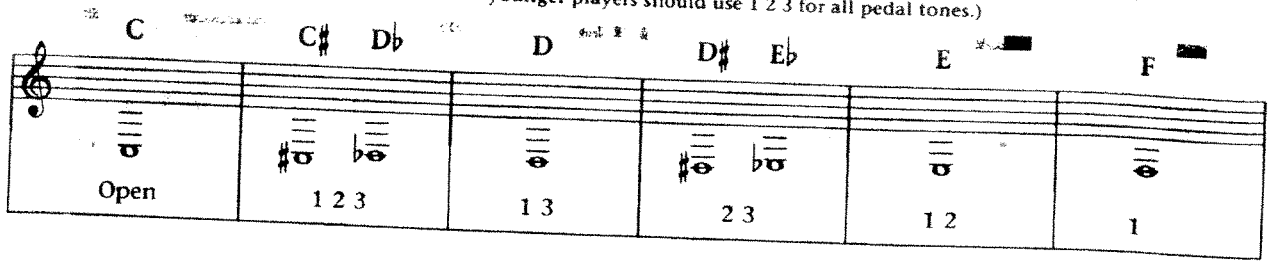
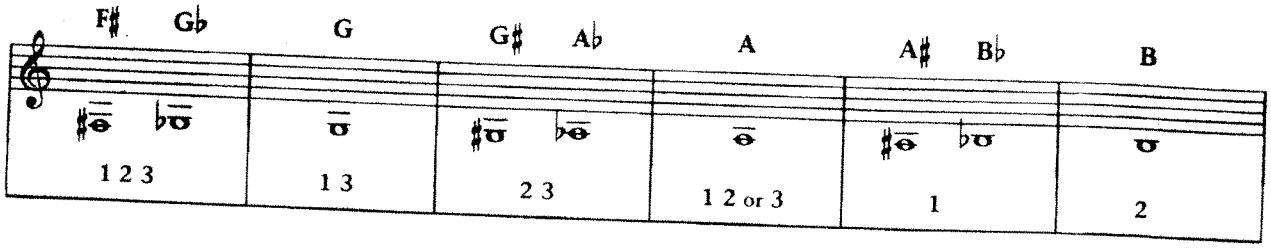
BHS BAND WARM-UP PACKET - TRUMPET

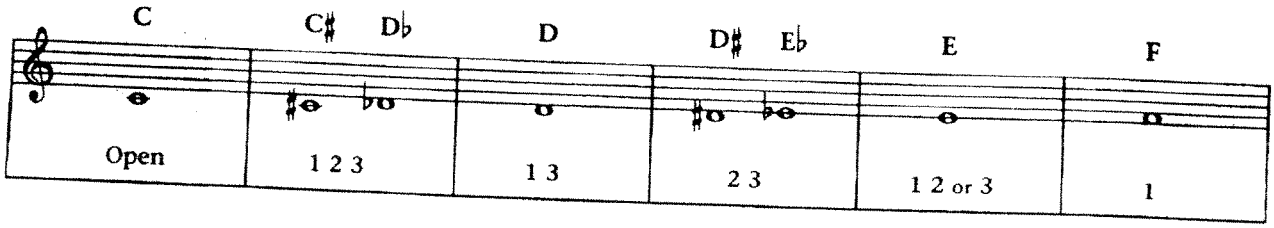
Fingering Chart..... 1
Intonation Tendencies 2
Long-tones..... 4
Circle of Fifths..... 5
Articulation..... 6
Flexibility/Technique..... 8
Scales..... 13
Chorales..... 18
"Need to Know"..... 24
Theory..... 25

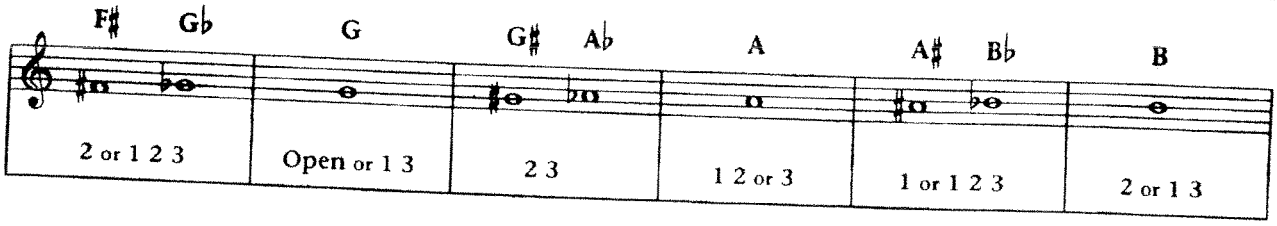
B♭ Trumpet Fingering Chart

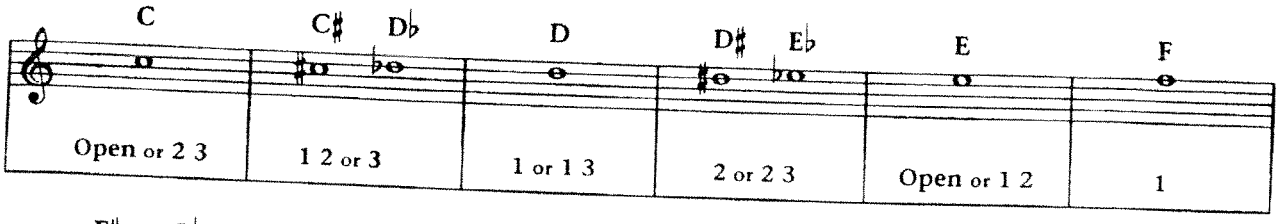
(Notes on gray background are pedal tones -- younger players should use 1 2 3 for all pedal tones.)

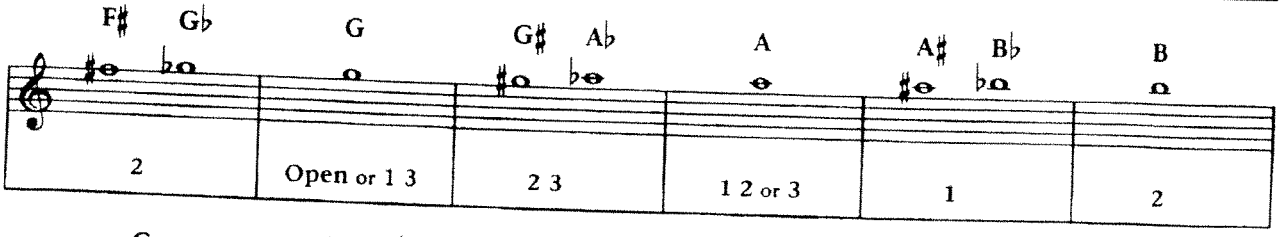


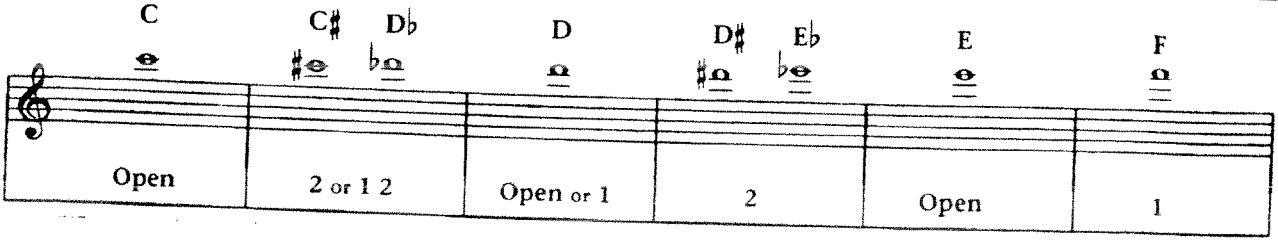








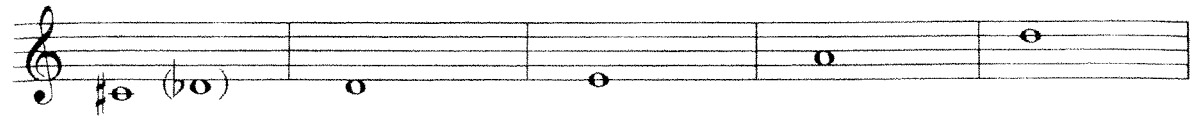




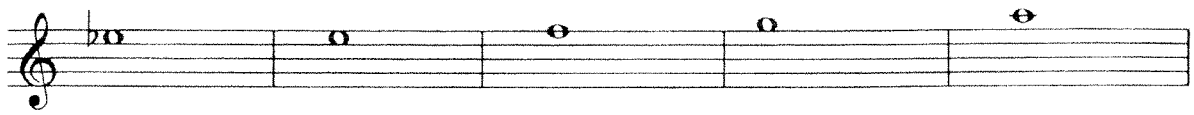
Pitch Tendencies & Adjustments
Trumpet & 𝄞 Baritone

F = Flat
S = Sharp
V= Very

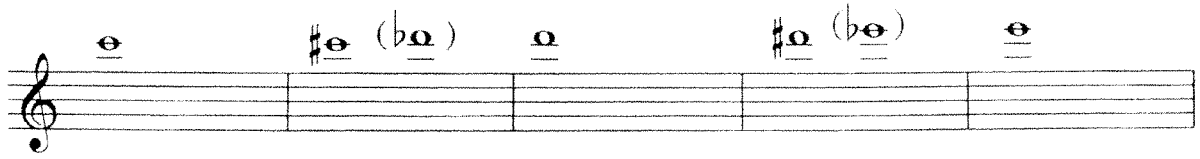
(Notes not addressed are generally acceptable)



Pitch Tendency	VVS	VS	S	S	F
Adjustment	Pull 1st or 3rd slide	Pull 1st or 3rd slide	Pull 1st slide or use 3rd valve	Pull 1st slide or use 3rd valve	Use 1st & 3rd pull either slide



F	F	S	VS	S
Use 2nd & 3rd valve	Use 1st & 2nd pull 1st slide	Pull 1st slide	Use 1st & 3rd pull either slide	Pull 1st slide or use 3rd valve



S	F	F	F	F
Use 1st valve	Use 2nd valve	Play open	Use 2nd & 3rd	Use 1st & 2nd

The Tuning Process

Brasses

Trumpet (Treble Clef Euphonium): Play 2nd line G three or four times. Then play up to 3rd space C, diatonically from G. Both the G and C should register 4 to 6 cents sharp. Try to zero in on G as this will take the edge off the slightly raised C.

French Horn: Tuning the double horn can be a very complicated task. The following is a systematic approach to both the Bb side and the F side of the instrument. First tune the Bb side. Check the C (concert F) and adjust the main tuning slide. (This is usually the first slide on the mouthpipe tubing.) Now release the Bb thumb lever and check the same C on the F side and adjust the other tuning slide. (Note: Do not readjust the main tuning slide as it affects both the Bb and F horn.) Make sure that you maintain a consistent hand position throughout these checks. It is important to note that if the player is having difficulty tuning (especially the Bb horn) and is extremely sharp, the problem may be a tight throat. After tuning the open tones on both the Bb and F sides, the next step is to tune each valve independently. Again, start with the Bb horn. Tune the first valve to Eb and Bb, the second valve to E and B natural, the 1st and 2nd valve combination to A and then the third valve to A. When you are satisfied with the pitch on the Bb side, repeat the process on the F side using F and Bb for the first valve, F# and B natural for the second, A for the 1st and 2nd combination and A again for the third valve alone. Play a series of scales and arpeggios, using both the Bb and F sides, to insure consistency.

Trombone: Play 4th line F three or four times. This note should be 4 to 6 cents sharp. Then play Bb above the staff several times and tune to zero tolerance. Try to zero in on F as this will take the edge off the slightly raised Bb. Play lip slurs from 2nd line Bb to 4th line F several times to insure proper tuning of the F. Do the same from 4th line F up to Bb. If the trombone has a trigger, Tune the 4th line F. Try to match the pitch of the trigger with the open, first position F. Then tune low C. (Note: If the trombone has an open wrap design the pitch and quality will be quite good. If not, most trigger notes will tend to be sharp and stuffy.)

Euphonium: First tune 4th line F. Then tune Bb above the staff. The F should be sharp but try to tune both notes as close to zero tolerance as possible. Play lip slurs as on trombone to check the consistency of both pitches. (Note: On inadequate instruments, low Bb is very flat. Try and avoid these horns.) Tune the fourth valve to 2nd space C. If the tuning of C is adequate, then the combination of second and fourth valves (B natural) should be close, but still a bit sharp.

