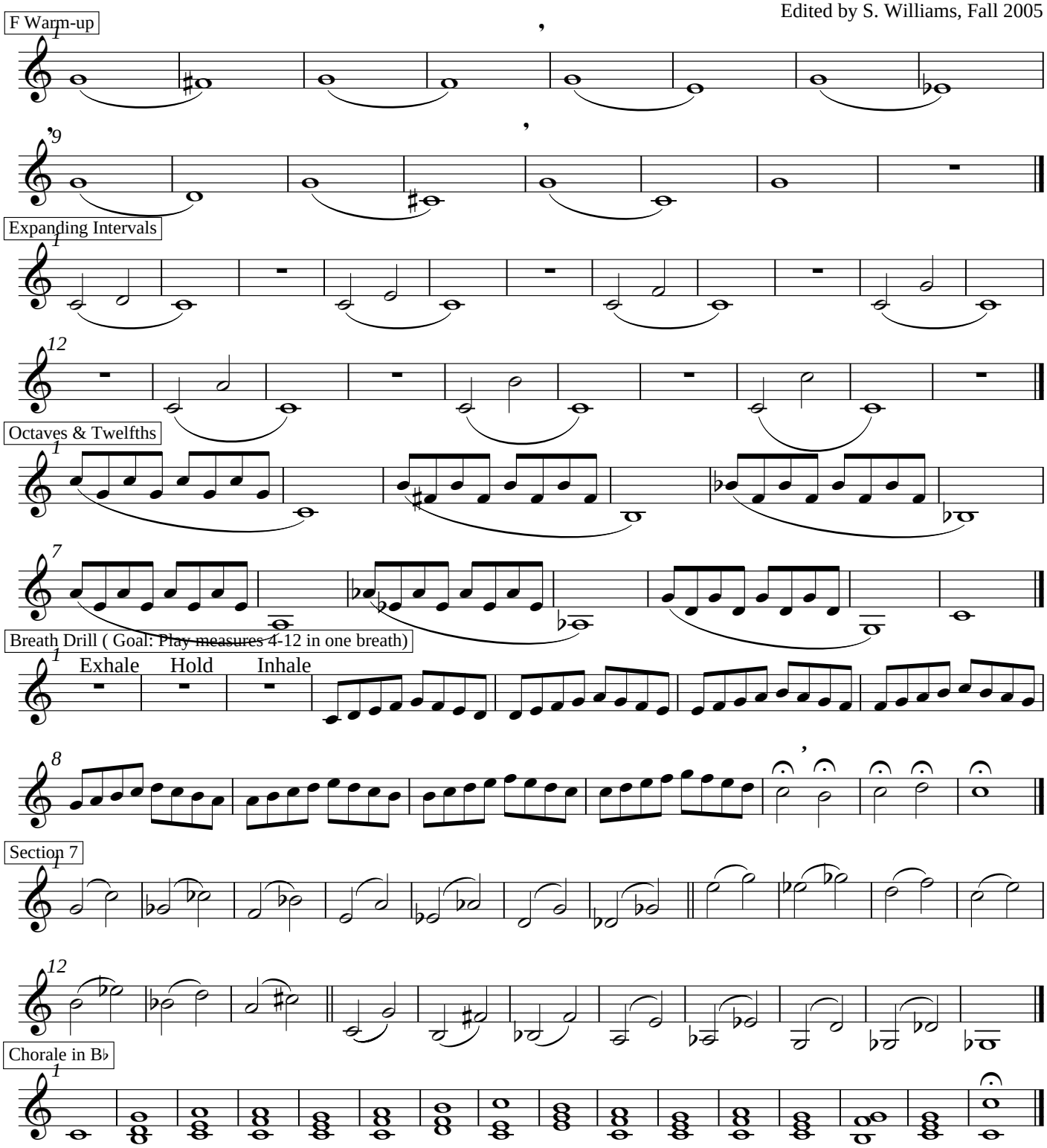
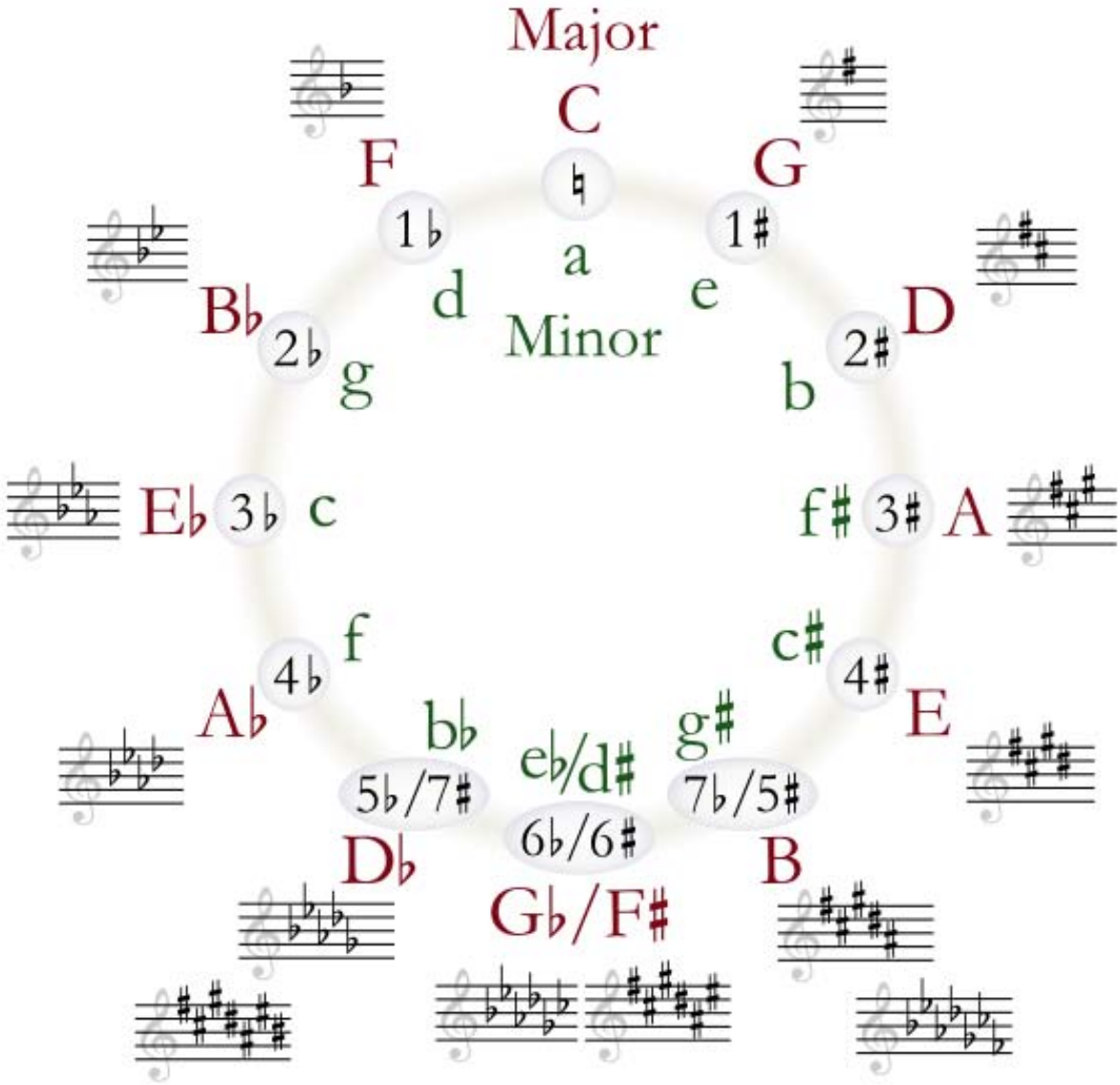
Trumpet

Daily Warm-Up

From Selected Vandercook Studies
Edited by S. Williams, Fall 2005

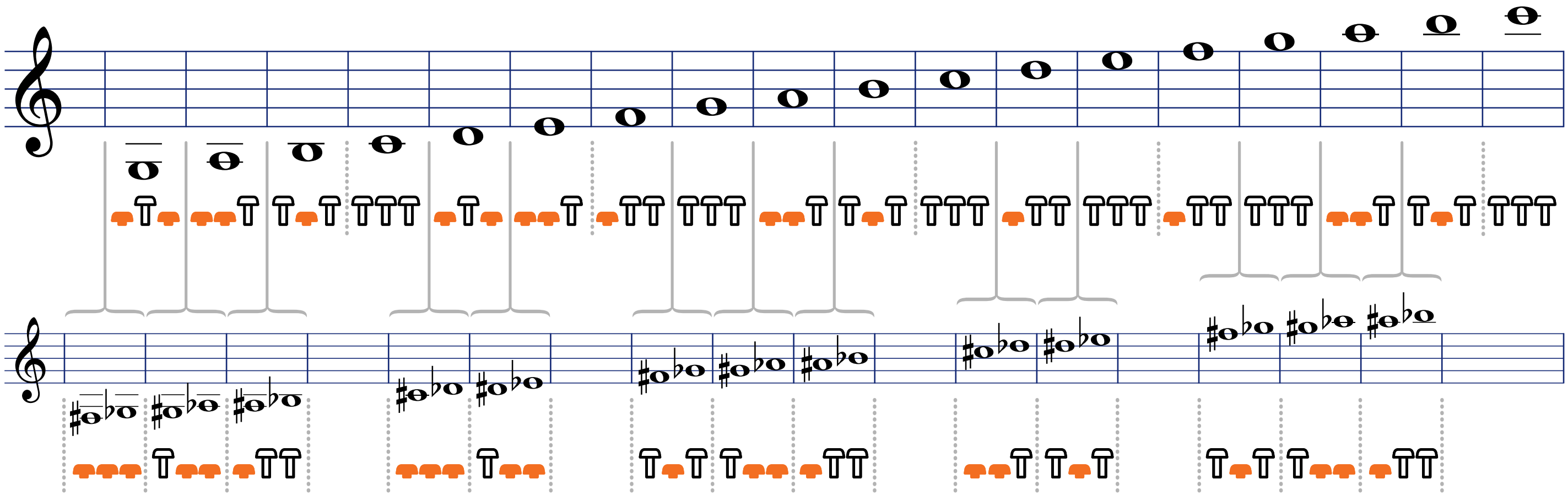


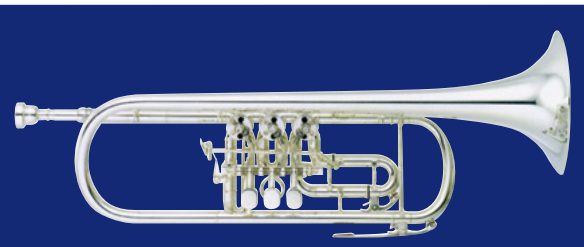

Major
C
♮
a
Minor
F
1♭
d
G
1♯
e
B♭
2♭
g
D
2♯
b
E♭
3♭
c
A
3♯
f♯
f
4♭
A♭
c♯
4♯
E
b♭
5♭/7♯
D♭
e♭/d♯
6♭/6♯
G♭/F♯
g♯
7♭/5♯
B

