

My Music Folder

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This folder belongs to: _____



B♭ Trumpet Fingering Chart

(Notes on gray background are pedal tones -- younger players should use 1 2 3 for all pedal tones.)

C	C# D♭	D	D# E♭	E	F
Open	1 2 3	1 3	2 3	1 2	1

F# G♭	G	G# A♭	A	A# B♭	B
1 2 3	1 3	2 3	1 2 or 3	1	2

C	C# D♭	D	D# E♭	E	F
Open	1 2 3	1 3	2 3	1 2 or 3	1

F# G♭	G	G# A♭	A	A# B♭	B
2 or 1 2 3	Open or 1 3	2 3	1 2 or 3	1 or 1 2 3	2 or 1 3

C	C# D♭	D	D# E♭	E	F
Open or 2 3	1 2 or 3	1 or 1 3	2 or 2 3	Open or 1 2	1

F# G♭	G	G# A♭	A	A# B♭	B
2	Open or 1 3	2 3	1 2 or 3	1	2

C	C# D♭	D	D# E♭	E	F
Open	2 or 1 2	Open or 1	2	Open	1

(When more than one fingering is shown, the first is the most common.)

Trumpet Harmonic Series

The fundamental pitch of the trumpet/cornet is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 10th partial.

The 7th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head). The 5th partial is noticeably flat while the 3rd and 6th harmonics are slightly sharp.

Although the first partial (fundamental) is included on this chart, the small bore of the trumpet/cornet does not allow these notes to be played with a characteristic tone.

Partials:	1	2	3	4	5	6	7	8	9	10
Fundamental			(#)		(b)	(#)				
Open							(extremely flat)			
2			(#)		(b)	(#)				
							(extremely flat)			
1			(#)		(b)	(#)				
							(extremely flat)			
1-2			(#)		(b)	(#)				
							(extremely flat)			
2-3			(#)		(b)	(#)				
							(extremely flat)			
1-3			(#)		(b)	(#)				
							(extremely flat)			
1-2-3			(#)		(b)	(#)				
							(extremely flat)			

Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize sharp or Flat, *only the speed of the beats.*
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened.*
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

Daily Warm-up Breathing Exercises

A. BREATHING EXERCISE - No mouthpiece

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

Two staves of music in treble clef, common time (C). The first staff contains three measures: 'BREATH IN' (measures 1-4), 'EXHALE' (measures 1-4), and 'BREATH IN' (measures 1-4). The second staff contains three measures: 'EXHALE' (measures 1-4), 'BREATH IN' (measures 1-4), and 'EXHALE' (measures 1-4). Arrows under the numbers 1-4 indicate the direction of breath flow.

B. BREATHING EXERCISE - same as A above - WITH mouthpiece - NO buzzing

C. PLAYING WITH INSTRUMENTS

- 1 - 4. Same as above
5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note

Three staves of music in treble clef, common time (C). Each staff begins with a 'BREATH IN' section (measures 1-4) indicated by an arrow. This is followed by a section with a slur over measures 1-4, containing a whole note with a fermata. A second slur over measures 1-4 follows, also containing a whole note with a fermata. The final section consists of measures 1-4.

The Dragon!

Breathing Exercise

***Left Hand:**

Cup the hand, hold at Arm's length
to Catch the air (on Thumb crease)

***Right Hand:**

Make a Blade (Straight Fingers)
Breath in Between 1st and 2nd
Knuckles

Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.

Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.

Exercise:

*Breathe in 4 counts worth of air on allotted counts less than 4 counts

*Breathe out all air during allotted counts

Breathe in

Breathe out

1	2	3	4
	1	2	3
		1	2
			1

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

1	2	3	4
1	2	3	
1	2		
1			

1	2	3	4
	1	2	3
		1	2
			1

1	2	3	4
1	2	3	
1	2		
1			

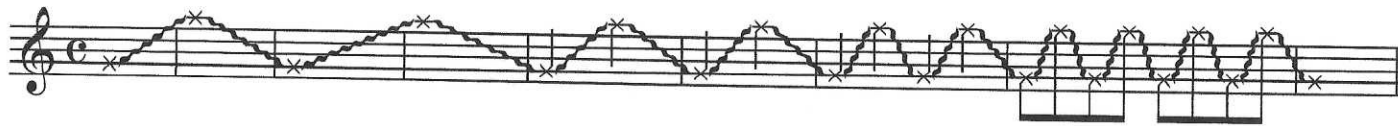
Finally, Hands up in the air, and "Sigh" together!

