

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7<sup>TH</sup> & 8<sup>TH</sup> GRADE

# **CONCERT BAND**

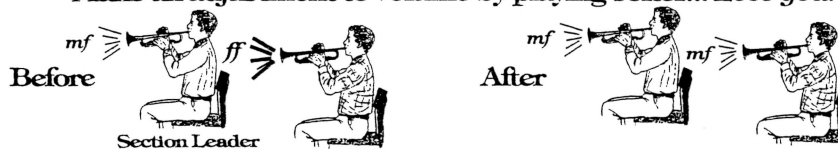
2014 – 2015

**TRUMPET**

# If you hear yourself.....

Your responsibility for **BALANCE**, **BLEND**, and **INTONATION**!

1. **BALANCE:** If you hear yourself above all others in your section or band...  
**YOU are OVERPOWERING or OVERBLOWING...**  
 Make an adjustment to volume by playing softer... *Lose your identity !*



2. **BLEND:** If you still hear yourself and you made the volume adjustment in #1...  
**YOU are PLAYING WITH POOR TONE QUALITY...**  
 Make an adjustment with embouchure, breath support, or posture...  
 Poor tone quality will not blend with your section or band... *Lose your identity !*



3. **INTONATION:** If you still hear yourself and you made the adjustments to Balance and Blend...  
**YOU are PLAYING OUT OF TUNE...**  
 Adjust the length of your instrument... apply 6 step beatless tuning procedure !



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## Intonation

### 6 Step Beatless Tuning Process

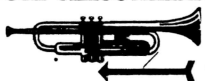
The designated tuning pitch (F concert) is played and sustained by section leader =

1. As you play F concert with your section leader, listen for the "beats"... Make an adjustment with the barrel, mouthpiece or slide... *Did the "beats" speed up* *or slow down* ?

2. If the "beats" are *faster*... You made the wrong move with the barrel, mouthpiece or slide... Adjust the length of your instrument in the opposite direction.

3. If the "beats" became *slower*... You are making the correct move... Continue in this direction until all "beats" are eliminated =

4. If you find yourself "*pinching*" your embouchure to eliminate "beats"... Your instrument is too long, it must be *shortened*.





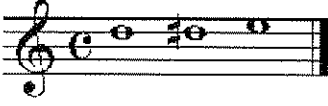



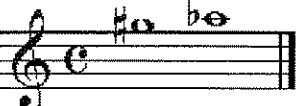

5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.