YAMAHA

TRUMPET FINGERINGS

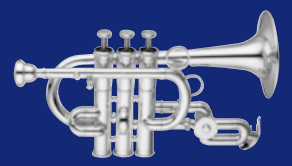
Open
Pressed





Rotary Trumpet

Cornet

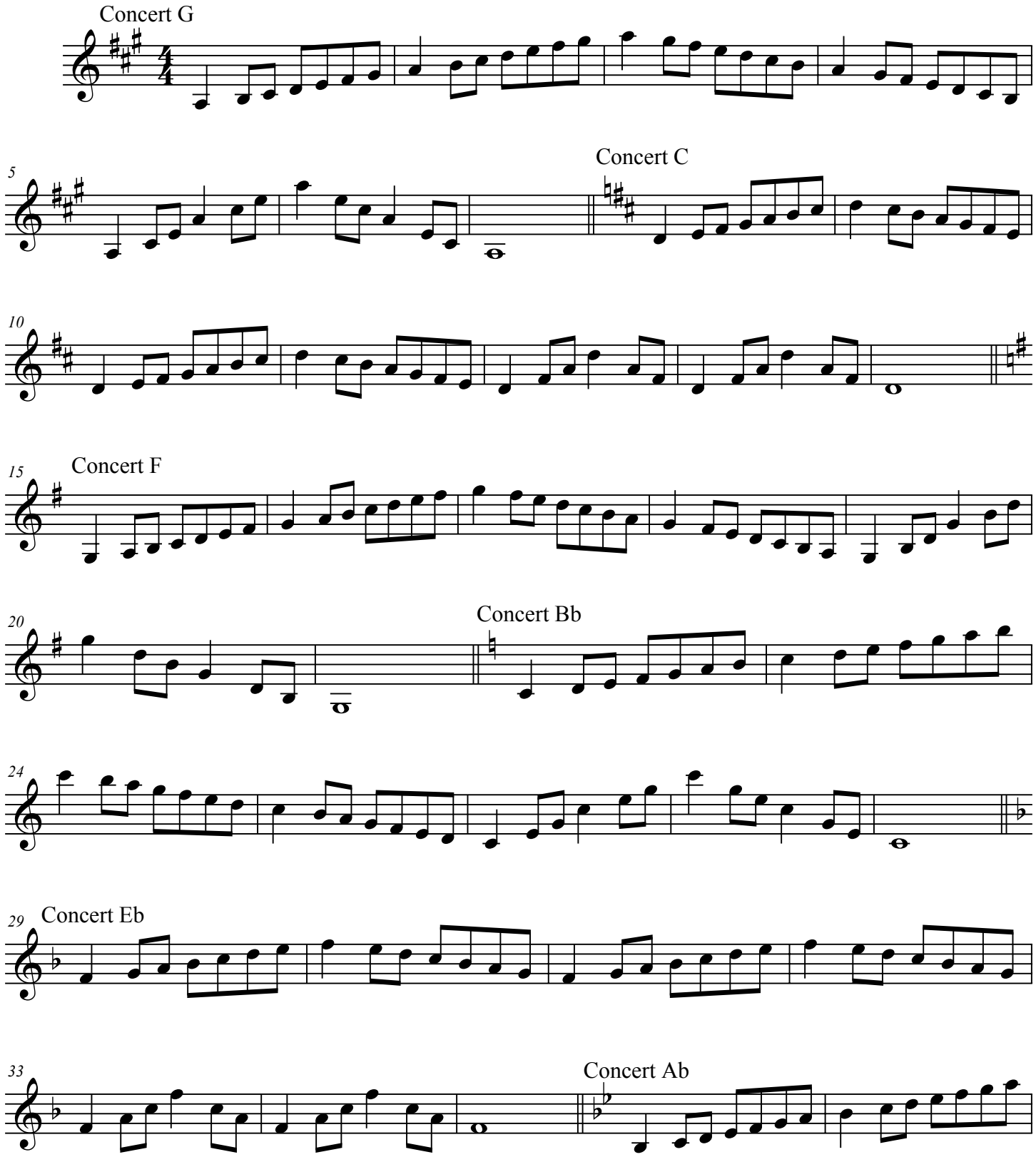


Piccolo Trumpet

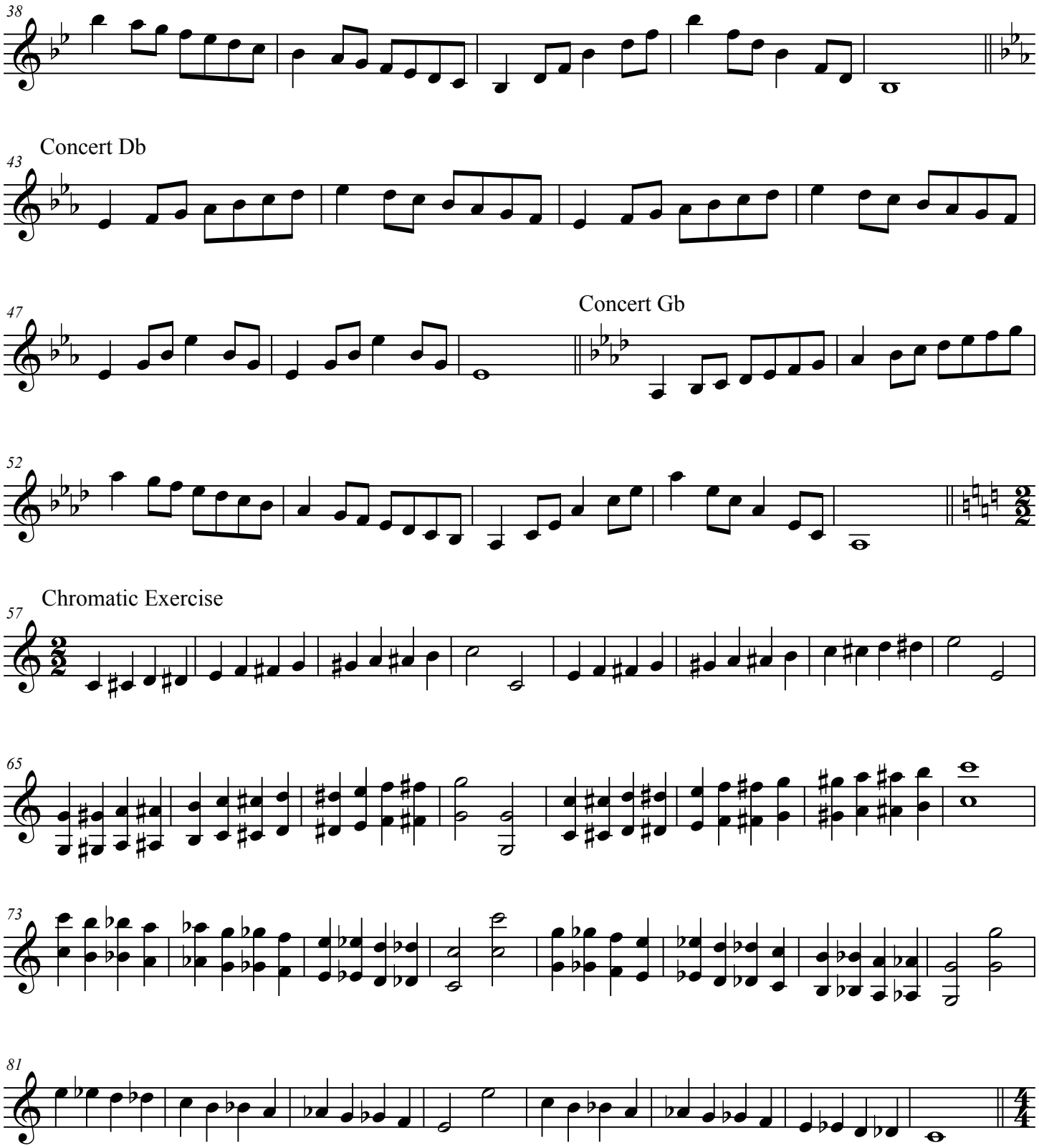
Fluegelhorn

In-Class Scales & Chromatic

Trumpet in B♭



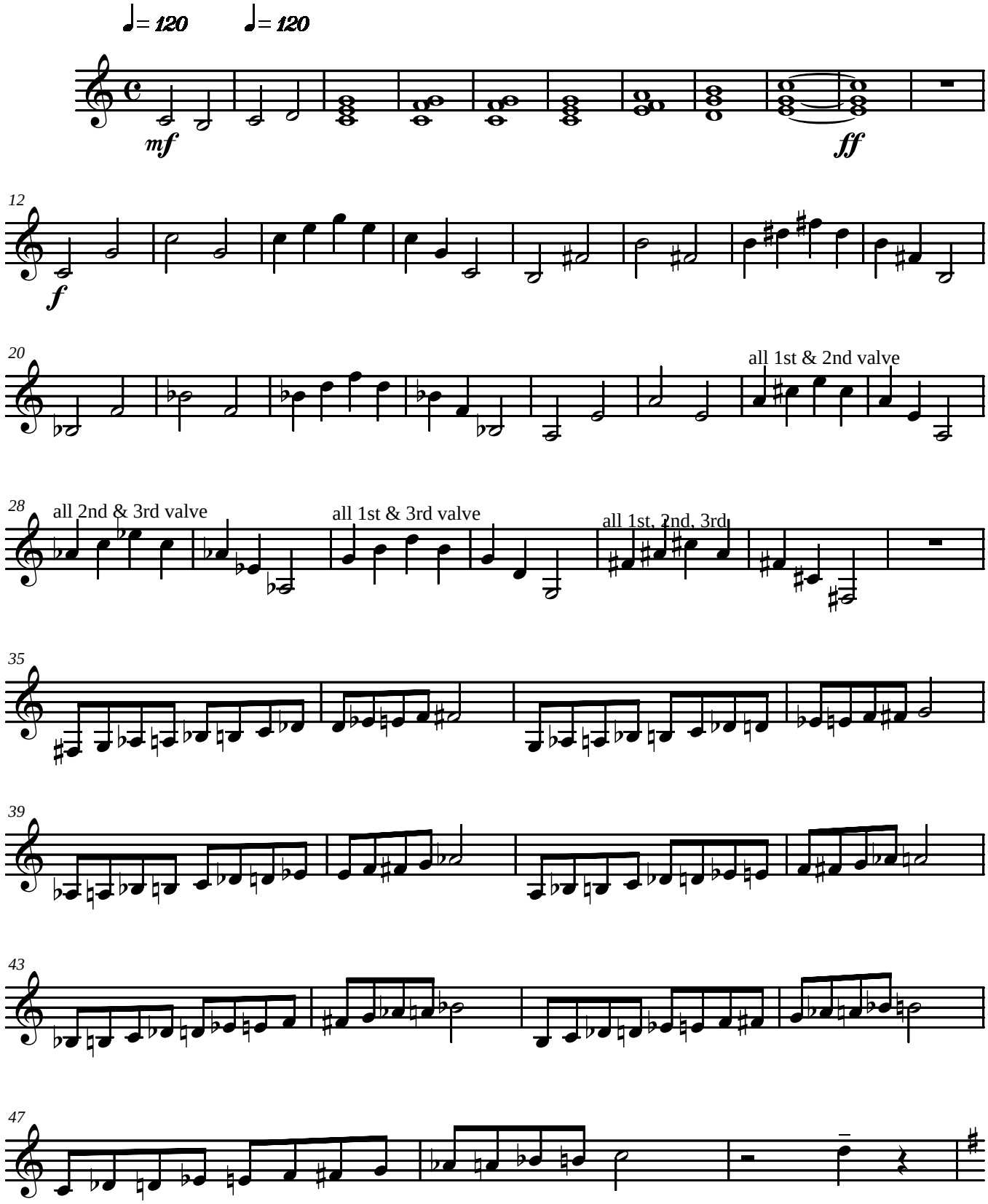
In-Class Scales & Chromatic



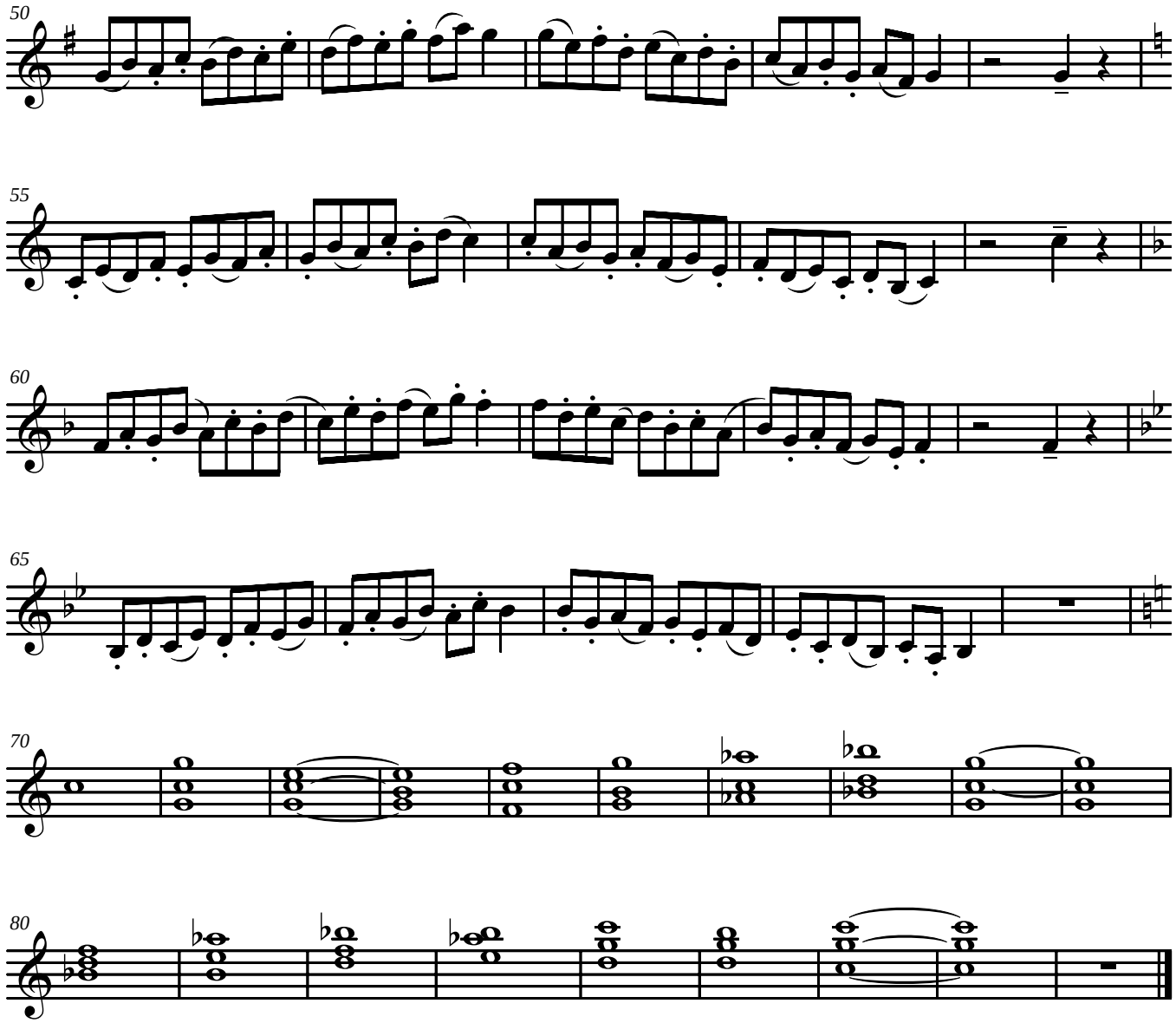
The Other Warmup

Trumpet in Bb

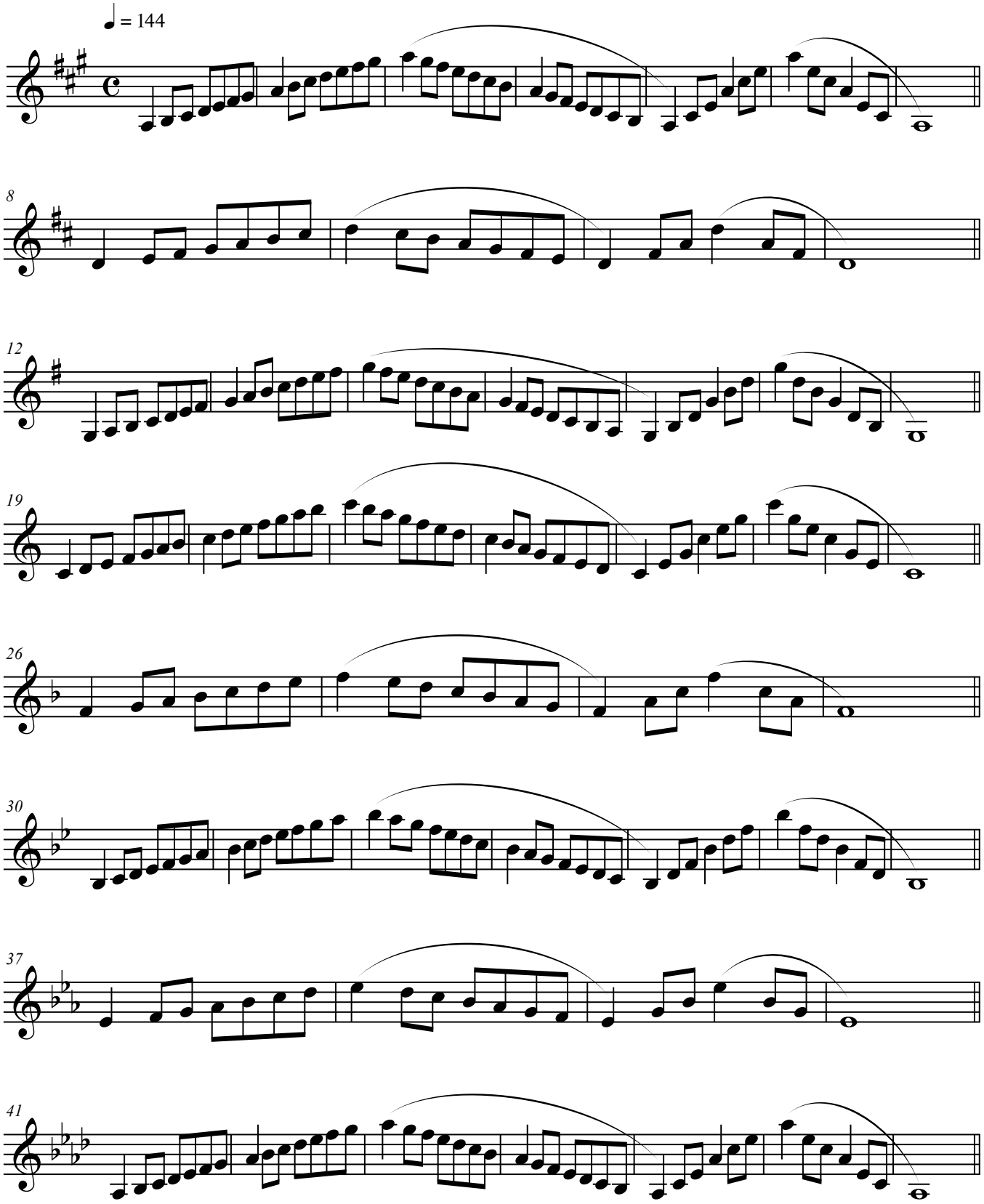
J. High

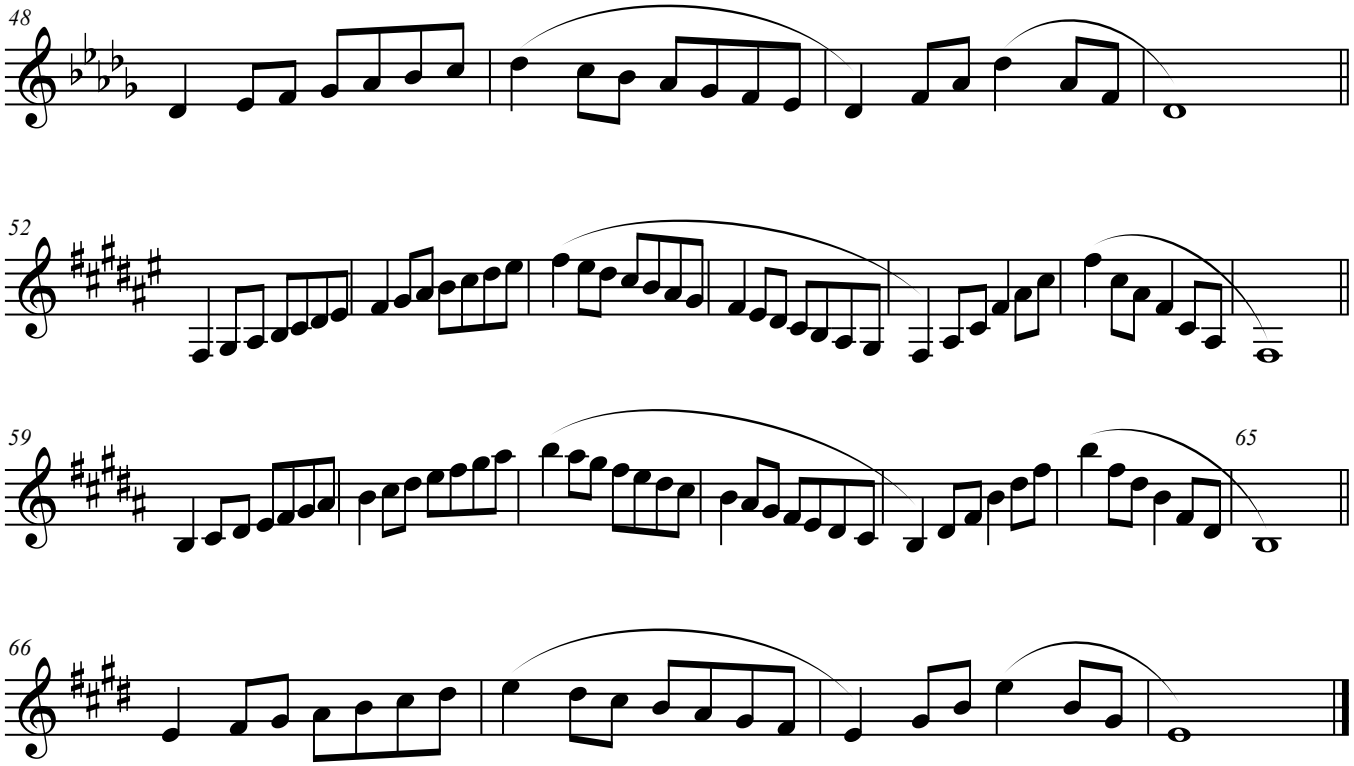


©2013


50
55
60
65
70
80

GEORGIA MUSIC EDUCATORS ASSOCIATION
ALL-STATE BAND SCALES
SYMPHONIC BAND (GRADES 11-12) TRUMPET




48
52
59
65
66

I-IV-V-I

Part One (soprano): Play scale steps 8, 8, 7, 8.
(Violin 1, Flute, Clarinet 1, Alto Sax 2 [low octave], Cornet/Trumpet 1, Horn 3 [low], Trombone 2)

Part Two (alto): Play scale steps 5, 6, 5, 5.
(Violin 2, Oboe, Clarinet 2, Alto Sax 1, Cornet/Trumpet 2, Horn 1, Euphonium)

Part Three (tenor): Play scale steps 3, 4, 2, 3.
(Viola/Violin 3, Clarinet 3, Alto Clarinet, Bassoon 1, Tenor Sax, Cornet/Trumpet 3, Horn 2, Trombone 1)

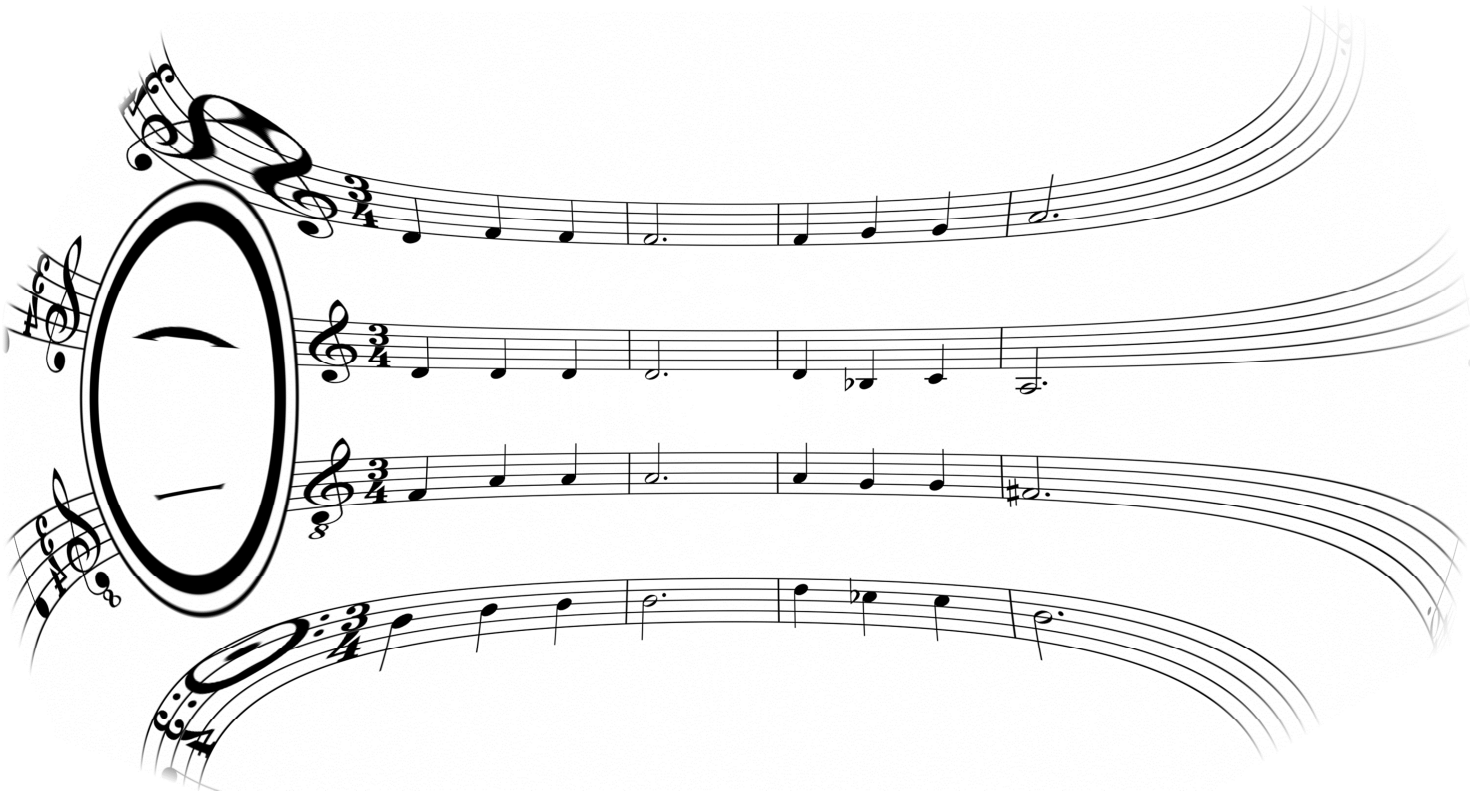
Part Four (bass): Play scale steps 1, 4, 5, 1.
(Cello, String Bass, Bassoon 2, Bass Clarinet, Baritone Sax, Horn 4, Trombone 3, Tuba)

Trumpet

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

Table of Contents

1.	I – IV – V – I	p. 1
2.	Canon in D by Johann Pachelbel	p. 1
3.	Circle of Fifths Chorale	p. 1
4.	Augmented 6th Cadence	p. 2
5.	Tallis Canon by Thomas Tallis	p. 2
6.	Suspensions	p. 3
7.	Old Hundredth by Loys Bourgeois	p. 3
8.	Ode to Joy by Ludwig Van Beethoven	p. 4
9.	God Rest Ye Merry Gentlemen	p. 5
10.	Amazing Grace by John Newton	p. 6
11.	Music for Queen Mary by Henry Purcell	p. 6
12.	Be Thou My Vision	p. 7
13.	In the Bleak Midwinter by Gustav Holst	p. 8
14.	Chester by William Billings	p. 9
15.	Ave Verum Corpus by Wolfgang Amadeus Mozart	p. 10
16.	Horkstow Grange in the style of Percy Grainger	p. 11
17.	Chaconne from the First Suite in Eb by Gustav Holst	p. 12
18.	Finlandia by Jean Sibelius	p. 12
19.	Prelude No. 20, Opus 28 by Frederic Chopin	p. 14
20.	To a Wild Rose by Edward McDowell	p. 15
21.	Nimrod from the Enigma Variations by Edward Elgar	p. 16
22.	Blessed are They That Mourn by Johannes Brahms	p. 16
23.	Chant Funaire by Gabriel Faure	p. 17
24.	Irish Tune from County Derry	p. 18
25.	Rhenish Symphony Mvmt. 4 Opening by Robert Schumann	p. 19
26.	Salvation is Created by Pavel Tchesnokov	p. 20
27.	Ave Maria by Sergei Rachmaninoff	p. 21
28.	3rd Tune by Thomas Tallis	p. 22
29.	Largo from Symphony No. 9 by Antonin Dvorak	p. 23
30.	Come, Sweet Death by J. S. Bach	p. 24
31.	Chorale from Jupiter by Gustav Holst	p. 25
32.	In the Village by Modeste Mussorgsky	p. 26
33.	A Mighty Fortress is our God arr. J. S. Bach	p. 28
34.	Christ Lay in Death's Bonds by J. S. Bach	p. 29
35.	Symphony No. 2 Vocal Chorale by Gustav Mahler	p. 30
36.	Symphony No. 2 Brass Chorale by Gustav Mahler	p. 31

How to use this book

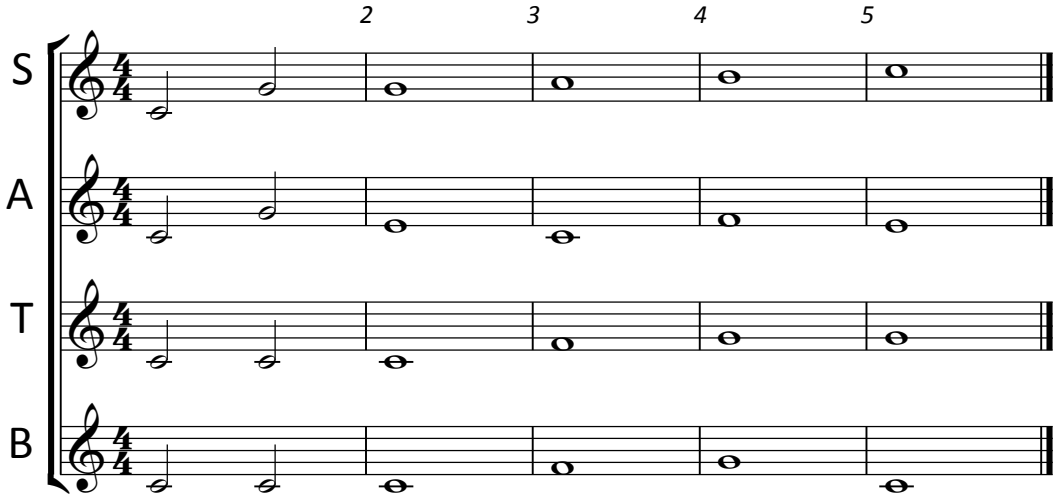
For trumpet players

1. The **SOPRANO** and **ALTO** parts are your main parts
    a. Though, sometimes the **ALTO** part can get a bit low
    b. Split the section up into two parts
2. The **TENOR** and **BASS** parts are just there so you can see what the others are doing
3. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
4. Sometimes, you'll see a note in parenthesis ( ). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

I - IV - V - I
(1 - 4 - 5 - 1)

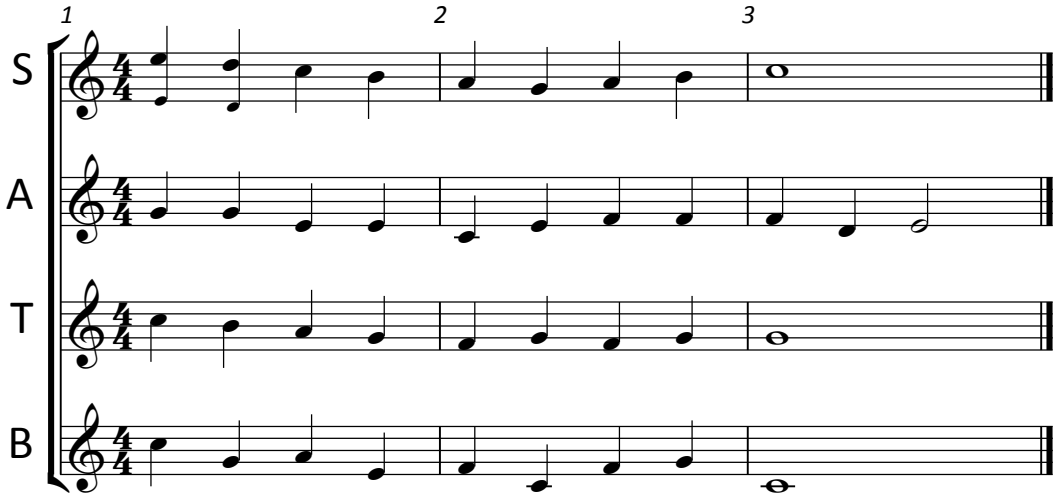
A simple chord progression



2

Canon in D
by
Johann Pachelbel

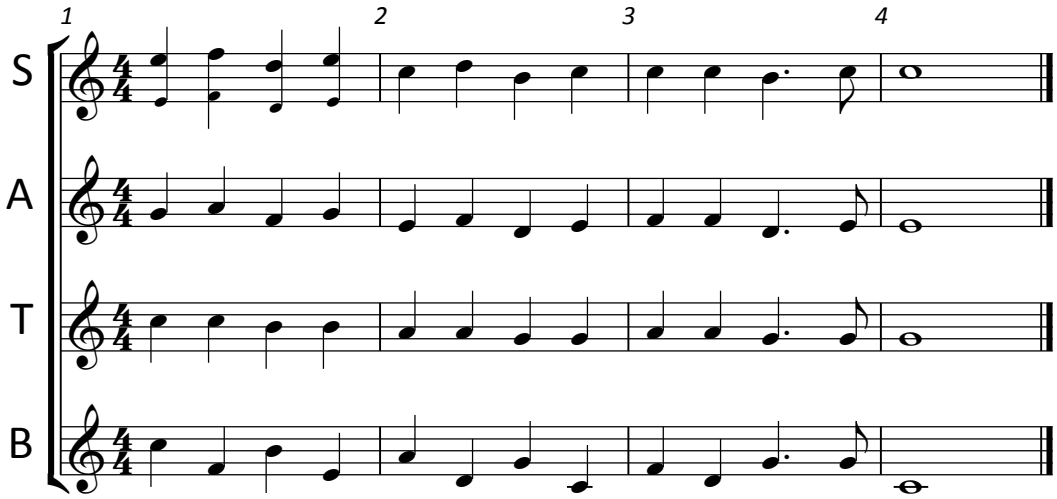
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence

