Major scale in guitar notation. The first line contains the descending scale with fret numbers 0, 2, 12, 0, 1, 12, 13, 0, 13, 12, 1, 0, 12, 2, 0. The notes are C, B, A, G, F, E, D, C, D, E, F, G, A, B, C. The second line shows the ascending scale with fret numbers 0, 0, 12, 0, 12, 0, 0. The notes are C, G, E, C, E, G, C.

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

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

Detailed description: This block shows the Natural minor scale in guitar notation. The first line contains the descending scale with fret numbers 0, 1, 23, 0, 1, 23, 13, 0, 13, 23, 1, 0, 23, 1, 0. The notes are C, Bb, Ab, G, F, Eb, D, C, D, Eb, F, G, Ab, Bb, C. The second line shows the ascending scale with fret numbers 0, 0, 23, 0, 23, 0, 0. The notes are C, G, Eb, C, Eb, G, C.

0 0 23 0 23 0 0

C G Eb C Eb G C

Detailed description: This block shows the ascending Natural minor scale in guitar notation. The first line contains the descending scale with fret numbers 0, 1, 23, 0, 1, 23, 13, 0, 13, 23, 1, 0, 23, 1, 0. The notes are C, Bb, Ab, G, F, Eb, D, C, D, Eb, F, G, Ab, Bb, C. The second line shows the ascending scale with fret numbers 0, 0, 23, 0, 23, 0, 0. The notes are C, G, Eb, C, Eb, G, C.

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

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

Detailed description: This block shows the Harmonic minor scale in guitar notation. The first line contains the descending scale with fret numbers 0, 2, 23, 0, 1, 23, 13, 0, 13, 23, 1, 0, 23, 2, 0. The notes are C, B, Ab, G, F, Eb, D, C, D, Eb, F, G, Ab, B, C. The second line shows the ascending scale with fret numbers 2, 0, 23, 0, 23, 0, 2. The notes are B, G, Eb, C, Eb, G, B.

2 0 23 0 23 0 2

B G Eb C Eb G B

Detailed description: This block shows the ascending Harmonic minor scale in guitar notation. The first line contains the descending scale with fret numbers 0, 2, 23, 0, 1, 23, 13, 0, 13, 23, 1, 0, 23, 2, 0. The notes are C, B, Ab, G, F, Eb, D, C, D, Eb, F, G, Ab, B, C. The second line shows the ascending scale with fret numbers 2, 0, 23, 0, 23, 0, 2. The notes are B, G, Eb, C, Eb, G, B.