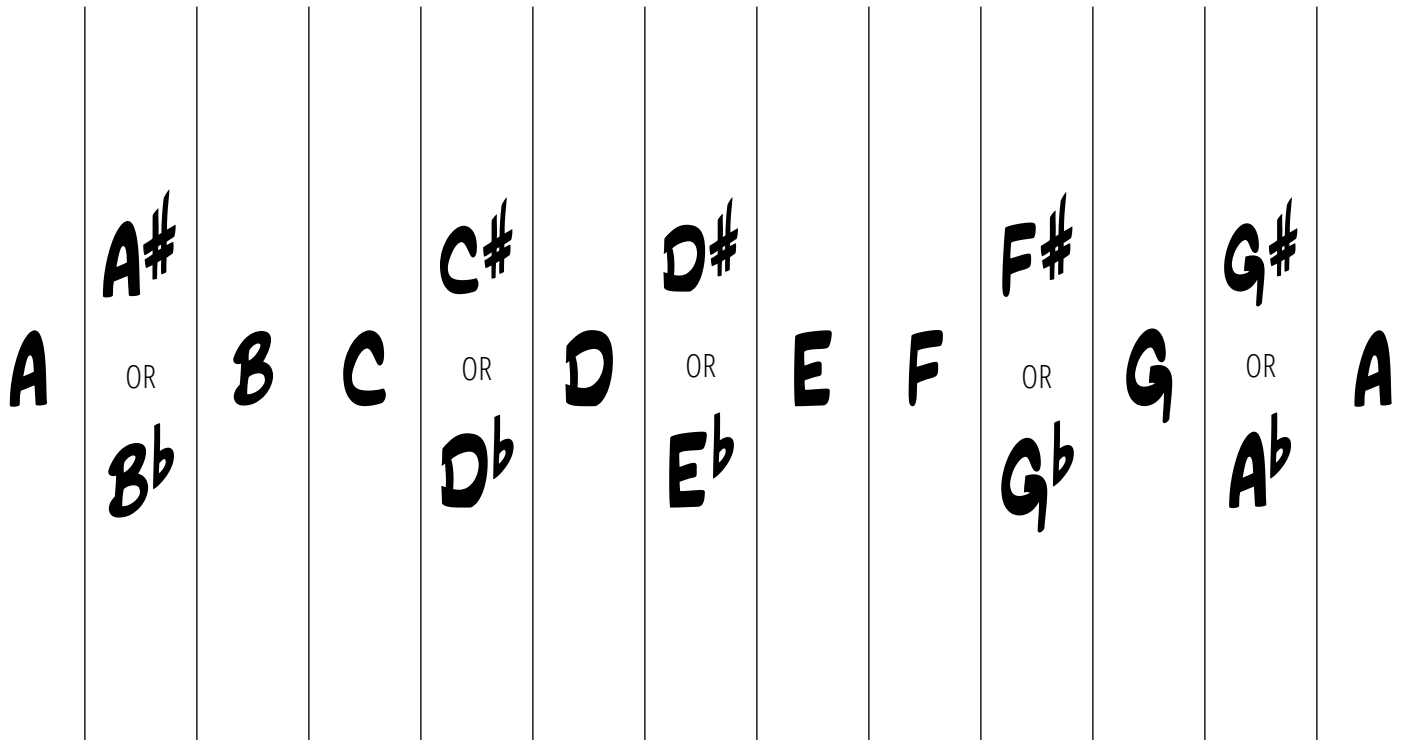
6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

# COMMON **OUT OF TUNE** NOTES

## TRUMPET

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p><i>Low C#, D below staff</i></p> 	Sharp	Extend 3 <sup>rd</sup> valve kick out slide. If still sharp, extend first valve trigger or saddle.
<p><i>Bottom Line E, 2<sup>nd</sup> space A</i></p> 	Sharp	Extend first valve slide trigger, or finger 3 <sup>rd</sup> valve only
<p><i>D, D#, E in upper staff</i></p> 	Flat	If unable to vocalize these pitches up, use the fingering for the octave lower
<p><i>Top line F</i></p> 	Sharp	If unable to vocalize the pitch down, extend the first valve trigger or saddle...OR Finger with 1 <sup>st</sup> and 3 <sup>rd</sup> valves with 3 <sup>rd</sup> valve kick out slide if still sharp (This impacts the response, however.)
<p><i>Top line F#</i></p> 	Sharp	Vocalize down or use 2 <sup>nd</sup> and 3 <sup>rd</sup> valve
<p><i>G above staff</i></p> 	Sharp	Vocalize down or finger with 1 <sup>st</sup> and 2 <sup>nd</sup> valve
<p><i>G# - Ab above staff</i></p> 	Sharp	Vocalize down or extend first valve trigger. OR, finger 3 <sup>rd</sup> valve only
<p><i>High B, C</i></p> 	Sharp	Vocalize down