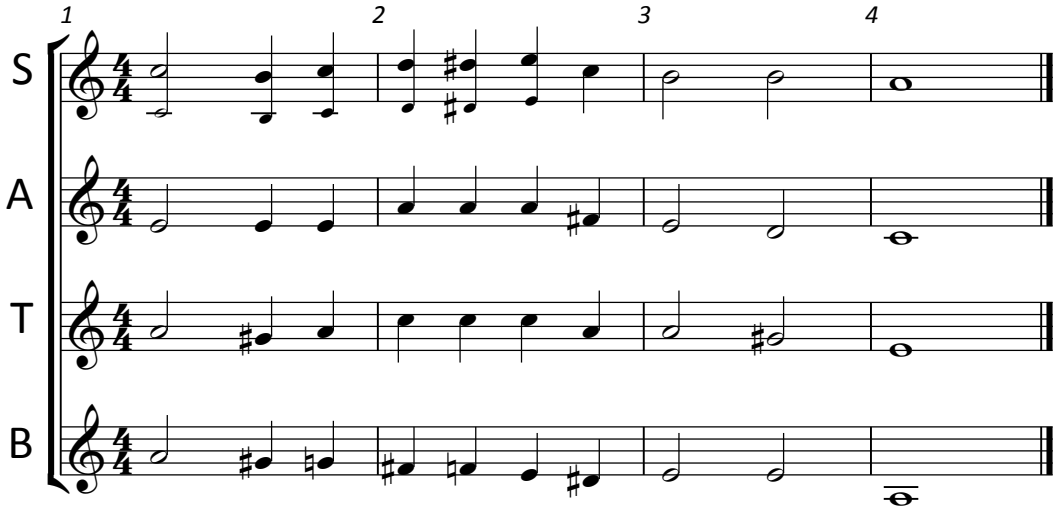


Written by Aaron Cole - Released for free through Decoygrape Productions
under the Creative Commons License - CC BY-NC-ND (2011)

4

Augmented 6th Cadence

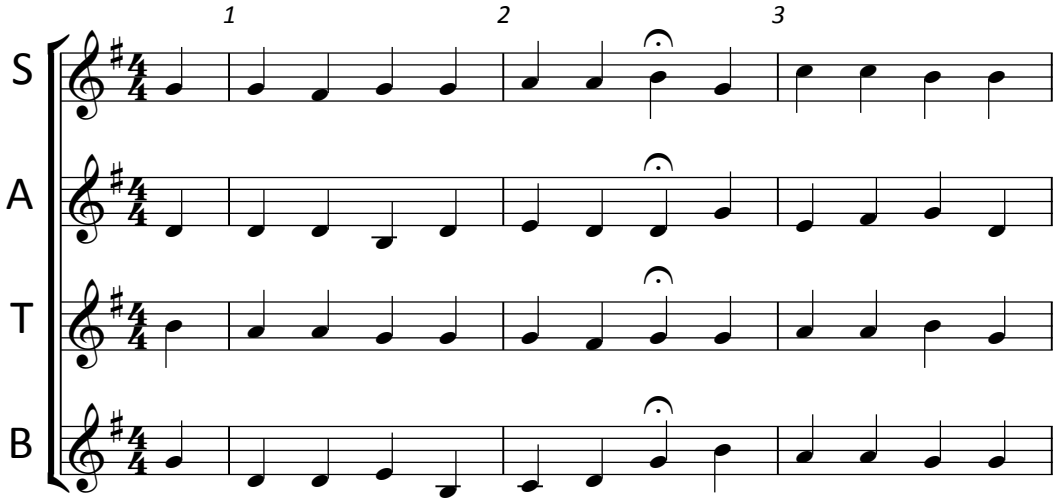
A special type of cadence

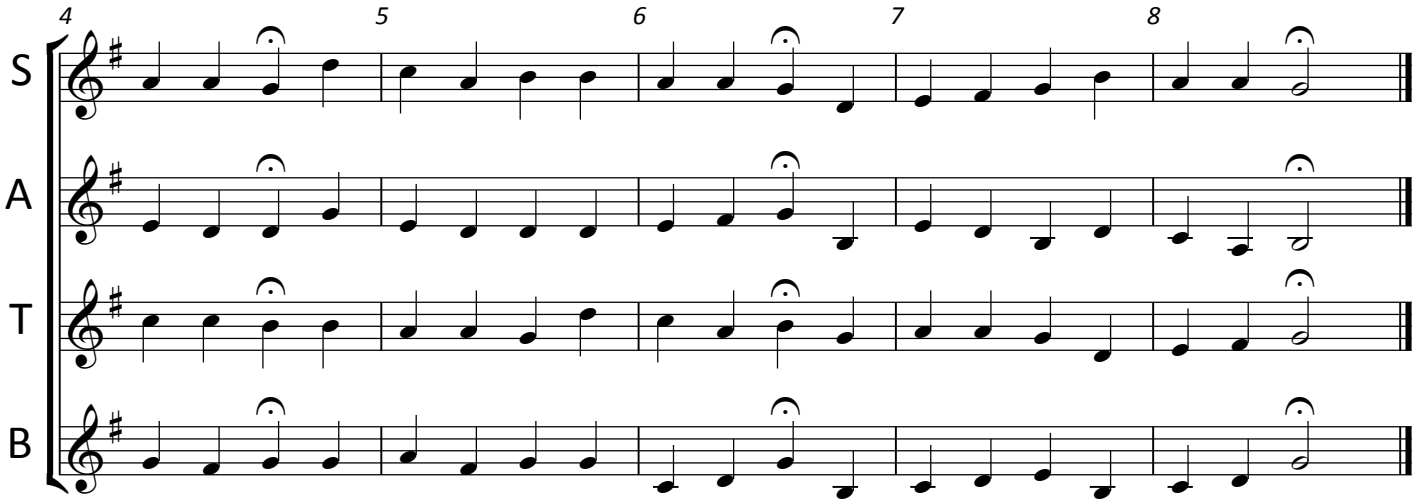


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

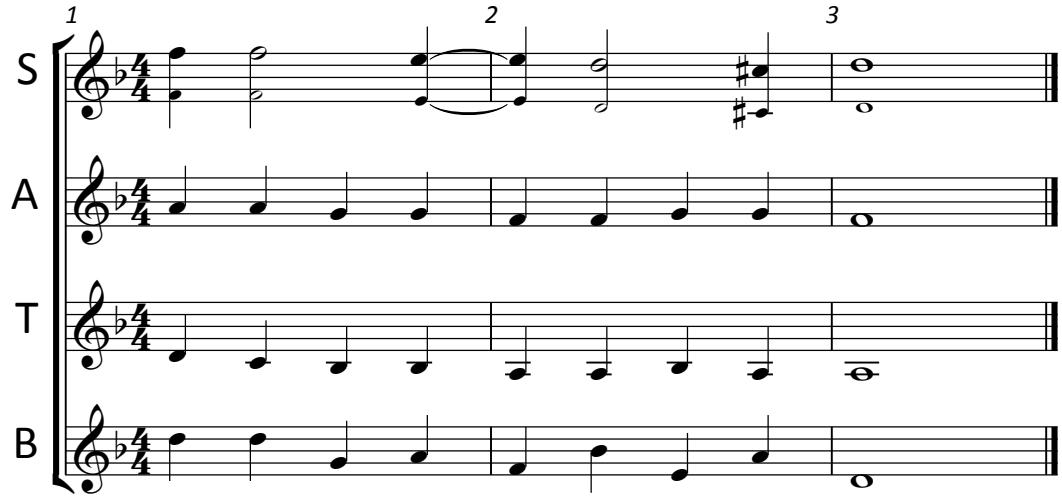




6

Suspensions

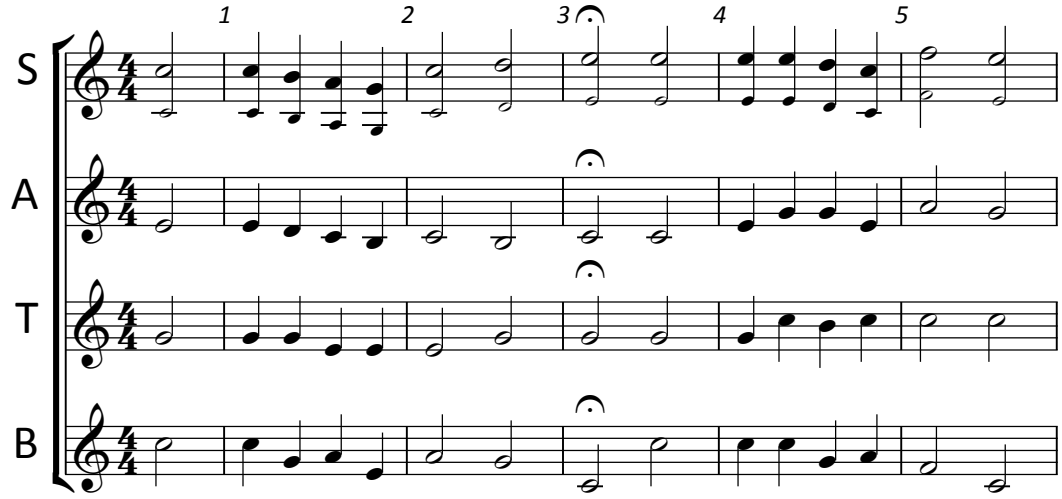
(Preparation
Suspension
Resolution)

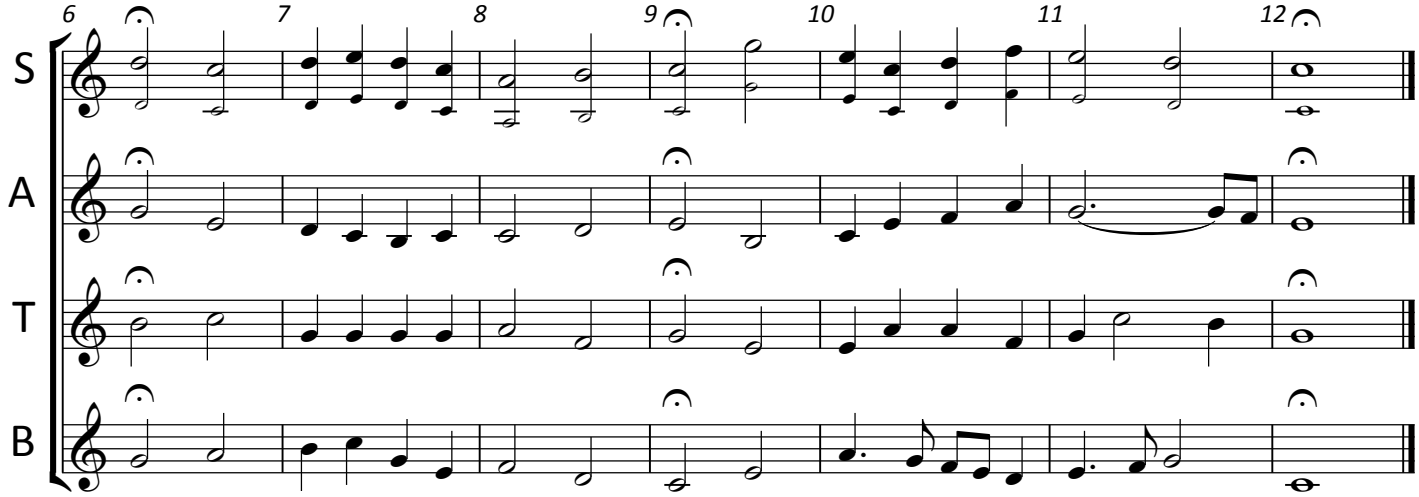


7

Old Hundredth
by
Loys Bourgeois

(1551)

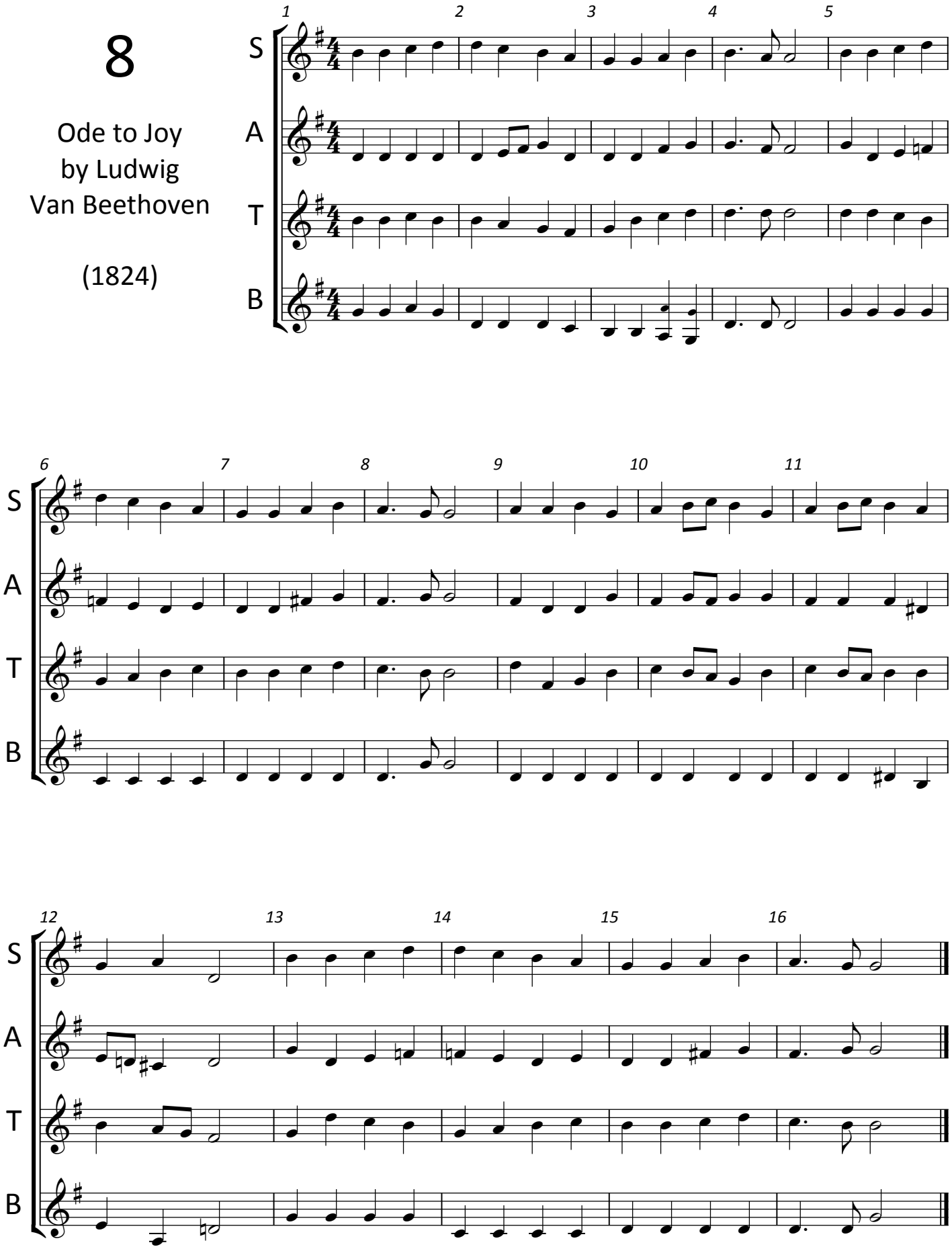




8

Ode to Joy
by Ludwig
Van Beethoven

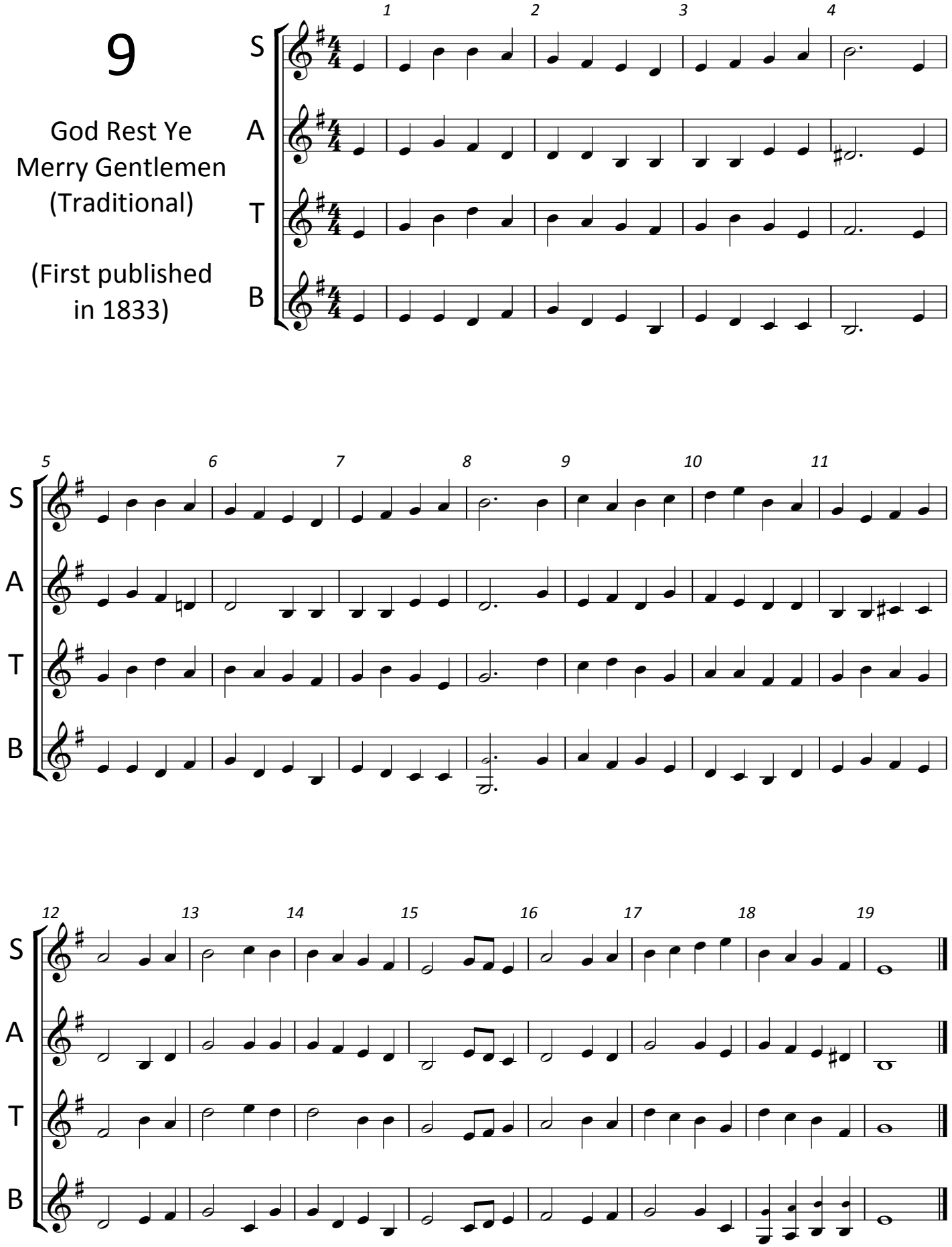
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

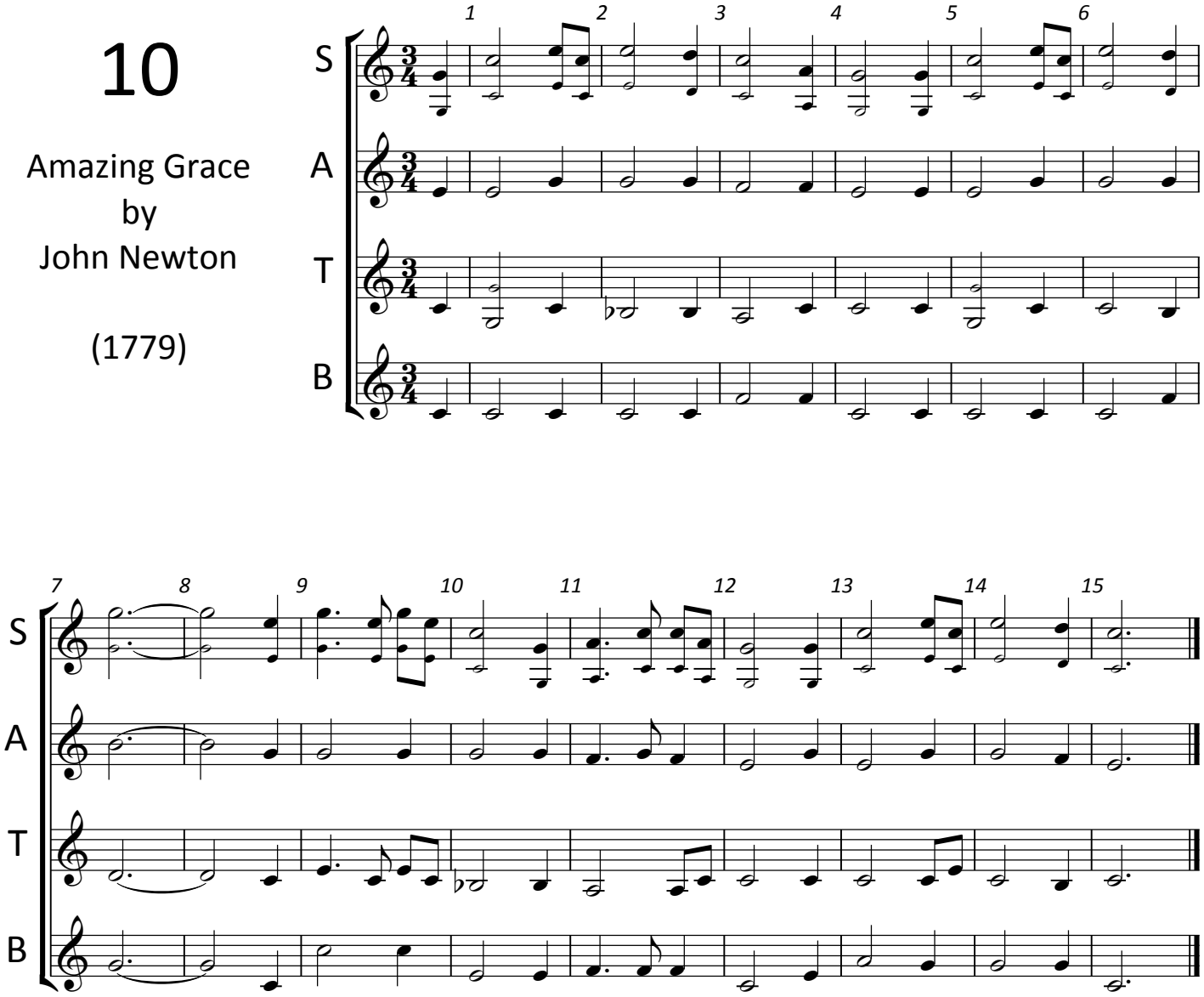
(First published
in 1833)



