

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.)

C	C# Db	D	D# Eb	E	F
Open	1 2 3	1 3	2 3	1 2	1

F# Gb	G	G# Ab	A	A# Bb	B
1 2 3	1 3	2 3	1 2 or 3	1	2

C	C# Db	D	D# Eb	E	F
Open	1 2 3	1 3	2 3	1 2 or 3	1

F# Gb	G	G# Ab	A	A# Bb	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# Db	D	D# Eb	E	F
Open or 2 3	1 2 or 3	1 or 1 3	2 or 2 3	Open or 1 2	1

F# Gb	G	G# Ab	A	A# Bb	B
2	Open or 1 3	2 3	1 2 or 3	1	2

C	C# Db	D	D# Eb	E	F
Open	2 or 1 2	Open or 1	2	Open	1

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

Pitch Tendency	F	F	S	VS	S
Adjustment	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

Pitch Tendency	S	F	F	F	F
Adjustment	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.)

Long Tones

Musical notation for Long Tones exercise in 4/4 time. The exercise is divided into three sections: 'Breathing!' (measures 1-2), 'B-flat Separate' (measures 3-4), and 'B-flat Overlap' (measures 5-6). The 'Breathing!' section has a whole rest. The 'B-flat Separate' section has two whole notes, one for Player 1 and one for Player 2. The 'B-flat Overlap' section has three whole notes, one for Player 1, one for Player 2, and one for Player 3, all overlapping.

6

Musical notation for F Concert Paynter exercise in 4/4 time. The exercise consists of eight measures of quarter notes with slurs. The notes are: F4, G4, A4, B4, A4, G4, F4, E4. The first and last notes have a sharp sign (#).

13

Musical notation for B-flat Paynter (Descending) exercise in 4/4 time. The exercise consists of eight measures of quarter notes with slurs. The notes are: B4, A4, G4, F4, E4, D4, C4, B3. The first and last notes have a flat sign (\flat).

19

Musical notation for D Paynter (Descending) exercise in 4/4 time. The exercise consists of eight measures of quarter notes with slurs. The notes are: D4, C4, B3, A3, G3, F3, E3, D3. The first and last notes have a sharp sign (#).

