

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

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

C B 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
do re mi fa sol la ti do do mi sol do
1 2 3 4 5 6 7 1 1 3 5 1

Solfege: do re mi fa sol la ti do do mi sol do
Scale Degrees: 1 2 3 4 5 6 7 1 1 3 5 1
Tonal Function: Tonic Super 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 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 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 (Bbb).

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 one sharp (F#).

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 one sharp (F#).

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 (G#).