

SOUND THE TRUMPET

HOW TO BLOW YOUR OWN HORN

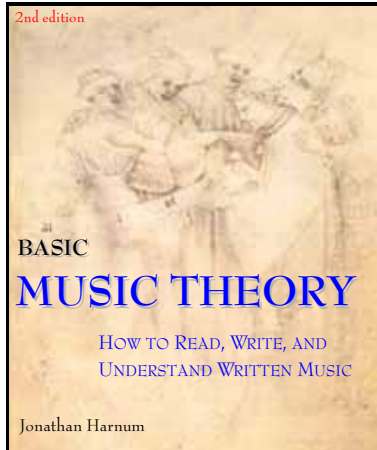
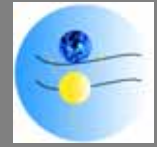


JONATHAN HARNUM

*Author of Basic Music Theory: How to Read,
Write and Understand Written Music*



Do You Want to Read Music?



Basic Music Theory, 2nd ed. How to Read, Write, and Understand Written Music

size: 8.5 x 11, pages: 320
ISBN: 0-9707512-8-1
Index, extensive review sections,
Glossary, Finger Chart, Piano
Keyboard, Guitar Fretboard Scales,
Web Sites, Practice Cards, Practice
Journal, Exercise Tracking Forms
Price: \$24.95

by Jonathan Harnum
author of *Sound the Trumpet:*
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OR YOUR LOCAL MUSIC
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YOU WILL DISCOVER HOW EASY IT IS TO:

- **Learn quickly** and efficiently with easy lessons designed by a professional teacher.
- **Learn the symbols** used in written music.
- **Understand the terms** musicians use.
- **Use memory devices** to learn terms and symbols.
- **Use the included study guides** to remember it all.
- **Apply** what you have learned to any instrument.
- **Tune in** to radio shows, television shows and the Internet to find musicians demonstrating great music.
- **Find printed music** in bookstores, online and mail order, no matter your instrument.

WITH INTERLUDES ON:

- **How to practice.** Some topics: when-how to practice, how much to practice, equipment, how to improve, ear training, listening, private teachers.
- **Performance.** What it's like. How to prepare. What to do.
- **Conducting.** What does all that arm-waving mean? How does it help? Find the answers and learn how!
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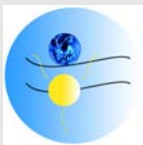
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- **Index**
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- **Chapter and Section Reviews**

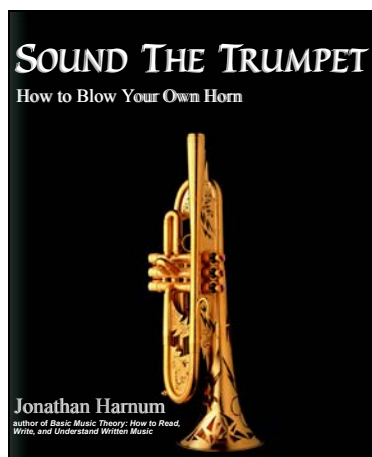
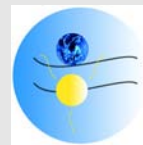
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—Robin Gibelhausen, music teacher, Illinois