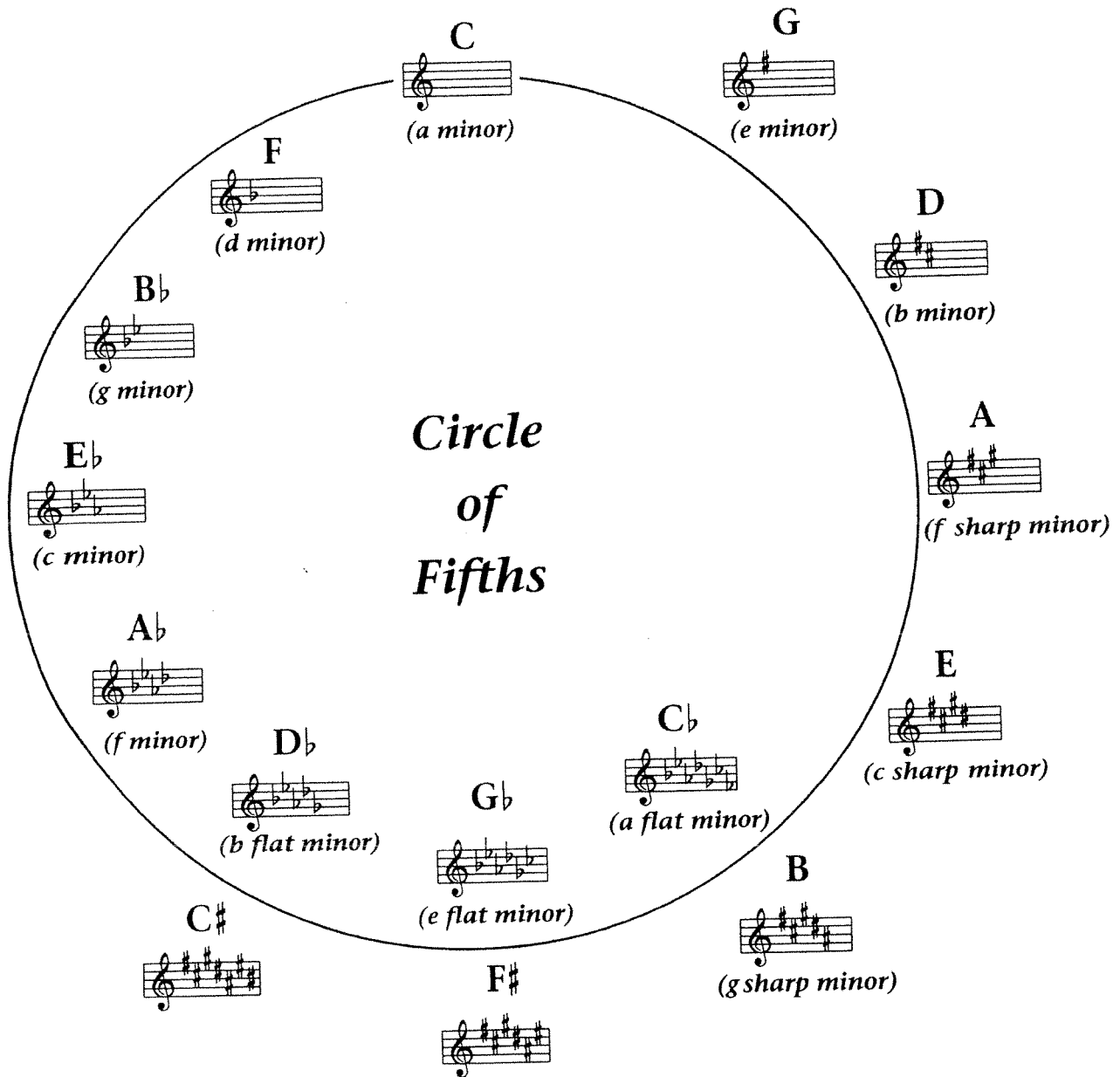
22

Musical notation for F Paynter (Ascending) exercise in 4/4 time. The exercise consists of eight measures of quarter notes with slurs. The notes are: F3, G3, A3, B3, C4, D4, E4, F4. The first and last notes have a flat sign (\flat).

25

Musical notation for Paynter (Skips) exercise in 4/4 time. The exercise consists of eight measures of quarter notes with slurs. The notes are: F3, G3, A3, B3, C4, D4, E4, F4. The first and last notes have a sharp sign (#).

Appendix



Trumpet in B \flat

29 Articulation
Legato ("doo")

Staccato ("dit")

Accents ("dah")

Marcato ("daht")

6

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")

43

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

47

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

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

7

Spoken Exercises

1 to to lu lu | 2 to lu to lu | 3 lu to lu to | 4 to to to lu lu lu | 5 to lu to |
6 lu to lu | 7 let - ter let - ter | 8 tat - tle tat - tle | 9 tit - ter tat - ter | 10 low toe low toe |
11 toe low toe | 12 toe toe low | 13 to - tal to - tal | 14 ti - tle ti - tle | 15 ti - tle to - tal |
16 lot - ta lot - ta | 17 lid - dle lid - dle | 18 dig - gle dig - gle | 19 tic - kle tic - kle | 20 tar - ry tar - ry | 21 rat - tle rat - tle |

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

35

One Octave Scales & Arpeggios

In All Twelve Major Key Signatures

14

B \flat /C



Musical notation for the B \flat /C scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: C, D, E \flat , F, G, A \flat , B \flat , and C. The arpeggio consists of four quarter notes: C, E \flat , G, and C.

F/G



Musical notation for the F/G scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: G, A, B, C, D, E, F, and G. The arpeggio consists of four quarter notes: G, B, D, and G.

C/D



Musical notation for the C/D scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: D, E, F, G, A, B, C, and D. The arpeggio consists of four quarter notes: D, F, A, and D.

G/A



Musical notation for the G/A scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: A, B, C, D, E, F, G, and A. The arpeggio consists of four quarter notes: A, C, E, and A.

D/E



Musical notation for the D/E scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: E, F, G, A, B, C, D, and E. The arpeggio consists of four quarter notes: E, G, B, and E.