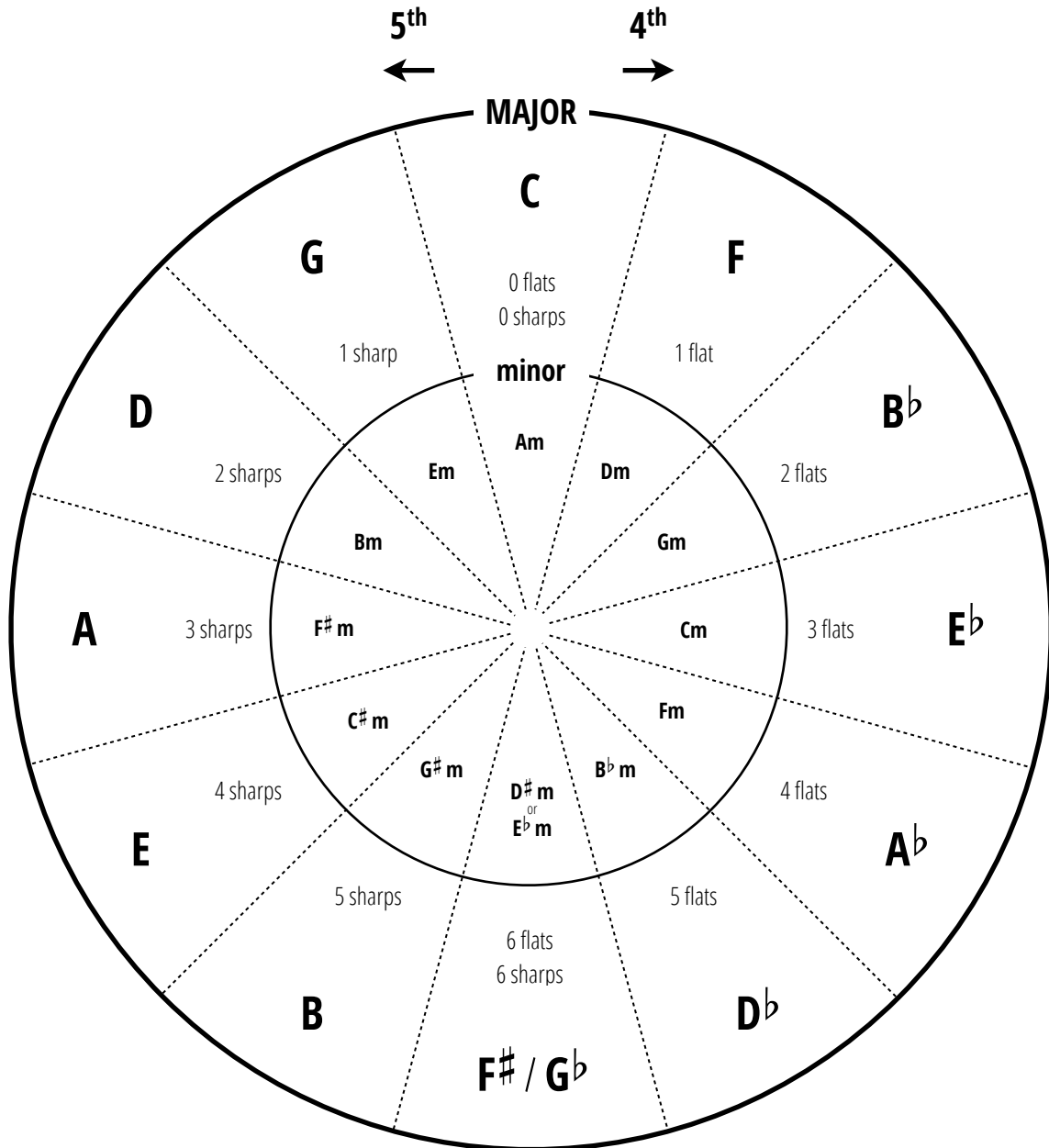
# CHROMATIC SCALE




## ALWAYS REMEMBER

- The **Chromatic Scale** is when you play every note on the instrument, in order, up or down.
- When **ascending** (going up), use sharps (#).
- When **descending** (going down), use flats (b).
- It can start and end on **any** note.