10

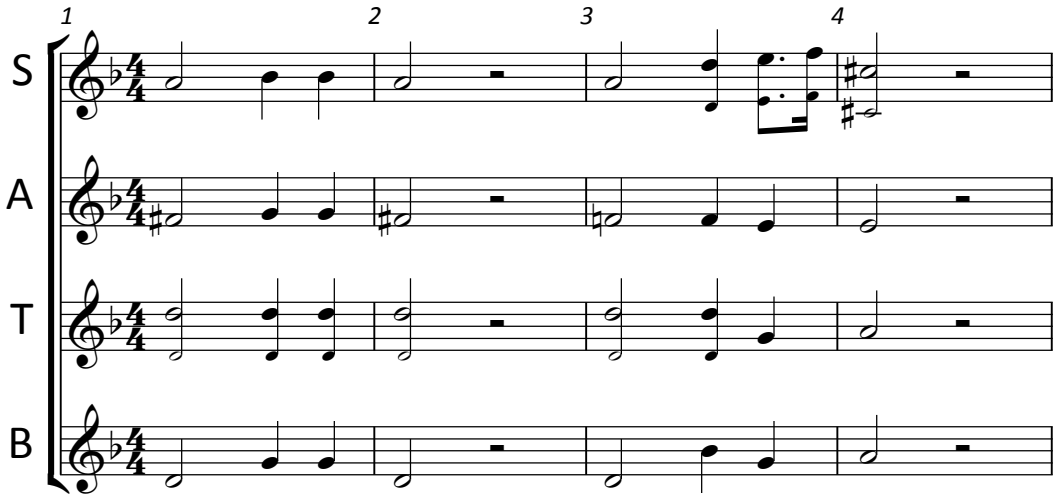
Amazing Grace
by
John Newton

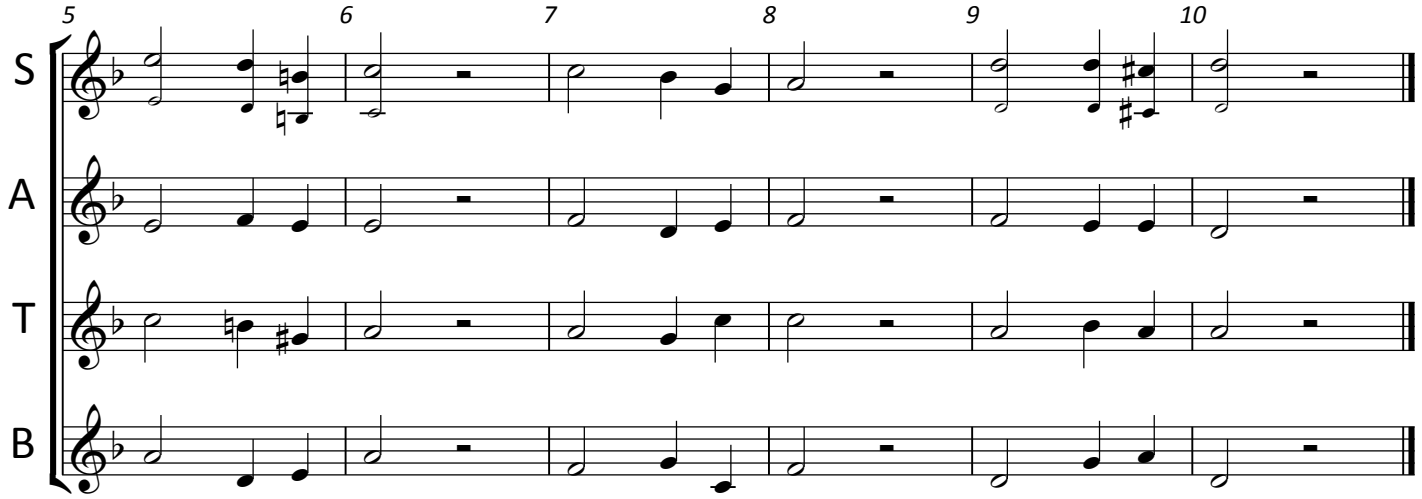
(1779)



11

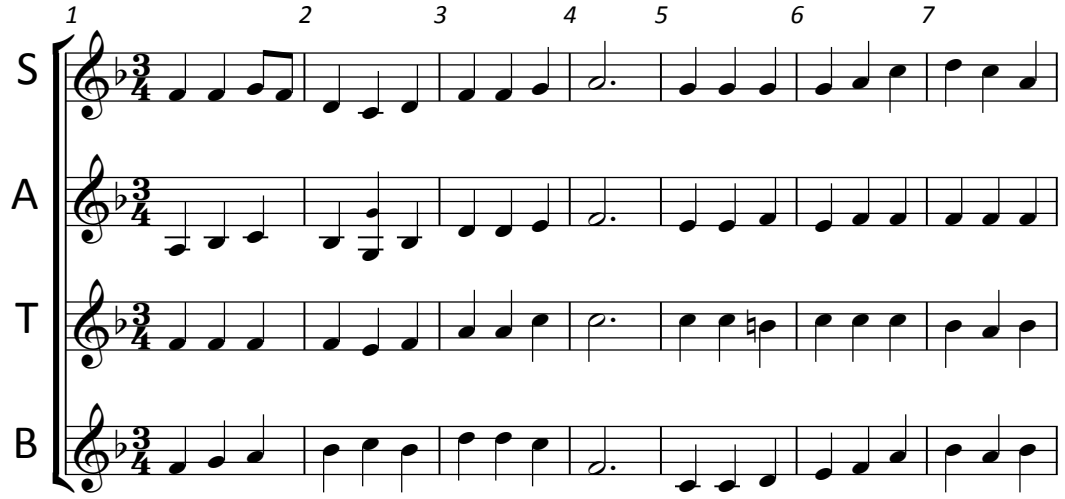
Music for
Queen Mary
by
Henry Purcell
(1694)

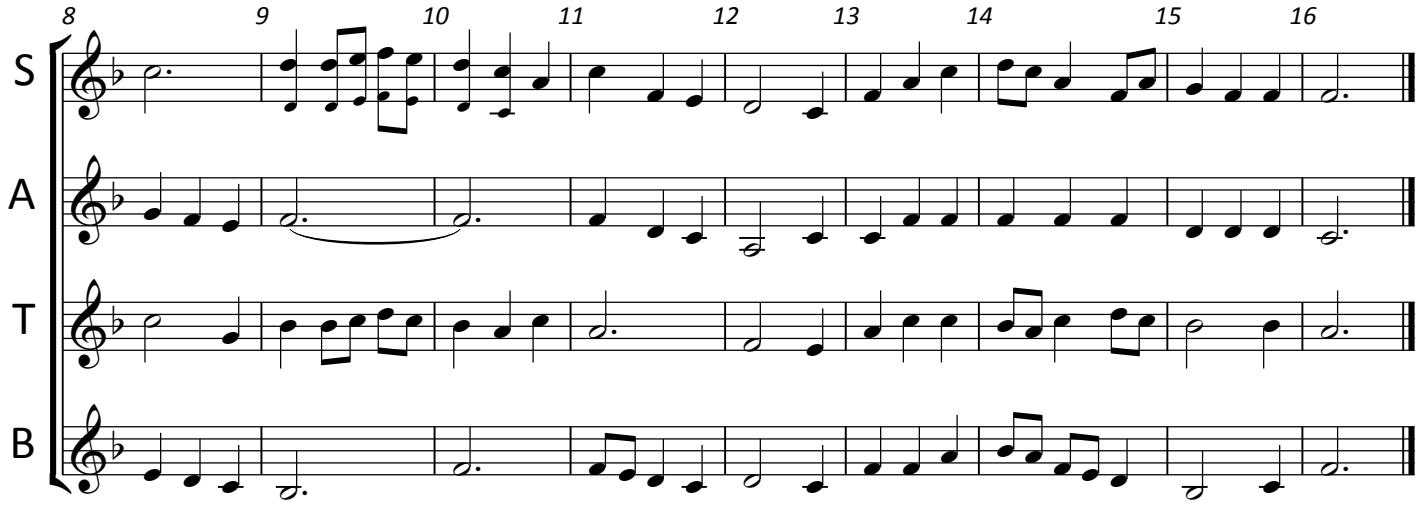




12

Be Thou
My Vision
(Traditional
originally
titled "Slane")

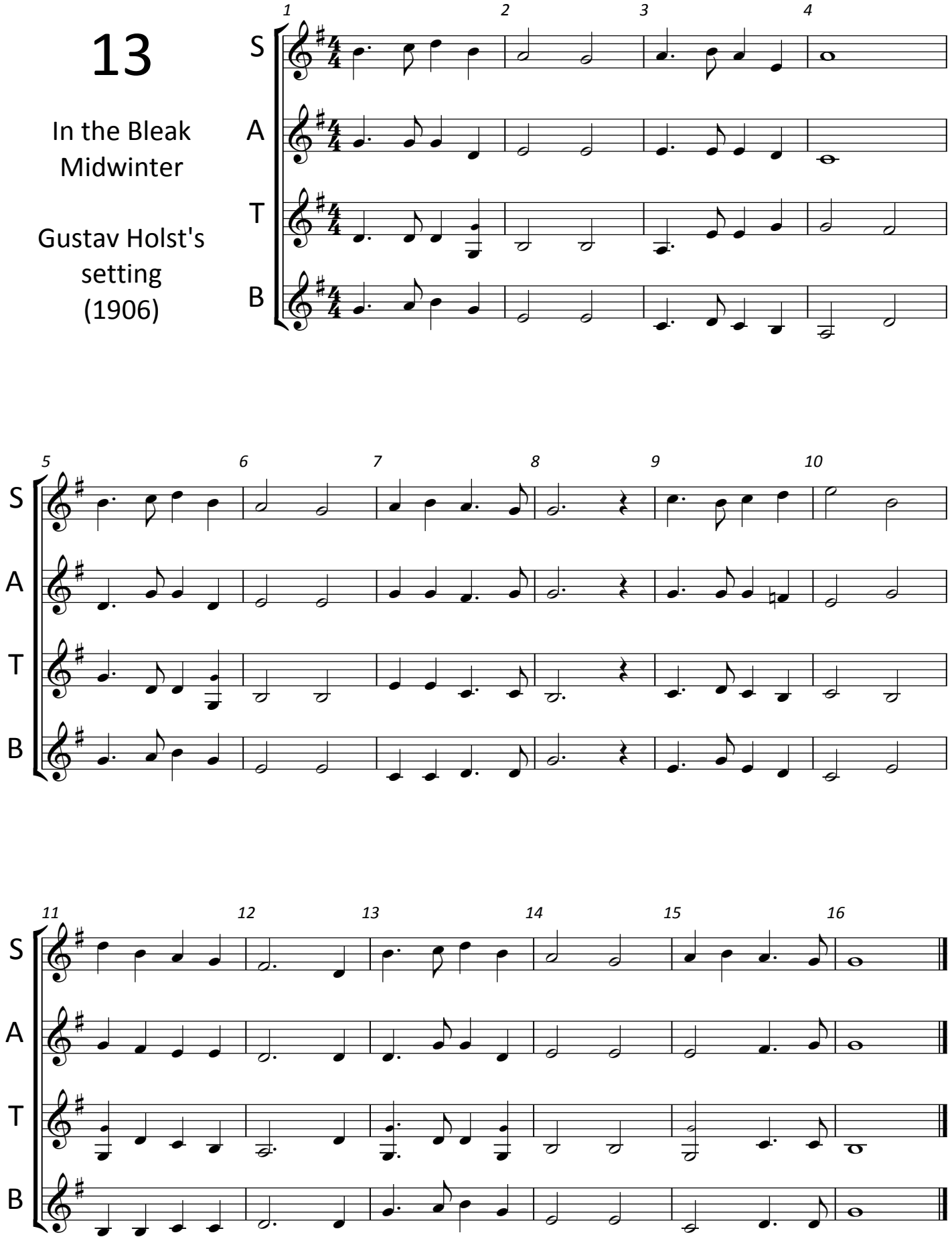




13

In the Bleak Midwinter

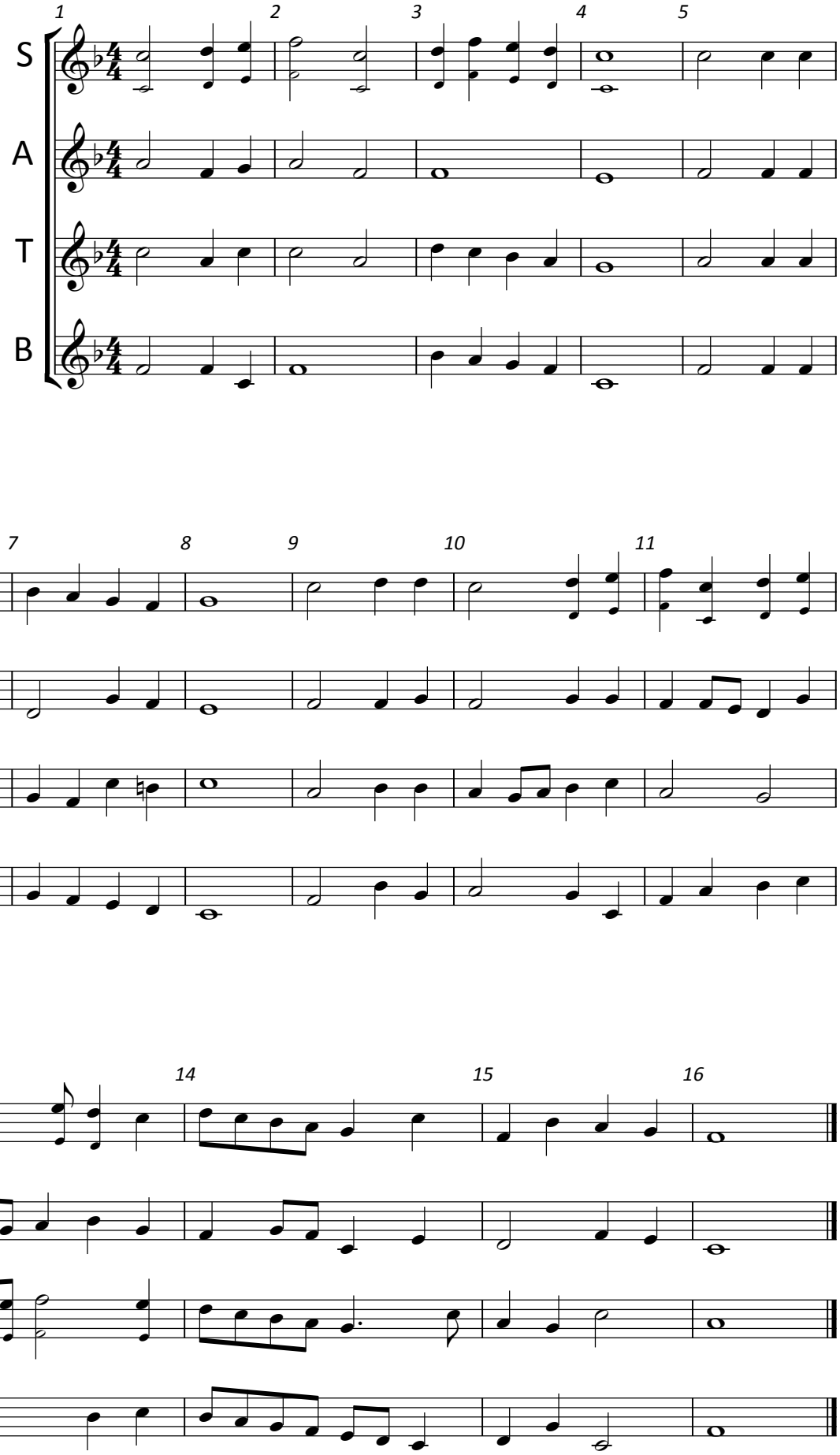
Gustav Holst's setting (1906)



14

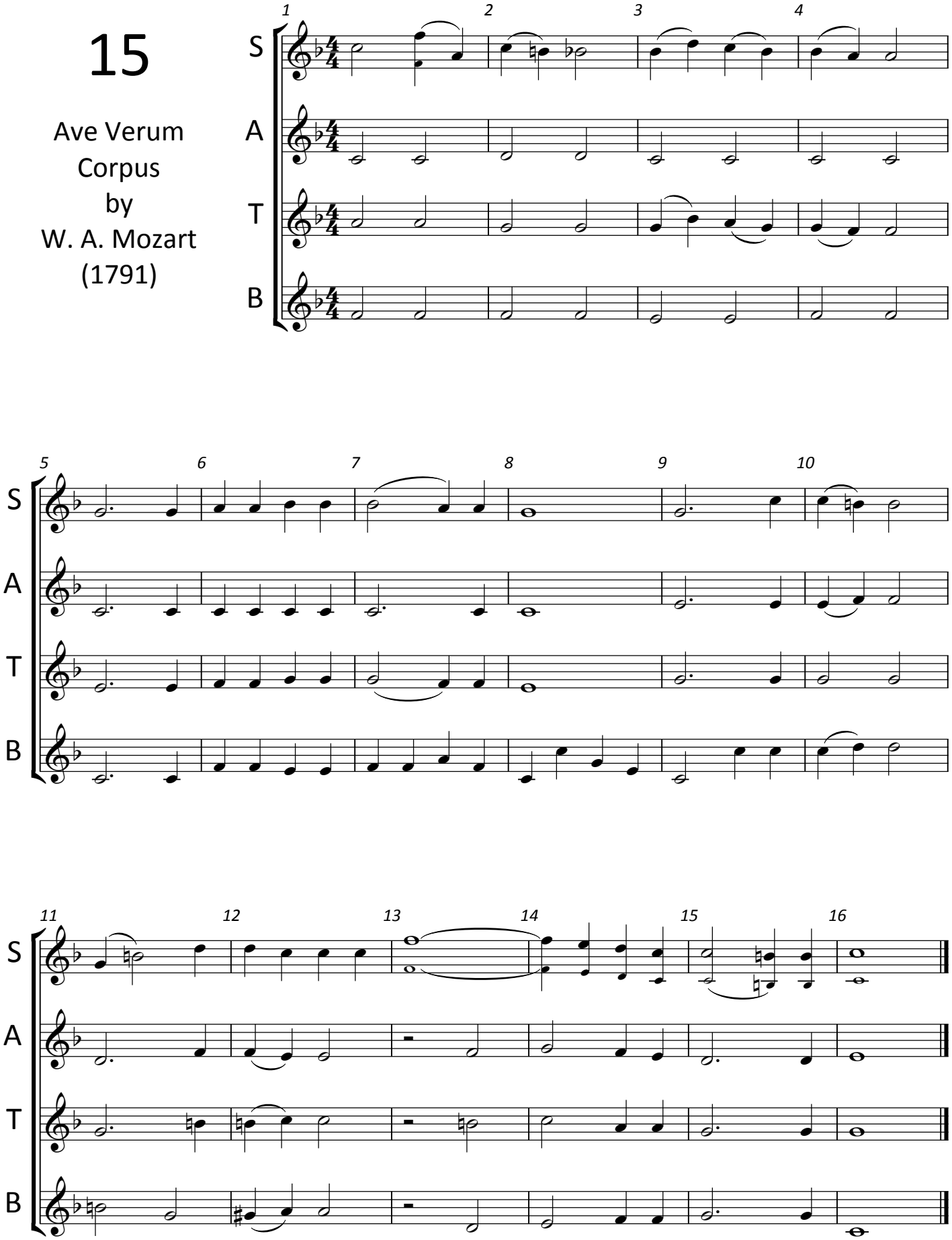
Chester
by
William Billings

(1778)



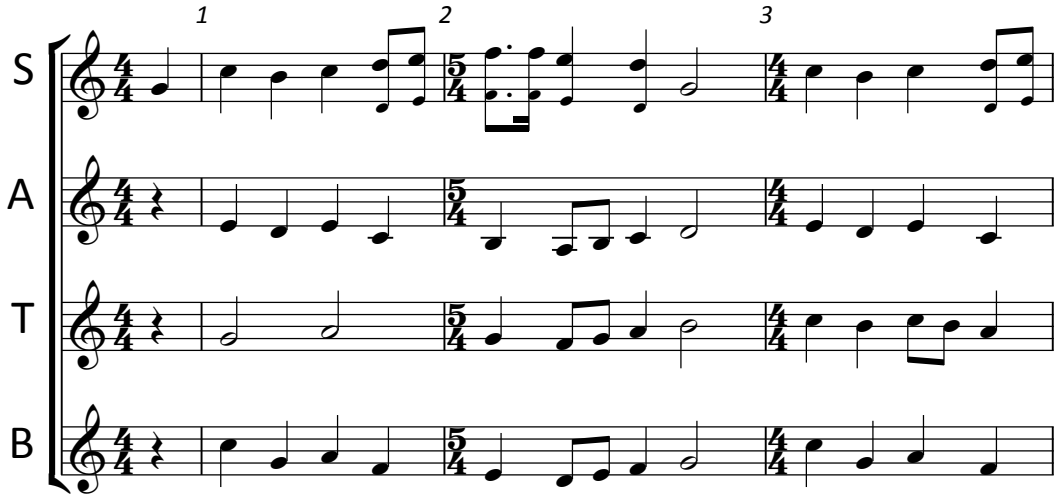
15

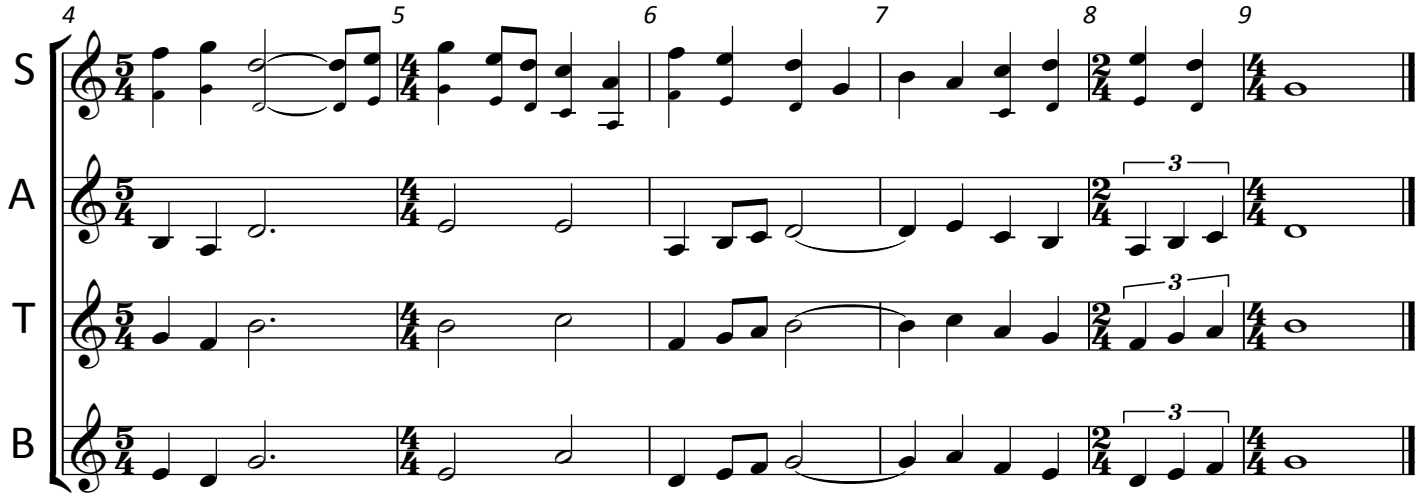
Ave Verum Corpus
by
W. A. Mozart
(1791)



16

Horkstow Grange collected by Percy Grainger (1906)





Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span,and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.

