

GOVERNOR MIFFLIN

HIGH SCHOOL BAND

Trumpet

Warm-ups and Exercises



"Music is by far the most wonderful method we have to remind us each day
of the power of personal accomplishment."

- Chris S. Salazar

Name _____

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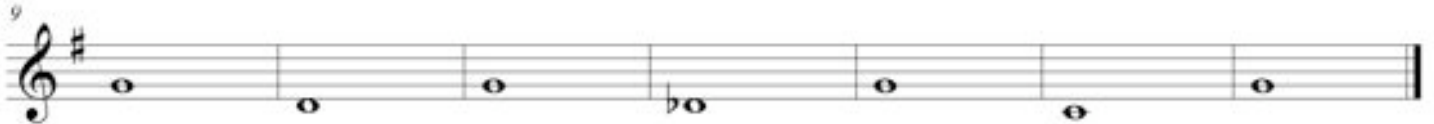
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CONCERT F



CONCERT Bb



GM WARM-UP – 1st Trumpet

Musical score for 1st Trumpet, GM Warm-up, measures 1-40. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'.

Measures 1-5: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.

Measures 6-10: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.

Measures 11-15: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.

Measures 16-20: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.

Measures 21-25: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.

Measures 26-30: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.

Measures 31-35: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.

Measures 36-40: A melodic phrase starting on G4, moving up stepwise to B4, then down to G4, with a slur over the first four notes.



GM WARM-UP – 2nd Trumpet

This musical score is for a 2nd Trumpet part, titled "GM WARM-UP". It consists of ten staves of music, numbered 1 through 40. The music is written in a single system with a treble clef and a key signature of one flat (Bb). The tempo and meter are not explicitly stated but appear to be 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff (measures 1-5) features a melodic line with a slur. The second staff (measures 6-10) continues the melodic line with a slur. The third staff (measures 11-15) features a melodic line with a slur. The fourth staff (measures 16-20) features a melodic line with a slur. The fifth staff (measures 21-25) features a melodic line with a slur. The sixth staff (measures 26-28) features a rhythmic pattern of eighth notes. The seventh staff (measures 29-31) features a rhythmic pattern of eighth notes. The eighth staff (measures 32-35) features a melodic line with a slur. The ninth staff (measures 36-39) features a melodic line with a slur. The tenth staff (measures 40-43) features a melodic line with a slur.

MAJOR SCALES

Concert C Major



Concert F Major



Concert Bb Major



Concert Eb Major



Concert Ab Major



Concert Db Major (Concert C# Major)



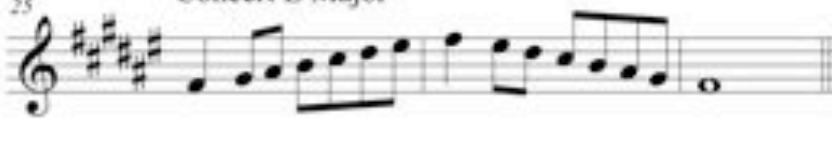
Concert Gb Major (Concert F# Major)



Concert Cb Major (Concert B Major)



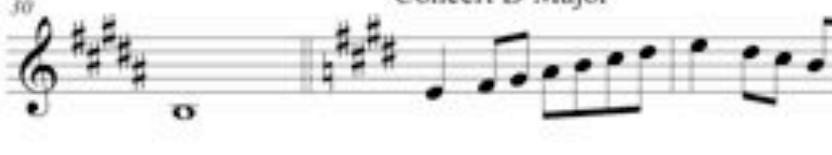
Concert E Major



Concert A Major



Concert D Major



Concert G Major



ARTICULATION EXERCISES

Articulation exercises are designed to apply each rhythm to scales or specific pitches. Instructions will be given as to which scales or pitches will be used for each exercise at that time.

Add One Scale Pattern

The exercise consists of four staves of music in 4/4 time, each containing five measures. The first staff starts with a quarter note followed by a quarter rest, then a pair of eighth notes, a quarter note, and a quarter rest. The second staff begins with a sixteenth note, followed by eighth notes, quarter notes, and a half note. The third staff starts with a quarter note, then a pair of eighth notes, a quarter note, and a quarter rest. The fourth staff begins with a sixteenth note, followed by eighth notes, quarter notes, and a half note.