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- **Learn tricks** to make playing easier and more fun.
- **Learn skills:** fingerings, buzzing, lip slurs, double and triple tonguing, flutter tongue, pedal tones, bends, shakes, the ever-popular horse whinny, and more!
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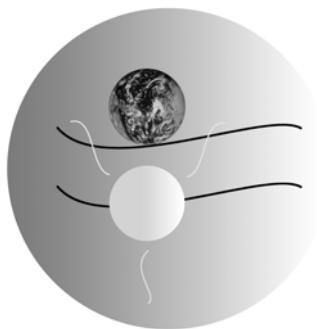
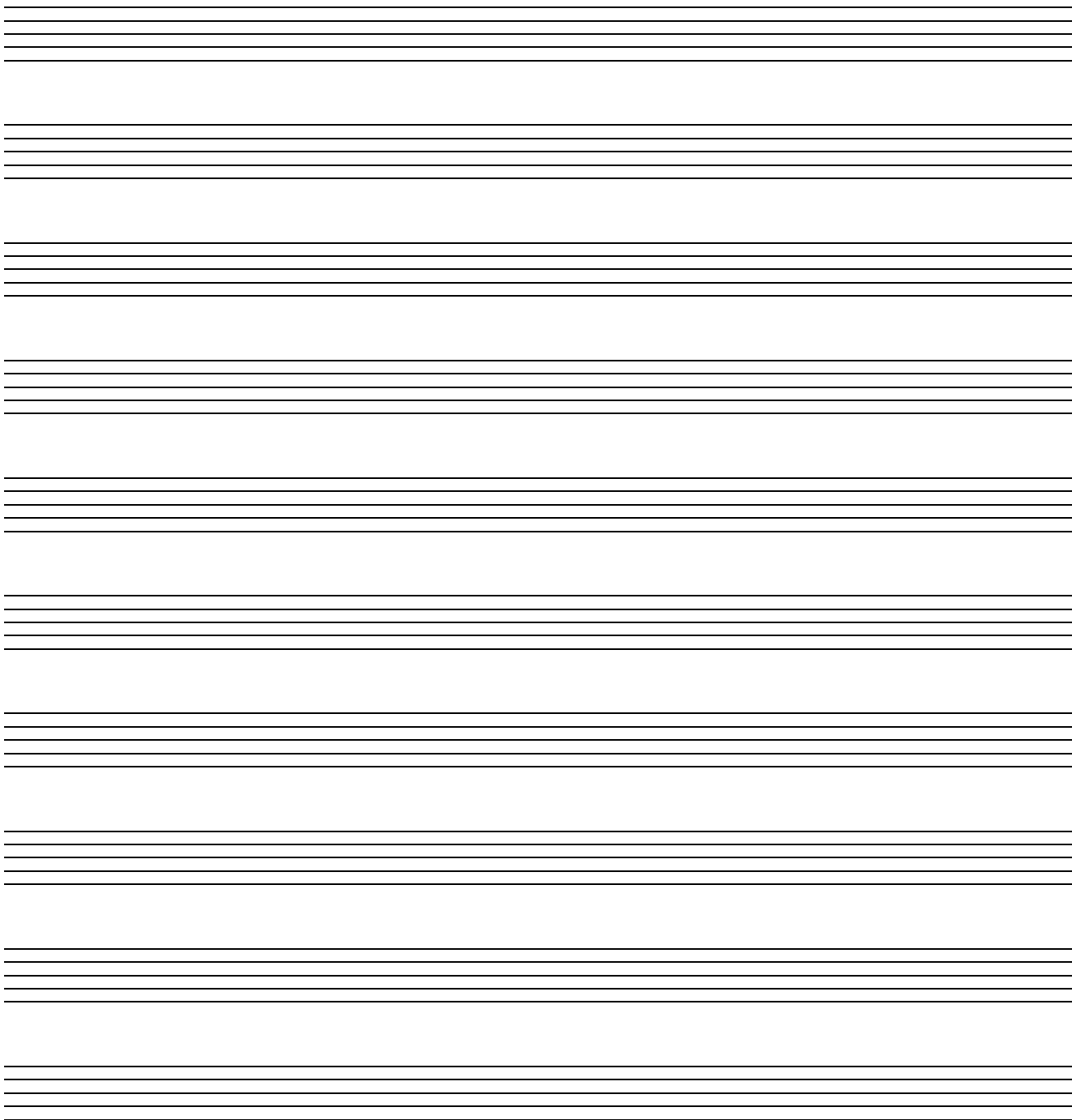


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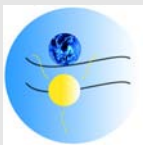
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- **Trumpet Web Sites**
- **Musical Terms Glossary**
- **Book Index**
- **Forms to Track Progress**
- **Practice Journal**
- **Practice Record Sheet**
- **Scales**
- **Fingering Chart**
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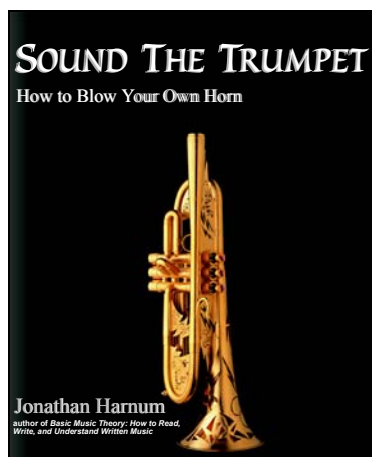
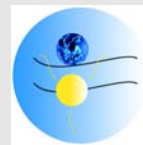


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Consider Renting or Leasing

Most music stores will rent you an instrument, and many will put your rental fee towards the purchase of the instrument if you decide to stick with it. You can either rent a brand new instrument or, for a lesser fee, rent a used instrument. If you rent to own you may end up paying a little more than purchasing an instrument outright, but this is a good option if you're not sure you'll stick with this instrument or if you have limited savings to spend.