A/B



Musical notation for the A/B scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: B, C, D, E, F, G, A, and B. The arpeggio consists of four quarter notes: B, D, F, and B.

E/F \sharp



Musical notation for the E/F \sharp scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: F, G, A, B, C, D, E, and F. The arpeggio consists of four quarter notes: F, A, C, and F.

E/G \flat



Musical notation for the E/G \flat scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: F, G, A, B, C, D, E, and F. The arpeggio consists of four quarter notes: F, A \flat , C, and F.

B/D \flat



Musical notation for the B/D \flat scale and arpeggio. The scale is written in treble clef with a common time signature. The scale consists of eight eighth notes: C, D, E, F, G, A, B, and C. The arpeggio consists of four quarter notes: C, D \flat , F, and C.

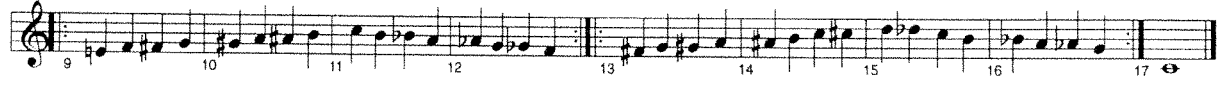
G \flat /A \flat  Musical staff in G flat/A flat, common time, featuring a chromatic scale with a final whole note chord.

D \flat /E \flat  Musical staff in D flat/E flat, common time, featuring a chromatic scale with a final whole note chord.

A \flat /B \flat  Musical staff in A flat/B flat, common time, featuring a chromatic scale with a final whole note chord.

E \flat /F  Musical staff in E flat/F, common time, featuring a chromatic scale with a final whole note chord.

Chromatic Exercises

 Musical staff for chromatic exercise 1-8, common time, with fingerings 1-8 indicated below notes. Musical staff for chromatic exercise 9-17, common time, with fingerings 9-17 indicated below notes.

C Chromatic Scale (Concert B \flat)

 Musical staff for C Chromatic Scale (Concert B flat), common time, with fingerings 1-4 indicated below notes.

G Chromatic Scale (Concert F)

 Musical staff for G Chromatic Scale (Concert F) part 1, common time, with fingerings 1-4 indicated below notes. Musical staff for G Chromatic Scale (Concert F) part 2, common time, with fingerings 5-7 indicated below notes.

Minor Scales (Melodic, Natural, Harmonic)

Trumpet 1

Concert Keys: c, g, d, a, e

M. Max McKee

Musical score for Trumpet 1, showing five sets of minor scales (#1 to #5) in concert keys c, g, d, a, and e. Each set includes three staves: Melodic Minor, Natural Minor, and Harmonic Minor. The scales are written in treble clef with a key signature of one flat (B-flat).

#1 (C minor):
Melodic Minor: C4-B3-A3-G3-F3-E3-D3 (with accidentals for raised 6th and 7th)
Natural Minor: C4-B3-A3-G3-F3-E3-D3
Harmonic Minor: C4-B3-A3-G3-F3-E3-D#3

#2 (G minor):
Melodic Minor: G4-F4-E4-D4-C4-B3-A3 (with accidentals for raised 6th and 7th)
Natural Minor: G4-F4-E4-D4-C4-B3-A3
Harmonic Minor: G4-F4-E4-D4-C4-B3-A#3

#3 (D minor):
Melodic Minor: D5-C5-B4-A4-G4-F4-E4 (with accidentals for raised 6th and 7th)
Natural Minor: D5-C5-B4-A4-G4-F4-E4
Harmonic Minor: D5-C5-B4-A4-G4-F4-E#4

#4 (A minor):
Melodic Minor: A4-G4-F4-E4-D4-C4-B3-A3 (with accidentals for raised 6th and 7th)
Natural Minor: A4-G4-F4-E4-D4-C4-B3-A3
Harmonic Minor: A4-G4-F4-E4-D4-C4-B#3

#5 (E minor):
Melodic Minor: E5-D5-C5-B4-A4-G4-F4 (with accidentals for raised 6th and 7th)
Natural Minor: E5-D5-C5-B4-A4-G4-F4
Harmonic Minor: E5-D5-C5-B4-A4-G#4

C Concert Ascending

Musical staff for C Concert Ascending. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth notes ascending from C4 to C5, followed by a whole note C5.