# CIRCLE OF 4<sup>ths</sup> (OR 5<sup>ths</sup>)



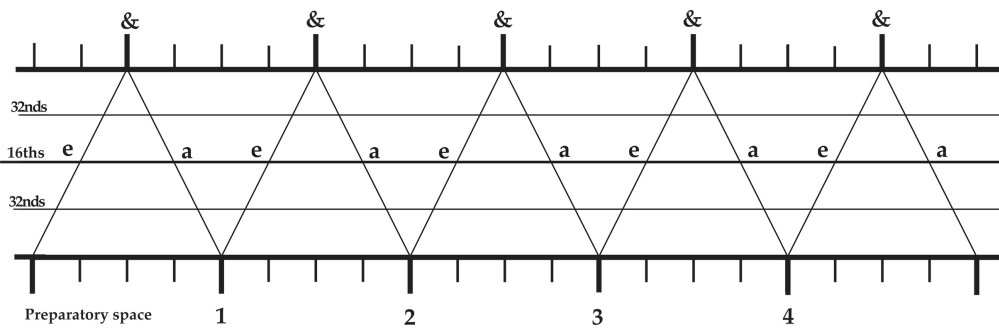
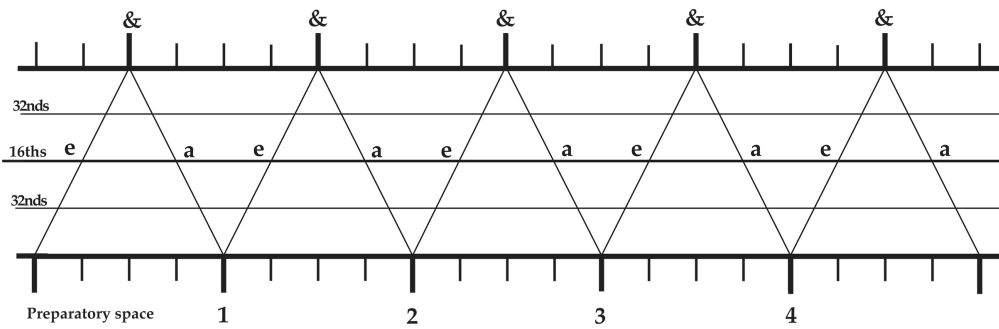
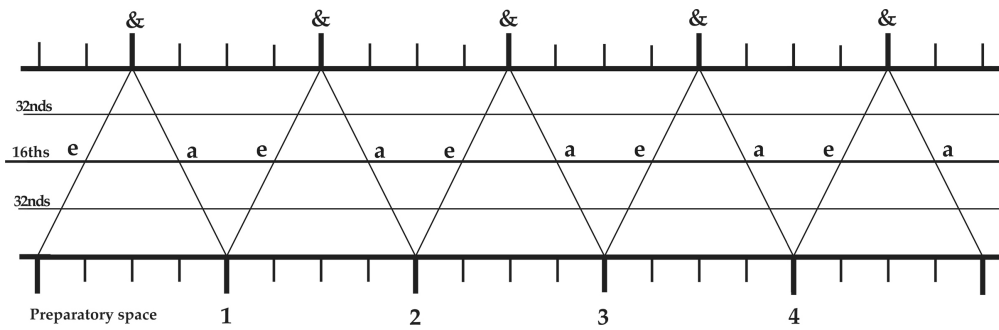
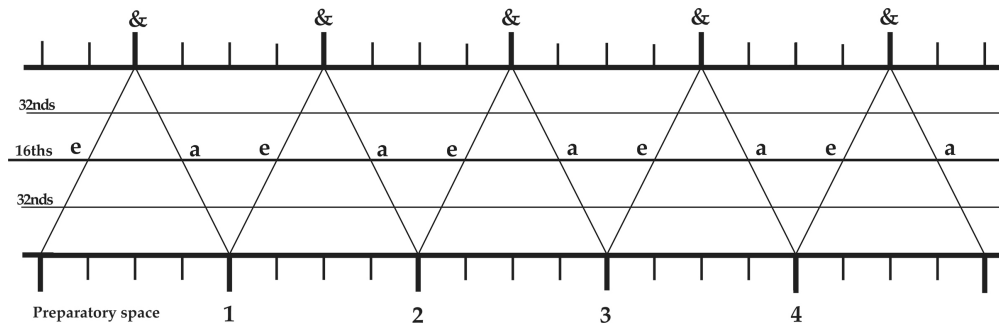
# MAJOR & MINOR SCALES