Where to Look

If you need a horn, start looking at the end of the current school year. This is often a time when instruments come available from those who have decided to discontinue their studies. Your local music store is also a good source of instruments for sale and information.

You don't have to buy a trumpet new from a music store. There are several alternatives available to you and with many of them you'll save some cash. Here's a list of some options along with pros and cons about the choice.

- **Ask Around:** Ask friends and relatives if anyone has a trumpet in an attic or basement that's not being used. Thousands and thousands of horns are bought every year and many of them go unused. They're out there, and someone you know might have one. If that someone is a good friend or a relative, you might get the trumpet for free or be able to borrow it.
- **Garage Sales:** **PRO:** the absolute cheapest way to find an instrument. **CON:** It's not often you'll find a trumpet at a garage sale, but try calling first if you have a number. Take a trumpet player with you. Be sure to test out any horn you find (more on this below). **TIP:** ask someone you know who visits garage sales regularly to keep an eye out for a trumpet for you. Be sure to offer less than the seller is asking unless what they're offering is too good to be true. If this is the case, be careful, it may be too good to be true.
- **Classified Ads:** **PRO:** this can be one of the least expensive options for finding a horn. It's easy as long as you can read and have a local paper. **CON:** Hit and miss. It's no guarantee you'll find a trumpet here (especially if you live in a small town), and if you do, you'll have to go find it and test it out. **TIP:** Take a trumpet player with you. Ask the seller to come down on the price, no matter what it is. Because they placed an ad, they're eager to sell and probably are asking more than they would actually take.
- **Pawn Shop:** **PRO:** also often an inexpensive option. A phone call can determine whether a pawn shop has a trumpet. **CON:** As above, no guarantees that a pawn shop will have a trumpet. It may be in poor condition (though this can be a benefit to you if it only needs minor repair or simple cleaning). If you find one, be sure to test it before you buy. **TIP:** Take a trumpet player with you. Ask the seller to come down on the price, no matter what it is. A pawn shop will ask more for a horn than they'll probably take. Beware that most pawn shop owners are very good at haggling.
- **E-Bay (www.ebay.com):** **PRO:** E-Bay always has many trumpets listed both from professional companies and individuals. Do your homework so you know what you want because you'll probably find it. The bidding system is often a good way to get an instrument a little cheaper, but this can also backfire and you could pay more than a horn is worth. Run a search on the horn you're interested in to find what prices are reasonable. **CON:** you can't try out the horn or be sure it is all the seller says it is. Though it's rare, some people have been ripped off by bogus offers. **TIP:** check the seller's rating to see if they have sold on E-Bay before (the more positive ratings the better, of course), and if possible, correspond with the seller via E-mail or phone and ask questions about the instrument. Ask the seller to play the horn over the phone. Don't pay the entire amount for the instrument up front. Pay half and send the other half when you receive (and check out) the horn. This may require an additional agreement with the seller.

Don't give up. Ask around and visit or call garage sales and you'll find a horn waiting for you eventually. It might be easiest at the music store, where you're sure to get a good horn, but where's the challenge in that?

What to Look For

There are many things to look at when considering a trumpet, some obvious and some not so obvious. If you're buying a used horn and you know what to look for you can spot potential problems. If it looks like you know what you're doing and can tell the seller why a trumpet may not be perfect, often this will allow you to get the horn for a lower price.

If at all possible, take an experienced player with you to help you determine whether a trumpet is worth buying. Someone who plays can try out the horn and give it a more accurate assessment than a non-player or less-experienced player. Be sure to give whoever helps a thank you coffee or soda or snack for going along.

The Obvious

A trumpet should have at least one mouthpiece with it, but there is no guarantee that it will, so you should take a mouthpiece with you. Borrow one if necessary. Without a mouthpiece you won't be able to try the horn out, so put one in your pocket before you walk out the door. In fact, you should carry one everywhere anyway so you can practice your buzz.

Look for major dents or dings. Appearance aside, large dents will affect the air flow of the horn and its intonation. Some dings are easily removed by an instrument repairman and others are impossible to fix without taking the horn apart. Any dents to the valve casings are usually fatal to a horn, so if a trumpet has this problem, look elsewhere.

If a trumpet hasn't been used, the slides and valves may be frozen and won't move. This isn't necessarily a bad thing because most of these problems are easily fixed. If you aren't getting your trumpet from a music store, take along some valve oil so you can oil the valves if they need it (see "Oiling The Valves" on page 158).