Pattern #1

The exercise is a single staff of music in 4/4 time, containing five measures. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a pair of eighth notes, followed by a pair of eighth notes, and a quarter note. The fifth measure has a half note.

Pattern #2



Pattern #3



Pattern #4



Pattern #5



Pattern #6



Pattern #7



Pattern #8



Pattern #9



Pattern #10



TECHNIQUE EXERCISES

Unless otherwise marked, technique exercises are designed to apply each rhythm to scales.

Instructions will be given as to which scales will be used for each exercise at that time.

For all the "Brass Patterns" a single valve combination or slide position should be used to execute the whole slur.

Pattern #1

Pattern #1 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It contains a scale of eighth notes starting on C4 and ascending to G4. The second staff continues the scale from G4, also in eighth notes, and concludes with a whole note C5.

Pattern #2

Pattern #2 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It contains a scale of eighth notes starting on C4 and ascending to G4, with a '3' above each note indicating a triplet. The second staff continues the scale from G4, also in eighth notes with a '3' above each note, and concludes with a whole note C5.

Pattern #3

Pattern #3 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It contains a scale of eighth notes starting on C4 and ascending to G4. The second staff continues the scale from G4, also in eighth notes, and concludes with a whole note C5.

Brass Pattern #1 – As written.

Musical notation for Brass Pattern #1, measures 1-7. The notation is in 4/4 time and treble clef. It consists of two staves. The first staff contains measures 1 through 6, and the second staff contains measure 7. The melody features a series of eighth and quarter notes with various accidentals (sharps and flats) and slurs.

Brass Pattern #2 – As written.

Musical notation for Brass Pattern #2, measures 1-14. The notation is in 4/4 time and treble clef. It consists of three staves. The first staff contains measures 1 through 6, the second staff contains measures 7 through 13, and the third staff contains measure 14. The melody features a series of eighth and quarter notes with various accidentals and slurs.

Brass Pattern #3 – As written.

Musical notation for Brass Pattern #3, measures 1-18. The notation is in 4/4 time and treble clef. It consists of four staves. The first staff contains measures 1 through 5, the second staff contains measures 6 through 11, the third staff contains measures 12 through 17, and the fourth staff contains measure 18. The melody features a series of eighth and quarter notes with various accidentals and slurs.

Brass Pattern #4 – As written.

Musical notation for Brass Pattern #4, measures 1-9. The pattern is written in 4/4 time on a treble clef staff. It consists of eighth notes with slurs, changing key signatures from C major to B-flat major and back to C major. Measure 10 is a whole rest.

Brass Pattern #5 – As written.

Musical notation for Brass Pattern #5, measures 1-13. The pattern is written in 4/4 time on a treble clef staff. It consists of quarter notes with slurs, changing key signatures from C major to B-flat major and back to C major. Measure 14 is a whole rest.

Brass Pattern #6 – As written.

Musical notation for Brass Pattern #6, measures 1-13. The pattern is written in 4/4 time on a treble clef staff. It consists of eighth notes with slurs, changing key signatures from C major to B-flat major and back to C major. Measure 14 is a whole rest.

RHYTHM PATTERNS

1 2 3 4 5 6
7 8 9 10 11 12
13 14 15 16 17 18
19 20 21 22 23 24
25 26 27 28 29 30
31 32 33 34 35 36
37 38 39 40 41 42
43 44 45 46 47 48
49 50 51 52 53 54
55 56 57 58 59 60
61 62 63 64 65 66
67 68 69 70 71 72

This musical score consists of 14 staves, each representing a six-measure phrase. The measures are numbered sequentially from 73 to 156. The time signatures vary across the staves: Staff 1 (73-78) is common time (C); Staff 2 (79-84) is 3/4; Staff 3 (85-90) is 2/4; Staff 4 (91-96) is 2/4; Staff 5 (97-102) is 2/4; Staff 6 (103-108) is 2/4; Staff 7 (109-114) is 2/4; Staff 8 (115-120) is 2/4; Staff 9 (121-126) is 4/4; Staff 10 (127-132) is common time (C); Staff 11 (133-138) is 3/4; Staff 12 (139-144) is 6/8; Staff 13 (145-150) is 6/8; and Staff 14 (151-156) is 12/8. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties.

