

TRUMPET DIATONICS

a poetic training in Music Literacy

First Practices

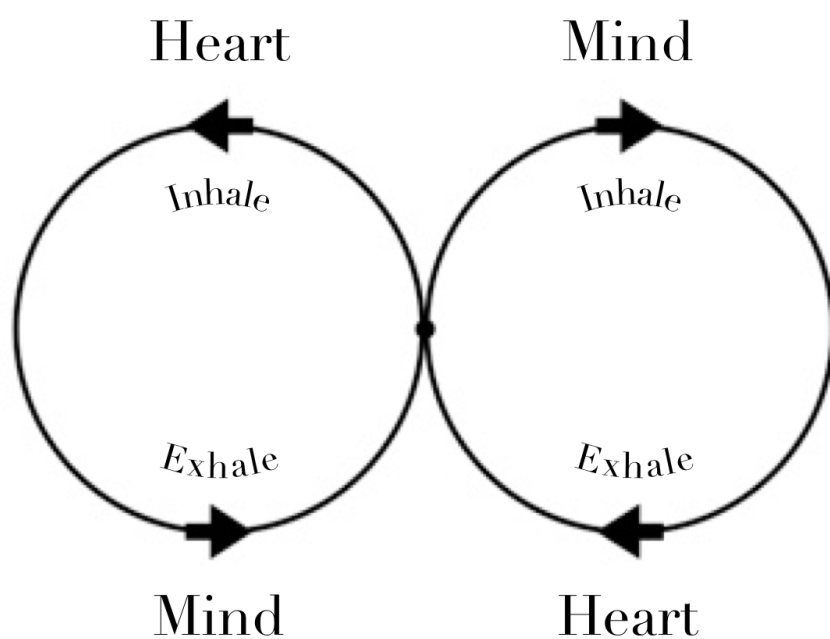


JC HEISLER

First Practices
Trumpet Diatonics ©

By JC Heisler

TRUMPET DIATONICS



HEART MIND BELL

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)

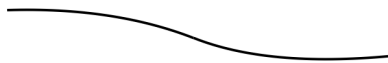
①

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)

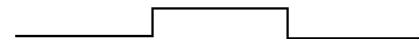
7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

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

Lesson 3

(25) (26)

Lesson 4

(27) (28)

(29) (30)

(31) (32)

(33) (34)

(35) (36)

Lesson 5

(37) (38)

(39) (40)

(41) (42)

Rhythm Studies 2

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①



Exercise 1: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

②



Exercise 2: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

③



Exercise 3: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

④



Exercise 4: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

⑤



Exercise 5: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

⑥



Exercise 6: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

⑦



Exercise 7: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

⑧

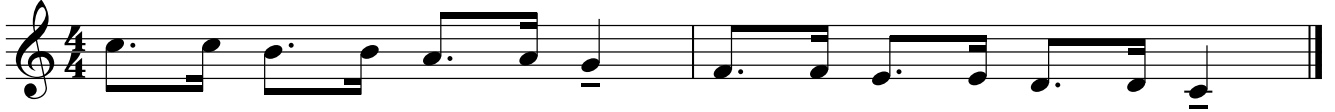


Exercise 8: A 4/4 measure containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is underlined.

9



10



11



12



Musicianship Skills

Dynamics

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① *p* *f* *p* *f*

② *f*

③ *p* *f*

④ *f*

⑤ *p* *mf* *f*

⑥ *f* *mf* *p*

⑦ *p* *mf* *f* *mf* *p*

⑧ *f* *mf* *p* *mf* *f*

Rhythm

①

②

Articulation

①

②

③

④

⑤

7 Bugles Articulation Practice

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

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

* C or C̣

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

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

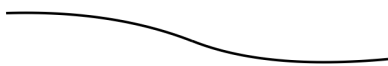
①

②

G (0) sol C (0) do

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

Lip Tones,
Whistles,
&
MP Melodies



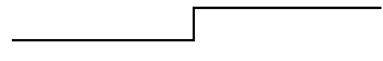
Trumpet



Lip Tones,
Whistles,
&
MP Melodies



Trumpet



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

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

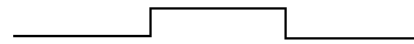
7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

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

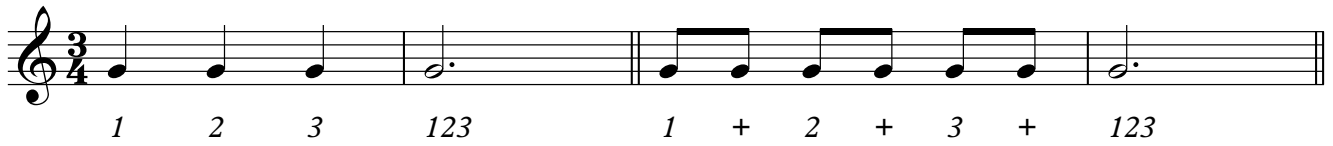
11

12

Rhythm Triple Meter

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Lesson 1 - *dü*



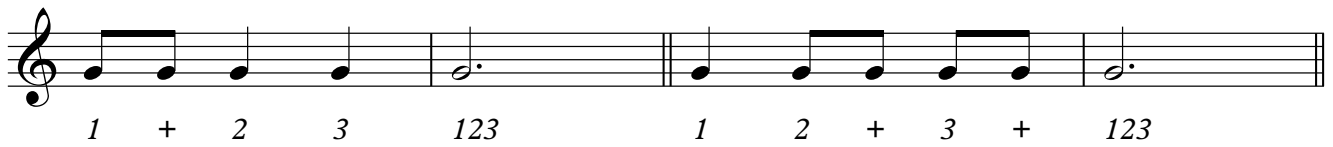
1 2 3 123 | 1 + 2 + 3 + 123

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, a quarter note, and a dotted quarter note. The second measure contains a quarter note, an eighth note, 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, a quarter note, and a dotted quarter note. The second measure contains a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a dotted quarter note.