The Not-So-Obvious

Pull the tuning slide (if you can). If you can't pull the slide see "Trouble-Shooting" on page 160. Once you get the slide out, look through the lead pipe. Digestion starts in your mouth with saliva, so saliva is pretty corrosive. The smoother the lead pipe the better. Older horns which have been played a lot may have pitting and scoring in the lead pipe and sometimes the pipe may be worn all the way through. When this happens the lead pipe needs to be replaced.

If you aren't taking an experienced player with you, oil the valves and finger them randomly. You'll get a good idea if they'll stick by doing this. Try as many different combinations as you can. Fan each valve (push it up and down really fast) individually, then try them in combinations. If they stick, drop some more oil into them and try it again. If they still stick, there may be a problem. If you're serious about buying the horn, clean the valve casings and the valves and try it again (see #4 under "The Monthly Overhaul" on page 161 to clean the valve casings). If the valves still stick after this, don't buy the horn.

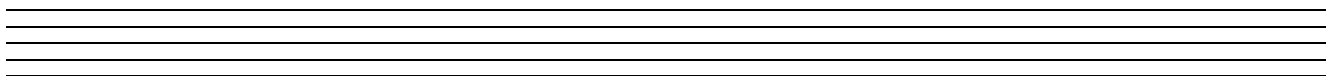
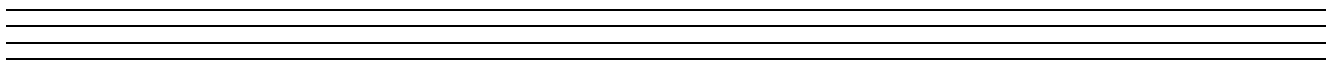
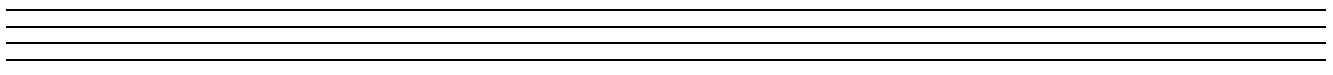
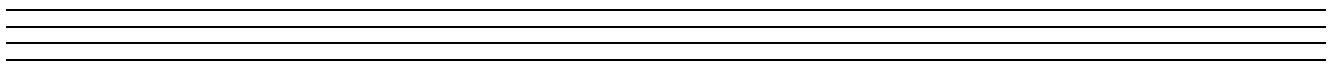
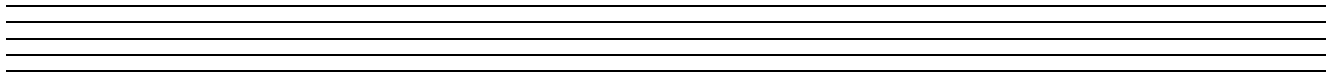
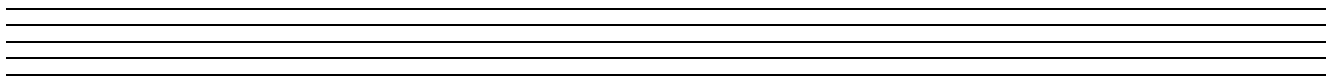
As a beginner, you may not want a horn with a big diameter lead pipe (also called *bore*), because this will make it more difficult to play high and lessens endurance. The benefit to such an instrument is a fatter tone. If you have good air support and can get a good tone out of a larger bore instrument,

The Last Word

The best thing you could do when shopping for a trumpet is take along a trumpet player. The more experience that player has, the better, but anybody who knows more than you do would be an asset. This goes for not only the random trumpets at garage sales and pawn shops, but also the instruments in the music store, new or used. All trumpets are slightly different, even within a certain brand (Bach Stradivarius, for example), and a good player can tell the difference.

Keep looking if you don't find a horn immediately. Visit your local music store and sample a few horns to get an idea of what you might want and/or need.

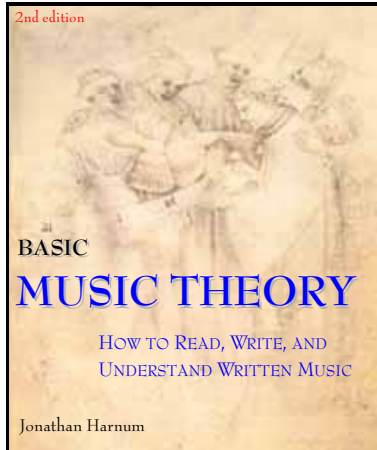
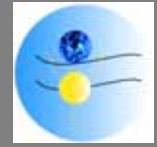
Some folks have one horn and it's all they need. Others have vast collections. One of the most historic and interesting is the Utley collection. None of the instruments are for sale, but you can get an idea about what visiting garage sales in Europe will do to your closet space. Go to <http://www.usd.edu/smm/Utley.html> for a gander at some of these rare old trumpets.