4 B-flat Concert Ascending

Musical staff for B-flat Concert Ascending. The staff is in treble clef with a key signature of two flats (B \flat , E \flat) and a 4/4 time signature. The melody consists of a series of eighth notes ascending from B \flat 3 to B \flat 4, followed by a whole note B \flat 4.

7 A-flat Concert Ascending

Musical staff for A-flat Concert Ascending. The staff is in treble clef with a key signature of three flats (B \flat , E \flat , A \flat) and a 4/4 time signature. The melody consists of a series of eighth notes ascending from A \flat 3 to A \flat 4, followed by a whole note A \flat 4.

10 G-flat Concert Ascending

Musical staff for G-flat Concert Ascending. The staff is in treble clef with a key signature of four flats (B \flat , E \flat , A \flat , D \flat) and a 4/4 time signature. The melody consists of a series of eighth notes ascending from G \flat 3 to G \flat 4, followed by a whole note G \flat 4.

13 F Concert Ascending

Musical staff for F Concert Ascending. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth notes ascending from F3 to F4, followed by a whole note F4.

16 E-flat Concert Ascending

Musical staff for E-flat Concert Ascending. The staff is in treble clef with a key signature of two flats (B \flat , E \flat) and a 4/4 time signature. The melody consists of a series of eighth notes ascending from E \flat 3 to E \flat 4, followed by a whole note E \flat 4.

19 C Concert Descending

Musical staff for C Concert Descending. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth notes descending from C5 to C4, followed by a whole note C4.

21 B-flat Concert Descending

Musical staff for B-flat Concert Descending. The staff is in treble clef with a key signature of two flats (B \flat , E \flat) and a 4/4 time signature. The melody consists of a series of eighth notes descending from B \flat 4 to B \flat 3, followed by a whole note B \flat 3.

23 A-flat Concert Descending

Musical staff for A-flat Concert Descending. The staff is in treble clef with a key signature of three flats (B \flat , E \flat , A \flat) and a 4/4 time signature. The melody consists of a series of eighth notes descending from A \flat 4 to A \flat 3, followed by a whole note A \flat 3.

25 G-flat Concert Descending

Musical staff for G-flat Concert Descending. The staff is in treble clef with a key signature of four flats (B \flat , E \flat , A \flat , D \flat) and a 4/4 time signature. The melody consists of a series of eighth notes descending from G \flat 4 to G \flat 3, followed by a whole note G \flat 3.

27 F Concert Descending

Musical staff for F Concert Descending. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth notes descending from F4 to F3, followed by a whole note F3.

4 Chorales

Trumpet in B \flat

18

84 Tuning Chorale #1

Tuning Chorale #2

108 Treasury of Scales #19 - I

121 Treasury of Scales #19 - II

137 Treasury of Scales #19 - III

CHORALE NO. 1

Johann Crüger (1598-1663)

19

Soprano

Musical notation for the Soprano voice part, measures 1-13. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with a repeat sign between measures 6 and 7. Measure numbers 1 through 13 are indicated above the staff.

Alto

Musical notation for the Alto voice part, measures 1-13. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with a repeat sign between measures 6 and 7. Measure numbers 1 through 13 are indicated above the staff.

Tenor

Musical notation for the Tenor voice part, measures 1-13. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with a repeat sign between measures 6 and 7. Measure numbers 1 through 13 are indicated above the staff.

Bass

Musical notation for the Bass voice part, measures 1-13. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with a repeat sign between measures 6 and 7. Measure numbers 1 through 13 are indicated above the staff.

CHORALE NO. 5



Johann Sebastian Bach (1685-1750)

Soprano

Musical notation for the Soprano part, consisting of three staves with measures 1-10. The first staff contains measures 1-4, the second staff contains measures 5-7, and the third staff contains measures 8-10. The key signature has one flat (B-flat) and the time signature is common time (C).