CONCERT PITCH	DO	RE	MI	FA	SO	LA	TI	DO
<b>B<math>\flat</math></b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B<math>\flat</math></b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
<b>A<math>\flat</math></b>	<b>B<math>\flat</math></b>	<b>C</b>	<b>D</b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B<math>\flat</math></b>
<b>D<math>\flat</math></b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A<math>\flat</math></b>	<b>B<math>\flat</math></b>	<b>C</b>	<b>D</b>	<b>E<math>\flat</math></b>
<b>G<math>\flat</math></b>	<b>A<math>\flat</math></b>	<b>B<math>\flat</math></b>	<b>C</b>	<b>D<math>\flat</math></b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G</b>	<b>A<math>\flat</math></b>
<b>B</b>	<b>D<math>\flat</math></b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G<math>\flat</math></b>	<b>A<math>\flat</math></b>	<b>B<math>\flat</math></b>	<b>C</b>	<b>D<math>\flat</math></b>
<b>E</b>	<b>G<math>\flat</math></b>	<b>A<math>\flat</math></b>	<b>B<math>\flat</math></b>	<b>C<math>\flat</math></b>	<b>D<math>\flat</math></b>	<b>E<math>\flat</math></b>	<b>F</b>	<b>G<math>\flat</math></b>
<b>A</b>	<b>B</b>	<b>C<math>\sharp</math></b>	<b>D<math>\sharp</math></b>	<b>E</b>	<b>F<math>\sharp</math></b>	<b>G<math>\sharp</math></b>	<b>A<math>\sharp</math></b>	<b>B</b>
<b>D</b>	<b>E</b>	<b>F<math>\sharp</math></b>	<b>G<math>\sharp</math></b>	<b>A</b>	<b>B</b>	<b>C<math>\sharp</math></b>	<b>D<math>\sharp</math></b>	<b>E</b>
<b>G</b>	<b>A</b>	<b>B</b>	<b>C<math>\sharp</math></b>	<b>D</b>	<b>E</b>	<b>F<math>\sharp</math></b>	<b>G<math>\sharp</math></b>	<b>A</b>
<b>C</b>	<b>D</b>	<b>E</b>	<b>F<math>\sharp</math></b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C<math>\sharp</math></b>	<b>D</b>
<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F<math>\sharp</math></b>	<b>G</b>
<b>B<math>\flat</math></b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>



# The Ruler of Time





# LESSON 1

DUPLÉ | Quarter Notes | Quarter Rests

♩ = 120

## VOCABULARY

1 2 3 4

1

2 3

1 3 4

1 2 4

2 3 4

1 3

2 4

1 2

## COMBINATION STUDY

### SENTENCES

# LESSON 2

DUPLE | Eighth Notes

♩ = 120

## VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

## COMBINATION STUDY

### SENTENCES

# LESSON 3

## VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1. Continuous eighth notes.

2. Quarter notes followed by eighth notes.

3. Eighth notes followed by quarter rests.

4. Quarter notes followed by quarter rests.

5. Quarter rests followed by eighth notes.

6. Eighth notes followed by quarter rests.

7. Quarter rests followed by eighth notes.

8. Quarter notes followed by quarter rests.

## COMBINATION STUDY

### SENTENCES

1. Quarter notes followed by eighth notes.

2. Eighth notes followed by quarter notes.

# LESSON 4

## VOCABULARY

TRIPLE | Eighth Notes | Dotted Quarter Notes

♩ = 98

1 + a 2 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

## COMBINATION STUDY

### SENTENCES

# LESSON 5

## VOCABULARY

TRIPLE | Dotted Quarter Note Rests

♩ = 100

1.  $\text{♩} = 100$

2.