The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for musical notation.



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WEB SITES FOR TRUMPET



*Facts on the Internet are like notes on the trombone:
infinite in number, but most of them are wrong.*

A Word of Warning

Because the Internet is an ever-shifting landscape of information, some of these pages may be offline and there may be many new sites not listed here. Be assured that the web sites listed below were all working when this book went to press. My apologies if they have changed or I've missed some good ones. Feel free to E-mail me with suggestions or corrections. Many thanks, and happy surfing!

Links to all these pages can be found on the Sol-Ut trumpet links page. Go to www.sol-ut.com.

General Trumpet Sites

Links (<http://www.s-hamilton.k12.ia.us/iba/lnktp.html>): avoid all the typing and go click on these links. Many are similar to what you see on these pages.

Trumpet Player Online (http://www.wfg.sneezy.org/fing_noframes.html): take an online lesson, sound files, video files, instruments, and more.

International Trumpet Guild (<http://www.trumpetguild.org/>): The trumpet player's association in existence since 1974. Many links in this large site. You may not need to go any further.

Trumpet Geeks International (<http://www.trumpetgeek.com>): articles, chat rooms, instrument auctions, gear suggestions, links, surveys, recordings, resources and more.

Natural Trumpet Resource Site (<http://www.goucher.edu/physics/baum/nattrump.htm>): If you want to learn more about natural trumpets, this is the place to go.

International Women's Brass Conference (<http://www.iwbec-online.org>): web site for women brass players, or any players, for that matter.

Trumpet Herald (<http://www.trumpetherald.com>):

Trumpet Topics (<http://gopher.fsu.edu/~bgoff/tpt-tips/tips.html>):

Trumpet World (<http://www.angelfire.com/in/TrumpetWorld>):

Raw Brass (<http://www.rawbrass.com>):

R. Jones Trumpet Page (<http://www.whc.net/rjones/trumpage.html>): A large and randomly organized collection of trumpet links.

Embouchures.com (<http://www.embouchures.com/index.htm>): A site dedicated to embouchure maladies and avoiding or repairing them.

Arkiv.com (<http://www.arkivmusic.com>): Wow! What a great and prodigious resource for classical music. You can search by artist, orchestra, group, or title. Thousands and thousands of recordings.

TrumpetStuff.com (<http://www.trumpetstuff.com>): A great site with numerous links to information, audio and video clips, biographies and discographies of the greatest players the world has known.

The Trumpet Gearhead (<http://www.dallasmusic.org/gearhead>):

O. J.'s Trumpet Page (<http://www.trumpetjazz.com/Artists/>): A good source of links to many topics like Norwegian trumpeters, method books, lots of trumpet artists, groups with trumpet, magazines, and more.

The Utley Collection (<http://www.usd.edu/smm/Utley.html>): Want to see one of the most prodigious collections of trumpets made in the last 400 years? Check out the instruments the Utleys collected.

Instructional Web Sites

Links to all these pages can be found on Questions, Ink's trumpet links page at **www.QuestionsInk.com/Links/Instruments/trumpet.html**

Brass Bulletin (<http://www.brass-bulletin.com>): an out-of-print magazine that has some useful information.

Hylton Adcroft's Trumpet Center (<http://home.clara.net/hylton>): Lots o' Links. Includes exercises, books, discussion forums, online tutor sources, repertoire online.

Pops' Trumpet College (<http://www.bbtrumpet.com/>): An excellent educational site with all kinds of lessons.

Trumpet Studio.com (<http://www.trumpetstudio.com/home.html>): Lessons, suggestions, tips and tricks.

Trumpet Lessons Online (<http://www.trumpetlessons.com>): Good information about structuring practice time, buzzing, braces, and much more.

Jazz Trumpet Sites

TrumpetSolos.com (<http://www.trumpetsolos.com>): What a great site! FREE transcriptions of the improvised solos of great players, from Lee Morgan and Clifford Brown to Brian Lynch and

Jazz Trumpet Transcriptions (<http://trumpet.voici.org/>): An *excellent* site with transcriptions from Louis Armstrong to Dizzy Gillespie. Great source for learning solos of the Masters.

Jazz Discography Project (<http://www.jazzdisco.org/>): An excellent and growing collection of jazz recordings. You can search by artist or label. Lots of great jazz albums.