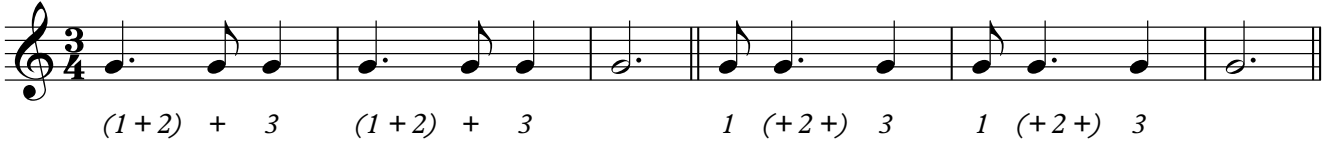


The seventh staff of music is in 3/4 time. It consists of two measures. The first measure contains a quarter note, a quarter note, a quarter note, and a dotted quarter note. The second measure contains a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a dotted quarter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

Lesson 3



Musical staff with notes and fingerings: (1+2) + 3 (1+2) + 3 1 (+2+) 3 1 (+2+) 3



Musical staff with notes and fingerings: 1 (2+3) + 1 (2+3) + 1 2 (+3+) 1 2 (+3+)

Rhythm

Compound Meter

Lesson 1 - *dü*

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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

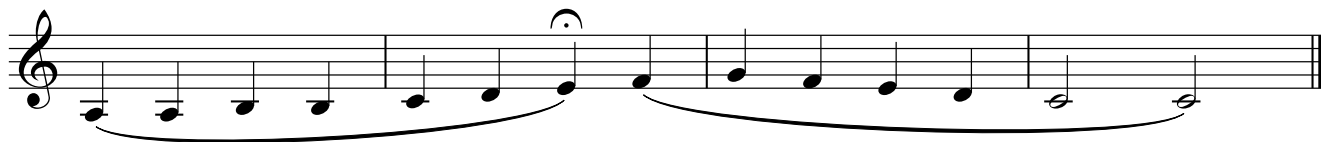
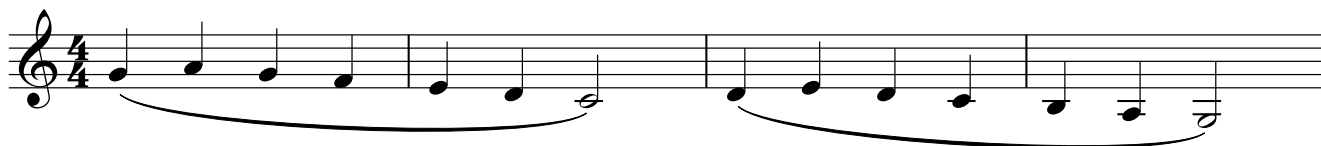
Lesson 4

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.

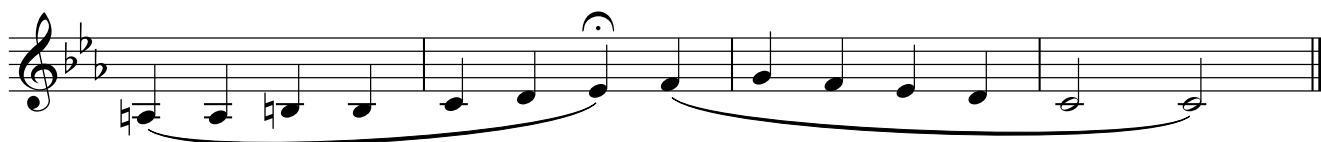
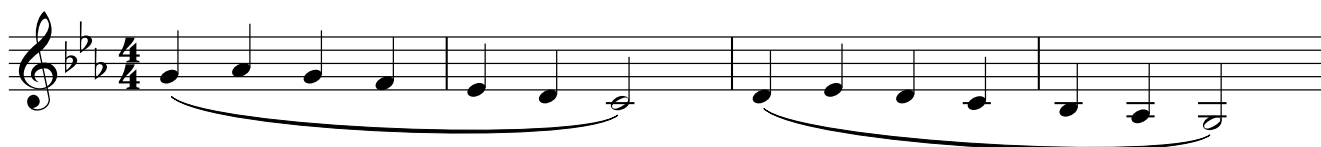
Lesson 5

Three staves of musical notation for Lesson 5. The first staff includes a treble clef, a 6/8 time signature, and fingerings: 1 2 3 4 5 6 123 (456) 1 2 3 4 5 6 123 (456) 1 2 3 4 5 6 123 (456). The second and third staves have a treble clef but no time signature.