Lesson Three: Descending & Ascending

Melodic

Minor

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

C Bb Ab G F Eb D C D Eb F G A B C

12 0 23 0 23 0 12

A G Eb C Eb G A

Chromatic

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

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

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

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

0 12 2 23 0 23 2 12 0

C Bbb Gb Eb C Eb Gb Bbb C

Whole Tone

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

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

0 23 12 0 12 23 0

C G# E C E G# C

Lesson Four

Direct Motion: Ascending & Descending

JC Heisler

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

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

0 12 0 0 0 12 0

C E G C G E C

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

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

0 23 0 0 0 23 0

C Eb G C G Eb C

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

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

0 23 0 2 0 23 0

C Eb G B G Eb C

Lesson Four: Ascending & Descending

Melodic Minor

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

C D Eb F G A B C Bb Ab G F Eb D C

C Eb G A G Eb C

Chromatic

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

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

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

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

0 23 2 12 0 12 2 23 0

C Eb Gb Bbb C Bbb Gb Eb C

Whole Tone

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

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

0 12 23 0 23 12 0

C E G# C G# E C

Lesson Five

Oblique Motion: Descending & Ascending

JC Heisler

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

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

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

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

0 0 0 12 0 0 0 12 0 0 0 0

C G C E C C C E C G C C

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

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

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

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

0 0 0 23 0 0 0 23 0 0 0 0

C G C Eb C C C Eb C G C C

Lesson Five: Oblique Descending & Ascending

Harmonic Minor

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

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

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

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

2 0 2 23 2 0 0 23 0 0 0 2

B G B Eb B C C Eb C G C B

Melodic Minor

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

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

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

C D C Eb C F C G C A C B C C

12 0 12 23 12 0 0 23 0 0 0 12

A G A Eb A C C Eb C G C A

Lesson Five: Oblique Descending & Ascending

Chromatic

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

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

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

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

0 12 0 2 0 23 0 0 0 23 0 2 0 12 0 0

C Bbb C Gb C Eb C C C Eb C Gb C Bbb C C

Whole Tone

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

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

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

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

0 23 0 12 0 0 0 12 0 23 0 0

C G# C E C C C E C G# C C

Lesson Six

Contrary Motion: Descending & Ascending

JC Heisler

Major 0 1 12 12 2 13 0 0

G F A E B D C C

0 12 1 2 12 0 13 1 0 0

G A F B E C D D C C

0 12 0 0 12 0 0 0

G E C C E G C C

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

G F Ab Eb Bb D C C

0 23 1 1 23 0 13 1 0 0

G Ab F Bb Eb C D D C C

0 23 0 0 23 0 0 0

G Eb C C Eb G C C

Lesson Six: Contrary Descending & Ascending

Harmonic

Minor

0 1 23 23 2 13 0 0

G F Ab Eb B D C C

0 23 1 2 23 0 13 1 0 0

G Ab F B Eb C D D C C

0 23 2 0 23 0 0 2

G Eb B C Eb G C B

Melodic

Minor

0 1 12 23 2 13 0 0

G F A Eb B D C C

0 12 1 2 23 0 13 1 0 0

G A F B Eb C D D C C

0 23 12 0 23 0 0 12

G Eb A C Eb G C A

Lesson Six: Contrary Descending & Ascending

Chromatic

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

Musical staff showing a chromatic scale from G to C. The notes are: G, F#, Ab, F, A, E, Bb, Eb, B, D, C, Db, Db, C, C. The staff is in treble clef with a key signature of one flat (Bb).

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

Musical staff showing a chromatic scale from G to C. The notes are: G, Ab, F#, A, F, Bb, E, B, Eb, C, D, Db, Db, C, C. The staff is in treble clef with a key signature of one flat (Bb).

2 12 23 0 0 2 23 12 0 0

Musical staff showing a chromatic scale from Gb to C. The notes are: Gb, Bbb, Eb, C, C, Gb, Eb, Bbb, C, C. The staff is in treble clef with a key signature of two flats (Bb, Eb).

Whole Tone

2 12 23 13 1 0 0

Musical staff showing a whole tone scale from F# to C. The notes are: F#, E, G#, D, A#, C, C. The staff is in treble clef with a key signature of two sharps (F#, C#).

2 23 12 1 13 0 0

Musical staff showing a whole tone scale from F# to C. The notes are: F#, G#, E, A#, D, C, C. The staff is in treble clef with a key signature of two sharps (F#, C#).

23 12 0 0 12 23 0 0

Musical staff showing a whole tone scale from G# to C. The notes are: G#, E, C, C, E, G#, C, C. The staff is in treble clef with a key signature of two sharps (F#, C#).

Theory

JC Heisler

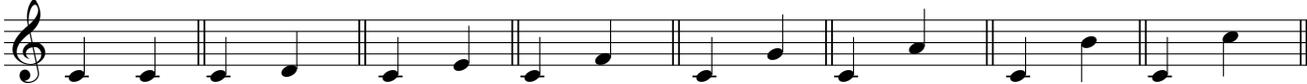
Scale Degrees

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

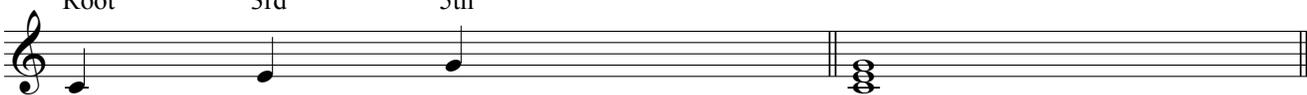
1 3 5 1



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

1 2 3 4 5 6 7 1



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

Tonality

JC Heisler

Chromatic



A musical staff in treble clef showing a chromatic scale from C to C. The notes are: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. Each note is a half note. Below the staff, the notes are labeled with their letter names, solfège syllables, and fret numbers.