Jeff Helgesen Pages (<http://www.shout.net/~jmh/#clifford>): A great jazz resource. Includes biographies, discographies and transcriptions.

Trumpetjazz.com (<http://www.trumpetjazz.com>): A gigantic list of jazz trumpet players and their short biographies. There is a "talk" link, but it wasn't working when I tried it.

Jazz Primer (<http://www.outsideshore.com/primer/primer/index.html>): Marc Sabatella's excellent text for those who want to understand more about jazz improvisation.

Players

Jazz Trumpet Players (<http://www.trumpetjazz.com/Artists/>): more jazz trumpet players than you knew existed, all with links.

Fabrizio Bosso (<http://www.fabriziobosso.com/>): hot Italian trumpeter with an cool web site. Go listen to him!

Wynton Marsalis (<http://www.wyntonmarsalis.com/>): Buy the maestro's CDs or tour his unique and interesting web site.

Woody Shaw (<http://www.woodyshaw.com/>): If you haven't listen to Woody Shaw, you haven't heard what's possible with the pentatonic scale. Check him out!

Dave Douglas (<http://www.davedouglas.com/>): New York trumpeter Dave Douglas will surprise you with his range of styles as well as his range.

Clifford Brown Jazz Foundation (<http://www.brownradio.com/cbjf.htm>): not much in the way of information, but to support a worthy cause you can buy music through this site and fund scholarships.

Charles Schlueter (<http://www.cschlueter.com/>): This Master trumpet player is the principal trumpet of the Boston Symphony Orchestra. Go here to learn more about him and what he's doing for music with the Charles Schlueter Foundation.

Louis Armstrong Tribute Site (<http://tinpan.fortunecity.com/riff/11/>): learn about the Master of Masters here (also known as the *Fountainhead*). Find discographies, biographies, quotes, posters and pictures.

Miles Davis (<http://www.milesdavis.com/>): The official Miles Davis website.

Arturo Sandoval (<http://www.arturosandoval.com/>): This native Cuban has incredible chops. Learn about him and hear him in action here.

Battle Creek Brass Band (<http://www.bbbc.net/>): Cool, jazz and classical stuff from an excellent brass band. Check out the sound clips and hear some great playing.

Canadian Brass (<http://www.canbrass.com/>): Legendary brass quintet's web site.

Empire Brass (<http://www.empirebrass.com/>): Another great brass quintet.

Ralph Jones (<http://www.whc.net/rjones>):

Stanton's Trumpet Page (<http://www.stantondesign.com/trumpet>):

Roddy's Trumpet Page (<http://www.r-o-d-d-y-t-r-u-m-p-e-t.cc/celeb.html>): Interviews with trumpet celebrities.

Trumpet Manufacturers

Monette Instruments (<http://www.monette.net/newsite/index.htm>): Visit Dave Monette's shop and see some of his legendary horns. Media links to sound clips by artists who use Monette horns.

Taylor Trumpets (<http://www.taylortrumpets.com>): Custom built trumpets and flügelhorns from England. Check out the *Phat Boy Flügel*.

Eclipse Trumpets (<http://www.eclipsetrumpets.com>): Handmade horns with the tuning slide *after* the valves, in the bell section. Visit the site to find out why.

Jerome Callet Trumpets (<http://www.callet.com/>): Well-known trumpet maker Jerome Callet has recently retired but his horns are still available. Learn more at this web site.

Bach Stradivarius (<http://www.bachbrass.com/>): A very popular production trumpet. Learn more about them here.

Getzen Trumpets (<http://www.getzen.com/trumpet/>): Another popular choice for trumpet. Learn more about their product line.

Trumpet Forums and Chat Rooms

Brass Forum (<http://www.brass-forum.co.uk/>): Chat with your British brothers and sisters in trumpet. Also articles and reviews.

Trumpet Players' International Network (<http://tpin.okcu.edu>)

The Trumpet Herald (<http://www.trumpetherald.com>)

Trumpet Master Forums (<http://www.trumpetmaster.com>): forums with Manny Laureano (Minnesota), and Wilmer Wise (NYC pro).