Melody



Minor

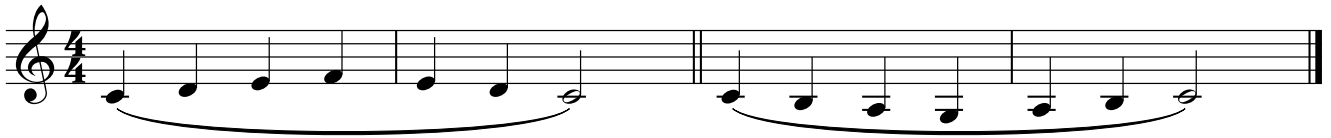


Major

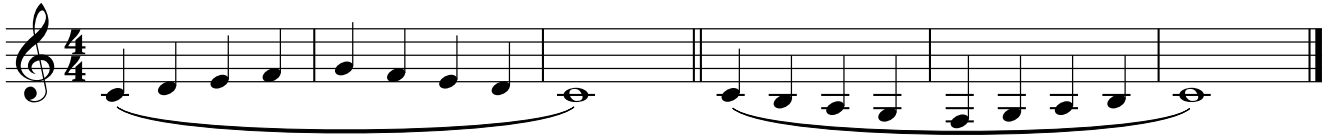
Important Melodies 2

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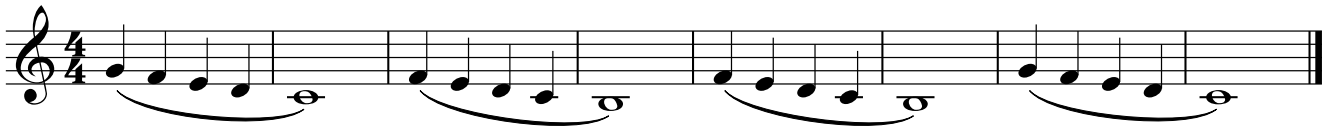
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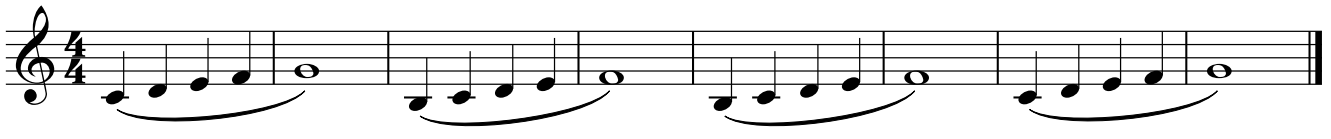
②



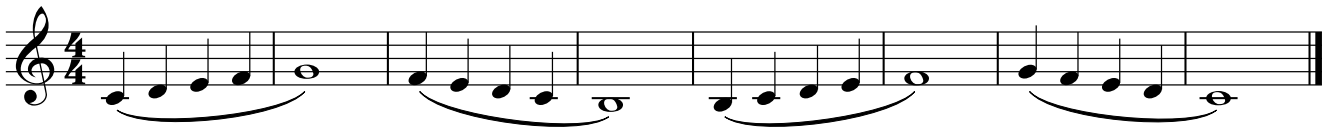
③



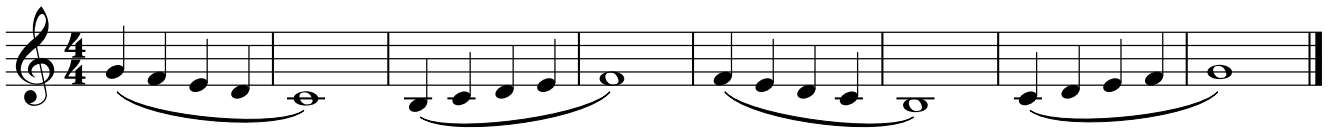
④



⑤



⑥



⑦



Minor ⑧

Musical staff 8: Treble clef, 4/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The staff contains two measures of music. The first measure has a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, and a half note F5. The second measure has quarter notes G4, A4, B-flat4, C5, D5, E5, F5, and a half note G4. Both measures are connected by a slur.

⑨

Musical staff 9: Treble clef, 4/4 time signature, key signature of three flats. The staff contains two measures of music. The first measure has a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, and a half note F5. The second measure has quarter notes G4, A4, B-flat4, C5, D5, E5, F5, and a half note G4. Both measures are connected by a slur.

⑩

Musical staff 10: Treble clef, 4/4 time signature, key signature of three flats. The staff contains four measures of music. Each measure has a half note followed by a quarter note. Measure 1: G4, A4. Measure 2: B-flat4, C5. Measure 3: D5, E5. Measure 4: F5, G4. All notes are connected by a slur.

⑪

Musical staff 11: Treble clef, 4/4 time signature, key signature of three flats. The staff contains four measures of music. Each measure has a half note followed by a quarter note. Measure 1: G4, A4. Measure 2: B-flat4, C5. Measure 3: D5, E5. Measure 4: F5, G4. All notes are connected by a slur.

⑫

Musical staff 12: Treble clef, 4/4 time signature, key signature of three flats. The staff contains four measures of music. Each measure has a half note followed by a quarter note. Measure 1: G4, A4. Measure 2: B-flat4, C5. Measure 3: D5, E5. Measure 4: F5, G4. All notes are connected by a slur.

⑬

Musical staff 13: Treble clef, 4/4 time signature, key signature of three flats. The staff contains four measures of music. Each measure has a half note followed by a quarter note. Measure 1: G4, A4. Measure 2: B-flat4, C5. Measure 3: D5, E5. Measure 4: F5, G4. All notes are connected by a slur.

⑭

Musical staff 14: Treble clef, 4/4 time signature, key signature of three flats. The staff contains four measures of music. Each measure has a half note followed by a quarter note. Measure 1: G4, A4. Measure 2: B-flat4, C5. Measure 3: D5, E5. Measure 4: F5, G4. All notes are connected by a slur.

Major

Important Melodies 3

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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 circled numbers 1 and 2 respectively.

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 circled numbers 3 and 4 respectively.

⑤

Musical notation for Melody 5. Melody 5 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. It is marked with a circled number 5.

⑥

Musical notation for Melody 6. Melody 6 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. It is marked with a circled number 6.

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 circled numbers 7 and 8 respectively.

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 circled numbers 9 and 10 respectively.

⑪

Musical notation for Melody 11. Melody 11 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. It is marked with a circled number 11.

⑫

Musical notation for Melody 12. Melody 12 is an 8-measure phrase in 4/4 time, starting on G4 and ending on G4. It is marked with a circled number 12.