Alto

Musical notation for the Alto part, consisting of three staves with measures 1-10. The first staff contains measures 1-4, the second staff contains measures 5-7, and the third staff contains measures 8-10. The key signature has one flat (B-flat) and the time signature is common time (C).

Tenor

Musical notation for the Tenor part, consisting of three staves with measures 1-10. The first staff contains measures 1-4, the second staff contains measures 5-7, and the third staff contains measures 8-10. The key signature has one flat (B-flat) and the time signature is common time (C).

Bass

Musical notation for the Bass part, consisting of three staves with measures 1-10. The first staff contains measures 1-4, the second staff contains measures 5-7, and the third staff contains measures 8-10. The key signature has one flat (B-flat) and the time signature is common time (C).

CHORALE NO. 10

21

Melchior Teschner (1584-1635)

Soprano

Measures 1-12 of the Soprano part. The melody consists of quarter notes and half notes, with some rests. Measure numbers 1 through 12 are indicated above the staff.

Alto

Measures 1-12 of the Alto part. The melody includes quarter notes, eighth notes, and a sharp sign (#) in measures 6 and 7. Measure numbers 1 through 12 are indicated above the staff.

Tenor

Measures 1-12 of the Tenor part. The melody consists of quarter notes and half notes. Measure numbers 1 through 12 are indicated above the staff.

Bass

Measures 1-12 of the Bass part. The melody consists of quarter notes and half notes, with a sharp sign (#) in measure 6. Measure numbers 1 through 12 are indicated above the staff.

CHORALE NO. 13

22

Von Nicolaus Decius (1485-1546)

Soprano

Musical notation for the Soprano part, measures 1-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes. Measure 10 ends with a fermata.

Alto

Musical notation for the Alto part, measures 1-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes. Measure 10 ends with a fermata.

Tenor

Musical notation for the Tenor part, measures 1-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes. Measure 10 ends with a fermata.

Bass

Musical notation for the Bass part, measures 1-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes. Measure 10 ends with a fermata.

CHORALE NO. 16

Johann Sebastian Bach (1685-1750)

23

Soprano

The Soprano part consists of three staves of music in C major, 4/4 time. The melody is: C4 (1), D4 (2), E4 (3), F4 (4), G4 (5), A4 (6), B4 (7), C5 (8), B4 (9), A4 (10), G4 (11), F4 (12). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12.

Alto

The Alto part consists of three staves of music in C major, 4/4 time. The melody is: C4 (1), D4 (2), E4 (3), F4 (4), G4 (5), A4 (6), B4 (7), C5 (8), B4 (9), A4 (10), G4 (11), F4 (12). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12.

Tenor

The Tenor part consists of three staves of music in C major, 4/4 time. The melody is: C4 (1), D4 (2), E4 (3), F4 (4), G4 (5), A4 (6), B4 (7), C5 (8), B4 (9), A4 (10), G4 (11), F4 (12). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12.

Bass

The Bass part consists of three staves of music in C major, 4/4 time. The melody is: C4 (1), D4 (2), E4 (3), F4 (4), G4 (5), A4 (6), B4 (7), C5 (8), B4 (9), A4 (10), G4 (11), F4 (12). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12.

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 intervallic relationship with each other.

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

Intervals: W W H W W W H

Scale Degrees: 1 2 3 4 5 6 7 8

Tonic Dominant Leading Tone

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

Intervals: W H W W H W W

Scale Degrees: 1 2 3 4 5 6 7 8

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

Intervals: W H W W H W+H H

Scale Degrees: 1 2 3 4 5 6 7 8

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

Intervals: W H W W W W H W W H W W H W

Scale Degrees: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Augmented & Diminished Intervals from C

Augmented 4th (tritone)

Diminished 5th (tritone)

Augmented 5th

Intervals of the C major scale:

Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

Minor Intervals from C

minor 2nd

minor 3rd

minor 6th

minor 7th

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

Root Position First Inversion Second Inversion

From Bottom: root-third-fifth From Bottom: third-fifth-root From Bottom: fifth-root-third

Basic chord types constructed from C:

Major Minor (lower third) Diminished (lower third & fifth)

Augmented (raise fifth) Sus 4 (fourth replaces third)

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