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

Whole Tone



A musical staff in treble clef showing a whole tone scale from C to C. The notes are: C, D, E, F#, G#, A#, C. Each note is a whole note. Below the staff, the notes are labeled with their letter names, solfège syllables, and fret numbers.

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

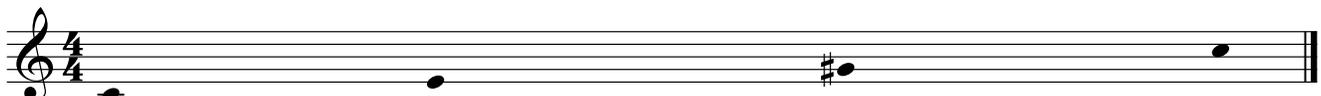
Diminished



A musical staff in treble clef showing a diminished scale from C to C. The notes are: C, Eb, F#, A, C. Each note is a whole note. Below the staff, the notes are labeled with their letter names, solfège syllables, and fret numbers.

C	Eb	F#	A	C
do	me	fi	la	do
0	3	6	9	0

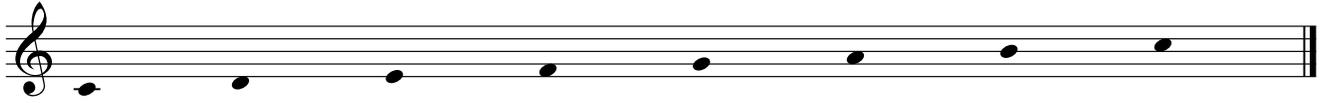
Augmented



A musical staff in treble clef with a 4/4 time signature showing an augmented scale from C to C. The notes are: C, E, G#, C. Each note is a whole note. Below the staff, the notes are labeled with their letter names, solfège syllables, and fret numbers.