Minor 13

Exercise 13: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur under C4-D4-E4-F4.

Exercise 14: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur under C4-D4-E4-F4.

Exercise 15: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.

Exercise 16: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.

Exercise 17: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.

Exercise 18: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.

Exercise 19: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur under C4-D4-E4-F4.

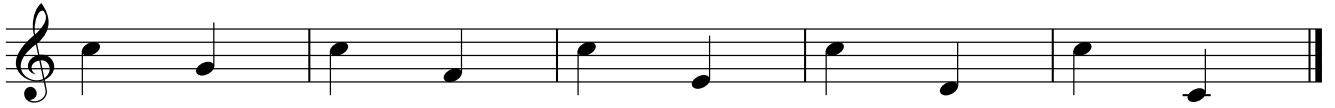
Exercise 20: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur under C4-D4-E4-F4.

Exercise 21: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.

Exercise 22: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.

Exercise 23: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.

Exercise 24: Treble clef, 4/4 time signature. Melody: C4, D4, E4, F4, G4, A4, B4, C5. Slur over C4-D4-E4-F4.



②



③



④



Lesson 5



Lesson 6



Lesson 7



A Daily Tonal Practice

Play in Every Tonality

JC Heisler

①



②



③



④



⑤



⑥



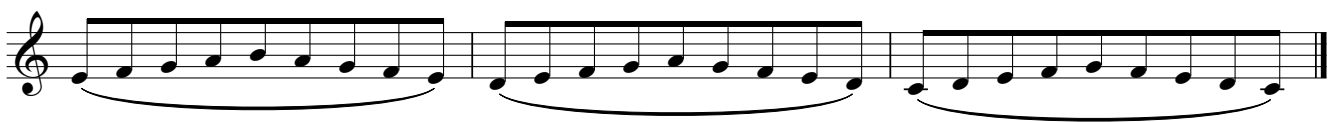
⑦



⑧



⑨



10

Exercise 10 consists of two staves of music. The first staff contains four measures of eighth-note patterns, each with a slur underneath. The second staff contains three measures of eighth-note patterns, also with slurs underneath. The notes are primarily eighth notes and quarter notes, moving in a stepwise fashion.

11

Exercise 11 consists of two staves of music. The first staff contains four measures of eighth-note patterns, each with a slur underneath. The second staff contains three measures of eighth-note patterns, also with slurs underneath. The notes are primarily eighth notes and quarter notes, moving in a stepwise fashion.

12

Exercise 12 consists of two staves of music. The first staff contains four measures of eighth-note patterns, each with a slur underneath. The second staff contains three measures of eighth-note patterns, also with slurs underneath. The notes are primarily eighth notes and quarter notes, moving in a stepwise fashion.

13

Exercise 13 is written on a single staff in 4/4 time. It contains six measures of eighth-note patterns, each with a slur underneath. The notes are primarily eighth notes and quarter notes, moving in a stepwise fashion.

14

Exercise 14 is written on a single staff in 4/4 time. It contains seven measures of eighth-note patterns, each with a slur underneath. The notes are primarily eighth notes and quarter notes, moving in a stepwise fashion.

15

Exercise 15 is written on a single staff in 4/4 time. It contains seven measures of eighth-note patterns, each with a slur underneath. The notes are primarily eighth notes and quarter notes, moving in a stepwise fashion.

16

Exercise 16 is written on a single staff in 5/8 time. It contains seven measures of eighth-note patterns, each with a slur underneath. The notes are primarily eighth notes and quarter notes, moving in a stepwise fashion.

17



18



19



20



21



22



23



24



25



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 notes are written on a grand staff. The examples are numbered 1 through 16.

- 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 Mediant Dominant Sub Dominant 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

0 0 12 0 12 0 0

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

0 0 23 0 23 0 0

C G E \flat C E \flat G C

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

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

2 0 23 0 23 0 2

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

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

C B $\flat\flat$ C G \flat C E \flat C C C E \flat C G \flat C B $\flat\flat$ C C

Whole Tone

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

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

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

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

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

C G \sharp C E C C C E C G \sharp 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 in G major. 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 sharp (F#).

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

Musical staff showing a chromatic scale in G minor. 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 two flats (Bb, Eb).

2 12 23 0 0 2 23 12 0 0

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

Whole Tone

2 12 23 13 1 0 0

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

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 accompanied by its letter name, a solfège syllable, and a number from 0 to 11.

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 accompanied by its letter name, a solfège syllable, and a number from 0 to 10.

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

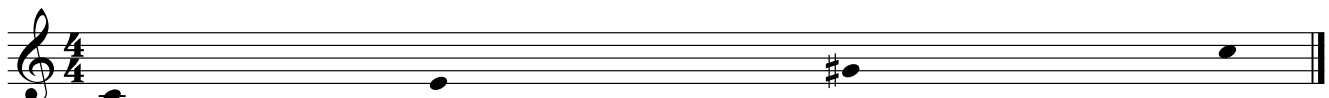
Diminished



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 accompanied by its letter name, a solfège syllable, and a number from 0 to 10.

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 accompanied by its letter name, a solfège syllable, and a number from 0 to 8.