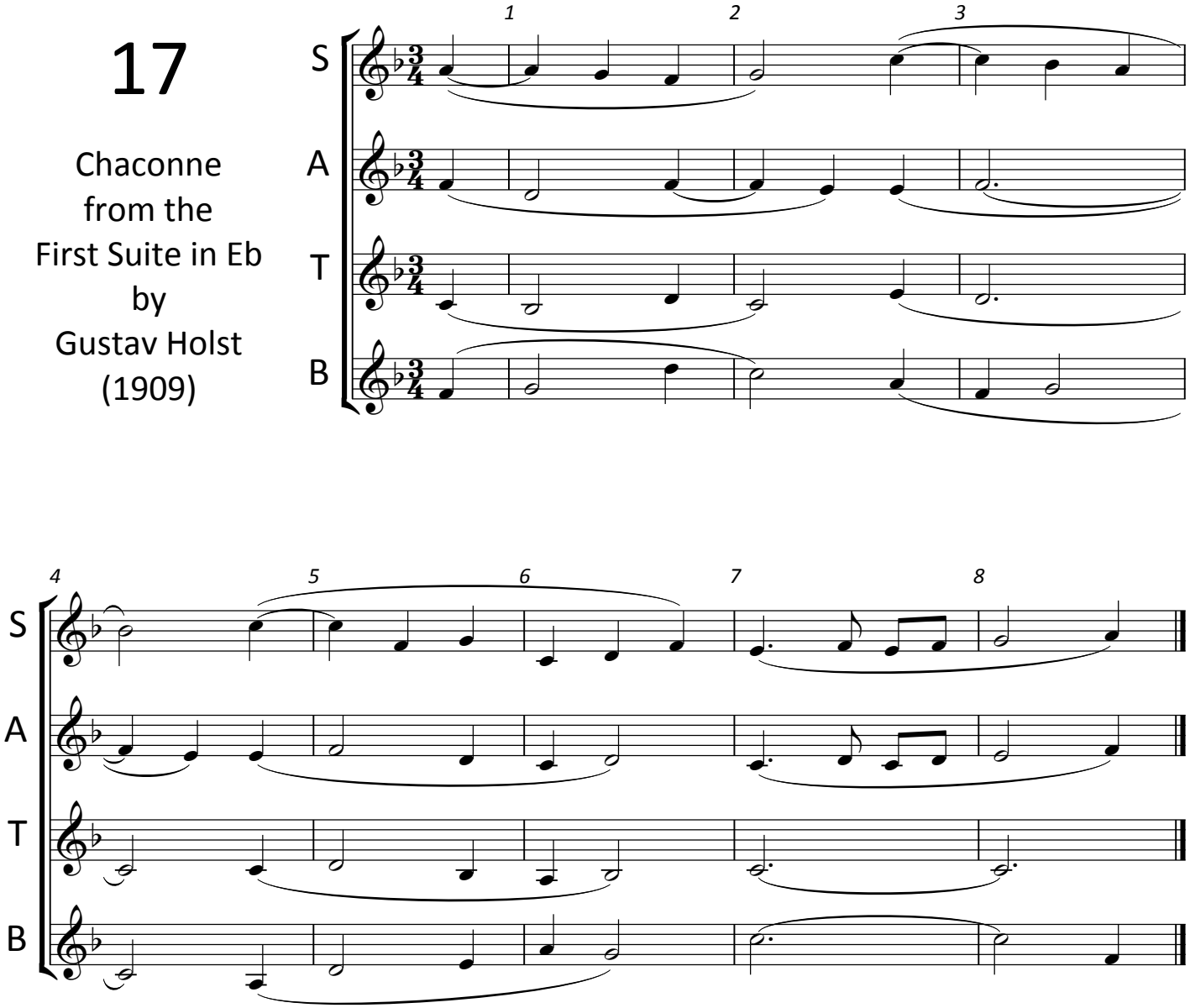
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such as a fragmentary song.
(http://www.lincolnshireassembly.com/section.asp?docId=79588)

17

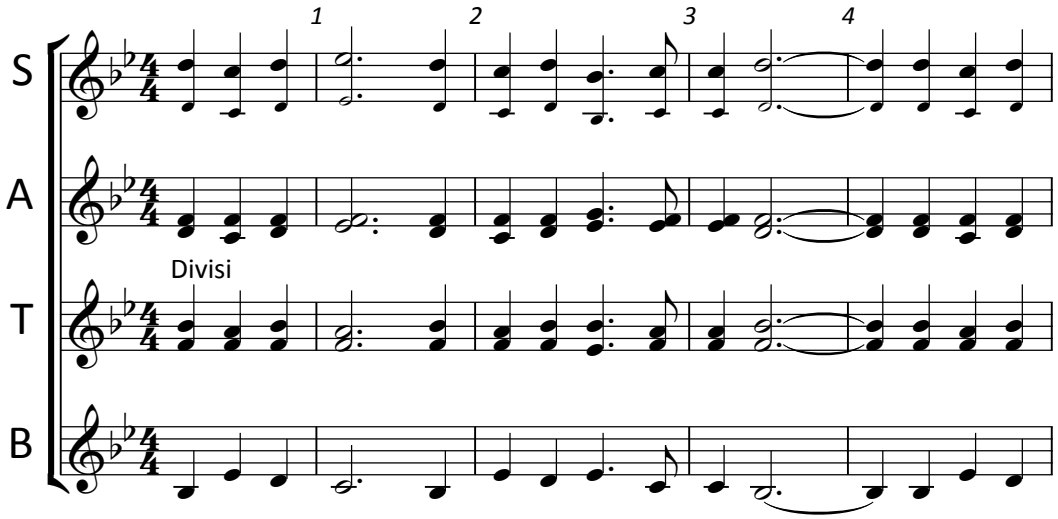
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

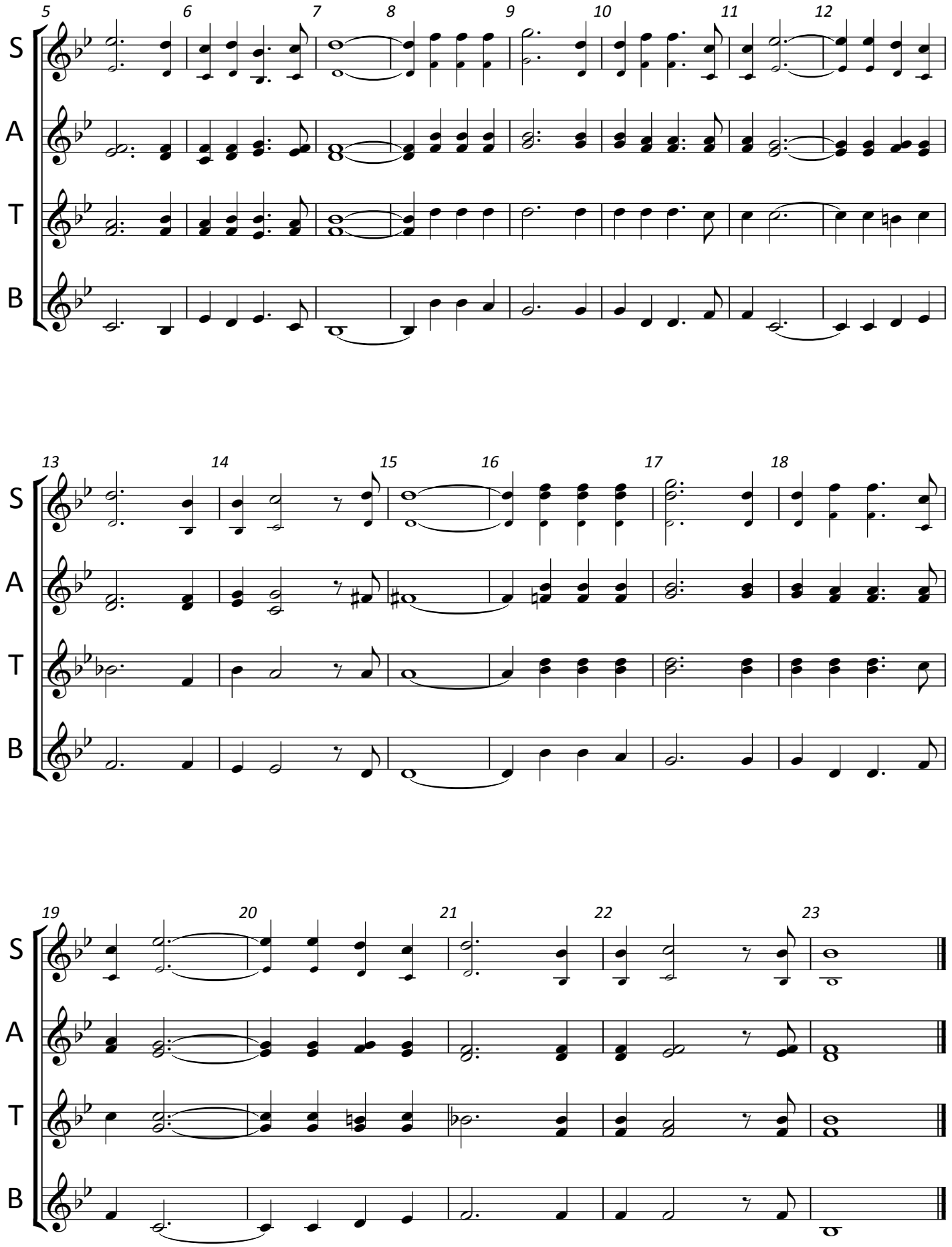


18

Finlandia
by
Jean Sibelius

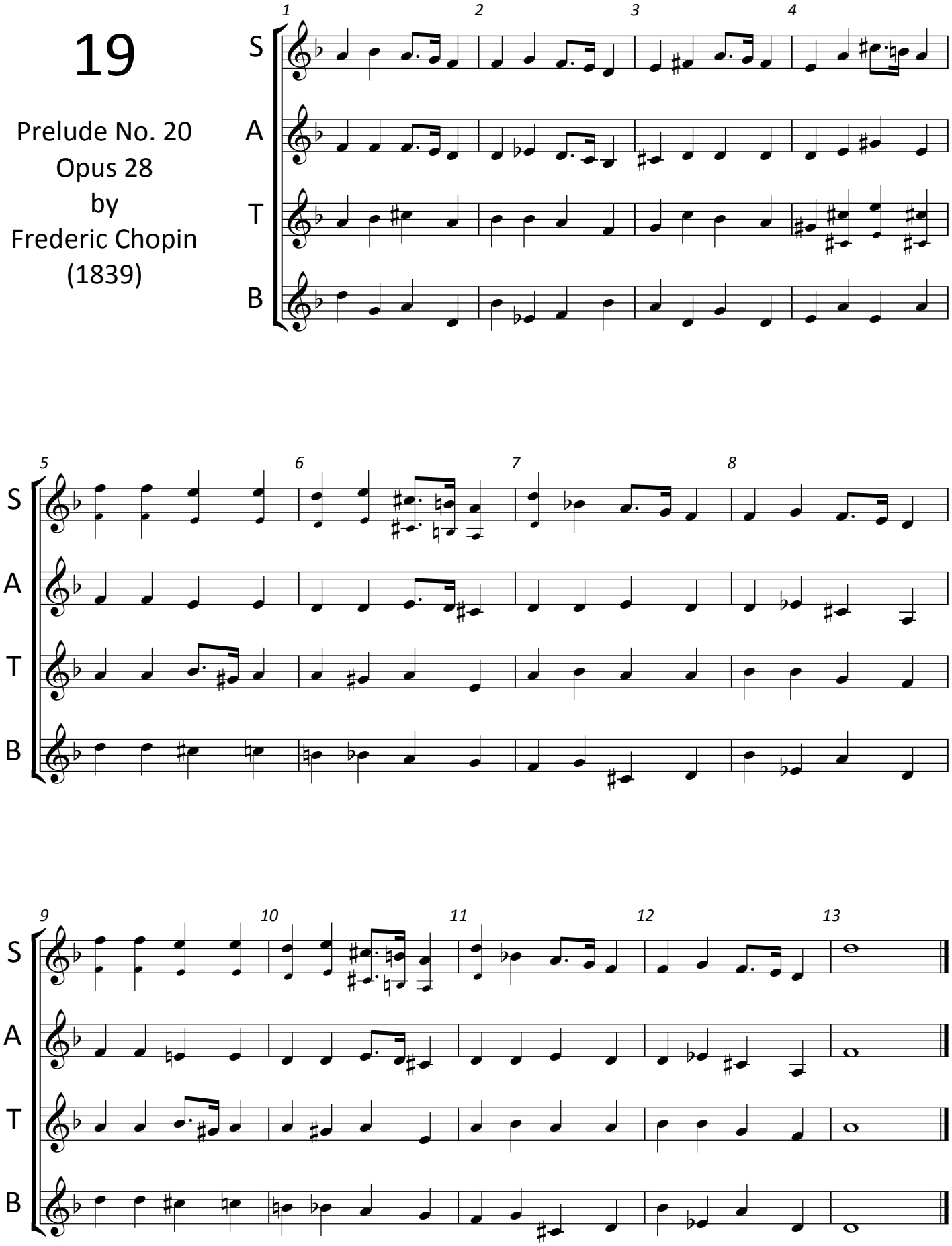
(1900)




5
6
7
8
9
10
11
12
S
A
T
B
13
14
15
16
17
18
S
A
T
B
19
20
21
22
23
S
A
T
B

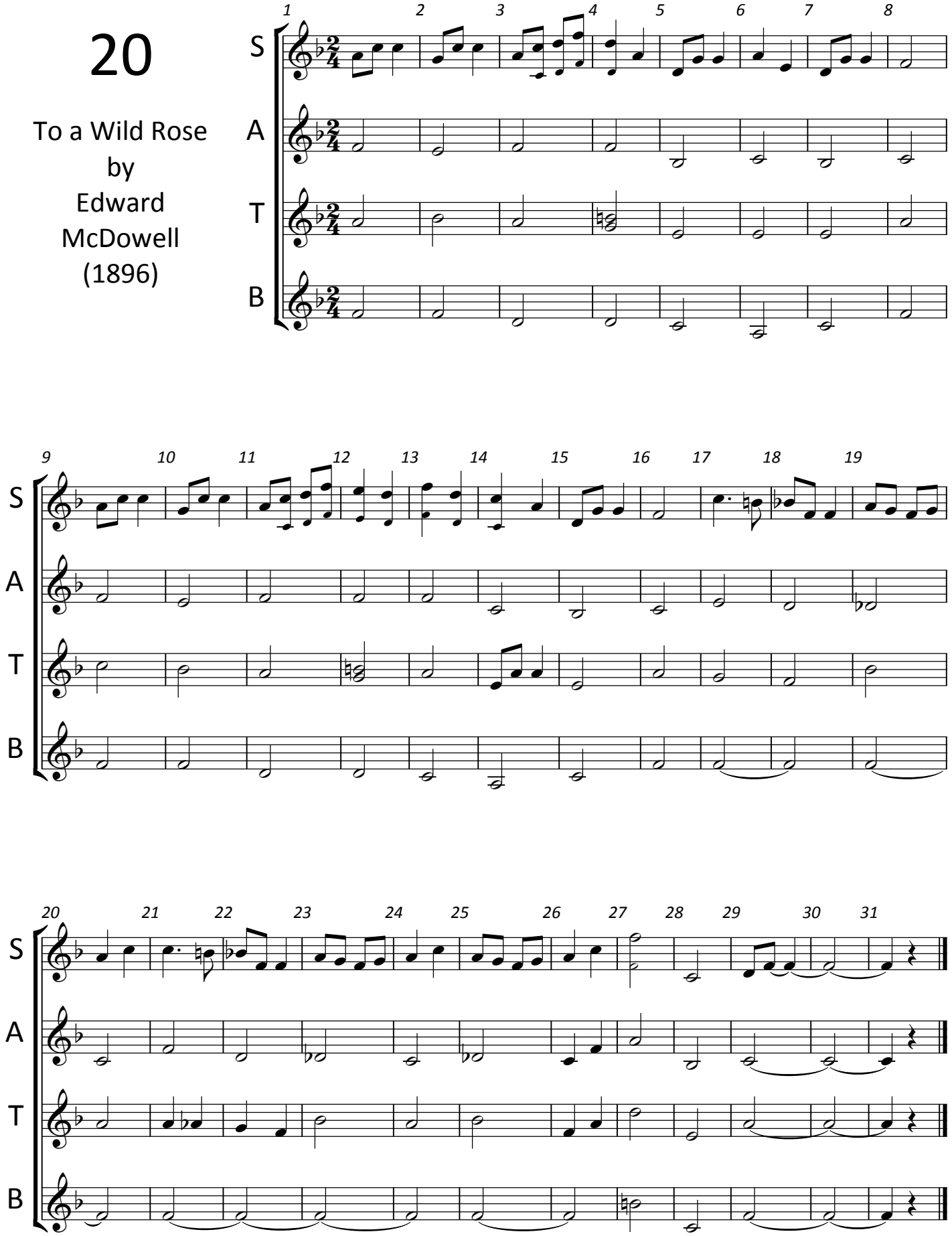
19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)



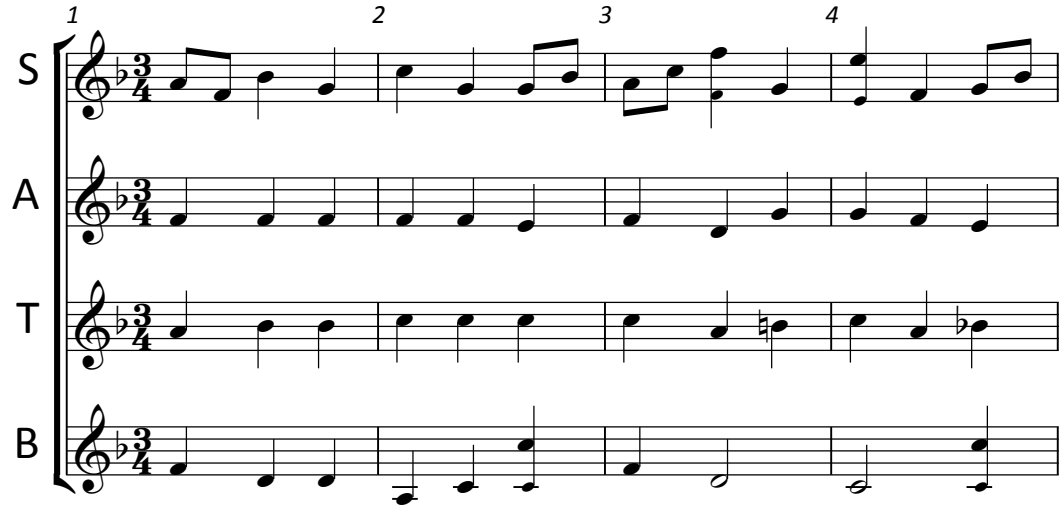
20

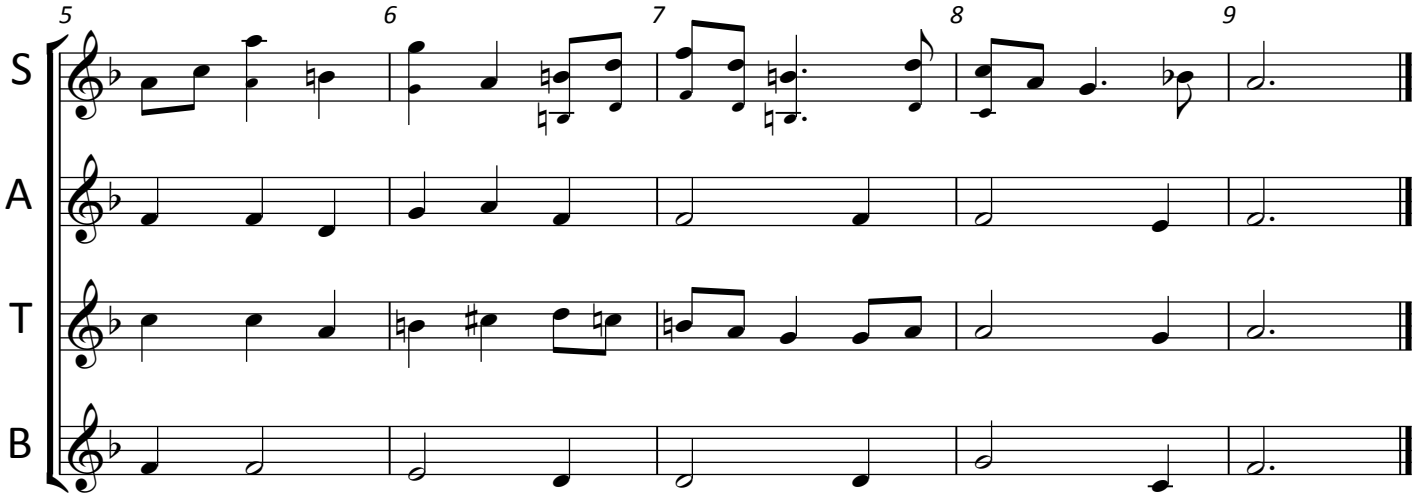
To a Wild Rose
by
Edward
McDowell
(1896)