3.

4.

5.

6.

7.

8.

## COMBINATION STUDY

### SENTENCES

1.

2.

# LESSON 6

DUPLE | Half Notes

♩ = 135

## VOCABULARY

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

## COMBINATION STUDY

### SENTENCES





# LESSON 7

DUPLE | Sixteenth Notes

♩ = 90

## VOCABULARY

1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a

1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

1 2 3 4 5 6 7 8

## COMBINATION STUDY

### SENTENCES

1 2

# LESSON 8

## VOCABULARY

DUPLE | Tied and Dotted Half Notes

♩ = 120

1. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

3. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

4. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

5. Four measures of a single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

6. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

7. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

8. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

## SENTENCES

## COMBINATION STUDY

1. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has a tied half note, the third has eighth-note pairs, and the fourth has eighth-note pairs.

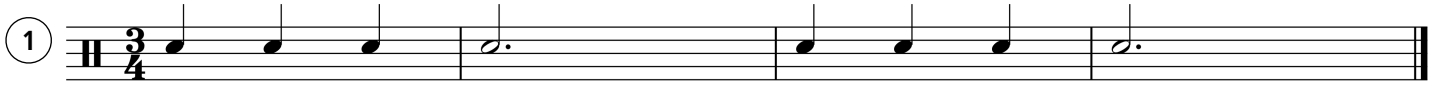
2. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has eighth-note pairs, the third has eighth-note pairs, and the fourth has eighth-note pairs.



# LESSON 9

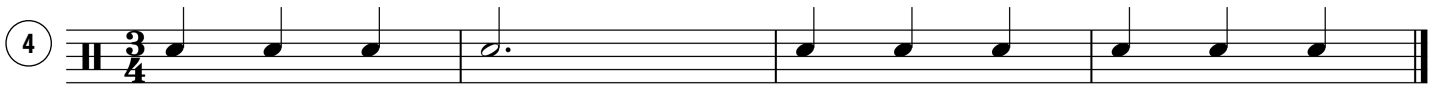
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

# LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

# LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

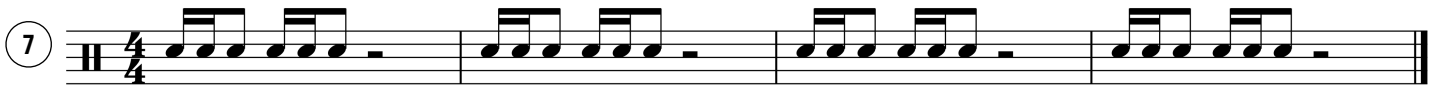
② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

# LESSON 12

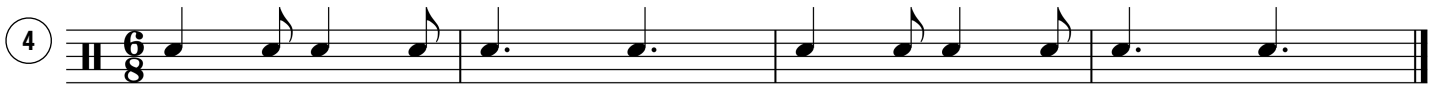
TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

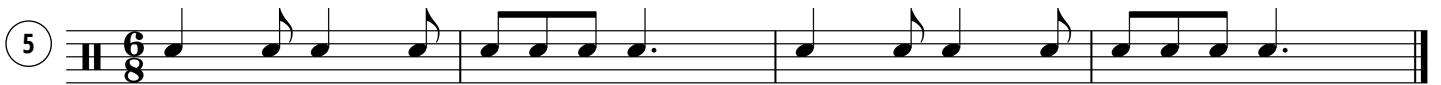
♩. = 100

① 

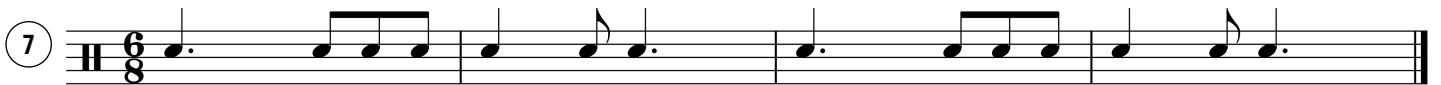
② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