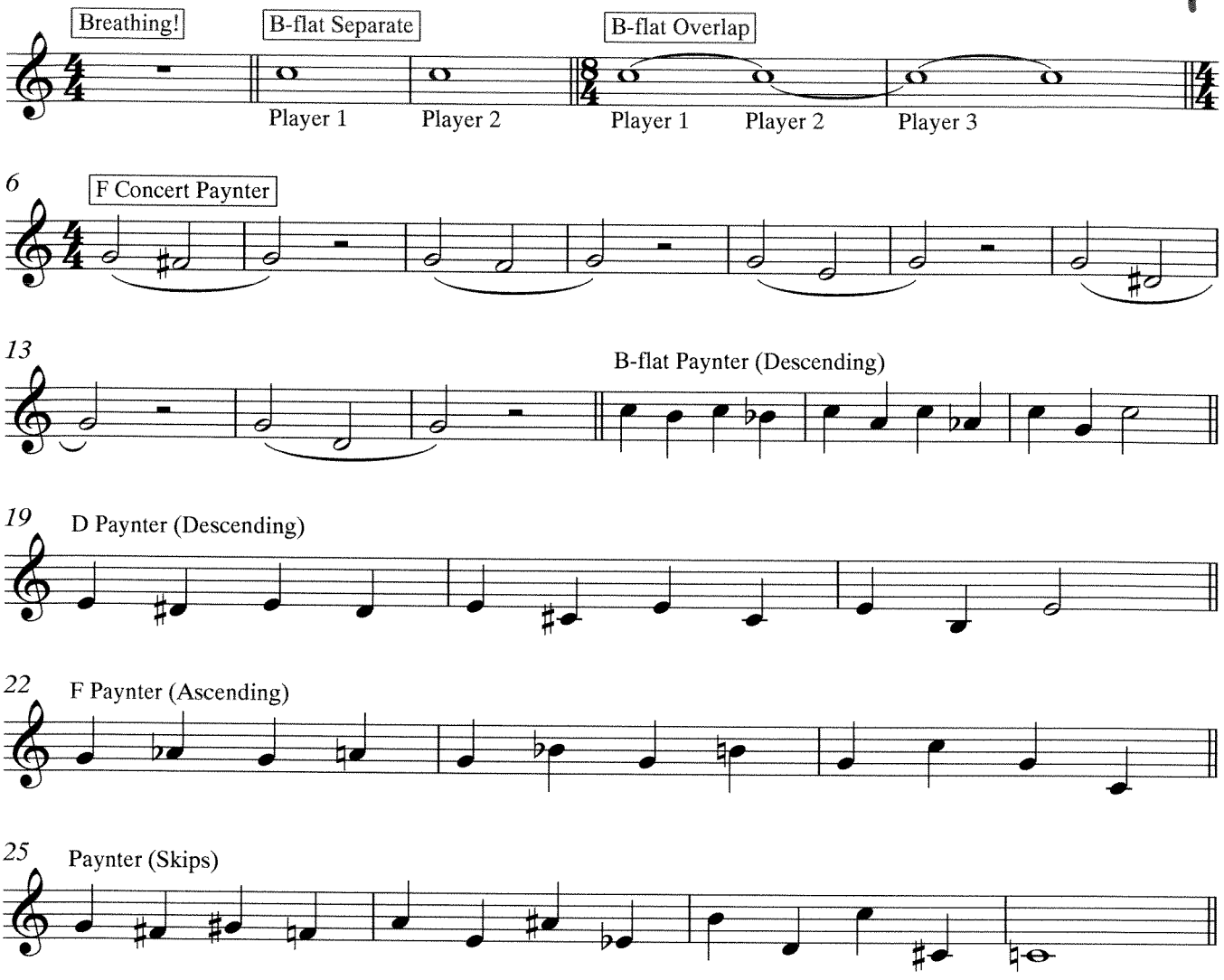
Tuba: First play F below the staff three or four times. This note should be well centered. Then check 2nd line Bb. This note should be near perfect. Play from F down to low Bb, three or four times, diatonically. Low Bb should register at zero tolerance. Play a series of lip slurs from F up to Bb and Bb down to F to check the consistency on both notes. (Note: Beware of tuning young players on low Bb as this is not the easiest pitch to center.) Tune the fourth valve to F below the staff and low C. Then check the 2nd and 4th valves to see if this combination is close to the desired pitch on E natural. (Note: This pitch will be sharp but close enough to allow centering.)

Trumpet in B♭

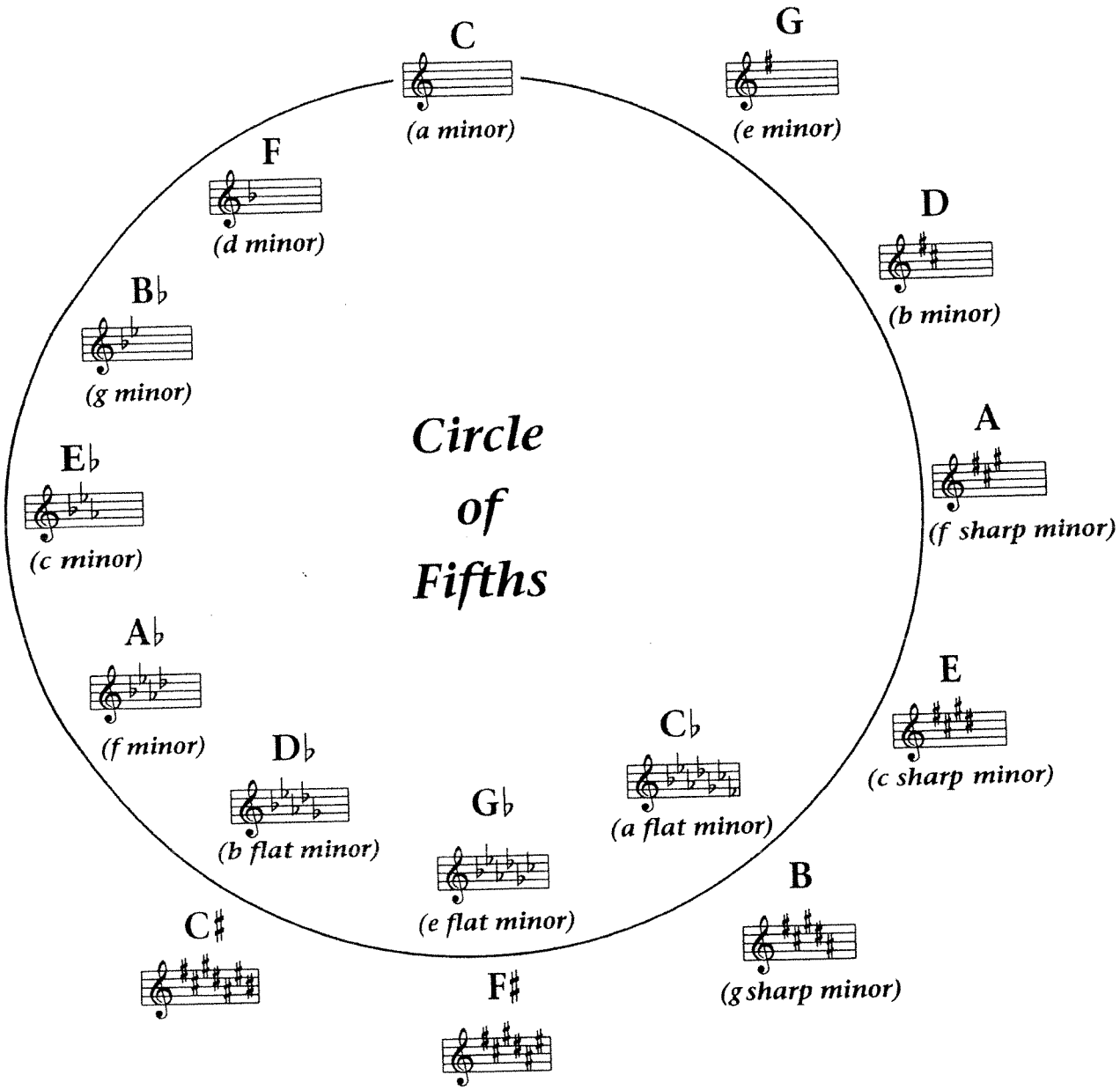
Baldwin Band - Standard Warm-ups

4

Long Tones



Appendix

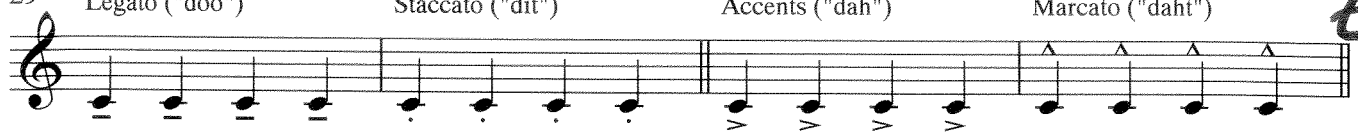

C
(a minor)
G
(e minor)
D
(b minor)
A
(f sharp minor)
E
(c sharp minor)
B
(g sharp minor)
F♯
C♯
G♭
(e flat minor)
D♭
(b flat minor)
A♭
(f minor)
E♭
(c minor)
B♭
(g minor)
F
(d minor)
C♭
(a flat minor)
Circle of Fifths

Articulation

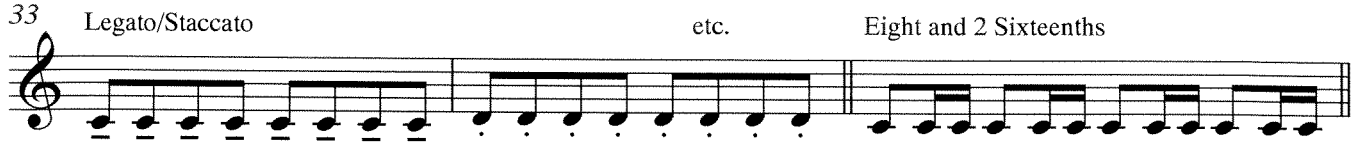
Trumpet in B♭

6

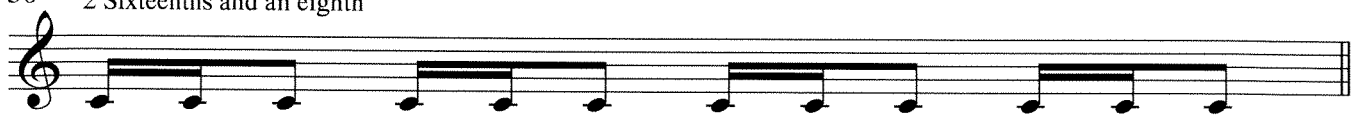
29 Legato ("doo") Staccato ("dit") Accents ("dah") Marcato ("daht")



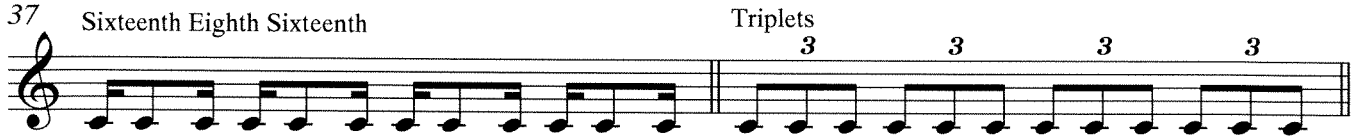
33 Legato/Staccato etc. Eight and 2 Sixteenths



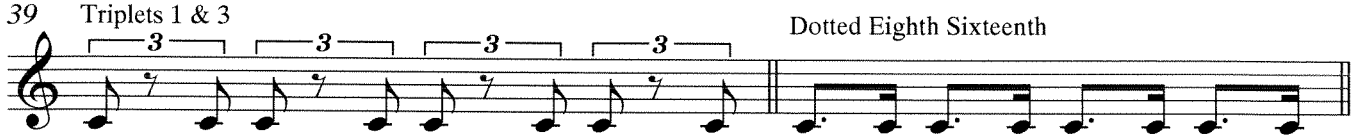
36 2 Sixteenths and an eighth



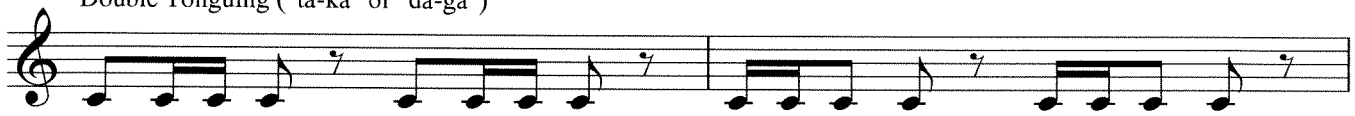
37 Sixteenth Eighth Sixteenth Triplets



39 Triplets 1 & 3 Dotted Eighth Sixteenth



41 Double Tonguing ("ta-ka" or "da-ga")



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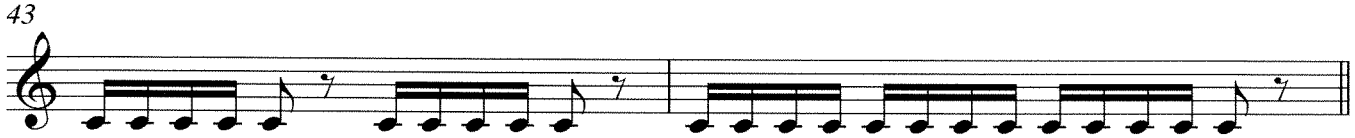
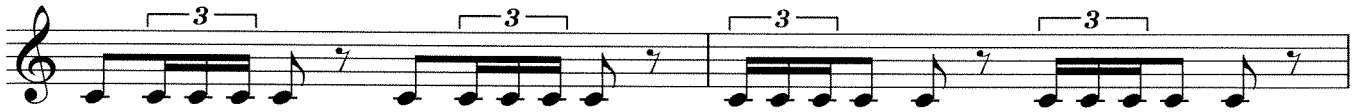