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

Major



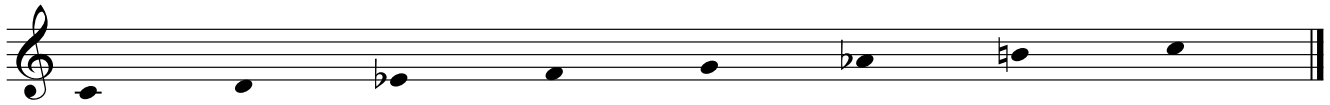
	C	D	E	F	G	A	B	C
Solfege:	do	re	mi	fa	sol	la	ti	do
Scale Degrees:	1	2	3	4	5	6	7	1
Tonal Function:	Tonic	Super Tonic	Mediant	Sub Dominant	Dominant	Sub Mediant	Leading Tone	Tonic

Natural Minor



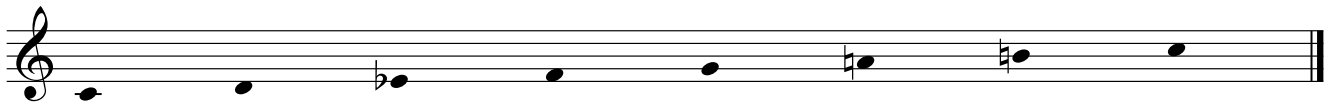
	C	D	E \flat	F	G	A \flat	B \flat	C
do	re	me	fa	sol	le	te	do	
1	2	3	4	5	6	7	1	

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	

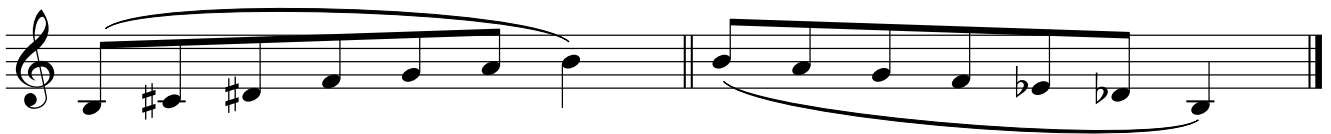
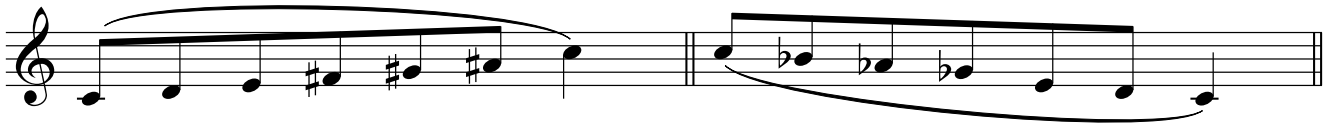
Contents