21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

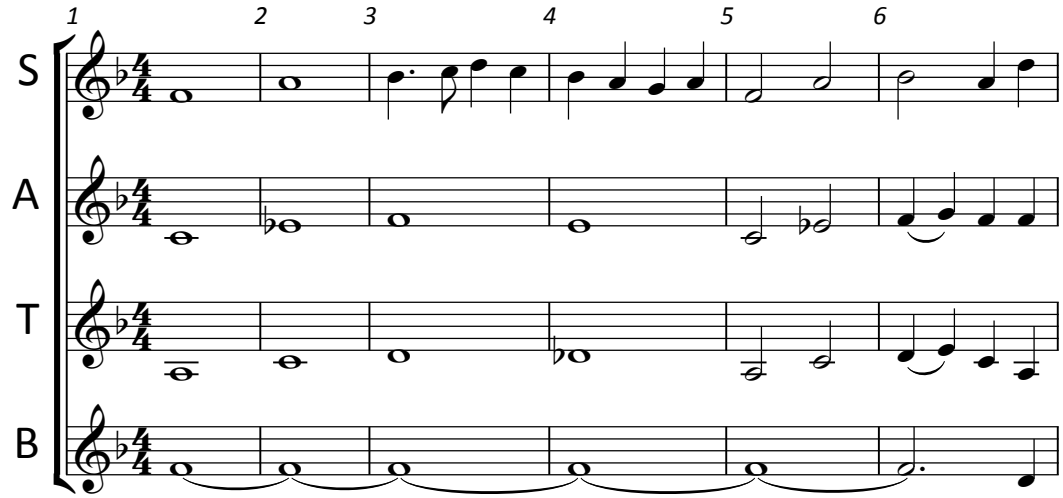


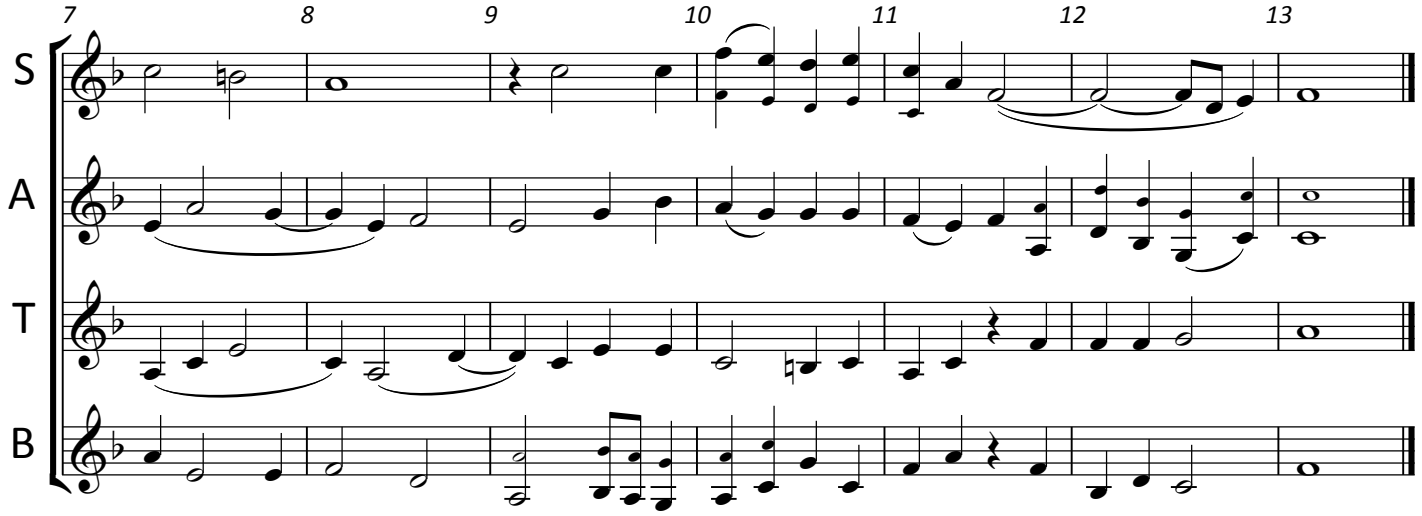


22

Blessed are They
That Mourn
by
Johannes Brahms

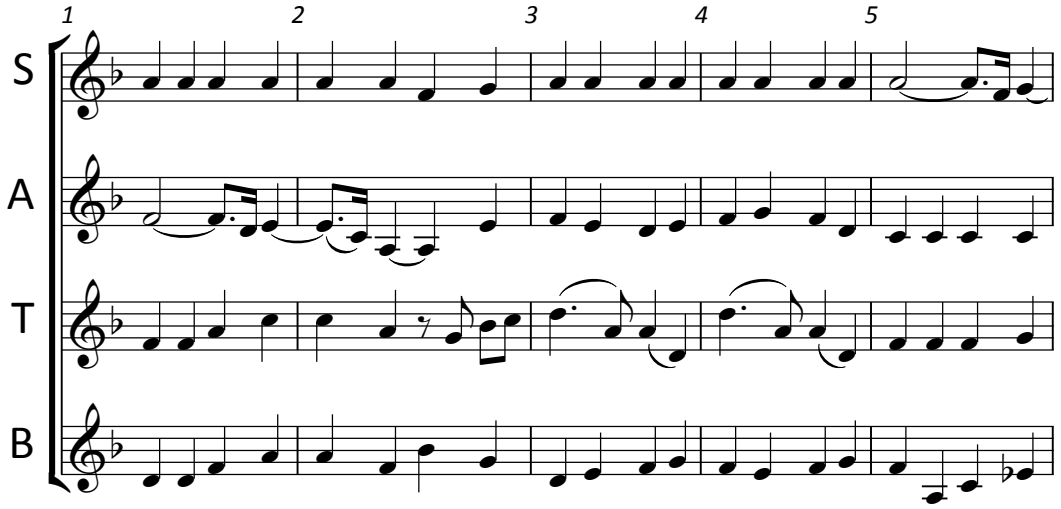
(1868)

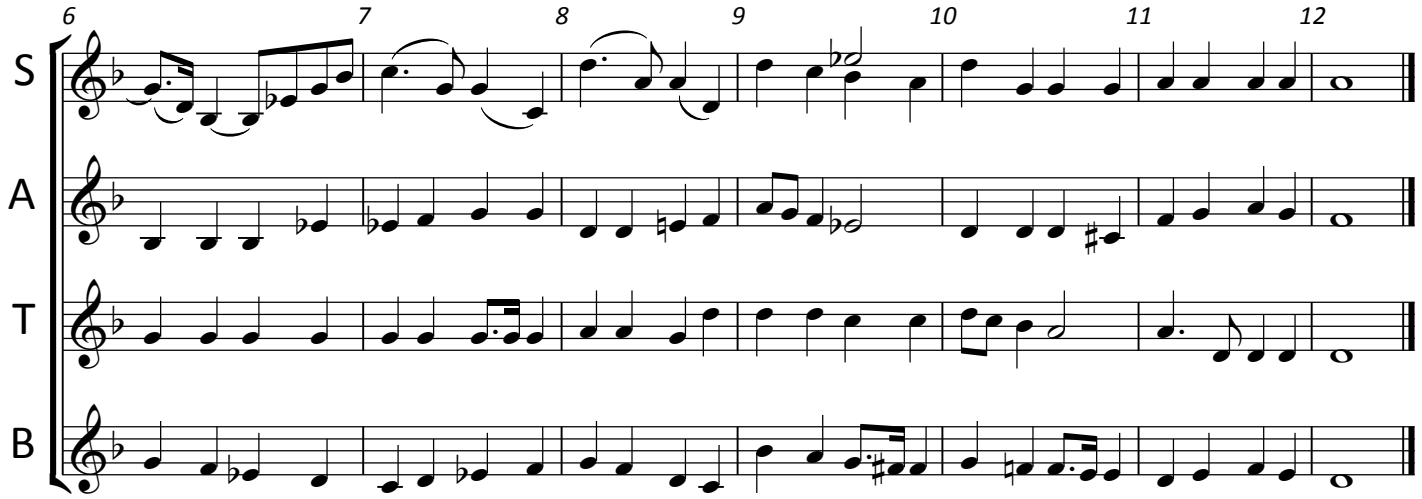




23

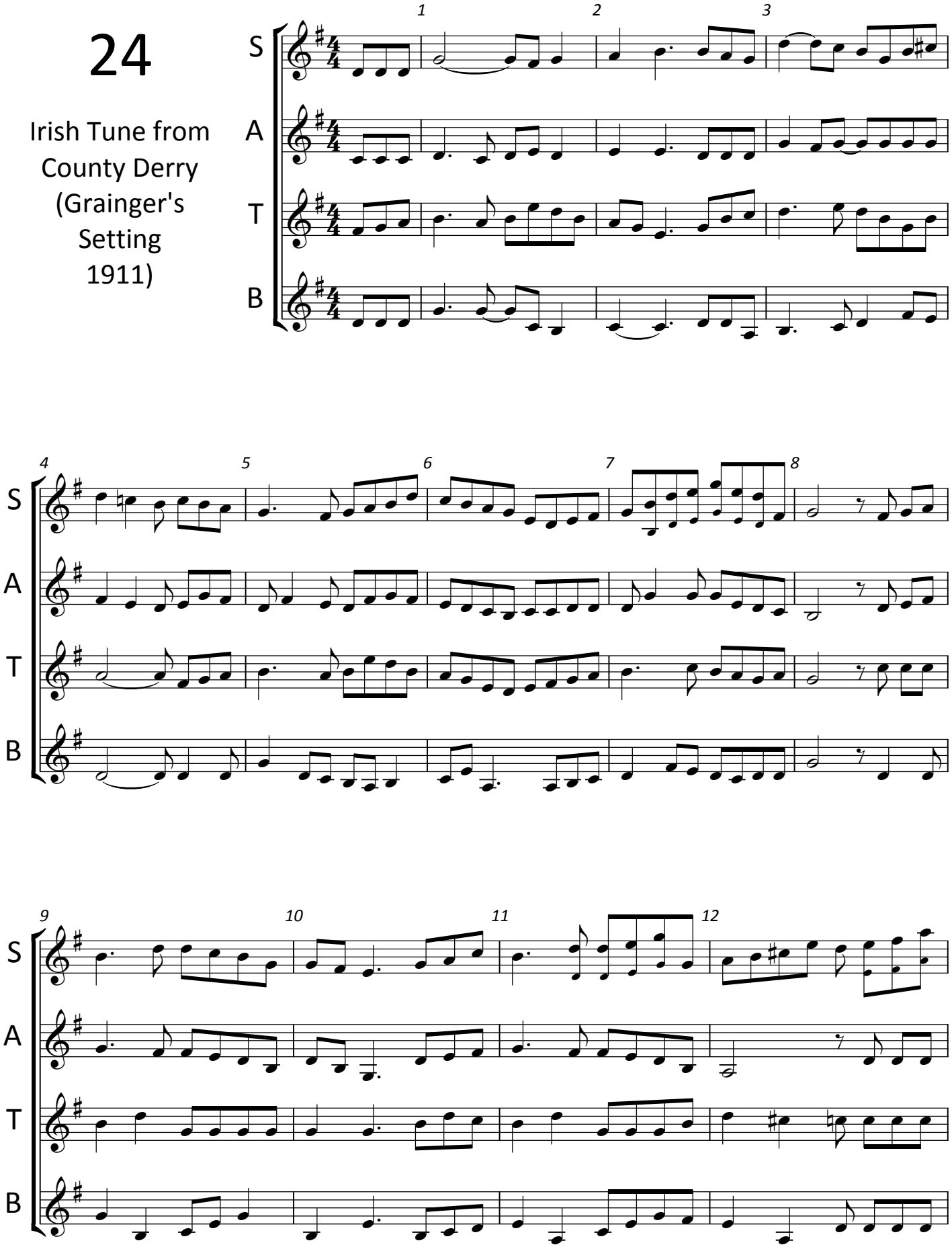
Chant Funeraire from the Op. 117 Cello Sonata by Gabriel Faure (1921)

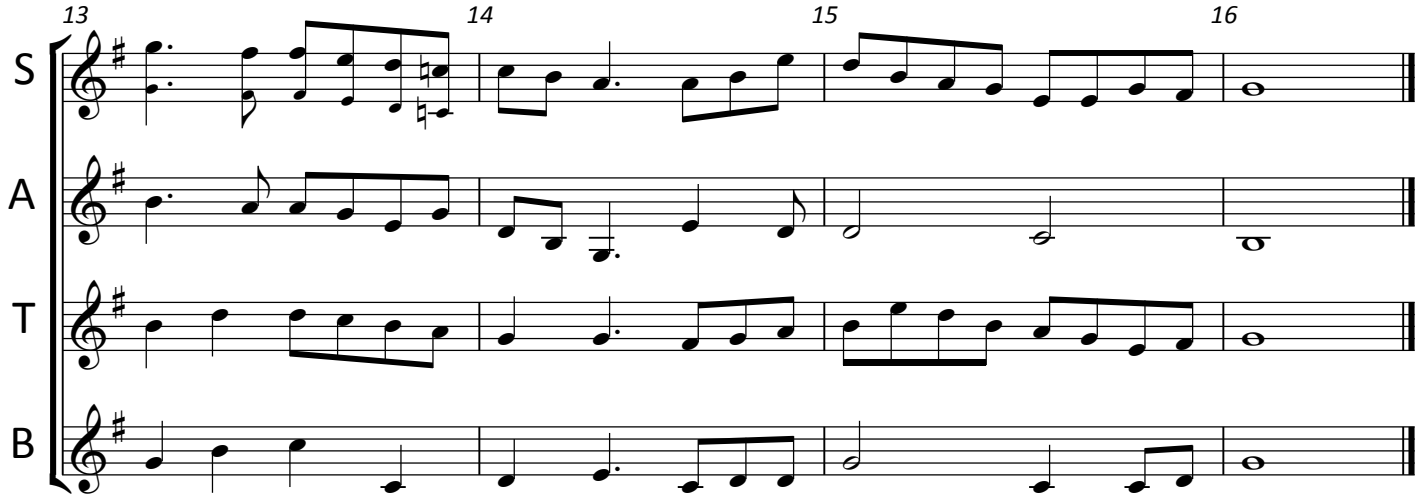




24

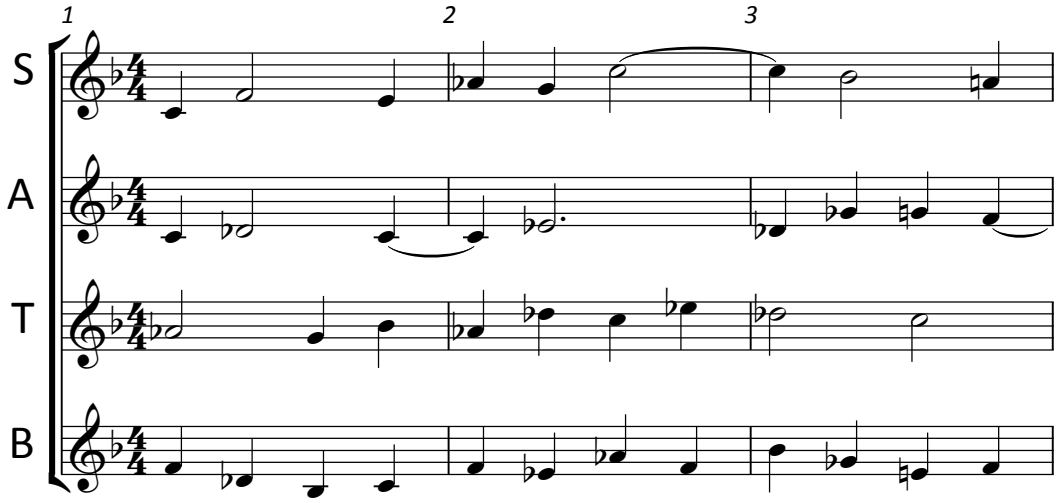
Irish Tune from County Derry (Grainger's Setting 1911)

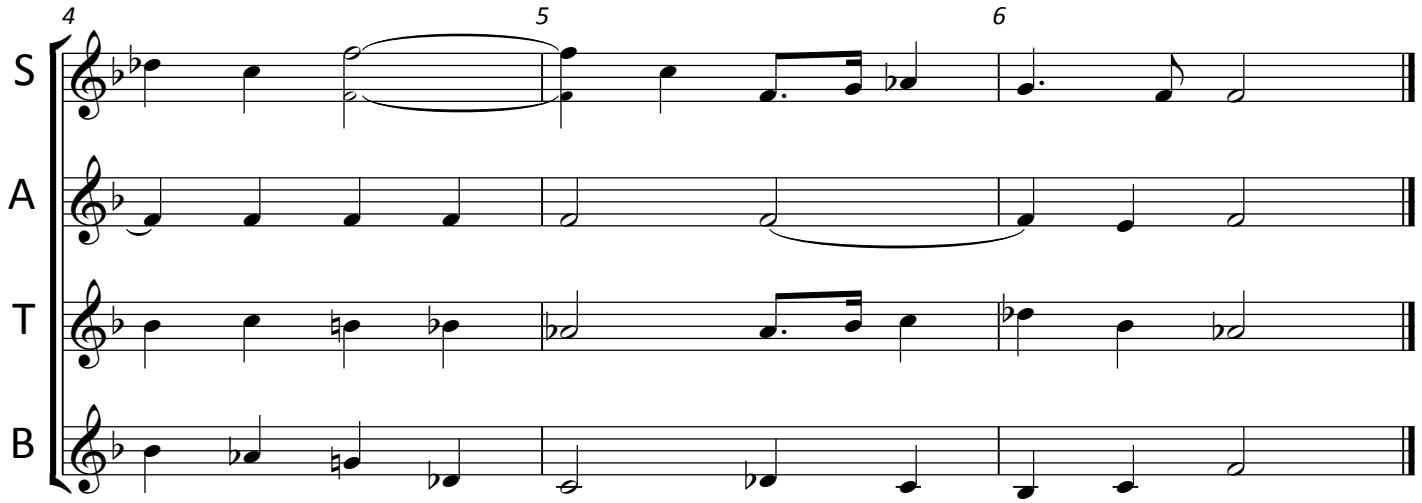




25

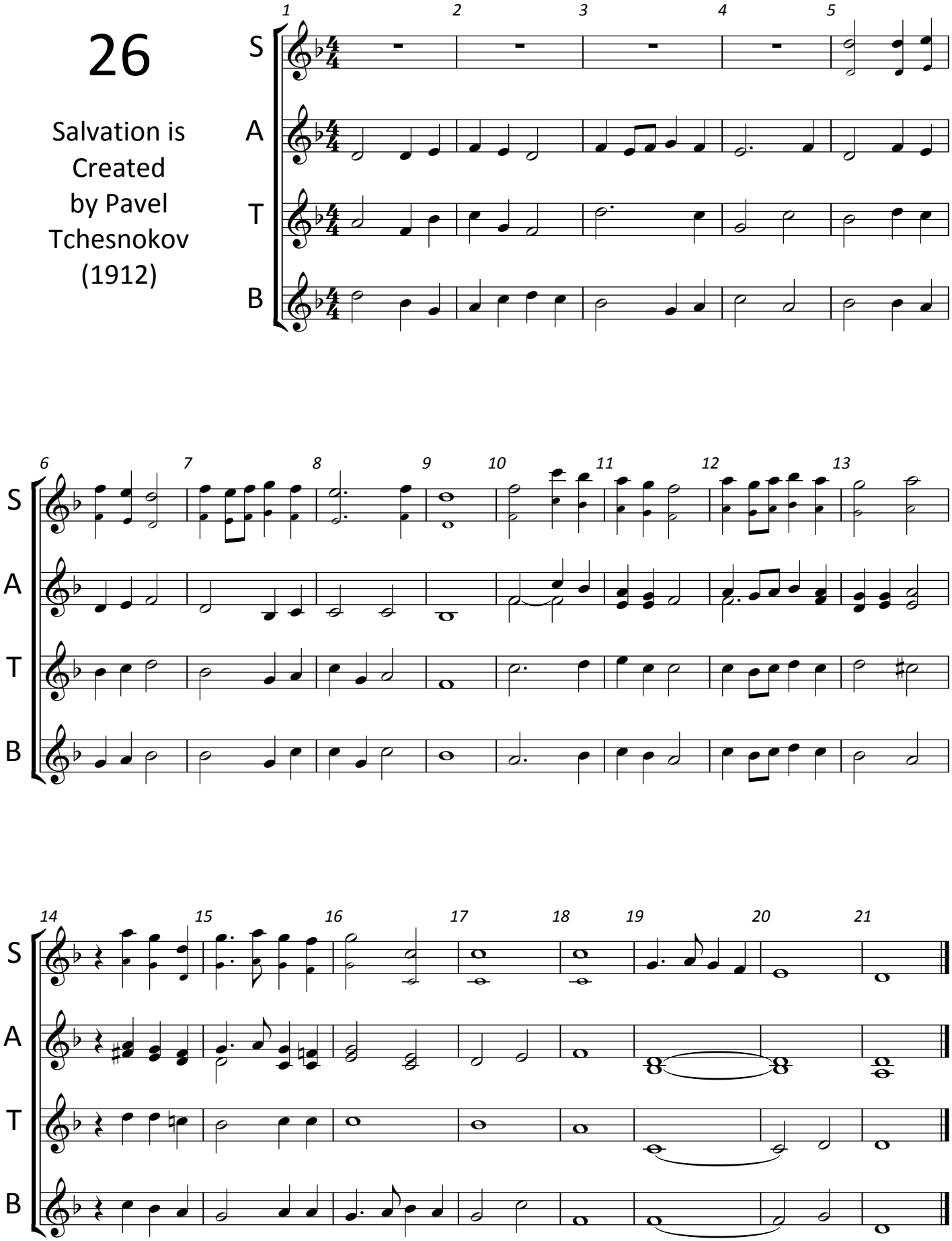
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





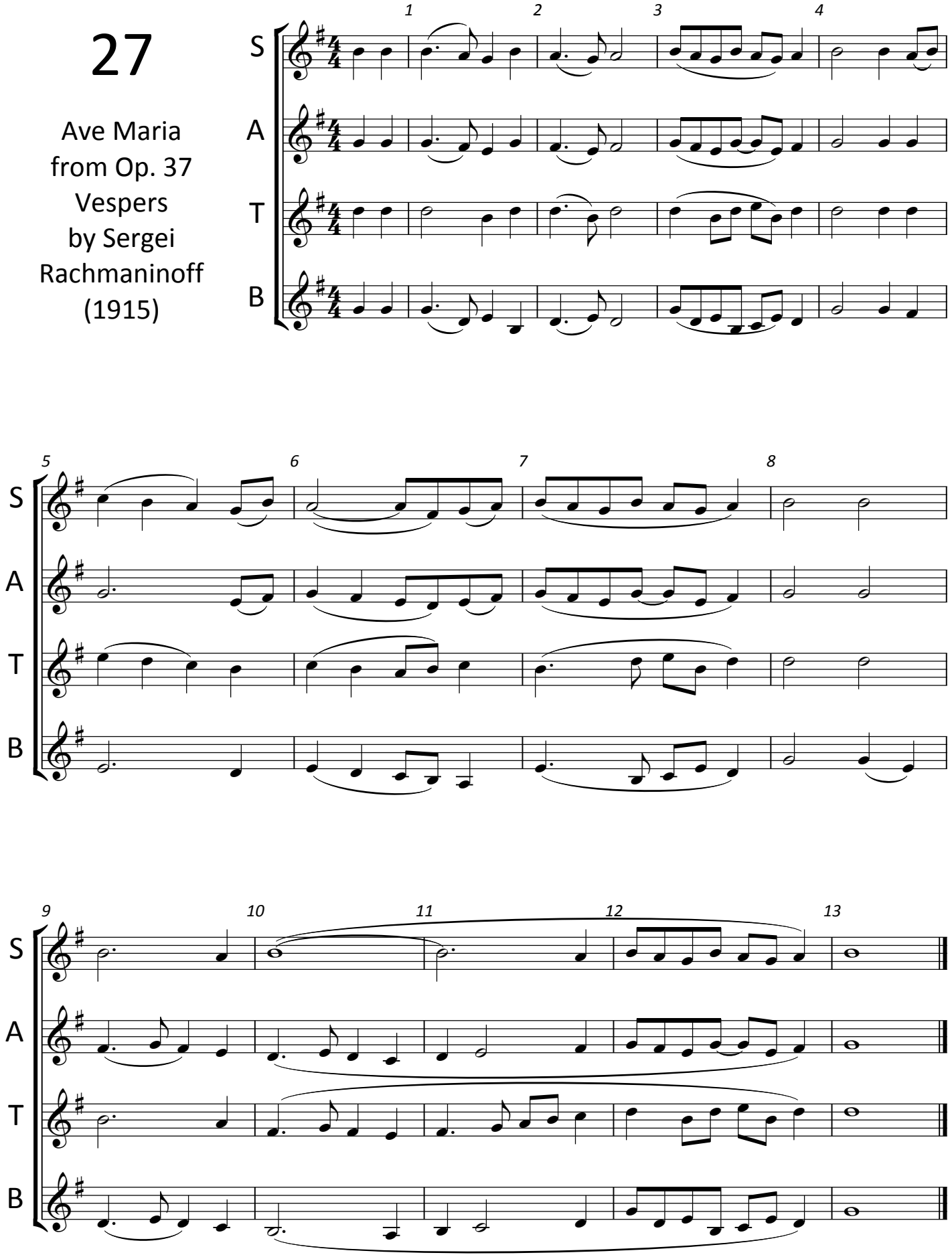
26

Salvation is Created by Pavel Tchesnokov (1912)