45 Triple Tonguing ("ta-ka-ta" or "da-ga-da" OR "ta-ta-ka" or "da-da-ga")



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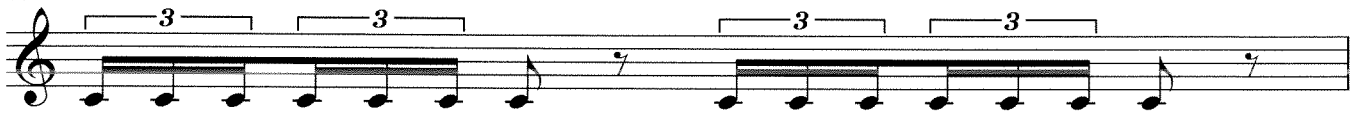
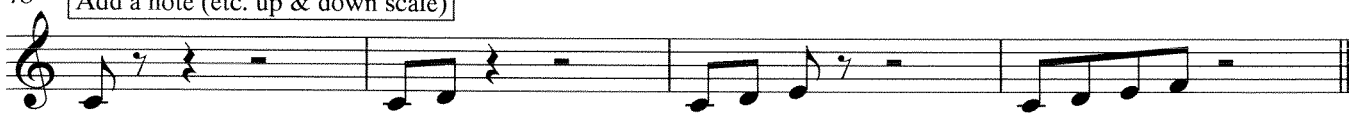
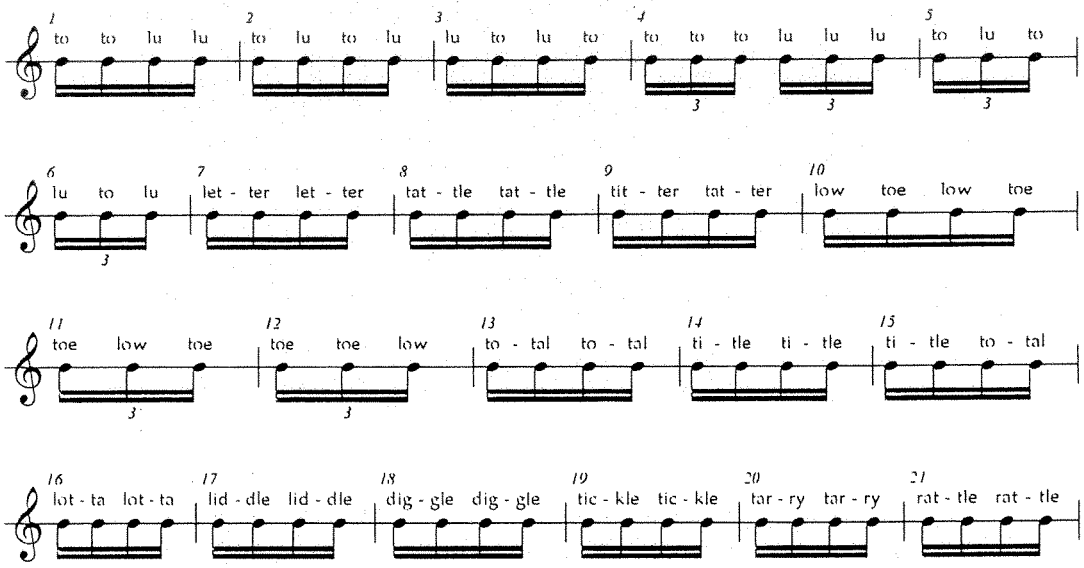


48 Add a note (etc. up & down scale)



Application Exercises (from Houlik & Lauver (2007), *The Complete Saxophonist*. Glenmoore, PA: Northeastern Music Publishers)

Spoken Exercises

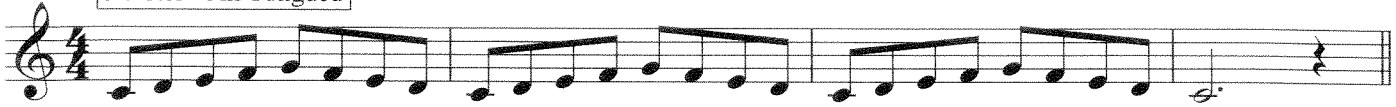


Trumpet in B♭

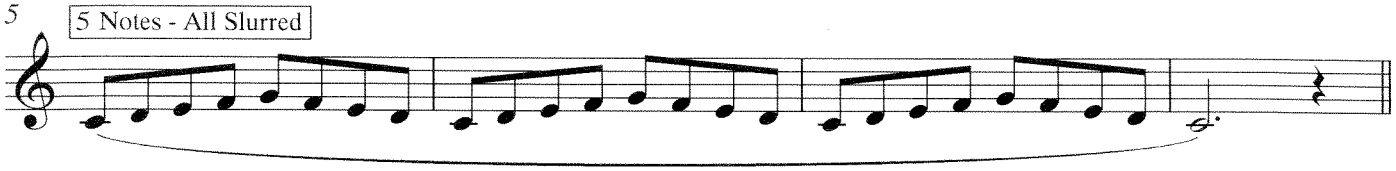
Scale Options

13

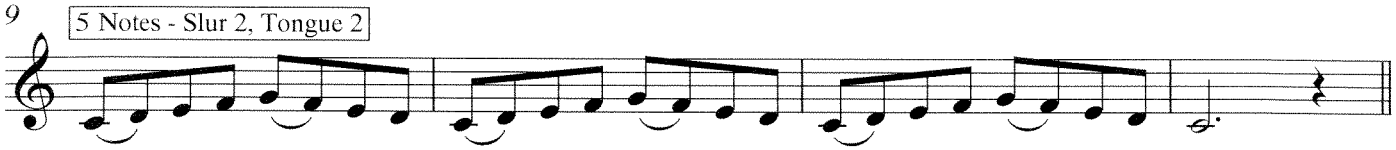
5 Notes - All Tongued



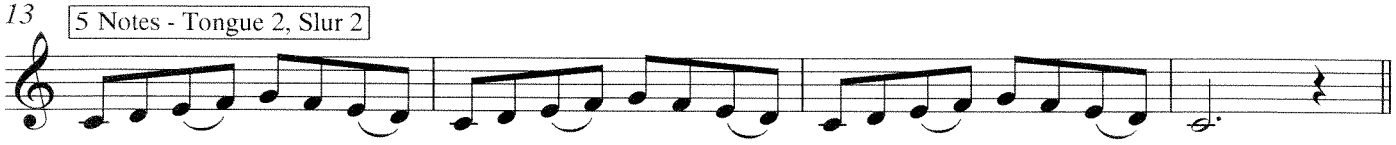
5 Notes - All Slurred



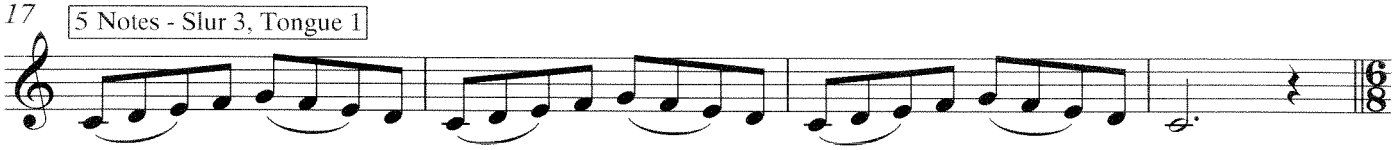
5 Notes - Slur 2, Tongue 2



5 Notes - Tongue 2, Slur 2

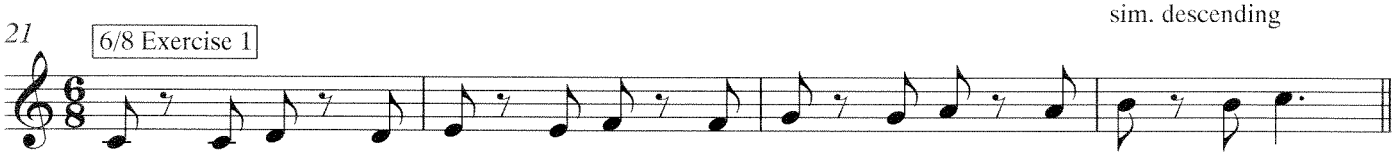


5 Notes - Slur 3, Tongue 1



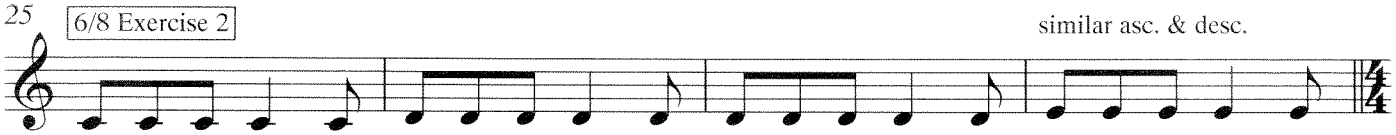
6/8 Exercise 1

sim. descending

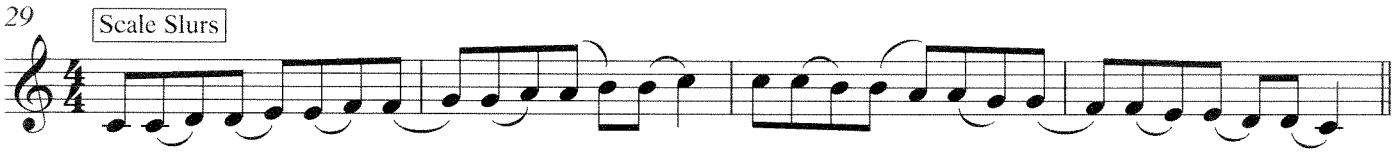


6/8 Exercise 2

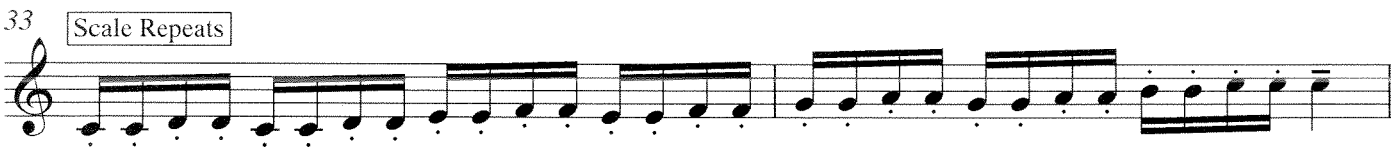
similar asc. & desc.