JC Heisler

① Chromatic



② Whole Tone



③ Diminished



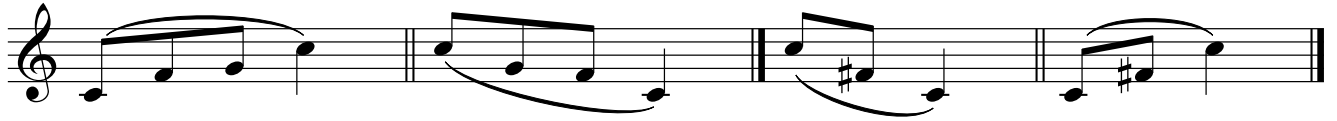
④ Augmented





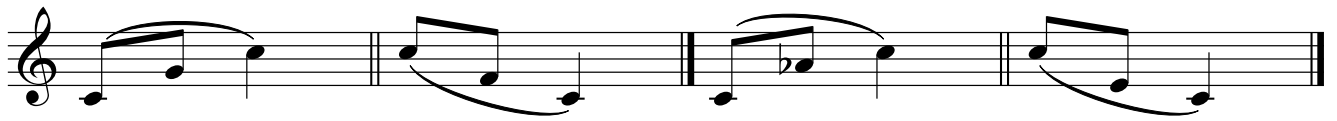
⑤ *Perfect 4th*

⑥ *Tri-Tone*



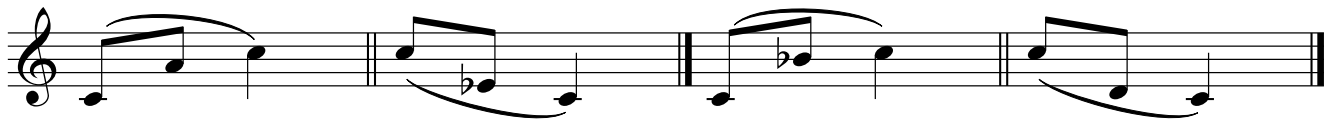
⑦ *Perfect 5th*

⑧ *Minor 6th*



⑨ *Major 6th*

⑩ *Minor 7th*

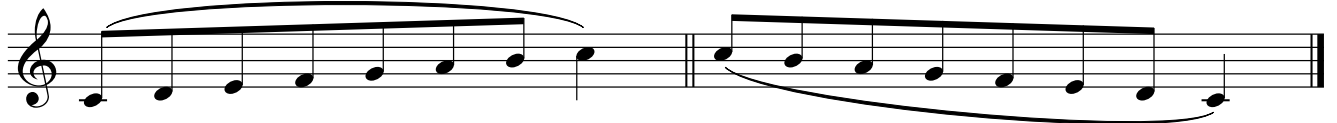


⑪ *Major 7th*

⑫ *Perfect Octave*

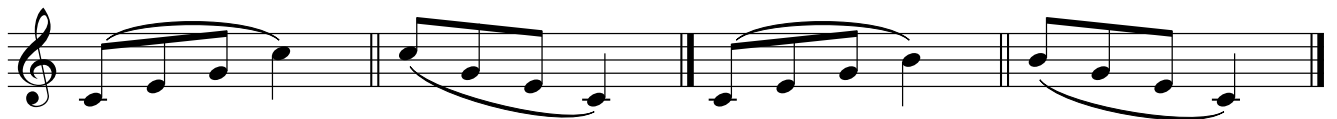


⑬ *Major*



⑭ *Major Arpeggios*

⑮ *Major 7th*



16 Dominant 7th



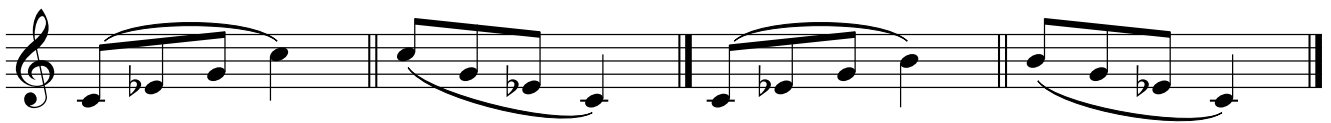
17 Major 6



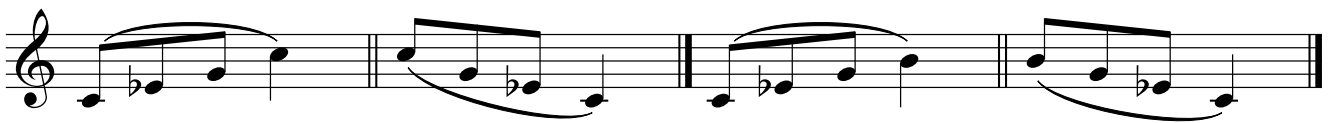
18 Natural Minor



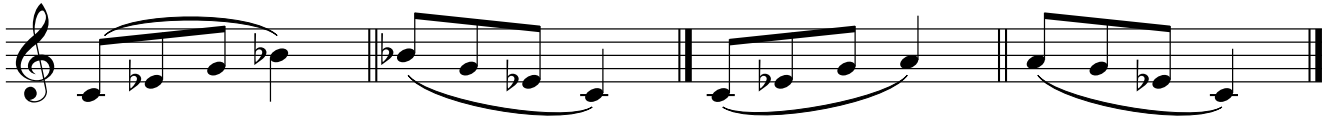
19 Minor Arpeggios



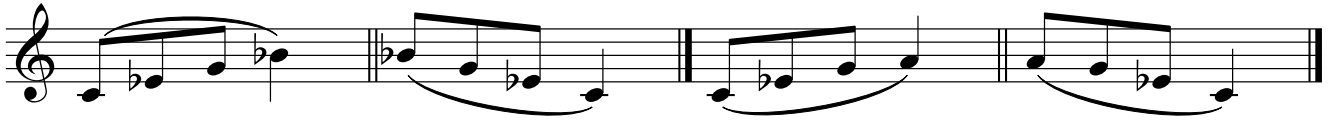
20 Minor Major 7



21 Minor 7



22 Minor 6



23 Half Diminished 7



24 Harmonic Minor



25 Melodic Minor



Contents Practice

First Movement

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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 is written in a key with one flat (B-flat major or D minor). The first staff contains two measures: the first measure has a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, and a half note E5; the second measure has a quarter note F5, an eighth note G5, a quarter note Ab5, an eighth note Bb5, a quarter note C6, and a half note D6. The second staff contains two measures: the first measure has a quarter note E5, an eighth note D5, a quarter note C5, an eighth note Bb4, a quarter note Ab4, and a half note G4; the second measure has a quarter note F4, an eighth note E4, a quarter note D4, an eighth note C4, a quarter note Bb3, and a half note Ab3. The third staff contains two measures: the first measure has a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, and a half note E5; the second measure has a quarter note F5, an eighth note G5, a quarter note Ab5, an eighth note Bb5, a quarter note C6, and a half note D6. The fourth staff contains two measures: the first measure has a quarter note E5, an eighth note D5, a quarter note C5, an eighth note Bb4, a quarter note Ab4, and a half note G4; the second measure has a quarter note F4, an eighth note E4, a quarter note D4, an eighth note C4, a quarter note Bb3, and a half note Ab3. The fifth staff contains two measures: the first measure has a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, and a half note E5; the second measure has a quarter note F5, an eighth note G5, a quarter note Ab5, an eighth note Bb5, a quarter note C6, and a half note D6.

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 is written in a key with one sharp (F# major or C# minor). The first staff contains two measures: the first measure has a quarter note C5, an eighth note D5, a quarter note E5, an eighth note F#5, a quarter note G5, and a half note A5; the second measure has a quarter note B5, an eighth note C#6, a quarter note D#6, an eighth note E#6, a quarter note F#6, and a half note G6. The second staff contains two measures: the first measure has a quarter note C5, an eighth note D5, a quarter note E5, an eighth note F#5, a quarter note G5, and a half note A5; the second measure has a quarter note B5, an eighth note C#6, a quarter note D#6, an eighth note E#6, a quarter note F#6, and a half note G6. The third staff contains two measures: the first measure has a quarter note C5, an eighth note D5, a quarter note E5, an eighth note F#5, a quarter note G5, and a half note A5; the second measure has a quarter note B5, an eighth note C#6, a quarter note D#6, an eighth note E#6, a quarter note F#6, and a half note G6. The fourth staff contains two measures: the first measure has a quarter note C5, an eighth note D5, a quarter note E5, an eighth note F#5, a quarter note G5, and a half note A5; the second measure has a quarter note B5, an eighth note C#6, a quarter note D#6, an eighth note E#6, a quarter note F#6, and a half note G6. The fifth staff contains two measures: the first measure has a quarter note C5, an eighth note D5, a quarter note E5, an eighth note F#5, a quarter note G5, and a half note A5; the second measure has a quarter note B5, an eighth note C#6, a quarter note D#6, an eighth note E#6, a quarter note F#6, and a half note G6.