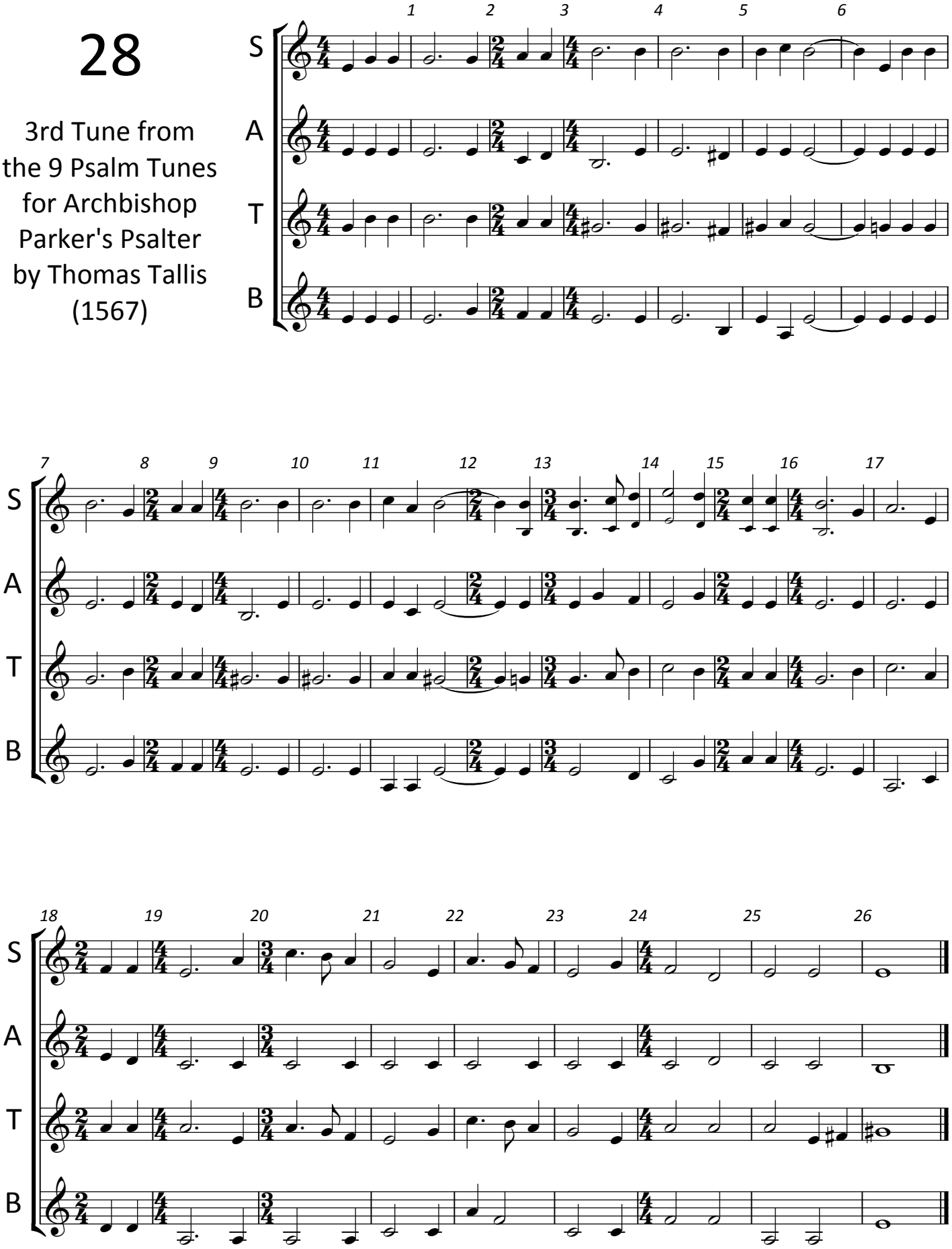
27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)



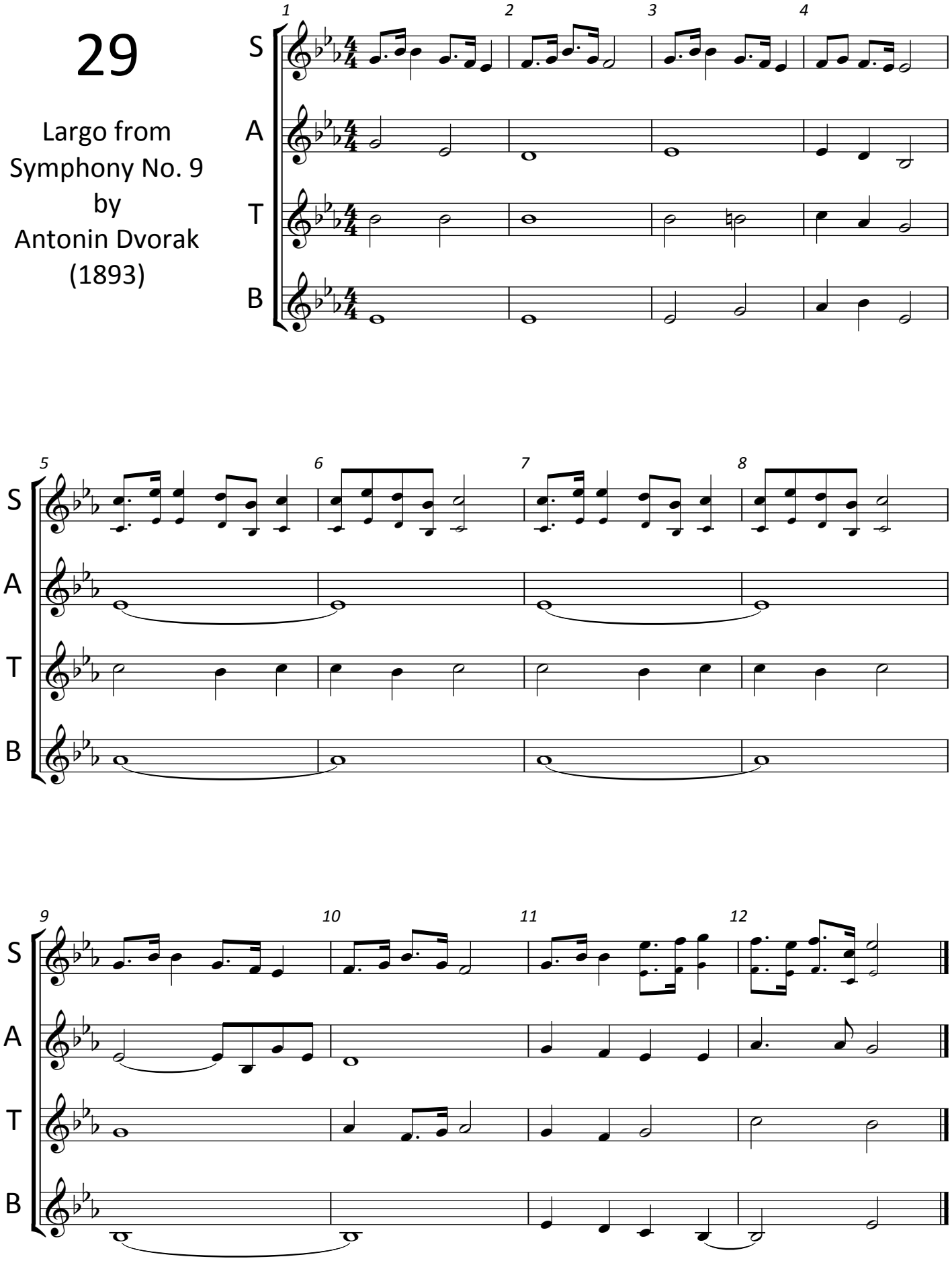
28

3rd Tune from the 9 Psalm Tunes for Archbishop Parker's Psalter by Thomas Tallis (1567)



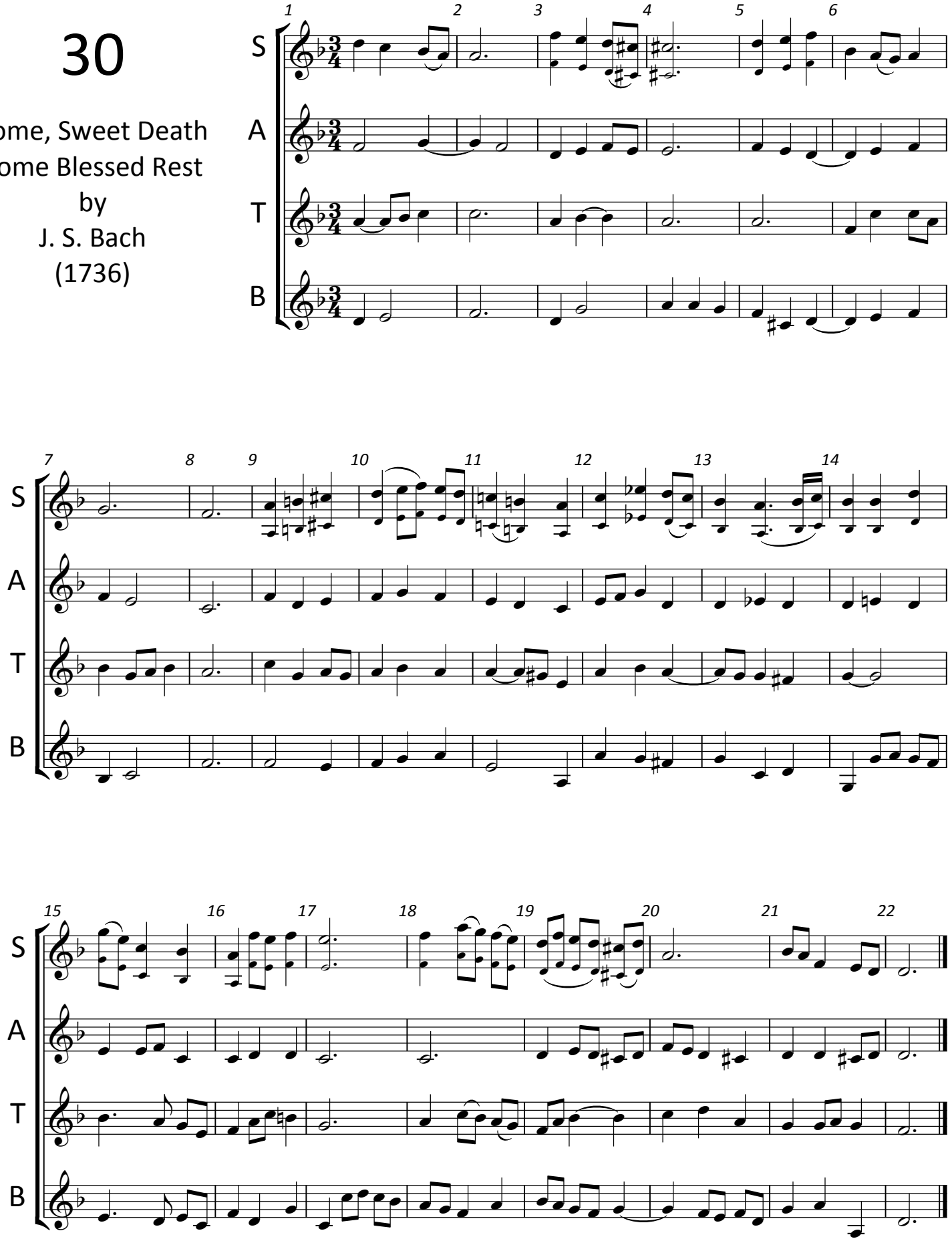
29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)



30

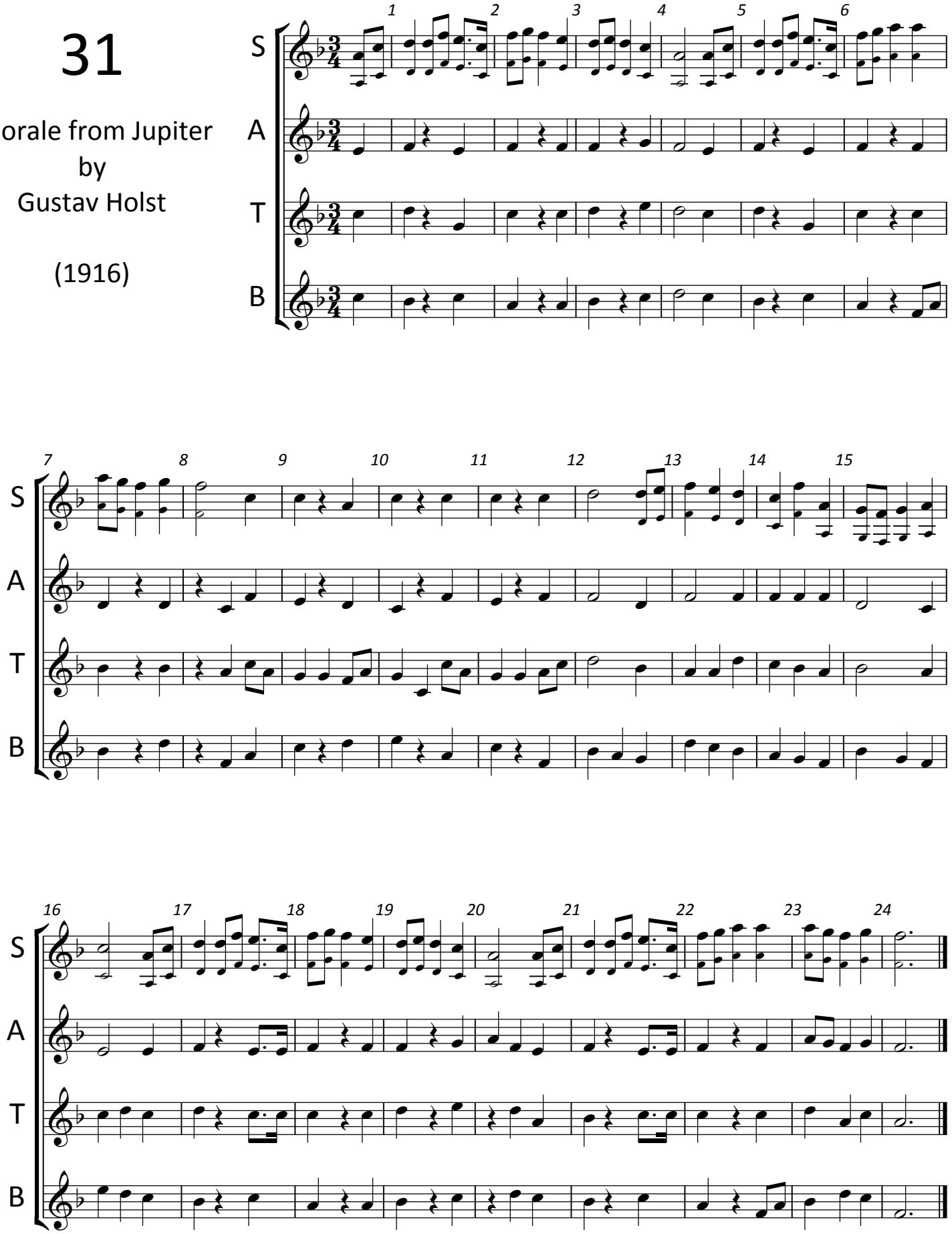
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

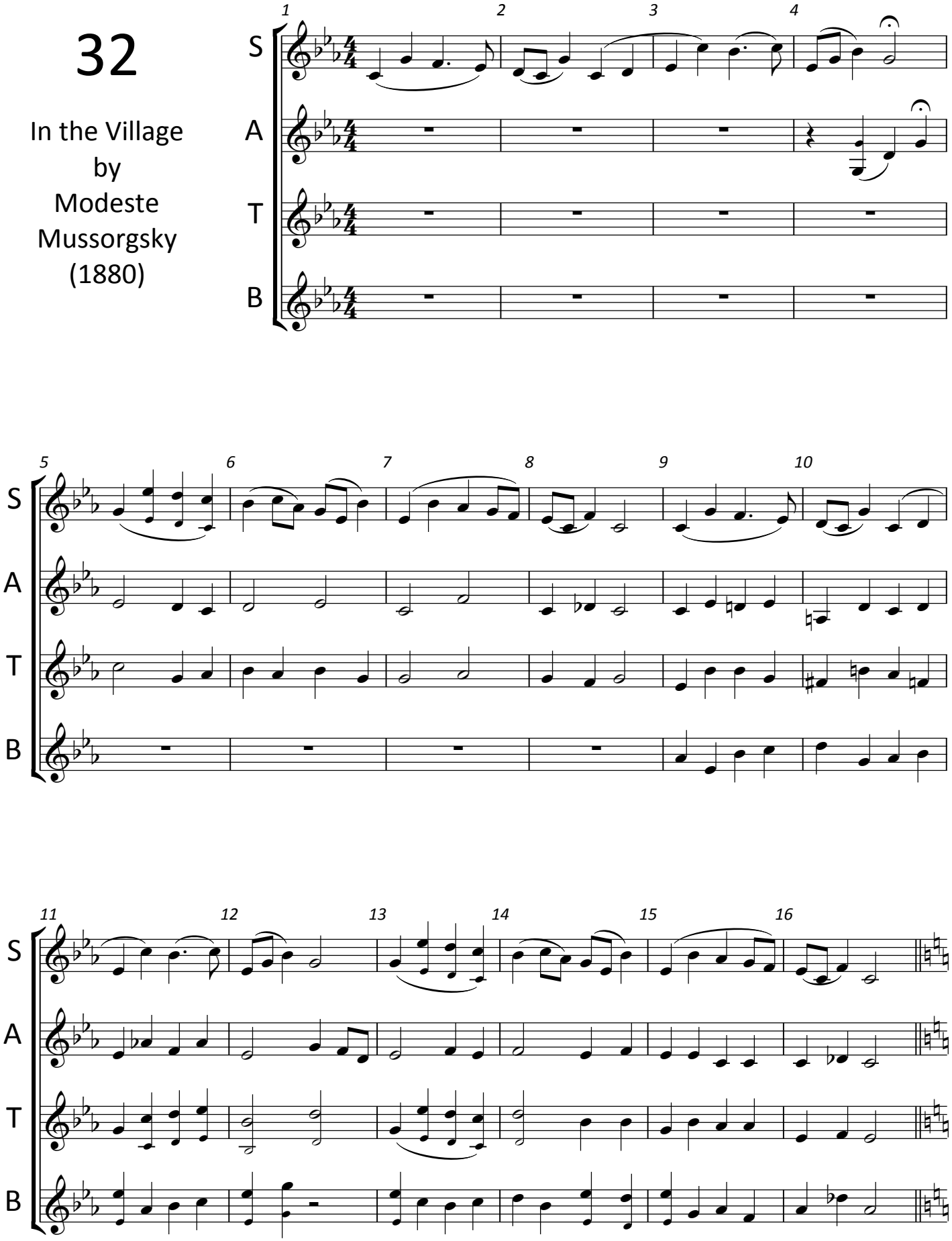
Chorale from Jupiter
by
Gustav Holst

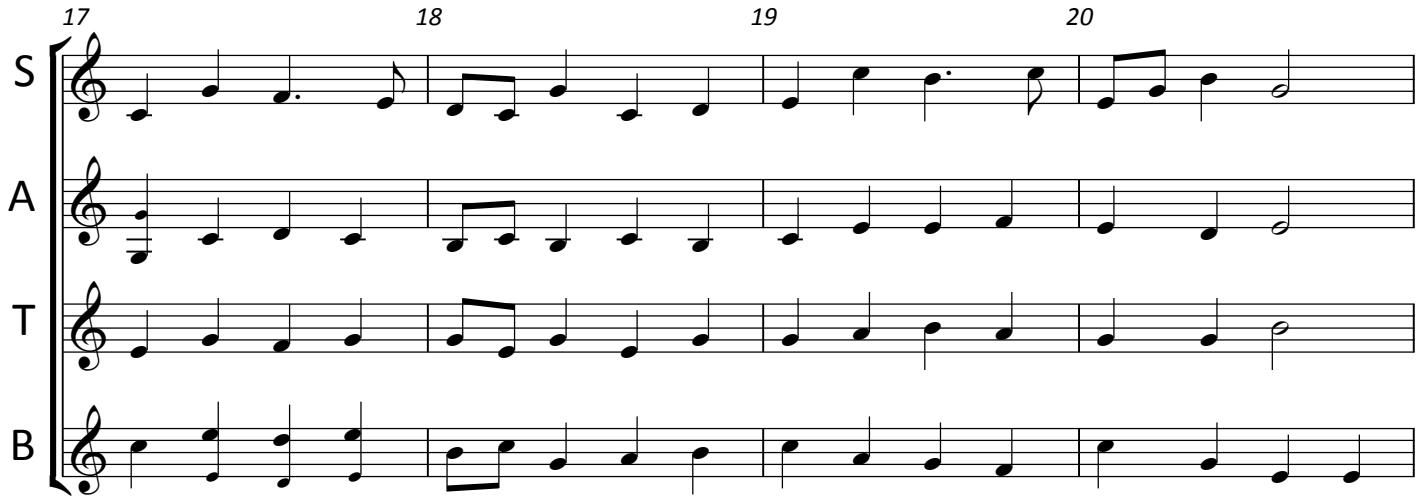
(1916)