C	E	G#	C
do	mi	si	do
0	4	8	0

Major



	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

Natural Minor



	C	D	E \flat	F	G	A \flat	B \flat	C
do	re	me	fa	sol	le	te	do	
1	2	3	4	5	6	7	1	

Harmonic Minor



	C	D	E \flat	F	G	A \flat	B	C
do	re	me	fa	sol	le	ti	do	
1	2	3	4	5	6	\wedge 7	1	

Melodic Minor

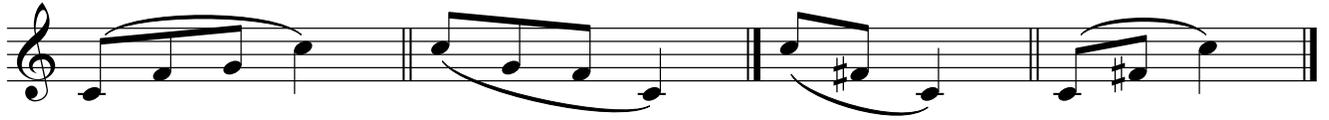


	C	D	E \flat	F	G	A	B	C
do	re	me	fa	sol	la	ti	do	
1	2	3	4	5	\wedge 6	\wedge 7	1	



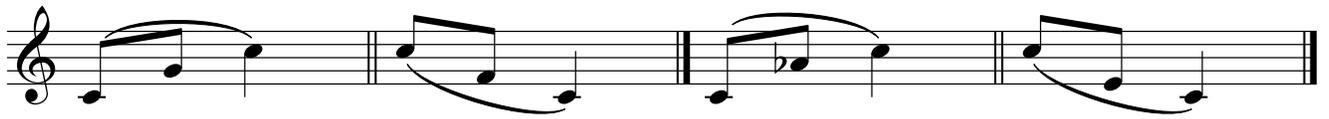
⑤ *Perfect 4th*

⑥ *Tri-Tone*



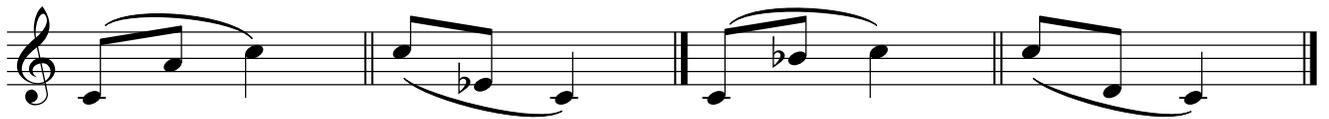
⑦ *Perfect 5th*

⑧ *Minor 6th*



⑨ *Major 6th*

⑩ *Minor 7th*



⑪ *Major 7th*

⑫ *Perfect Octave*

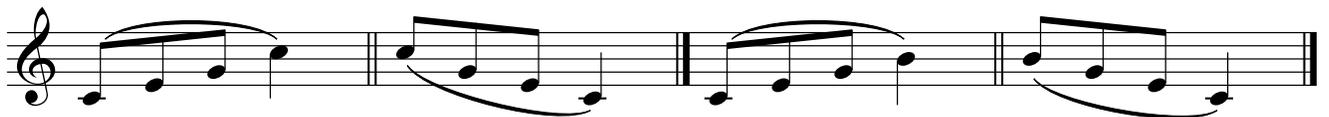


⑬ *Major*

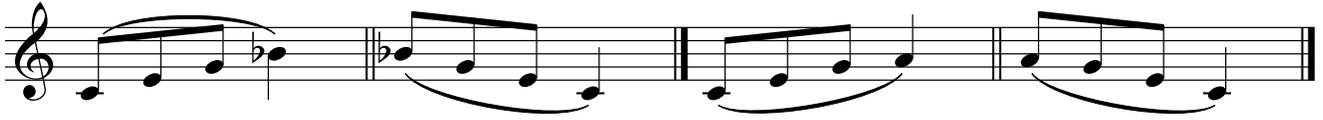


⑭ *Major Arpeggios*

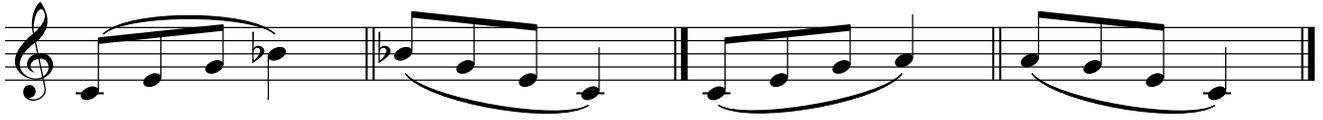
⑮ *Major 7th*



16 Dominant 7th



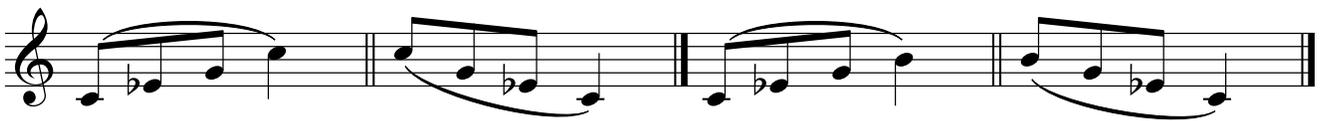
17 Major 6



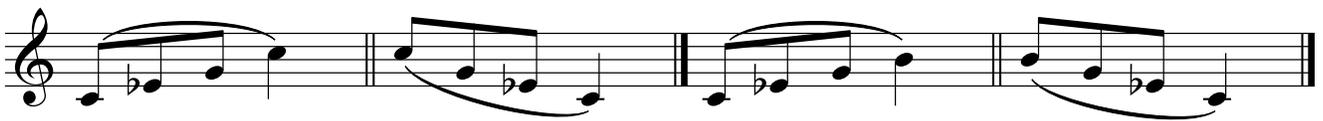
18 Natural Minor



19 Minor Arpeggios



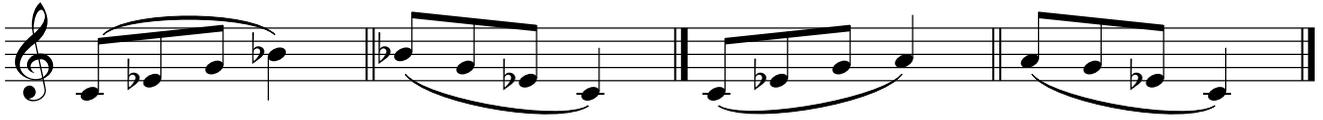
20 Minor Major 7



21 Minor 7



22 Minor 6



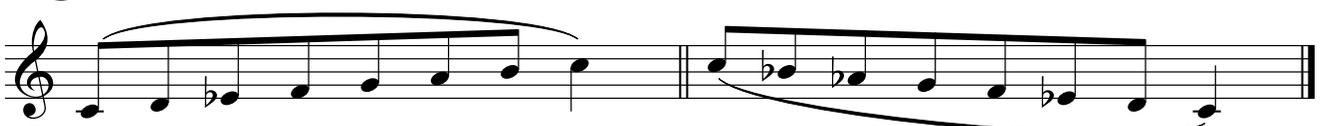
23 Half Diminished 7



24 Harmonic Minor



25 Melodic Minor



Contents Practice

First Movement

JC Heisler