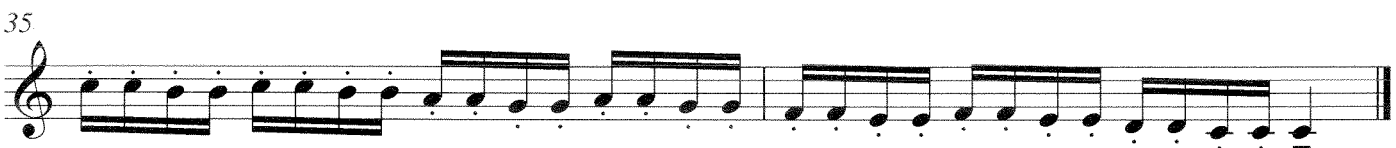


Scale Slurs



Scale Repeats



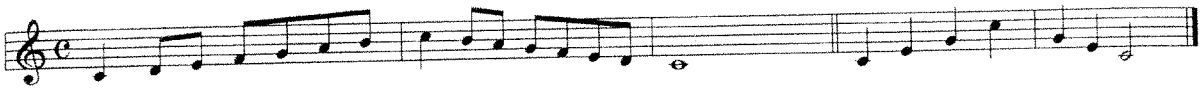


14

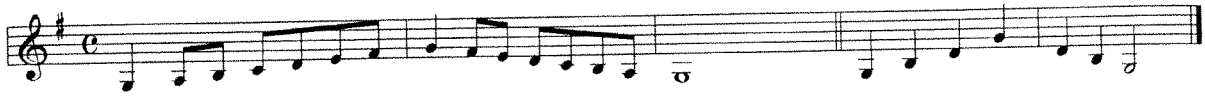
One Octave Scales & Arpeggios

In All Twelve Major Key Signatures

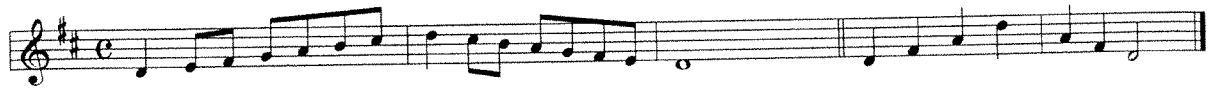
B♭/C



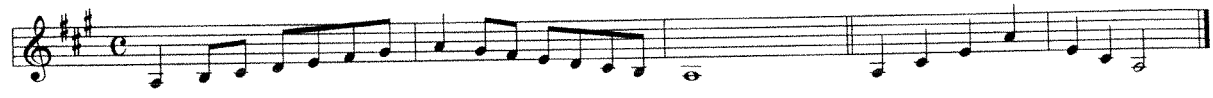
F/G



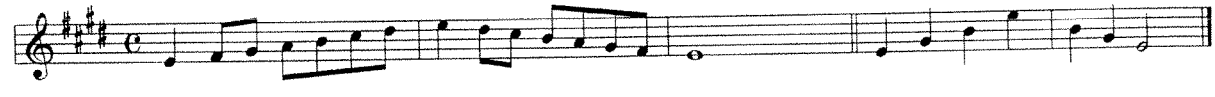
C/D



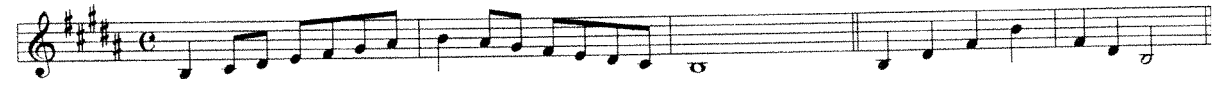
G/A



D/E

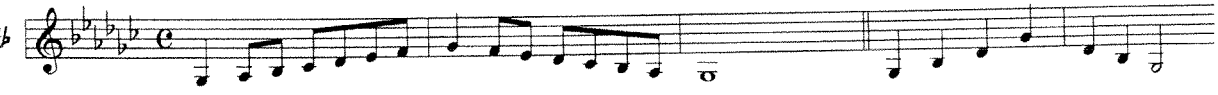


A/B

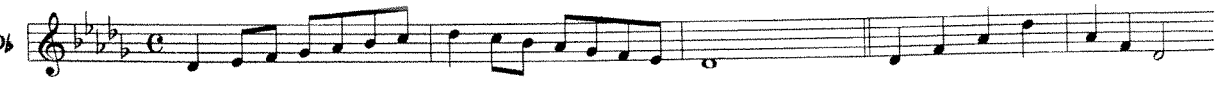


E/F♯

E/G♭

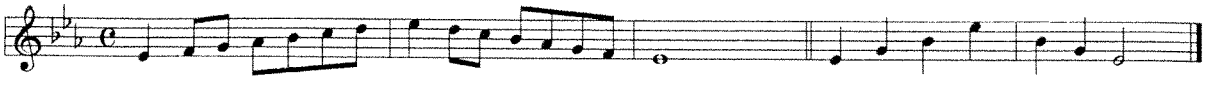


B/D♭

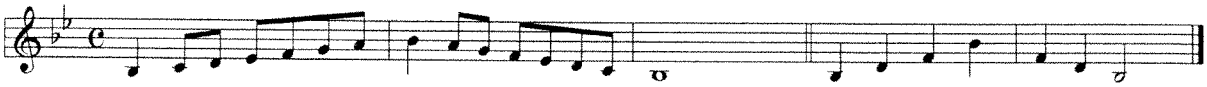


Gb/Ab

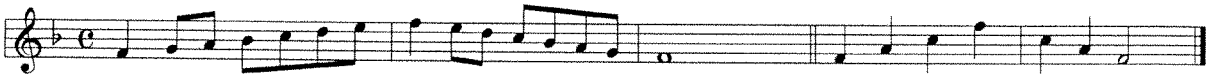
Db/Eb



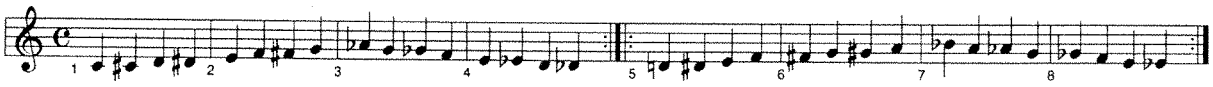
Ab/Bb



Eb/F

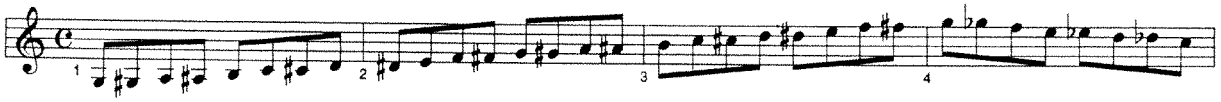


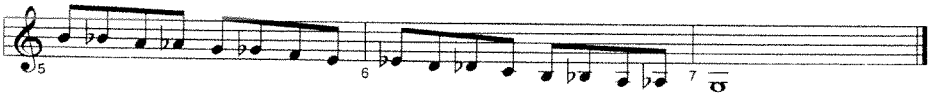
Chromatic Exercises



C Chromatic Scale (Concert Bb)

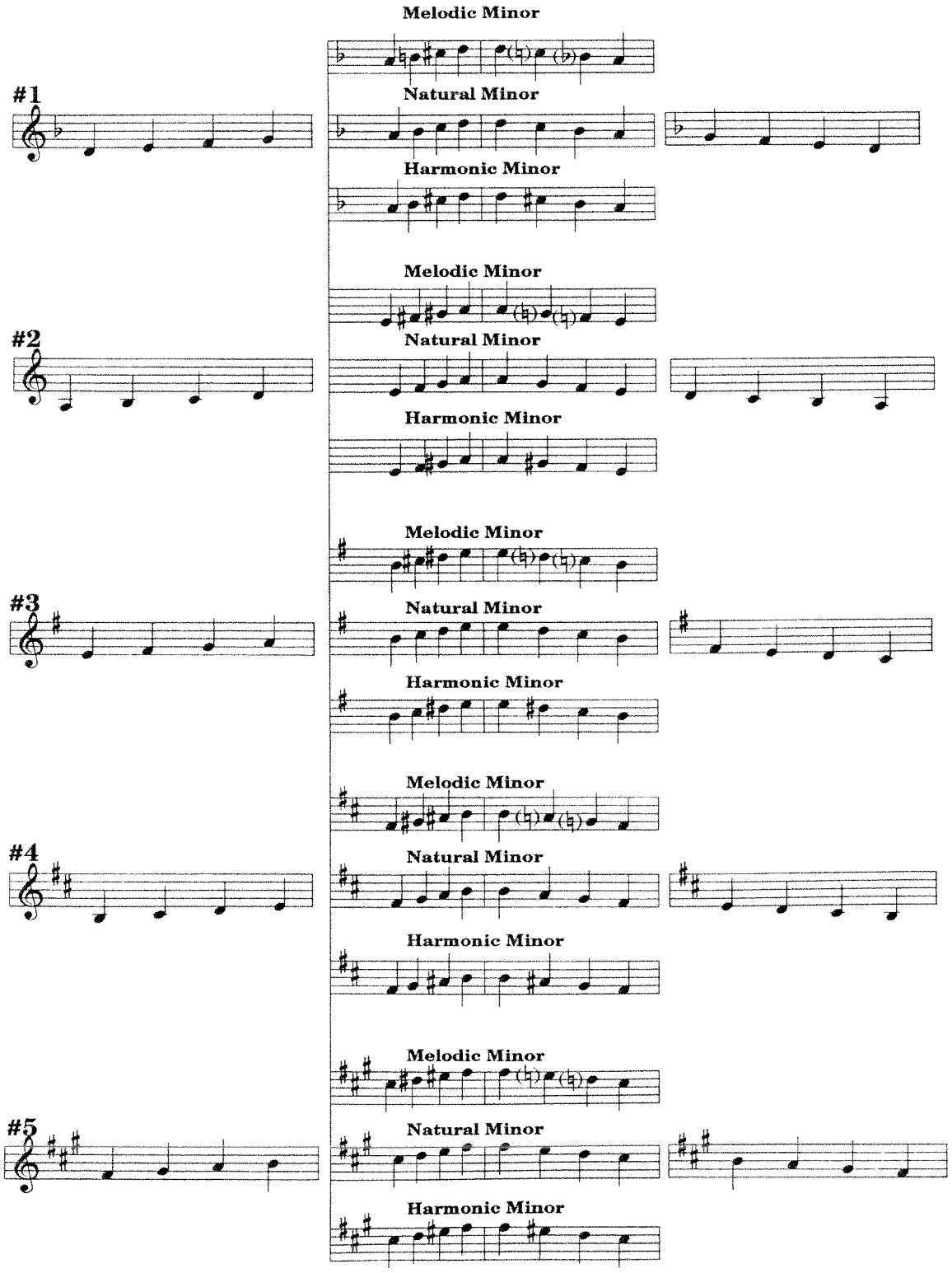
G Chromatic Scale (Concert F)





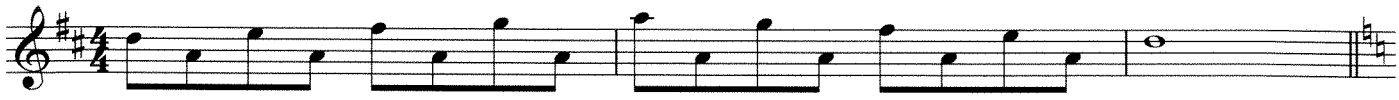
Minor Scales (Melodic, Natural, Harmonic)