Initial Warmups - Trumpet

DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

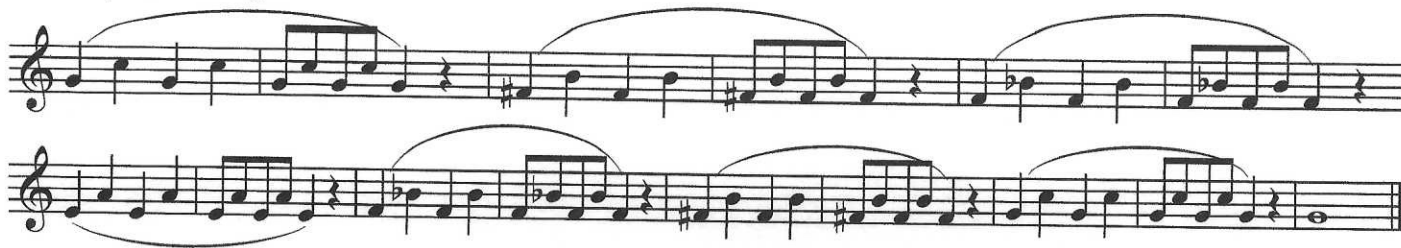
Buzzing. MOUTHPIECE ONLY! Sing through the buzz!



Long Tones Sustain each note on one breath. Focus on clean tone, stop when the sound wavers.



2 Note Lip Slurs "Daugh - A"



3 Note Lip Slurs "Daugh A-EE-A"



"dAH-ch-AH-OH-AH"



After completing your Initial Warmups proceed to review any music as needed.

Trumpet

Daily Warm-up

Level One

Wayne Markworth

1 Air Flow

mf *mf* *mf* *mf* *mf*

mf *mf* *mf*

2 Legato

mf *mf* *mf*

mf *mf*

3 Finger technique & slurs

mf *mf*

mf

4 Finger technique & slurs

mf *f* *mf* *mf* *f* *mf*

5 Scale Builder

mf *mf* *mf*

6 Range Builder

mf *f* *mf* *f* *mf*

Trumpet in B \flat

Daily Warmups

Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr

Long Tones 9 Counts Concert F

Breathe

mf

Long Tones 9 Counts Concert B \flat

Breathe

mf

Articulation on B \flat "Dah"

Legato
100% Note Length
"dOOH"

mf

Staccato
50% Note Length
"dah"

Accent
75% Note Length
+1 Dynamic Level
"TAH"

Articulation on E \flat High Range

Articulation on F
Low Range

Play - Buzz - Play Woodwinds play, Brass Buzz on mouthpieces

mf

Velocity
Brass: Sing through the Buzz!

f

Musical notation for Lip Slur #1, consisting of two staves of music. The first staff begins with a dynamic marking of *f*. The notes are slurred across the staff, with some notes marked with a sharp sign (#) and others with a flat sign (b).

Lip Slur #2

Musical notation for Lip Slur #2, consisting of two staves of music. The first staff begins with a dynamic marking of *f*. The notes are slurred across the staff, with some notes marked with a sharp sign (#) and others with a flat sign (b).

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Musical notation for Scale in Rounds: Tuning Chords, showing three groups of notes with numerical pitch tendency indicators. The notes are grouped into three sections, each with a specific set of numerical values above them.

Group 1: -14 +16 +2 +2 +2 +2 +2 +16

Group 2: -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14

Group 3: +2 +2 +2 +2 +2 -14

Rhythmic Precision

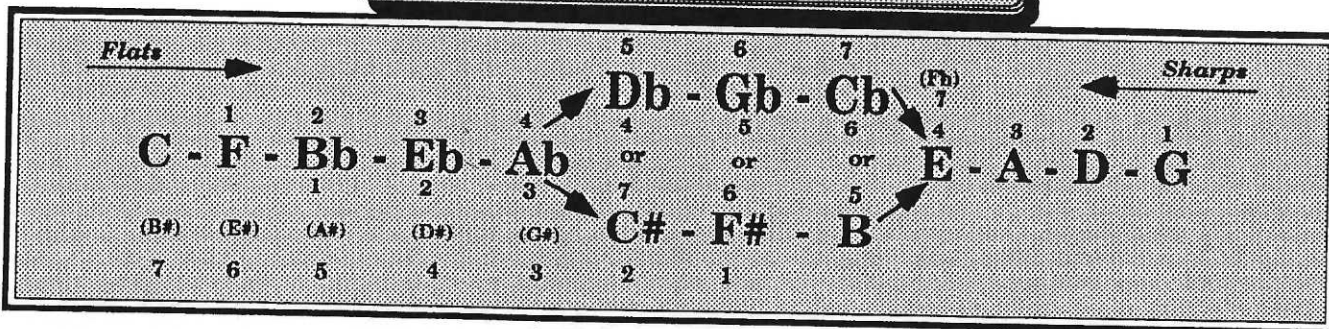
Musical notation for Rhythmic Precision, showing two staves of music. The first staff contains a sequence of notes with varying rests, and the second staff contains a sequence of eighth notes with a rhythmic pattern indicated by arrows below.

Tuning Sequence

Play, Sing, Play

Musical notation for Tuning Sequence, showing a sequence of notes with dynamic markings and instrument labels. The notes are grouped into two sections, labeled "Woodwinds" and "Brass".