The First Movement consists of five staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music features a series of eighth and quarter notes, with a long slur spanning across the first two measures. The second staff continues the melodic line with similar rhythmic patterns and includes a double bar line. The third staff shows a change in the melodic contour with a sharp sign on the second measure. The fourth and fifth staves complete the movement with further melodic development and slurs.

Second Movement

The Second Movement consists of five staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music features a series of eighth and quarter notes, with a long slur spanning across the first two measures. The second staff continues the melodic line with similar rhythmic patterns and includes a double bar line. The third staff shows a change in the melodic contour with a sharp sign on the second measure. The fourth and fifth staves complete the movement with further melodic development and slurs.

Major & Minor Relationships

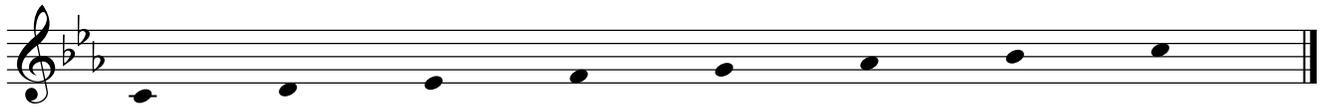
JC Heisler

C Major



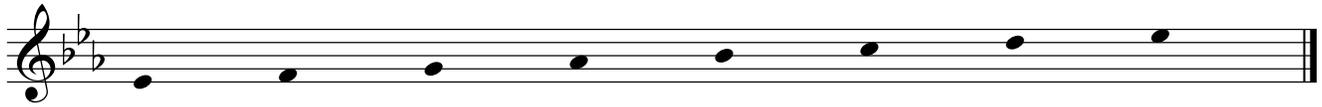
C	D	E	F	G	A	B	C
Solfege: do	re	mi	fa	sol	la	ti	do
Scale Degrees: 1	2	3	4	5	6	7	1
Tonal Function: Tonic	Super Tonic	Mediant	Sub Dominant	Dominant	Sub Mediant	Leading Tone	Tonic

C Natural Minor: Parallel of C Major



C	D	E ^b	F	G	A ^b	B ^b	C
do	re	me	fa	sol	le	te	do
1	2	3	4	5	6	7	1

E^b Major: Relative Major of C Minor



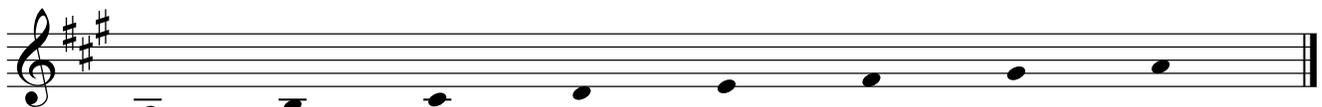
E ^b	F	G	A ^b	B ^b	C	D	E ^b
do	re	mi	fa	sol	la	ti	do
1	2	3	4	5	6	7	1