Trumpet 1 Concert Keys: c, g, d, a, e M. Max McKee

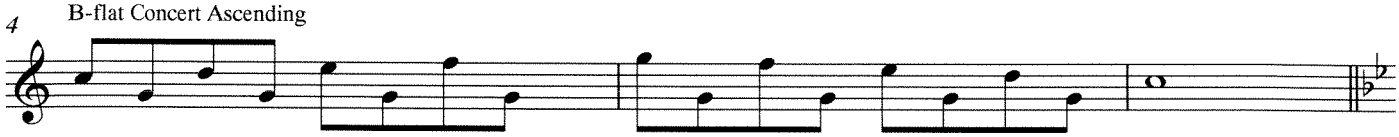


Intervals

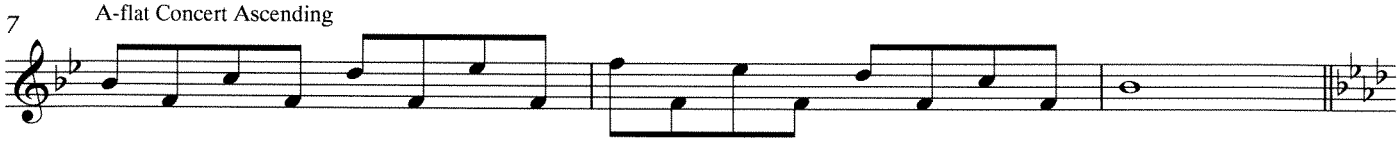
C Concert Ascending



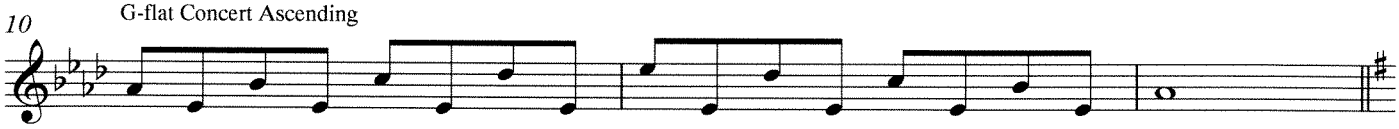
4 B-flat Concert Ascending



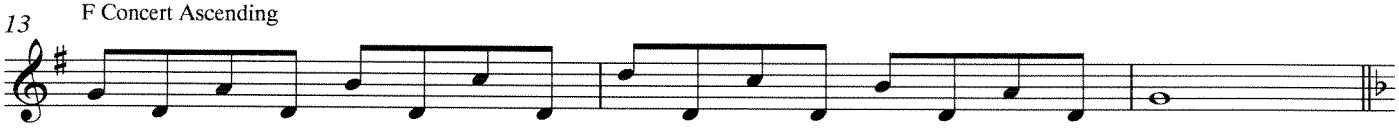
7 A-flat Concert Ascending



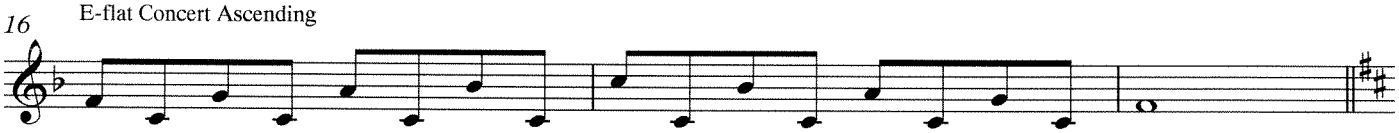
10 G-flat Concert Ascending



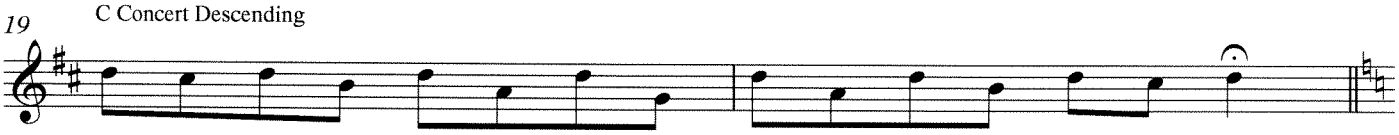
13 F Concert Ascending



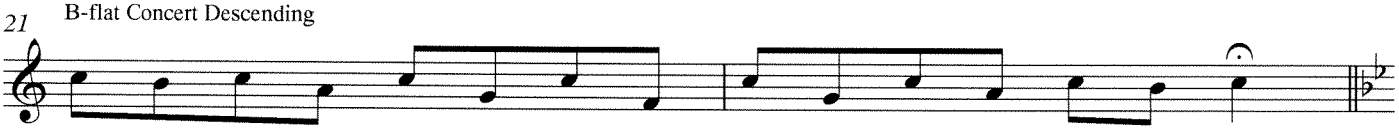
16 E-flat Concert Ascending



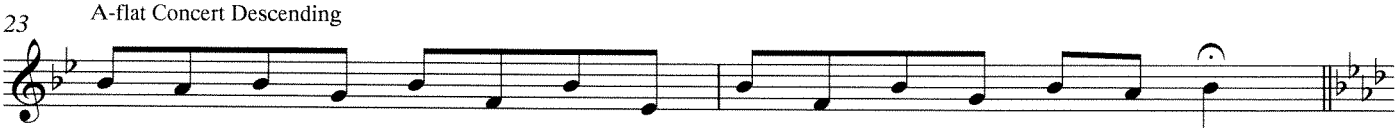
19 C Concert Descending



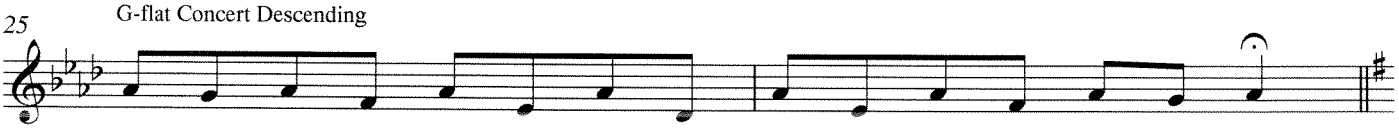
21 B-flat Concert Descending



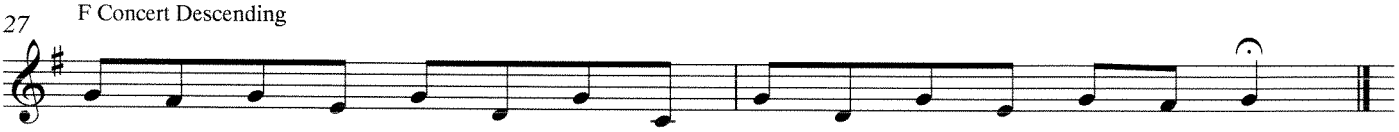
23 A-flat Concert Descending



25 G-flat Concert Descending



27 F Concert Descending



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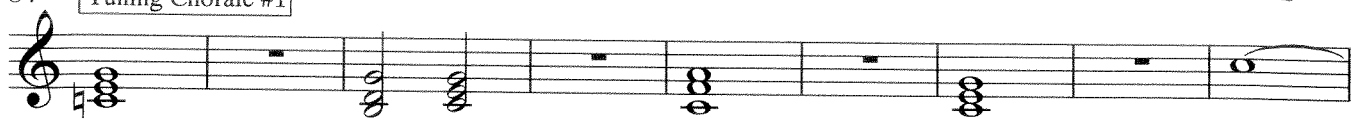
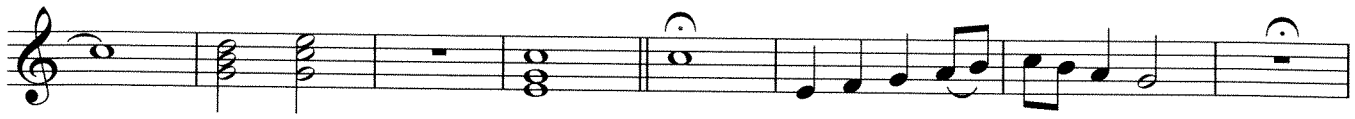
84 Tuning Chorale #1



Tuning Chorale #2

93



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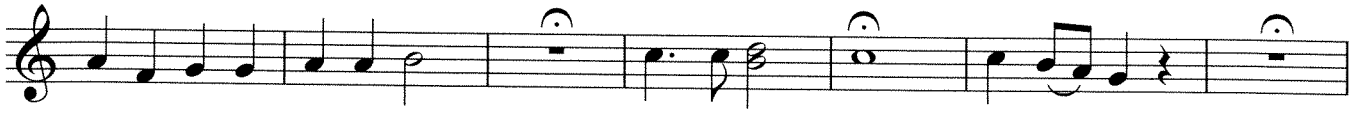
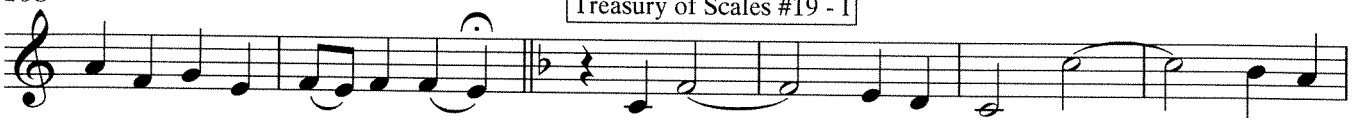


108 Treasury of Scales #19 - I



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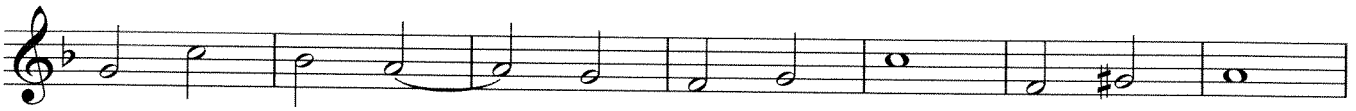
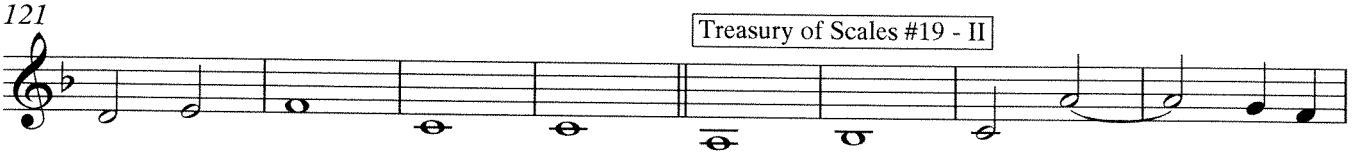


121 Treasury of Scales #19 - II



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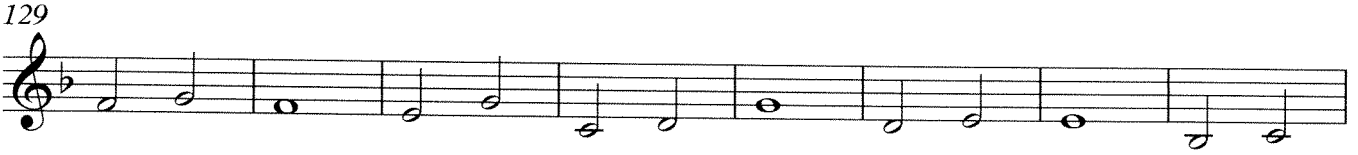
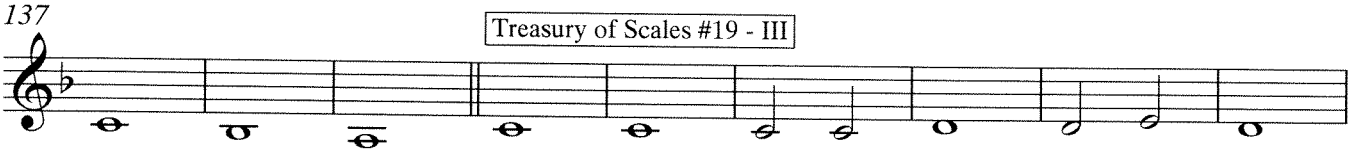


137 Treasury of Scales #19 - III



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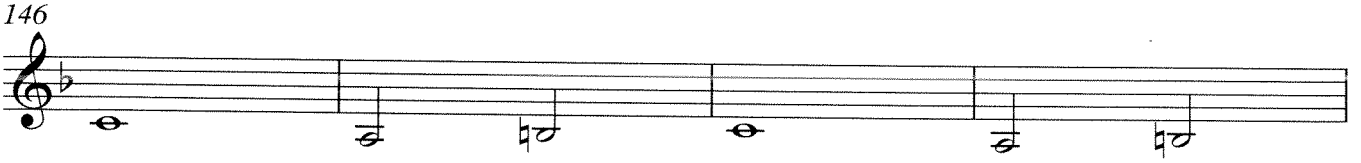

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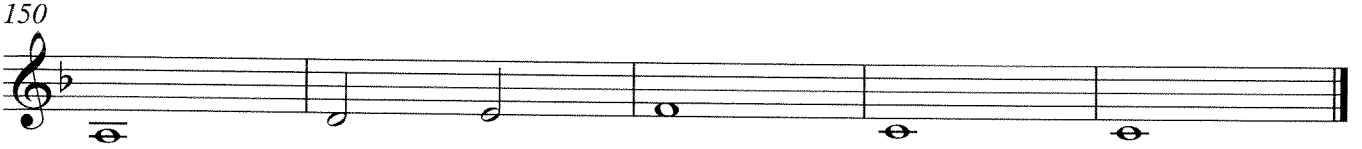
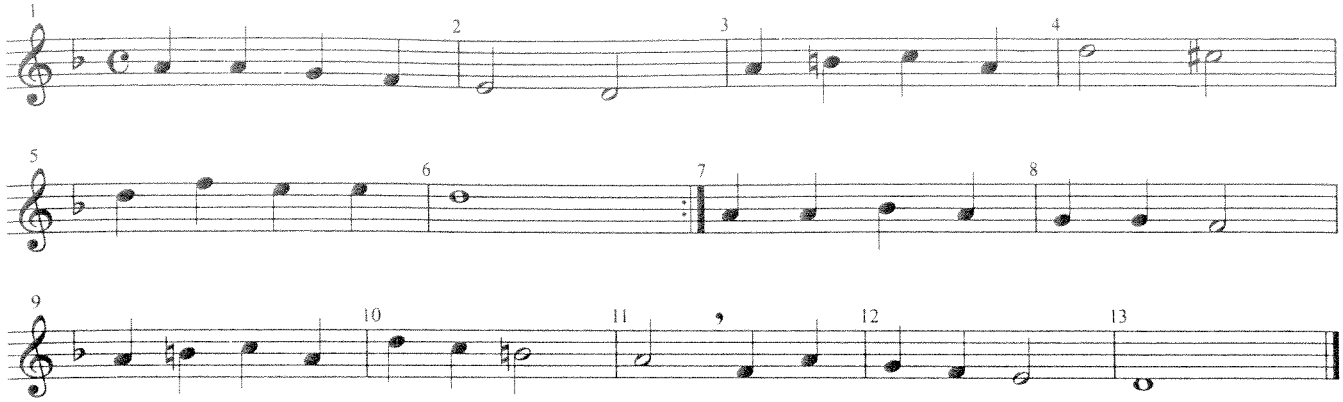


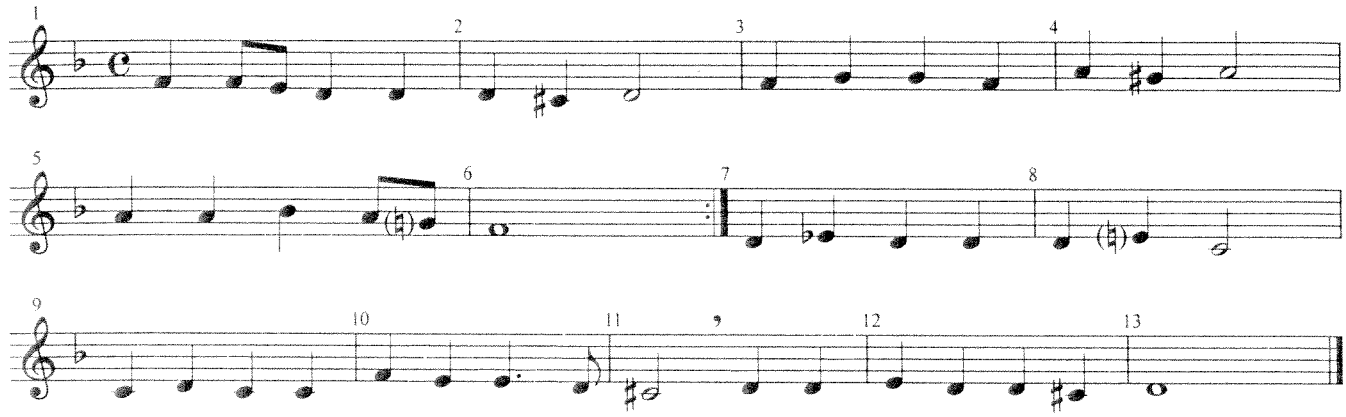
CHORALE NO. 1

Johann Crüger (1598-1663)