Grouping Assignments



Woodwind Choir

Group 1

Piccolo
Eb Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax

Group 2

2nd Flute
2nd Clarinet
2nd Alto Sax

Group 3

3rd Clarinet
Alto Clarinet
Tenor Sax

Group 4

Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets

Brass Choir

Group 1

1st Cornet
1st Trumpet
1st French Horn
1st Trombone

Group 2

2nd Cornet
2nd French Horn

Group 3

3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn

Group 4

Baritone, Euphonium
Tuba
String Bass

Percussion

Group 1

Vibraphone (soft mallets)

Group 2

Xylophone (soft mallets)

Group 3

Marimba (soft mallets)

Group 4

Tympani

Trumpet in Bb

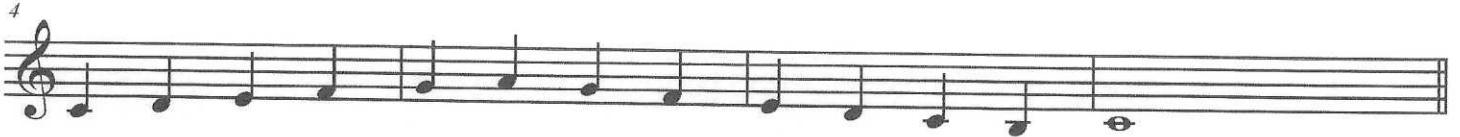
Notes!

Doerr

First Five Notes (Pentatonic Scale)



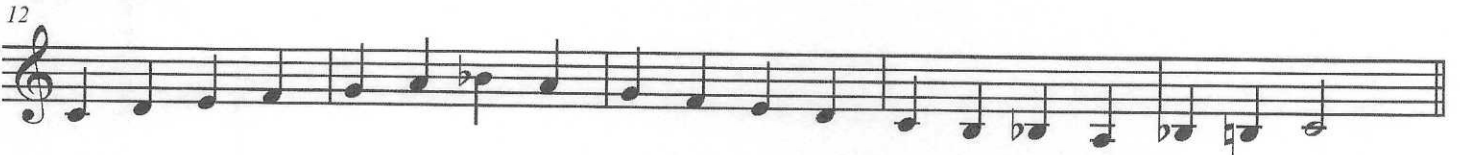
Adding a Note Above and Below



Extending the Range



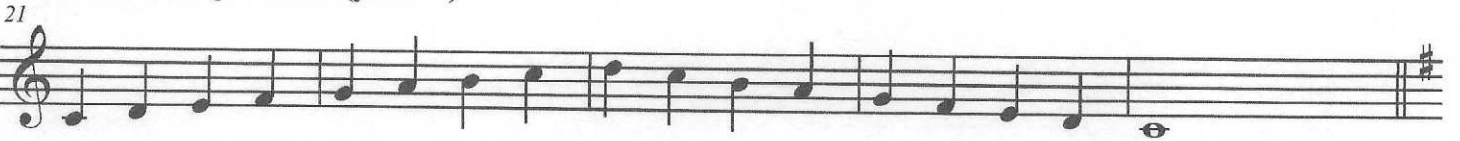
Lots of Notes



Lower Notes



Concert Bb Major Scale (your C)



Concert F Major Scale (your G)



Chromatics!

1. Sharps going up...

Flats going down...



2.



3. Concert F Chromatic Scale

We've combined Ex. 1. and Ex. 2. and put together a scale!



4.



5. Concert Bb Chromatic Scale

We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!



6. Octave and a 5th Chromatic Scale

We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



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Concert B \flat Major

Arpeggio

Musical notation for the Concert B \flat Major scale and Arpeggio. The scale is written on a single staff in 2/4 time, starting on B \flat and ending on B \flat . The arpeggio is written on the same staff, starting on B \flat and ending on B \flat .

Chromatic

Musical notation for the Chromatic scale, written on a single staff in 2/4 time, starting on C and ending on C.

**Concert g minor
(Natural)**

Musical notation for the Concert g minor (Natural) scale, written on a single staff in 2/4 time, starting on G and ending on G.

Concert E \flat Major

Musical notation for the Concert E \flat Major scale, written on a single staff in 2/4 time, starting on E \flat and ending on E \flat .

Musical notation for the Chromatic scale, written on a single staff in 2/4 time, starting on F and ending on F.

Concert c minor

Musical notation for the Concert c minor scale, written on a single staff in 2/4 time, starting on C and ending on C.

Concert F Major

Musical notation for the Concert F Major scale, written on a single staff in 2/4 time, starting on F and ending on F.

Musical notation for the Chromatic scale, written on a single staff in 2/4 time, starting on G and ending on G.

Concert d minor

Musical notation for the Concert d minor scale, written on a single staff in 2/4 time, starting on D and ending on D.

Concert Ab Major**Concert f minor****Concert C Major****Concert a minor****Concert Db Major****Concert bb minor**