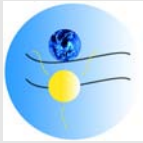
Bach Trumpet Corner (<http://www.bachbrass.com/phpBB>): Forum moderated by Karl Seivers

Google Group (<http://groups-beta.google.com/group/rec.music.makers.trumpet?hl=en&safe=off>)

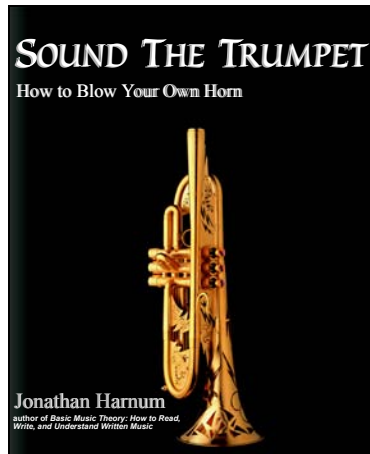
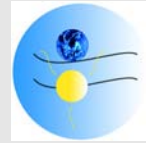
Random Silliness

Trumpet Bloopers (<http://freespace.virgin.net/andy.callard/Brassplayingmishaps.htm>): Feeling bad about clamming it up at last night's performance? Take heart in the fact that you're not alone. Here are some classic, hilarious trumpet bloopers.

More Bloopers (<http://216.120.232.36/%7Ebilland/sounds/TrumpetBloopers.htm>): If those weren't enough to make you feel better, here are some more. Ouch!



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- Musical Terms Glossary
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- Book Index
- Scales
- Practice Aids
- Web Site Lists
- Repertoire Lists
- Discography
- Blank Staff Paper
- Fingering Charts



GLOSSARY OF MUSICAL TERMS



A

- a, á (It): At, by, for, with.
- A 440: The note A above middle C, with frequency of 440 vibrations per second. The note which orchestras and music ensembles universally tune with.
- a cappella (It): Without accompaniment.
- accelerando: Becoming faster.
- accent (Eng): To emphasize or stress a note, indicated by the symbol “ > ”. The three main kinds of accents are agogic, dynamic, and tonic.
- accidental: Sharps, flats or natural signs; used to raise, lower or return a note to its normal pitch.
- accompaniment: Secondary musical material, supports more important material.
- acoustic: An instrument that produces sound without the use of electronic amplification.
- acoustics 1: The science of sound. 2: The physical properties of an instrument or room as related to sound.
- adagietto (It): A little faster than adagio.
- adagio (It): “At ease.” A slow tempo between *largo* and *andante*.
- à demi-voix (Fr): With half the voice, whispered.
- à deux, a due (Fr, It): For two instruments or voices (to be played or sung in unison).
- ad libitum, ad lib. (Lat.): “At will.” the performer improvises freely and may vary the tempo.
- Aeolian: A medieval mode whose half- and whole-step pattern is that of playing A to A on the white keys of the piano (same as the natural minor scale).
- affrettando (It): Hurrying.
- agitato (It): Agitated, excited, hurried, restless.
- agogic accent: Emphasis is given to a note by making it longer than normal.
- air: A song or melody.
- al, all’, alla, alle (It) 1: “To the.” 2: In the style of (e.g., *alla valse*, “in a waltz style”).
- al coda (It): “To the coda.”
- al Fine (It): To the end.
- alla breve (It): A duple time signature, usually 2/2.
- allargando (It): Growing broader and slower.
- allegretto (It): A cheerful fast tempo, a little slower than *allegro*.
- allegro (It): “cheerful.” A lively, fast tempo: *allegro assai*, very fast; *allegro di bravura*, fast, bright and spirited; *allegro moderato*, moderately fast.
- alphorn: A wooden horn up to 10 feet long, curved slightly at the end with an upturned bell; from Switzerland.
- al segno (It): Return to the sign (see *dal segno*).
- alt (It): “High.” the notes from G to F that fall above the fifth line of the *treble clef*.
- alteration: The raising or lowering of a note with an *accidental*.
- altered chord: A chord in which a note(s) has been raised or lowered chromatically.
- altissimo (It): “Most high.” The highest notes; the octave above the *alt*.
- alto (It): “High.” the highest male singing voice and lowest female singing voice.
- alto clef: The C clef on the third line of the staff. Used by the viola.
- alto flute: See *flute*.
- alto saxophone: See *saxophone*.
- amabile (It): Amiable, gentle.
- anacrusis (Gr.): *Pickup* or upbeat or preparatory beat.
- andante (It): “Going.” A moderate tempo between *allegretto* and *adagio*.
- andantino (It): Originally a tempo a little slower than *andante*, but now indicates a tempo a bit faster than *andante*.
- animato, animoso (It): Animated, energetic or spirited.
- anticipation: Nonharmonic note or notes played before the chord in which it belongs.
- antiphonal: Alternating singing or playing by separate groups of performers; originally separated also by distance.
- appassionato (It): Passionately.
- appoggiatura (It): An accented nonharmonic note that resolves stepwise to a harmonic note.
- arcato (It): “Bowed.” For string instruments, indicates to use the bow.
- archet, archetto (Fr): For string instruments, the bow; to bow.
- arco (It): “Bow”. For string instruments, indicates to use the bow.
- arpeggio (It): The notes of a chord played in succession; a broken chord.
- arraché (Fr): Strong pizzicato.
- arrangement: A different version of a composition.
- arsis (Gr.): The upbeat.
- articulation: The degree to which notes are separated or connected, such as *staccato* or *legato*.
- assai (It): Very, extremely.
- a tempo (It): Return to the original tempo.