# LESSON 13

DUPLÉ | Sixteenth Note Combinations

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

# LESSON 14

DUPLE | Dotted Quarter Notes

♩ = 134

①

②

③

④

⑤

⑥

⑦

⑧



Trumpet in Bb

# I. Slurs and Lip Slurs

I. Slurs and Lip Slurs can be played simultaneously with I. Technique Builder

1  $\text{♩} = 80$  2 3 4

5 6 7 8

9 10 11 12

13 14 15 16



Trumpet in Bb  
I. Technique Builder



1  $\text{♩} = 80$  2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trumpet in Bb  
2. Slurs and Lip Slurs

2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder

1  $\text{♩} = 80$  2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Trumpet in Bb  
2. Technique Builder



1  $\text{♩} = 80$  2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trumpet in Bb  
3. Slurs and Lip Slurs

3. Slurs and Lip Slurs can be played simultaneously with 3. Technique Builder

1  $\text{♩} = 80$  2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Trumpet in Bb  
3. Technique Builder



1  $\text{♩} = 80$  2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trumpet in Bb

### 4. Match and Pass That Note

musical staff with treble clef and key signature of one sharp (F#). The staff is divided into four measures. The first three measures contain a whole rest. The fourth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Above the staff, the labels "bass", "tenor", "alto", and "soprano" are positioned above the first, second, third, and fourth measures respectively.

A) | B) | C) | D)

### 5. Dynamic Control

musical staff with treble clef and key signature of one flat (Bb). The staff contains four measures, each with a whole note chord consisting of a bottom note and a top note. The bottom notes are G2, A2, B2, and C3. The top notes are G4, A4, B4, and C5. The notes are connected by a slur. Below the staff, dynamic markings are indicated: *p* under the first measure, *f* under the second measure, and *p* under the fourth measure.

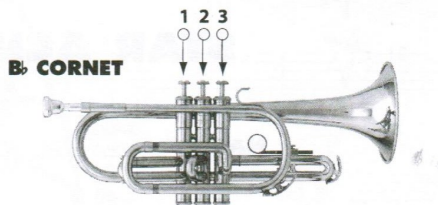
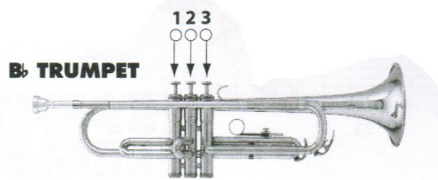
KNOW WHAT YOU ARE PLAYING:

Key Sign: \_\_\_\_\_

Top Note (circle one):      root   3rd   5th

Bottom Note (circle one):   root   3rd   5th





○ = Open  
● = Pressed down

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**



# Trumpet Fingering Chart

	C	B	Bb	A	Ab	G#	G	F#	
<i>Lip Setting #8</i> "Octaves"									
<i>Lip Setting #7</i> "Sevenths" Notes are very flat.									
<i>Lip Setting #6</i> "Fifths"									
<i>Lip Setting #5</i> "Thirds"									
<i>Lip Setting #4</i> "Octaves"									
<i>Lip Setting #3</i> "Fifths"									
<i>Lip Setting #2</i> "Octaves"									
<i>Lip Setting #1</i> "Fundamentals"									
<b>Fingering:</b>									

From the *Intermediate Trumpet Method* by Brian Kay

[www.apollibrass.com](http://www.apollibrass.com)