A Natural Minor: Relative of C Major



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



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

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)



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

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



Sub Dominant Leading Tone

11. Scale Degree Function



12. Rhythmic Variations



Additional Rhythmic Variations



A Daily Mouthpiece Practice

JC Heisler

First Movement



Second Movement



Third Movement



Fourth Movement



Play the Following Melodies Through All Four Movements

①



A Daily Mouthpiece Practice 2

JC Heisler

First Movement



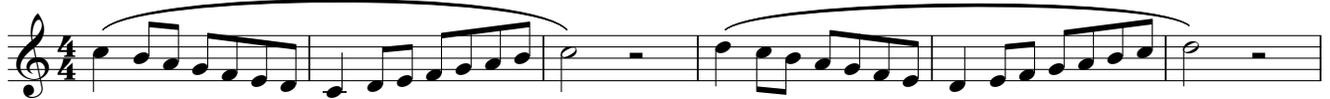
Second Movement



Third Movement

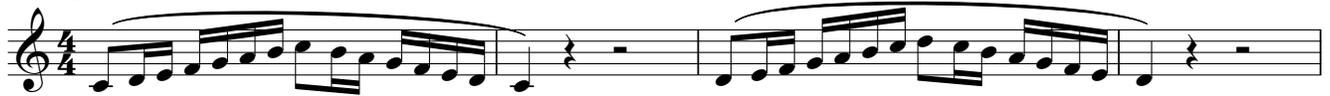


Fourth Movement



Play the Following Melodies Through All Four Movements

①



A Daily Mouthpiece Practice 3

JC Heisler

First Movement

Two staves of music in 4/4 time. Each staff contains two measures of music, with a repeat sign between them. The notes are quarter notes, and each measure is followed by a fermata.

Second Movement

Two staves of music in 4/4 time. Each staff contains two measures of music, with a repeat sign between them. The notes are quarter notes, and each measure is followed by a fermata.

Third Movement

One staff of music in 4/4 time. It contains four measures of music, each with a quarter-note triplet followed by a quarter note, and a fermata at the end of each measure.

Fourth Movement

One staff of music in 4/4 time. It contains four measures of music, each with a quarter-note triplet followed by a quarter note, and a fermata at the end of each measure.

①

One staff of music in 4/4 time. It contains two measures of music, each with a quarter-note triplet followed by a quarter note, and a fermata at the end of each measure.

One staff of music in 4/4 time. It contains two measures of music, each with a quarter-note triplet followed by a quarter note, and a fermata at the end of each measure.

②

One staff of music in 4/4 time. It contains two measures of music, each with a quarter-note triplet followed by a quarter note, and a fermata at the end of each measure.

One staff of music in 4/4 time. It contains two measures of music, each with a quarter-note triplet followed by a quarter note, and a fermata at the end of each measure.

A Daily Mouthpiece Practice 4

JC Heisler

First Movement

The first movement consists of two staves of music in 3/4 time. The first staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The piece ends with a double bar line.

Second Movement

The second movement consists of two staves of music in 3/4 time. The first staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The piece ends with a double bar line.

Third Movement

The third movement consists of two staves of music in 3/4 time. The first staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The piece ends with a double bar line.

Fourth Movement

The fourth movement consists of two staves of music in 3/4 time. The first staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The piece ends with a double bar line.