Third Movement

The Third Movement is written in 4/4 time and consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is characterized by a long, sweeping line that spans across the first two staves. The notes are primarily eighth and quarter notes, with some half notes. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second staff. The music concludes with a final half note on a whole rest in the sixth staff.

Fourth Movement

The Fourth Movement is written in 4/4 time and consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is characterized by a long, sweeping line that spans across the first two staves. The notes are primarily eighth and quarter notes, with some half notes. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second staff. The music concludes with a final half note on a whole rest in the sixth staff.

Major & Minor Relationships

JC Heisler

C Major



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

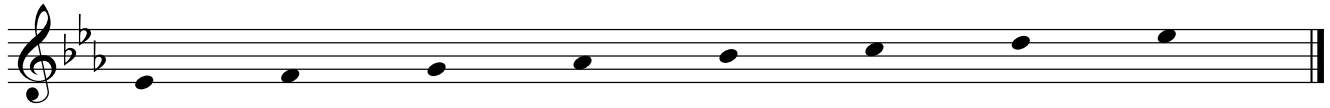
Solfege:
Scale Degrees:
Tonal Function:

C Natural Minor: Parallel of C Major



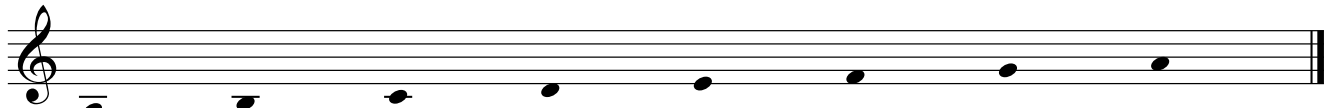
C	D	E ^b	F	G	A ^b	B ^b	C
do	re	me	fa	sol	le	te	do
1	2	3	4	5	6	7	1

E^b Major: Relative Major of C Minor



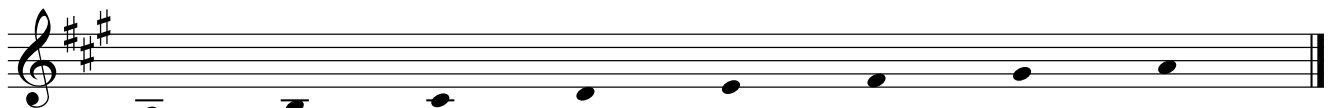
E ^b	F	G	A ^b	B ^b	C	D	E ^b
do	re	mi	fa	sol	la	ti	do
1	2	3	4	5	6	7	1

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)



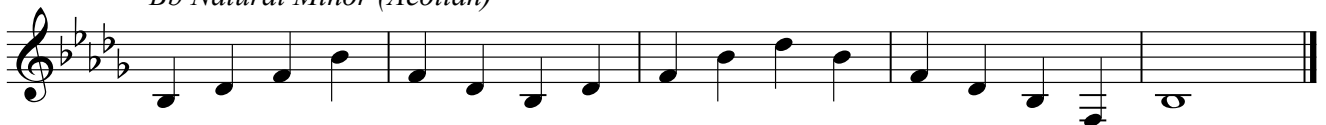
F Natural Minor (Aeolian)



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)



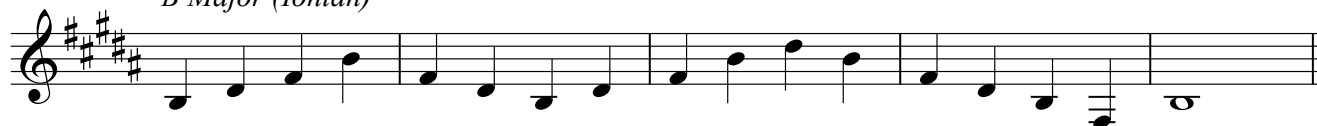
F# Major (Ionian)



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





Trumpet Diatonics©

Aperture Choreography

JC Heisler

www.jcheisler.com

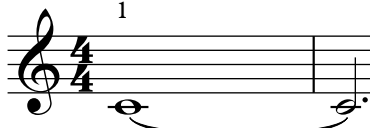
- Transpose to the Highest Key You are Capable of Executing the Lip Tone Through All Melodies
- Very Slow m.m. 60-80
- Play with Piano
- Sing
- Pooh Attack
- Lip Tone
- Mouthpiece
- Horn
- Take Many Breaks
- Play in One Breath
- Play All Slurred or All Staccato
- Play in Major & Minor