157 *s* 158 *s* *s* 159 *s* 160 *s* *f*

161 *s* 162 *slow* 1 & 2 *f* 3 & 4 *f* 163

164 165 166 *>* *>* 167 *s* 168 *s*

169 170 171 172

Spanish Dance Markowski 173 174 Tempo di Polacca Mignen-Thomas 175 Polonaise Vieux temps 176

177 Bolero *s* *s* 178 179

180 181 182

Hungarian Lustspiel Keler-Bela 183 184 185 186 Finlandia Sil-bus 187

From Bohemian Girl Balfe 188 189 190 From La Source Delibes 191

192 193 194 *>* *>* 195 *s*

* Quarter rest found in foreign editions.

CHORALES

BWV 17 – by J.S. Bach Concert Key of C

Part 1

Part 2

Part 3

Part 4

The first system of the musical score for BWV 17 consists of four staves, labeled Part 1 through Part 4. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a homophonic style with a steady quarter-note accompaniment in the lower parts and a more active melody in the upper parts. The system concludes with a double bar line.

Pt. 1

Pt. 2

Pt. 3

Pt. 4

The second system of the musical score for BWV 17 consists of four staves, labeled Pt. 1 through Pt. 4. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. A measure rest is indicated above the first staff at the beginning of the system. The music continues with the same homophonic texture as the first system. The system concludes with a double bar line.

BWV 17 – by J.S. Bach

Concert Key of F

Part 1
Part 2
Part 3
Part 4

Musical score for Part 1 through Part 4 of BWV 17, Concert Key of F. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four staves, each labeled 'Part 1' through 'Part 4'. The notation includes quarter notes, eighth notes, and rests, with a final measure containing a fermata.

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Musical score for Pt. 1 through Pt. 4 of BWV 17, Concert Key of F. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four staves, each labeled 'Pt. 1' through 'Pt. 4'. A fermata is placed above the first measure of Pt. 1. The notation includes quarter notes, eighth notes, and rests, with a final measure containing a fermata.

BWV 116 – by J.S. Bach
Concert Key of Bb

The first system of the musical score consists of four staves, labeled Part 1 through Part 4. Each staff begins with a treble clef and a common time signature (C). Part 1 features a complex texture with multiple voices in each measure. Part 2 has a more melodic line with some rests. Part 3 and Part 4 provide harmonic support with steady rhythmic patterns. The system concludes with a double bar line.

The second system of the musical score consists of four staves, labeled Pt. 1 through Pt. 4. A fermata is placed over the final note of the first measure in each staff. A bracket with the number '7' spans the first measure of all four parts. The key signature changes to Bb major, indicated by a flat sign before the first note in each staff. The musical notation continues with similar textures to the first system, ending with a double bar line.

BWV 116 – by J.S. Bach
Concert Key of Eb

The first system of the musical score for BWV 116 consists of four staves, labeled Part 1 through Part 4. Each staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a concert key of Eb. Part 1 features a complex texture with many sixteenth notes and rests. Part 2 has a similar texture but with more frequent rests. Part 3 is more rhythmic, with many eighth and sixteenth notes. Part 4 is the simplest, consisting of a steady eighth-note bass line. The system concludes with a double bar line.

The second system of the musical score for BWV 116 consists of four staves, labeled Pt. 1 through Pt. 4. The first measure of Pt. 1 is marked with a '7' above the staff. The key signature remains one flat (Bb) and the time signature is common time (C). Pt. 1 continues with complex sixteenth-note patterns. Pt. 2 has a similar texture with frequent rests. Pt. 3 continues with rhythmic eighth and sixteenth notes. Pt. 4 continues with its steady eighth-note bass line. The system concludes with a double bar line.