①

②

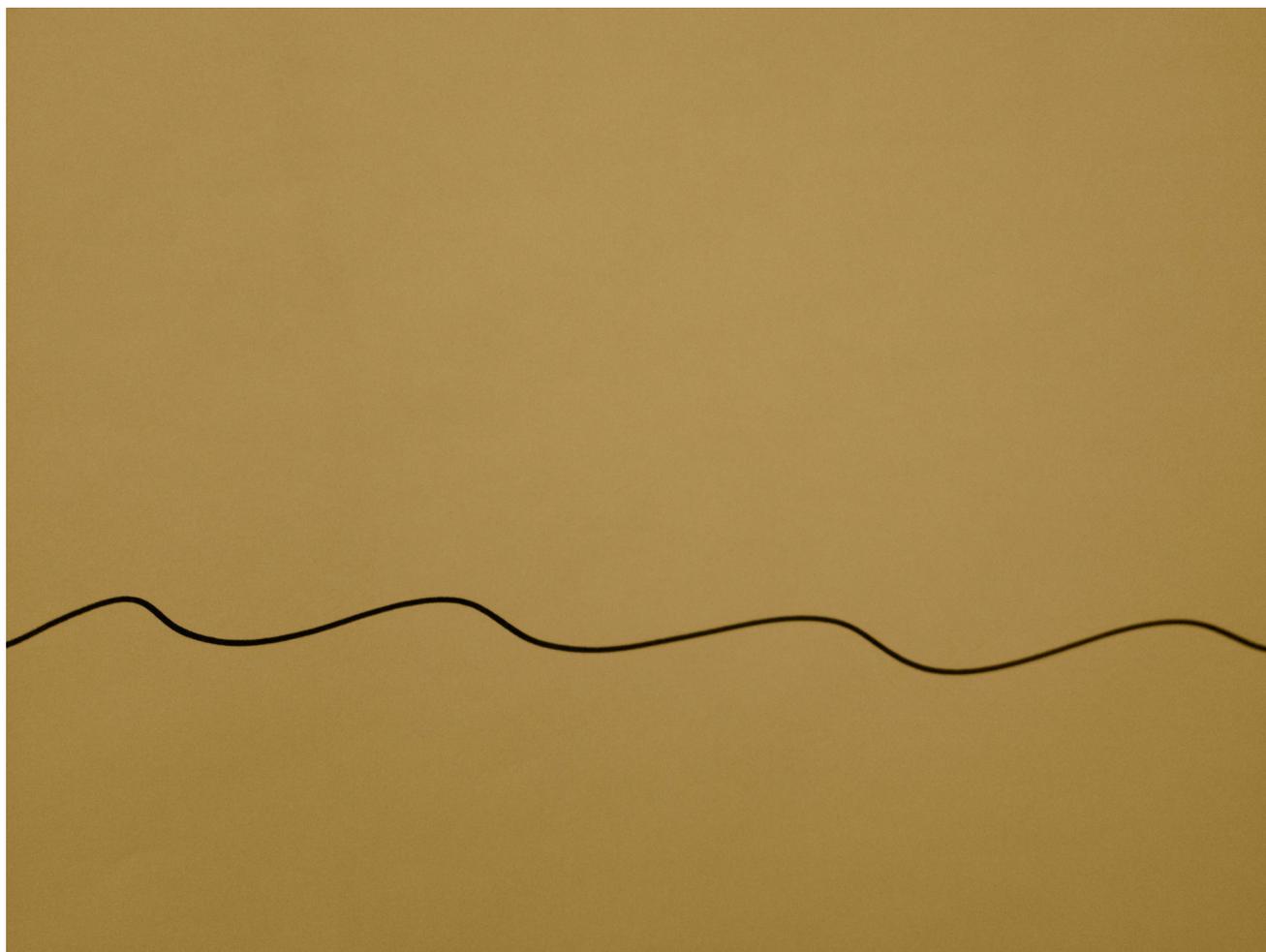
The fifth movement begins with two staves of music in 3/4 time. The first staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The piece ends with a double bar line.

③

④

The fifth movement continues with two staves of music in 3/4 time. The first staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, two eighth notes, a quarter note, a quarter rest, two eighth notes, and a quarter note. The piece ends with a double bar line.

TRUMPET DIATONICS



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