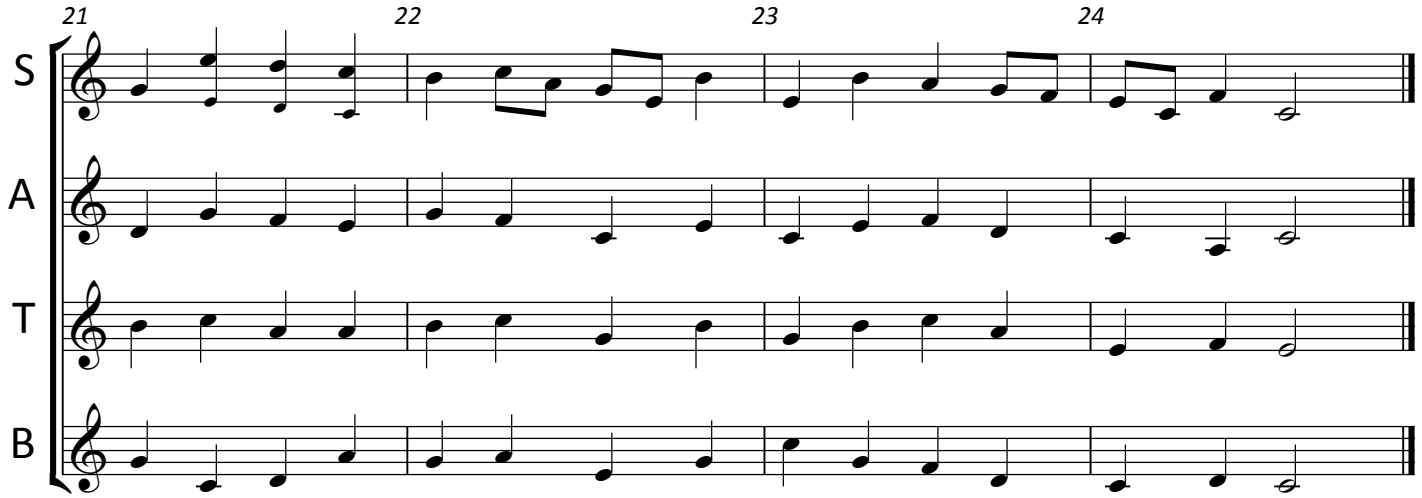


32

In the Village
by
Modeste
Mussorgsky
(1880)

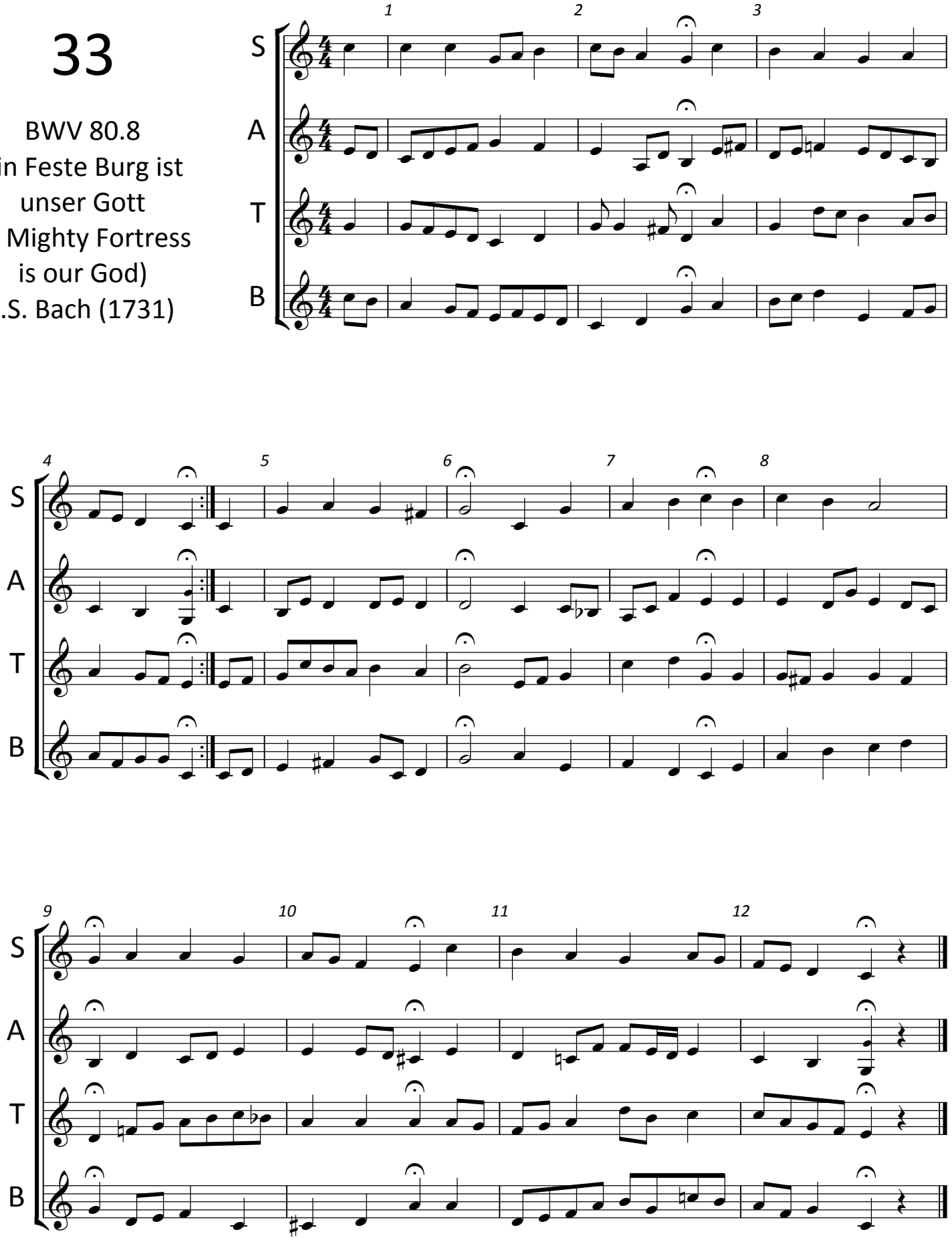



17
18
19
20
S
A
T
B


21
22
23
24
S
A
T
B

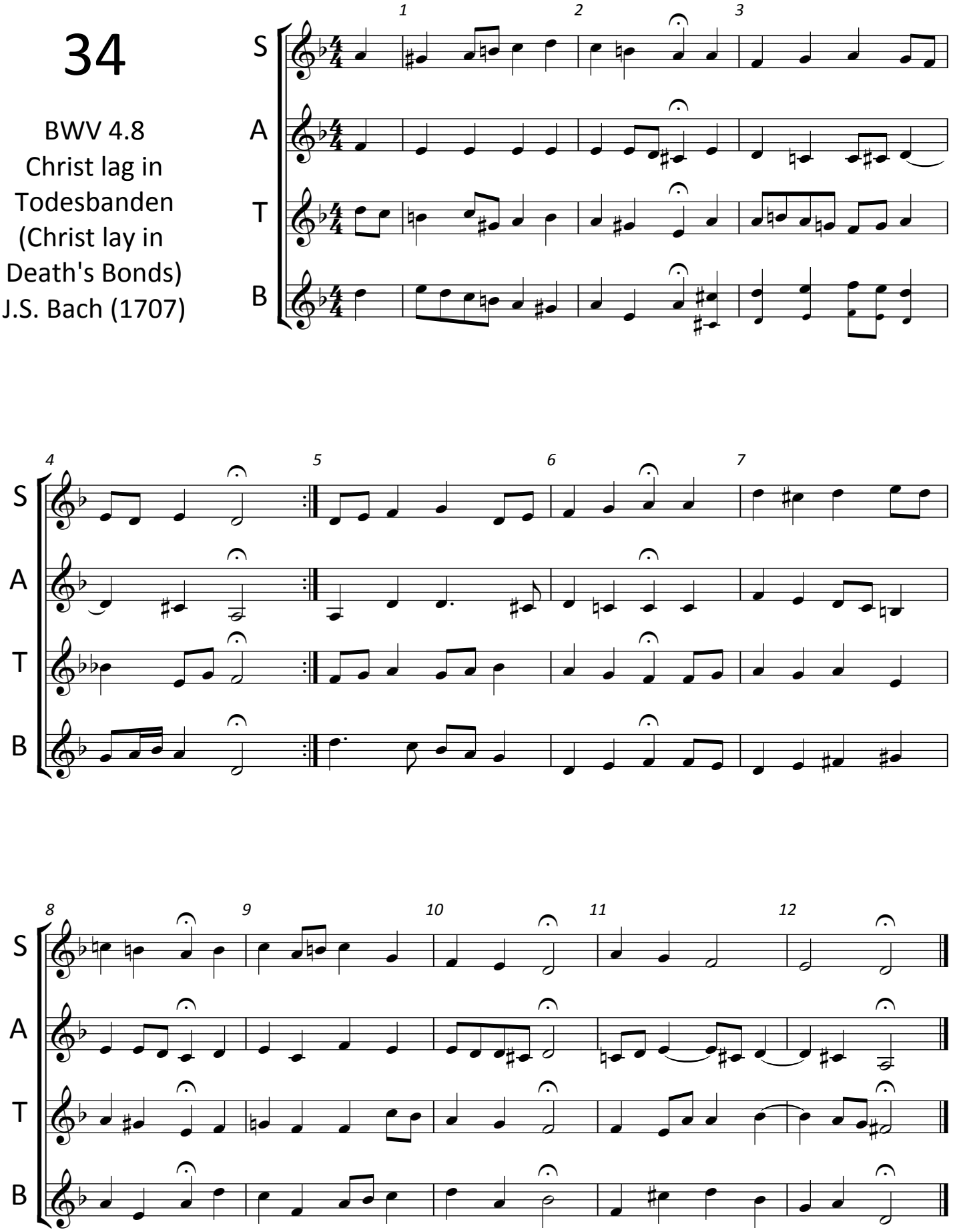
33

BWV 80.8
Ein Feste Burg ist unser Gott
(A Mighty Fortress is our God)
J.S. Bach (1731)



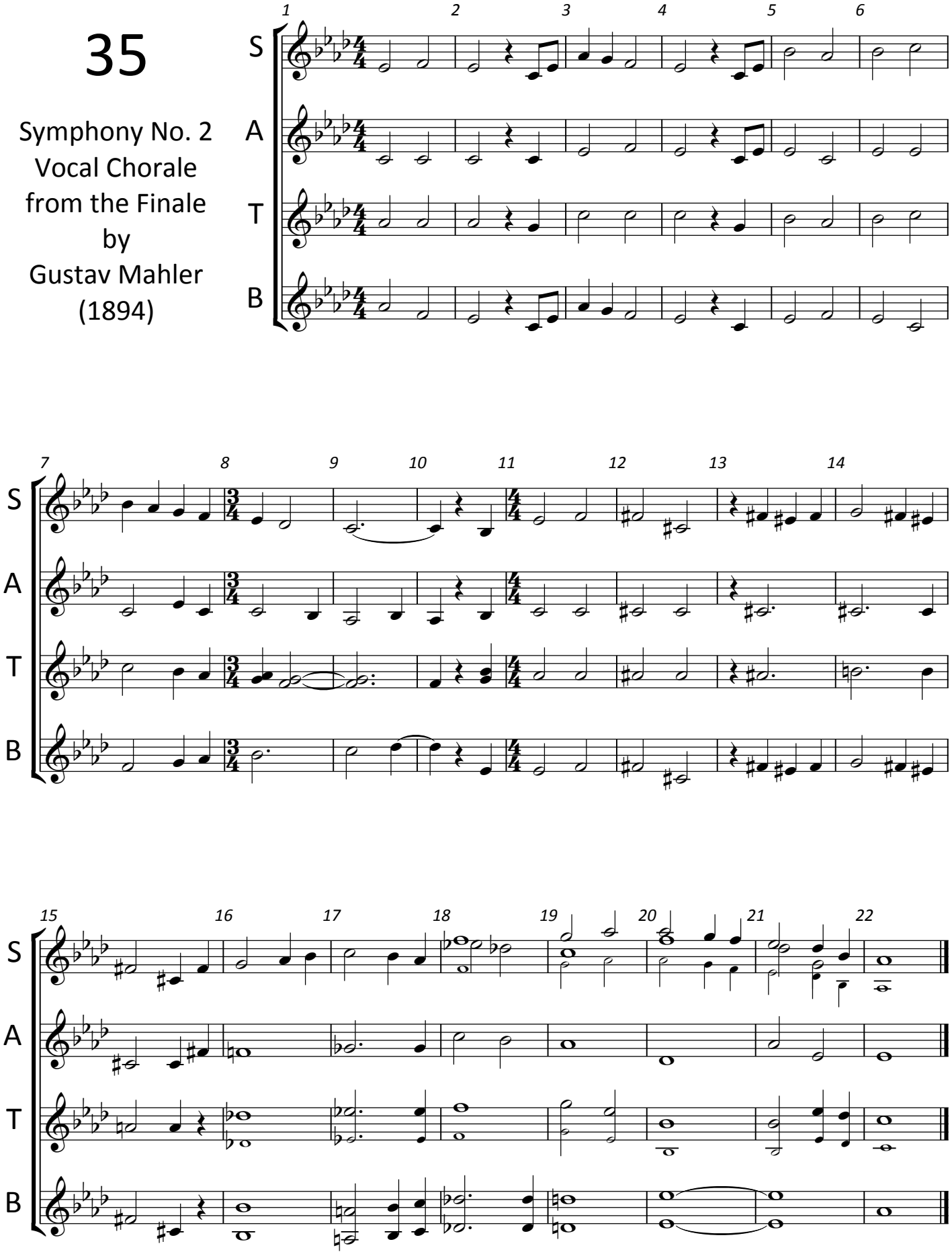
34

BWV 4.8
Christ lag in Todesbanden
(Christ lay in Death's Bonds)
J.S. Bach (1707)



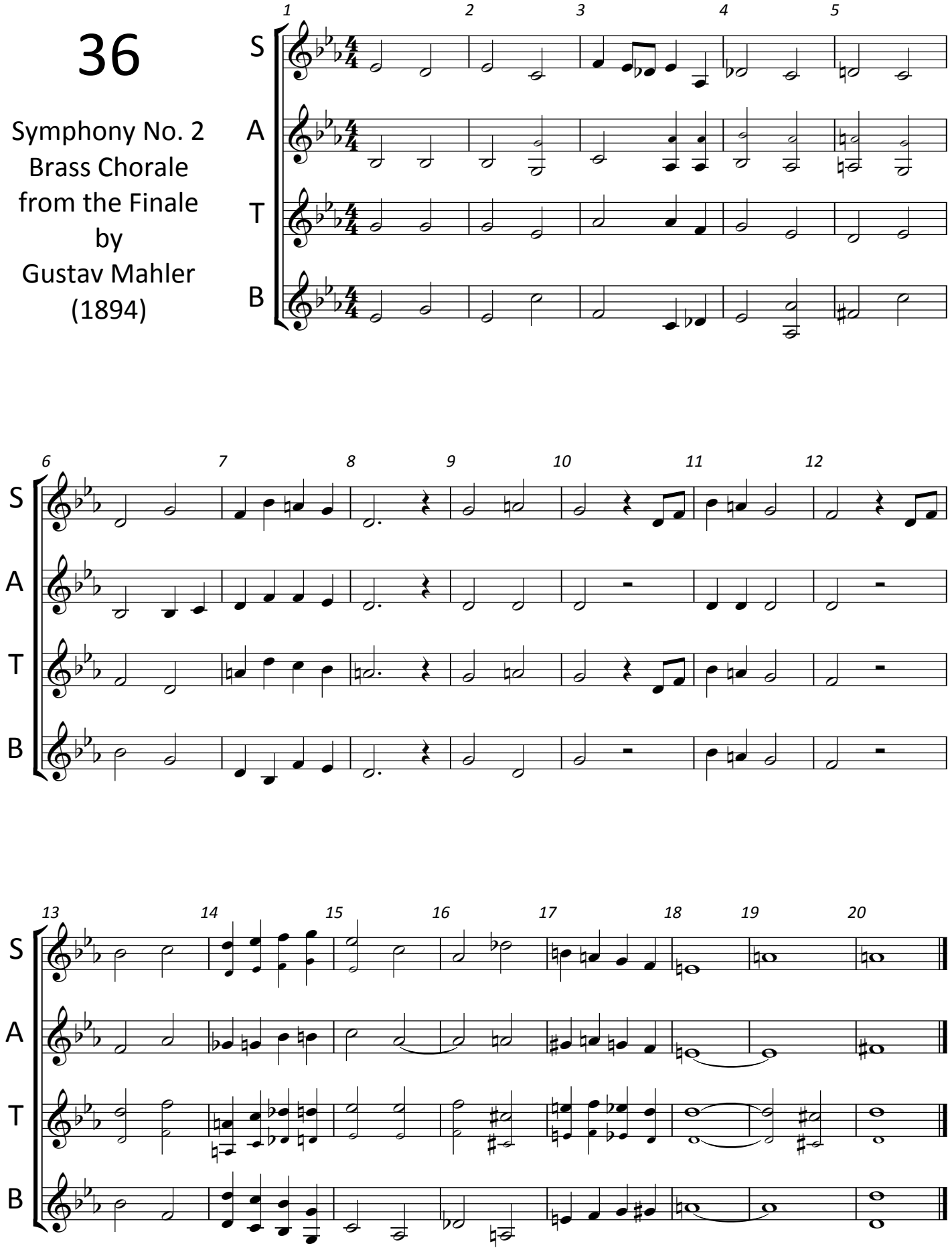
35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)



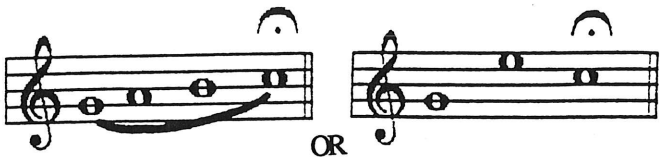
36

Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)



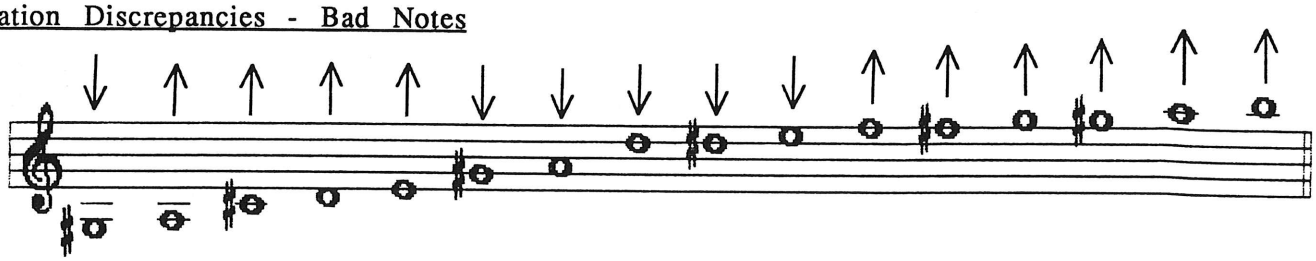
Bb TRUMPET

Tune The Instrument



When tuning to one note only play G to C with a soft tongue. Sustain the last note.

Intonation Discrepancies - Bad Notes



Causes and Remedies for Bad Notes:

Consider the following generalizations.for valve combination fingerings
- 1-2 valve combination is moderately sharp.
- 1-3 valve combination is very sharp.
- 1-2-3 valve combination extremely sharp.
- 2-3 valve combination is moderately flat.

Embouchure
- Center the tone - The vibration frequency must agree with the partial to be played, if not the player may "bobble" the note.
- The accurate player (brass) must develop a muscular memory. (The player must listen and think as he or she plays)

Syllables
- Sharp notes may be lowered with TOO or TAH with flat tongue.
- Flat notes may be raised with TEE syllable and arched tongue.

Endurance
- Tune when the embouchure muscles are properly warmed up.
- As one plays, pitch generally will go sharp.
- Playing when over-tired may cause pitch to appear flat.

Auxiliary Fingerings
- Experiment with alternate fingerings that may work on your instrument.
- Adjust and utilize trigger mechanisms on sharp notes.

Dynamics
- Crescendos may blow sharp. To correct: Maintain a firm embouchure throughout crescendo.
- Diminuendos may blow flat. To correct: Maintain sufficient breath support throughout the diminuendo.

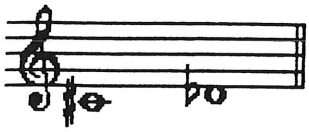
Listen - To good music, develop your ear.

Trigger - Adjust and use trigger mechanisms on sharp notes.

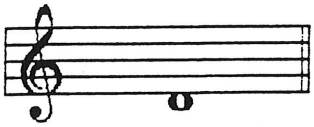
Mouthpiece - Match the mouthpiece with the instrument.

CORNET/TRUMPET

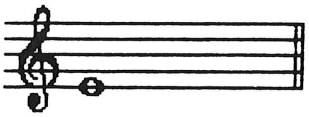
Possible Adjustments for Selected Pitch Tendencies



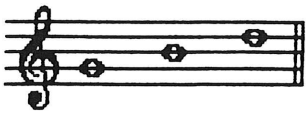
Extremely sharp - Use the 3rd valve kick slide and 1st valve trigger until the note is pulled down to pitch.



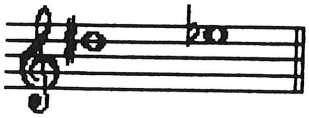
Sharp - Use the third valve kick slide to lower the pitch.



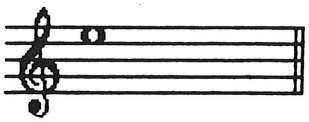
Occasionally sharp - Finger 3rd valve.to lower pitch



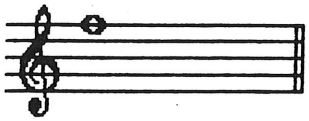
Occasionally flat - if lipping up doesn't work try fingering the note 1st and 3rd valves.



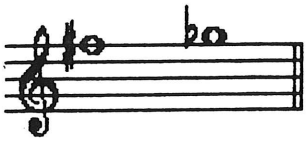
Usually flat - To raise the pitch, finger the note 2nd and 3rd valves.



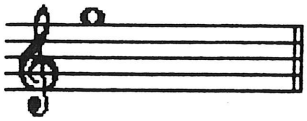
Usually flat - To raise the pitch finger the note 1st and 2nd valves.



Sharp - (1) Adjust pitch using the 1st valve trigger with the regular fingering (2) finger the note 1st and 3rd valves and add the 3rd valve slide if necessary.to further lower pitch



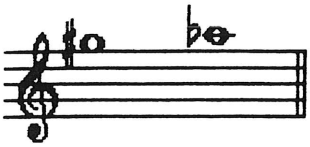
Sharp - (1) Lip down to lower pitch (2) A possible fingering is 2nd and 3rd valve.



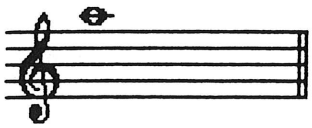
Sharp - (1) Lip down.to lower pitch (2) Finger the note 1st and 2nd valve.

Cornet/Trumpet (Continued)

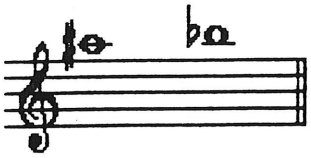
Possible Adjustments for Selected Pitch Tendencies



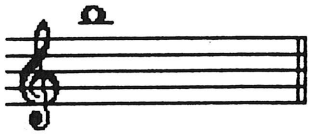
Sharp - (1) use the 3rd valve slide (2) Try fingering the note with the 1st valve.



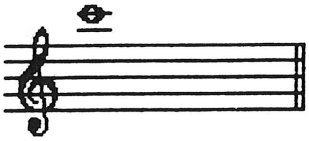
Sharp - To lower the pitch (1) use the 1st valve trigger or (2) finger the note 3rd valve only.



Sharp - To lower the pitch use the 1st valve trigger.



Sharp - Lip down.



Sharp - To lower the pitch (1) lip the pitch down,or (2) finger the note with the 1st valve.