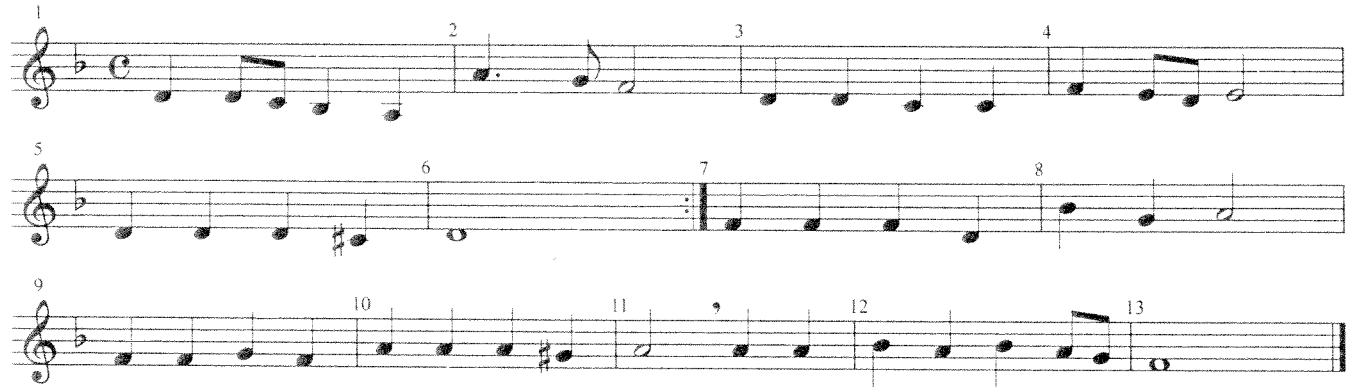
Soprano



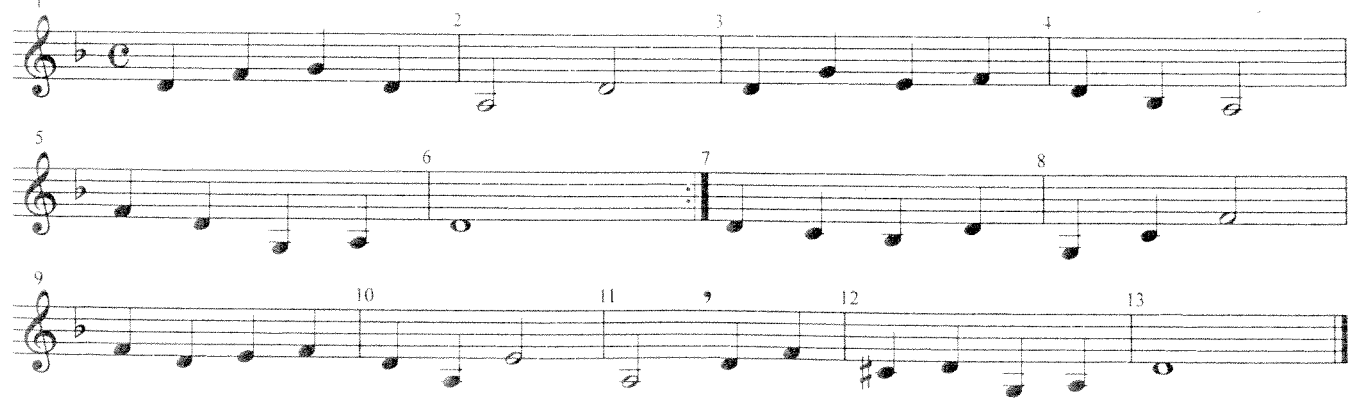
Alto



Tenor



Bass

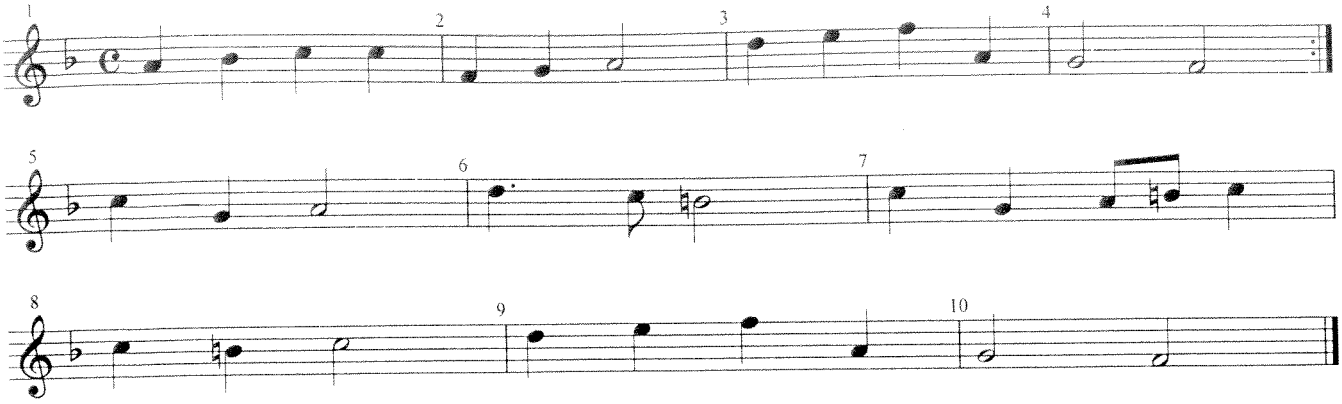


CHORALE NO. 5

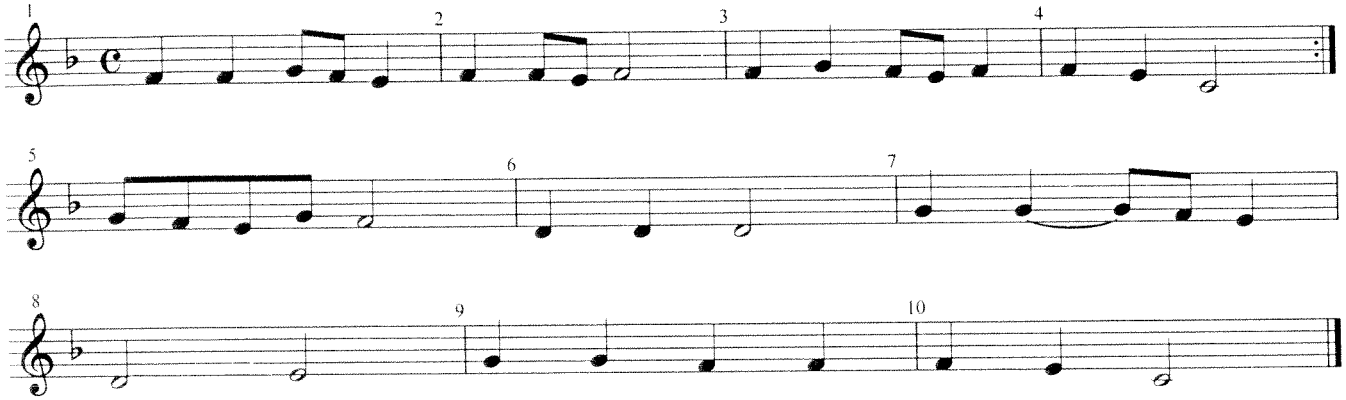
20

Johann Sebastian Bach (1685-1750)

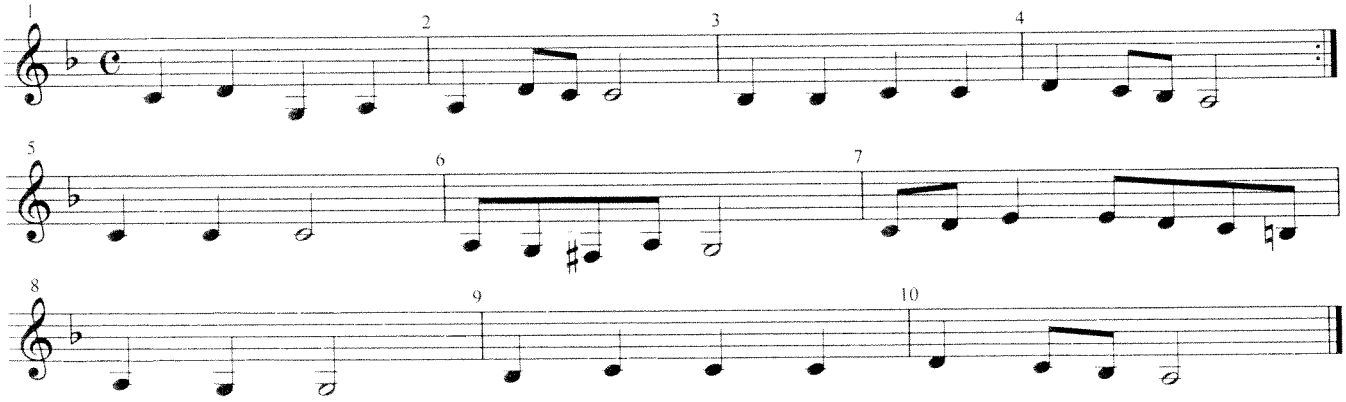
Soprano



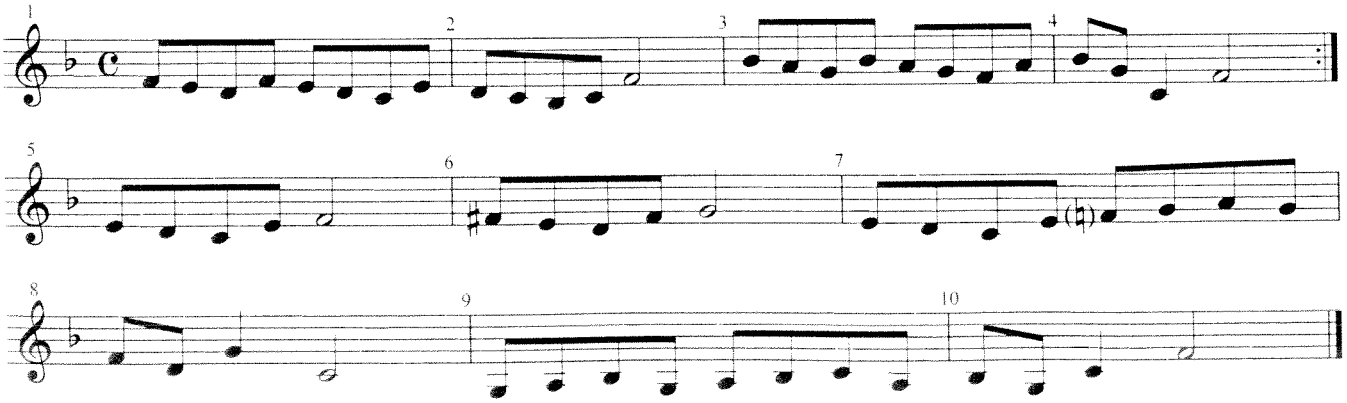
Alto



Tenor



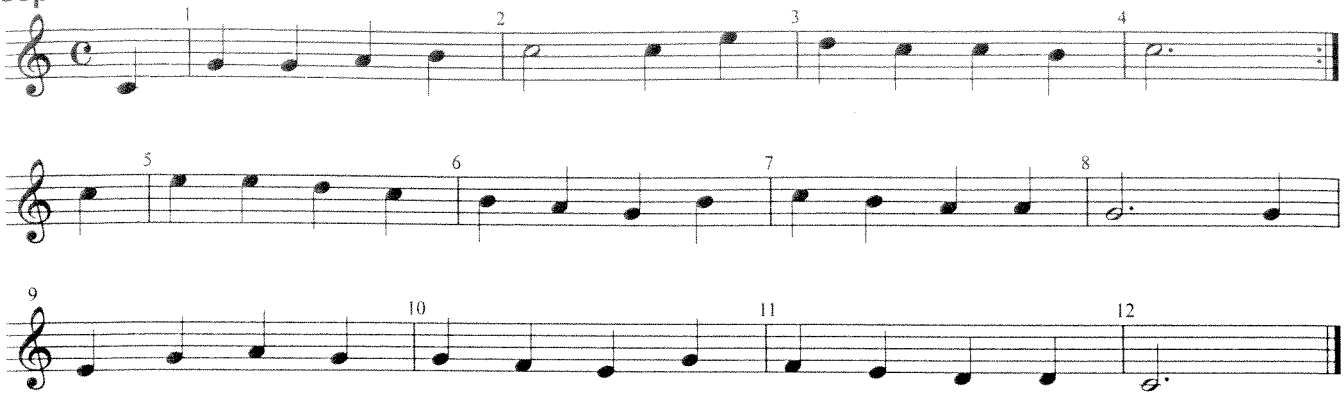
Bass



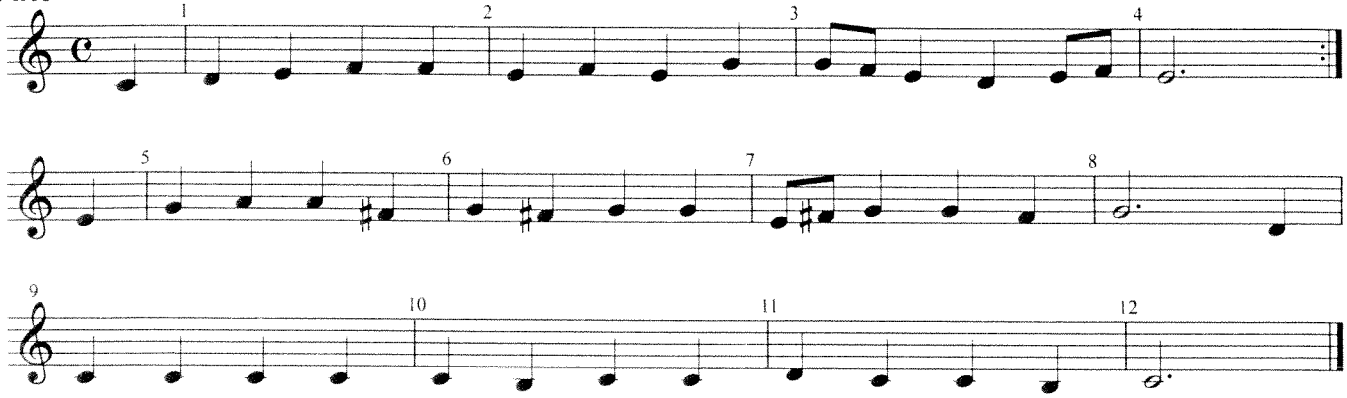
CHORALE NO. 10

Melchior Teschner (1584-1635)