Trumpet Diatonics

Aperture Choreography


JC Heisler

①



do


②



do

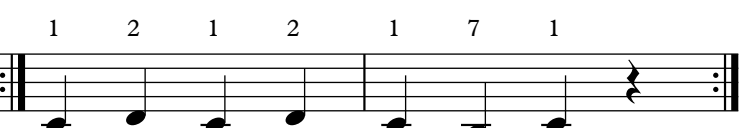
p f p

③




do re do ti do

④



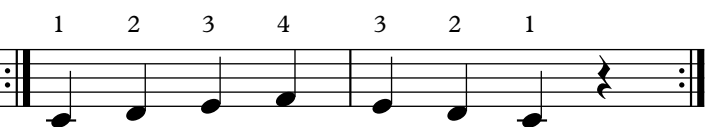
do re do re do ti do

⑤



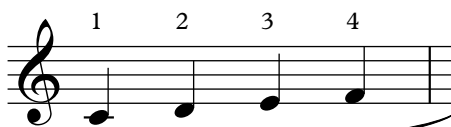
do re mi re do ti do

⑥




do re mi fa mi re do

⑦




do re mi fa sol

⑧




do ti la ti do

⑨



do ti la sol

⑩



do ti la sol la ti do

11 1 2 3 4 5 4 3 2 1 12 1 7 6 5 4 5 6 7 1

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

13 1 3 4 3 1 14 1 6 5 6 1 15 1 3 4 2 1

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

16 1 6 5 7 1 17 1 3 5 3 1 18 1 6 4 6 1

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

19 1 3 4 1 20 1 7 4 1 21 1 3 5 1 22 1 6 4 1

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

23 1 3 2 4 3 1 2 7 1 24 1 6 7 5 6 1 7 2 1

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

25 1 2 3 1 2 4 3 2 1 26 1 7 6 1 7 5 6 7 1

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

20

1 2 3 2 1 1 7 6 6 7 1

do di re ri mi me re ra do do ti te la si la te ti do

21

1 2 1 2 1 1 7 7 1 7 7 1

do di re ra do di re ra do do ti li ti do ti li ti do

22

1 2 3 4 4 3 2 1

do di re ri mi fa se fa mi me re ra do

23

1 7 6 5 5 6 7 1

do ti te la le sol fi sol le la te ti do

24

1 2 3 4 5 4 3 2 1

do di re ri mi fa fi sol se fa mi me re ra do

25

1 7 6 5 4 5 6 7 1

do ti te la le sol se fa fi sol si la li ti do

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 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 each measure is followed by a fermata.

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 each measure is followed by a fermata.

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 each measure is followed by a fermata.

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 each measure is followed by a fermata.

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 each measure is followed by a fermata.

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 each measure is followed by a fermata.

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, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, 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, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, 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, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, 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, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The second staff contains four measures: two eighth notes, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The piece ends with a double bar line.

①

②

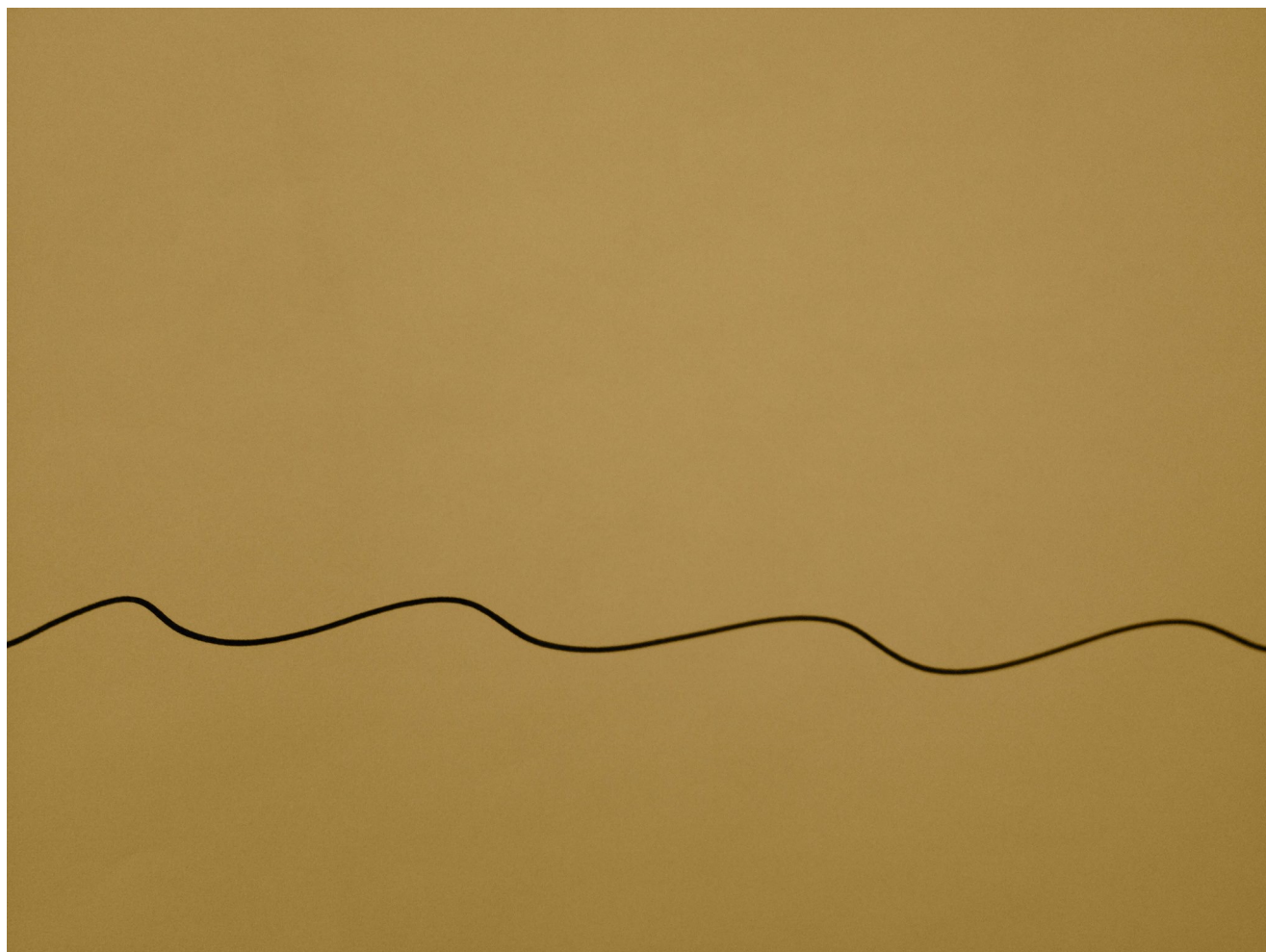
The fifth movement begins with two staves of music in 3/4 time. The first staff contains four measures: two eighth notes, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The second staff contains four measures: two eighth notes, a quarter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

TRUMPET DIATONICS



JC HEISLER