Soprano



Alto



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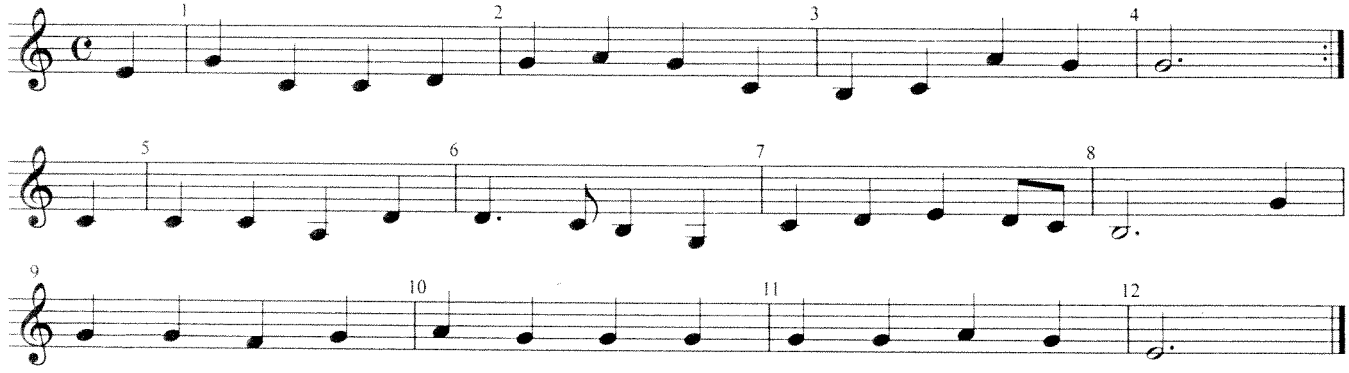
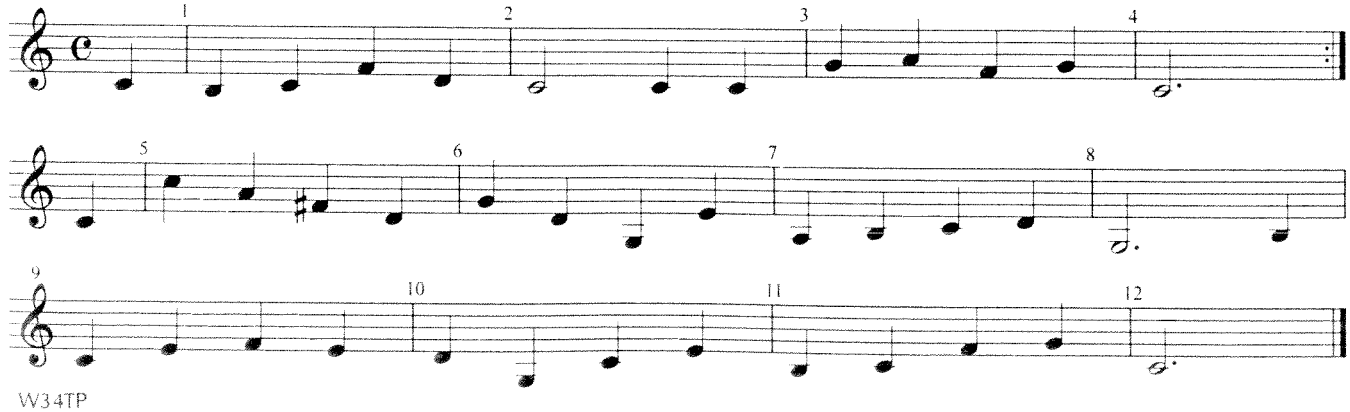


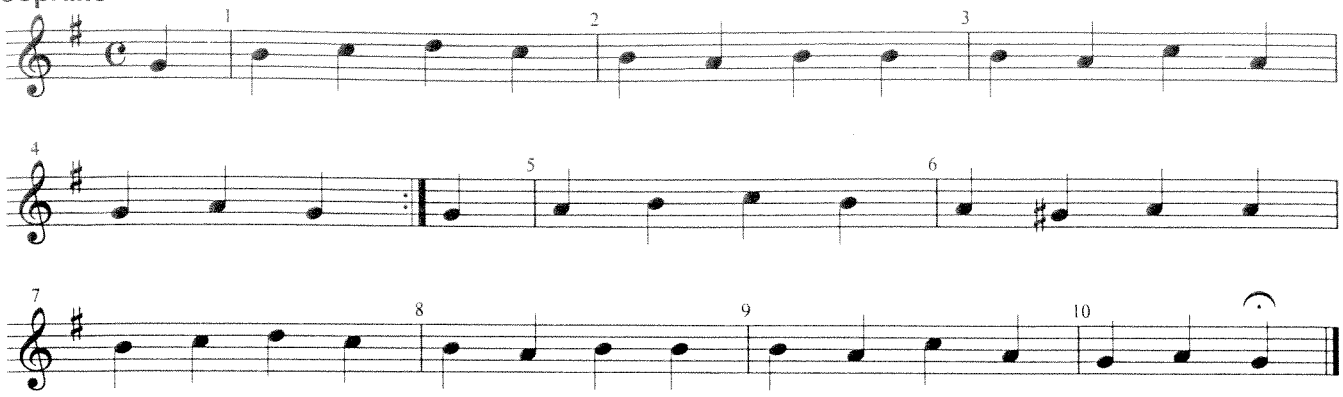
Bass



CHORALE NO. 13

Von Nicolaus Decius (1485-1546)

Soprano



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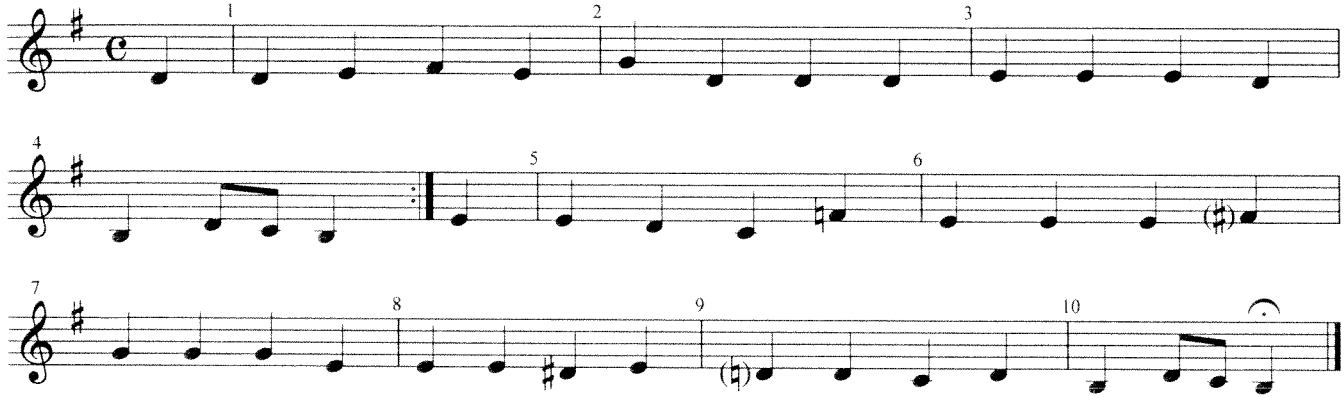
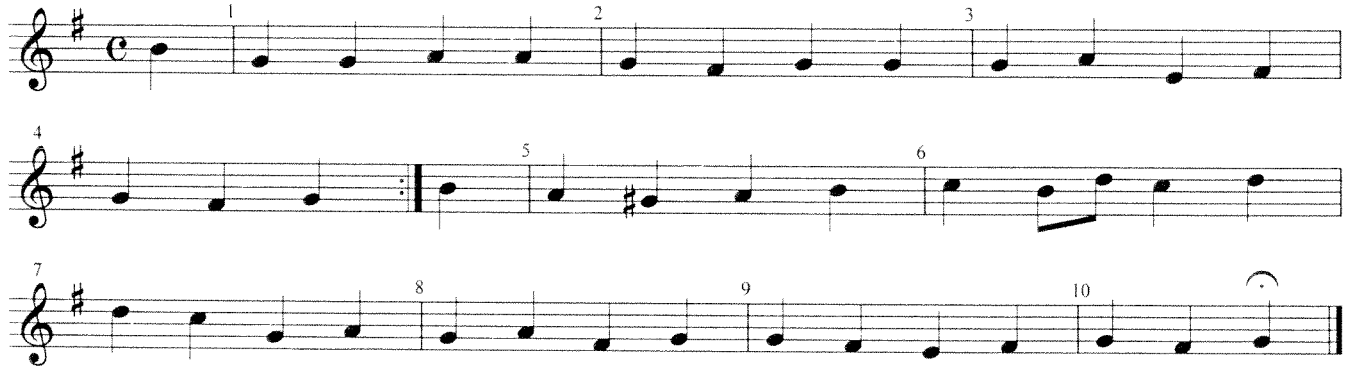
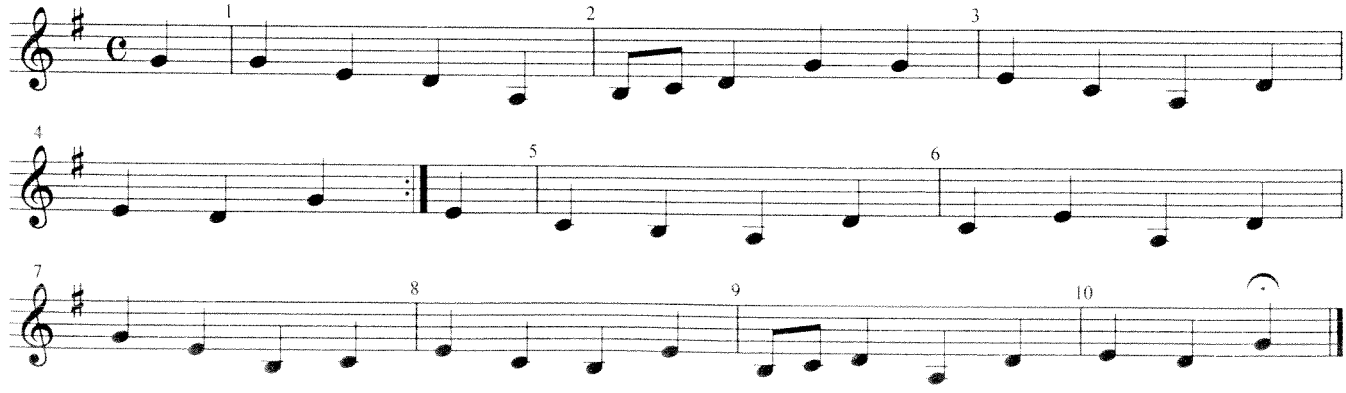


Tenor



Bass

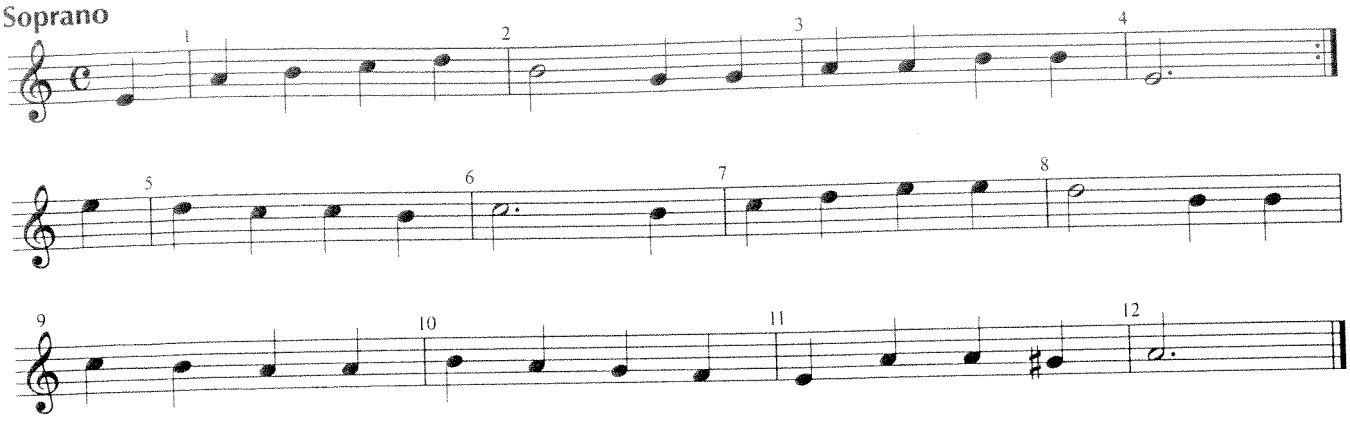


CHORALE NO. 16

Johann Sebastian Bach (1685-1750)

23

Soprano



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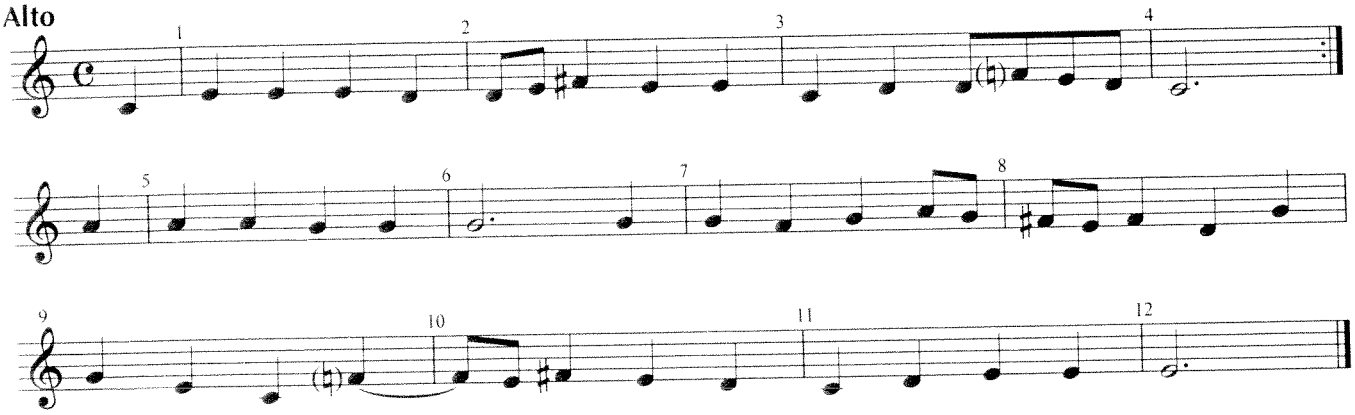
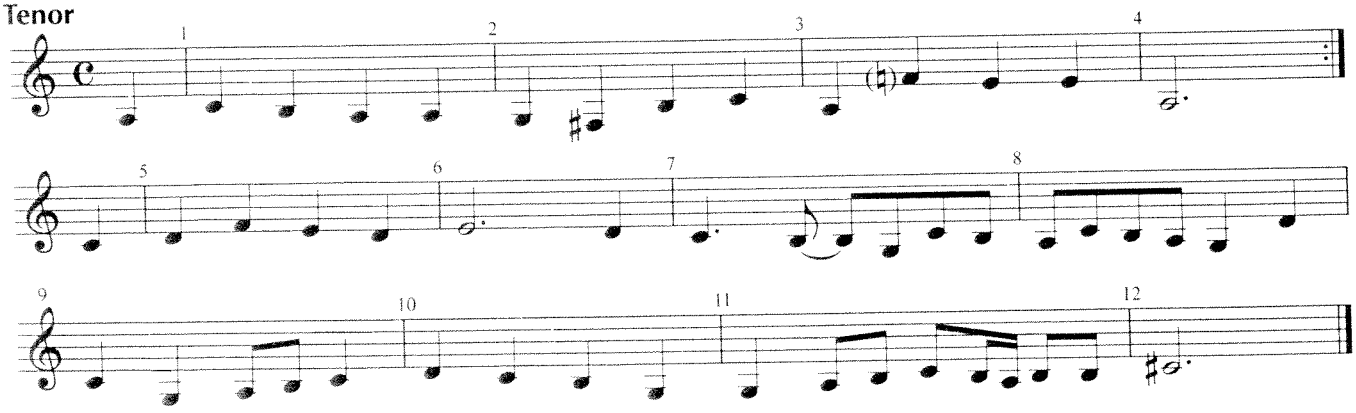


Tenor



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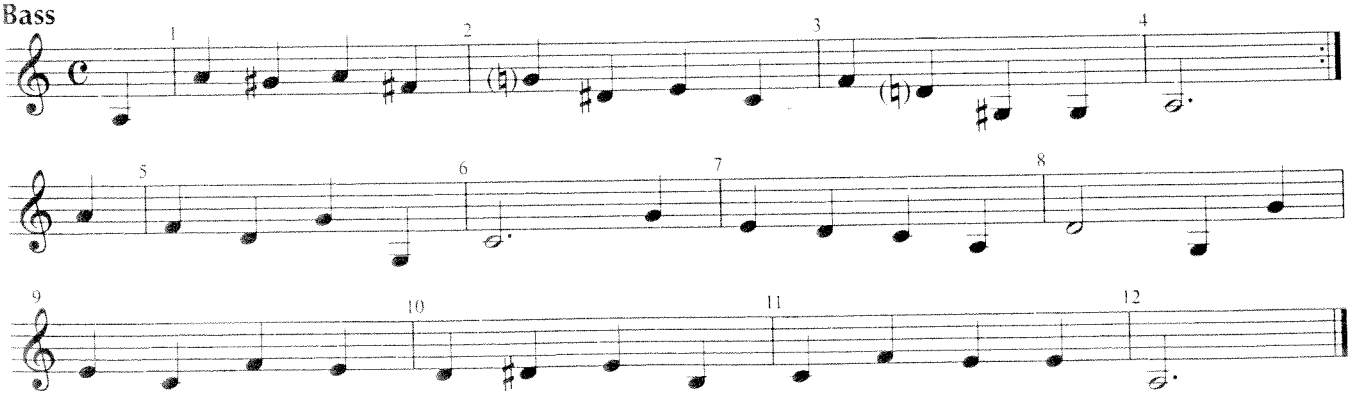


BAND INFO – "NEED TO KNOW"

Strategies for SMART practice:

1. Play rhythms on one pitch first if difficult
2. Look for patterns
3. Play in a comfortable range first (down an octave?)
4. Isolate one challenge at a time
5. Work slow to fast (use a metronome)
6. Build from the middle

Logical Steps to Effective Intonation

1. Listen for "beats"
2. Make an adjustment; if beats get faster, try the opposite until the beats slow and eventually disappear.
3. If you have to pinch to make the beats stop, make your instrument shorter
4. If you have to relax to make the beats stop, make your instrument longer
5. When you hear no beats while playing with your normal embouchure you are in tune!

Ways and Steps to Listening

1. If you hear yourself sticking out of the band's sound you may be playing too loud. This is BALANCE. See below for info on the Pyramid of Sound.
2. If you adjust your volume and still stick out of the band's sound, adjust your posture, embouchure, and breath support to make your tone mesh better. This is BLEND. Think of putting your sound "inside" other voices...e.g. Alto's try to fit "inside" the horn sound; Trumpets try to fit "inside" the tuba sound.
3. If you adjust your volume and tone and still stick out of the band's sound, you may be out of tune. This is INTONATION (see above).
4. Always listen down to the lowest instrument, to the people on either side of you, and to yourself.

The Pyramid of Sound (BALANCE)

1. Higher voices are more easily heard than low voices; therefore to create a more balanced sound, adjust all dynamics levels as follows.
2. Low voices (tuba, low brass, tenor sax) should be strongest...play at or above the written dynamic level
3. Middle voices (alto, horn) are the next highest priority...play at or slightly below the written dynamic level
4. High voices (trumpets, flute, clarinet) should be least prominent...play one level below the written dynamic level

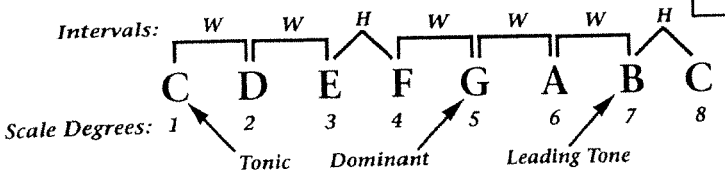
Scale and Chord Related Theory

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave.

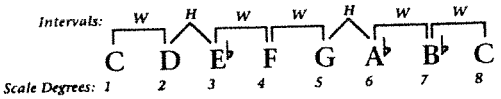
Because scales are arranged in a stepwise manner, the note names will always be in alphabetical order.

The notes within scales have a specific whole step/half step intervalic relationship with each other.

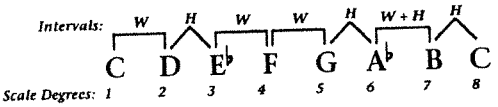
C major scale (half steps are between scale degrees 3 - 4 and 7 - 8).



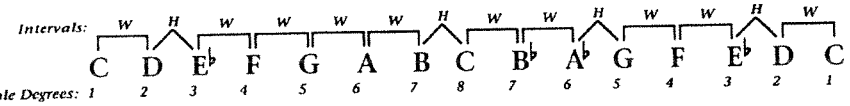
C natural minor scale (lower the 3rd, 6th, and 7th scale degrees a half step).



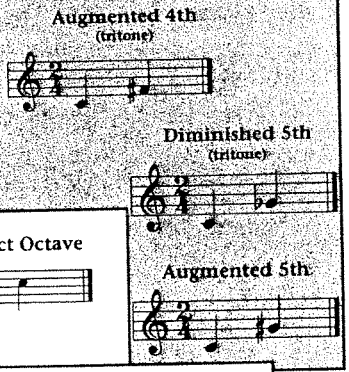
C harmonic minor scale (lower the 3rd and 6th scale degrees a half step).



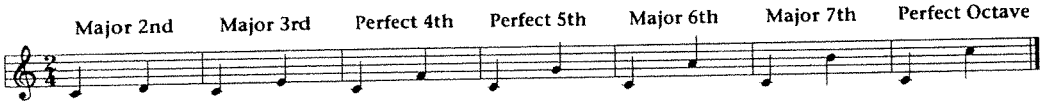
C melodic minor scale (ascending lower the 3rd and descending lower the 7th, 6th, and 3rd scale degrees a half step).



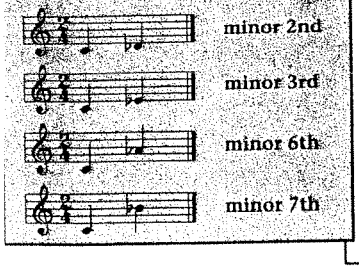
Augmented & Diminished Intervals from C



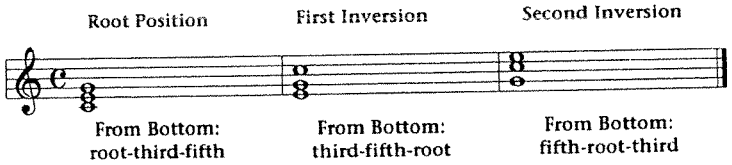
Intervals of the C major scale:



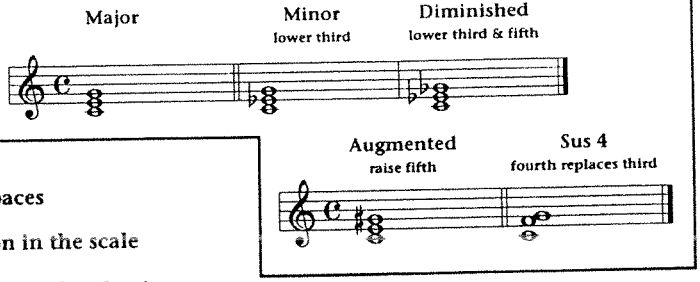
Minor Intervals from C



C major triad (three note chord) in root position and inversions.



Basic chord types constructed from C:



Essential Vocabulary:

Interval - the distance between two notes

Half Step - the closest interval between two notes

Whole Step - an interval of two half steps

Third - the distance of two adjacent lines or two adjacent spaces

Scale Degree - a note's classification according to its position in the scale

Tonic - the first note of a scale, the "key-note" from which the scale takes its name

Dominant - the fifth scale degree, chords built on this note are "dominant" and normally resolve to the tonic

Leading Tone - the seventh scale degree, it is one half step below tonic and its tendency is to "lead" or rise to the tonic