atonal: Music lacking a tonal or key center.
attacca (It): Go on, proceed immediately to next section. *Segue*.
attack: The beginning of a note or phrase.
a 2: For 2 instruments or voices.
augmentation: A lengthening of the duration of notes in a *theme*.
augmented: Raised, enlarged.
augmented chord: A triad composed of a root, major third, and augmented fifth.
augmented sixth chord: A chord with the interval of an augmented sixth resolving upward to an octave.
augmented interval: A major or perfect *interval* raised by a *half step*.
authentic cadence: A cadence with a progression from the dominant (V) chord to the tonic (I) chord.

B

back beat: Used with drums, emphasis on beats 2 and 4.
balance: the harmonious adjustment of volume and sound quality between instruments and/or voices.
bar: A *measure*; the space between two bar lines. Also, the *bar line* itself.
baritone: A male singing voice higher than bass but lower than tenor.
baritone horn: A brass instrument similar to the *euphonium*, but with 3 valves and smaller bore.
baritone saxophone: see *saxophone*.
bar line: Vertical line through a staff to separate measures or bars.
barre (Fr): Used for guitars; playing several strings with a single finger across the fretboard.
bass 1: The lowest male singing voice. 2 The lowest part in music. 3 Electric bass, bass viol, upright bass.
bassa (It): Low.
bass clef: The clef which names the 4th line of the staff as *F*.
basso continuo (It): Used in the baroque era; an accompaniment usu. improvised with numbers indicating the harmony.
bassoon: A double-reed instrument with low pitch.
baton: Conductor's wand.
beam: A horizontal line used in place of flags to connect short notes.
beat 1: A rhythmic unit of time. 2: To mark time.
beats: pulses caused by sound waves of slightly different frequency.
bebop: A form of jazz invented by Dizzy Gillespie and Charlie Parker; uses improvisation, complex rhythms and harmonies.
bend: A change in pitch, usu. a half or whole step. Used with voice, guitar, harmonica and other instruments.
big band: Jazz band playing dance music. Popular in '30's and 40's, experienced a renaissance in late '90's.
bitonal: A composition using two keys at the same time.
bluegrass: Folk music, usu. fast tempo with banjo, fiddle, bass, mandolin, and other instruments.
blue notes: Notes played/sung below intended pitch (usu 3rd, 7th, 5th). Used in blues music.
blues: the basis of jazz. Originated from African vocal music; minor 3rd and 7th of scale. Form is 12 bars long.
Boehm system: System of keys used with woodwind instruments perfected by Theobald Boehm.
bones 1: Percussion instrument of African origin, a pair of sticks/bones held between the fingers and clicked in rhythm. 2: Slang for trombones.
bore: The diameter and shape of the tube of a wind instrument.
bow: The device drawn across the strings of string instruments like violin, cello, etc. A stick ~3 ft. long with horsehair stretched between the ends.
brace: A curved line which connects the staves for instruments which use more than one staff.
bracket: A straight line with curved ends which connects staves for different instruments playing simultaneously.
break 1: The point at which a voice shifts from the chest register to the head (falsetto) register. 2: The change in woodwind instruments (esp. clarinet) from the lower register to the higher register.
breve: Originally a short note, has come to mean a long note equalling two whole notes.
bridge 1: A transitional section in a piece of music. 2: A piece of wood that supports the strings and holds them away from the body of the instrument.
brillante (It): Brilliant.
brio (It): Vigor, spirit. *Con brio*.
broken chord: Notes of a chord played in succession rather than simultaneously.
brushes: Thin wire brushes used on percussion instruments, esp. in jazz.
bull roarer: An instrument originating in aboriginal Australia consisting of a thin piece of bone or wood of special shape tied to rope and whirled vigorously about one's head. Makes a very loud roaring sound.
BWV (abbr.): "Bach-Werke Verzeichnis." A method of cataloguing Bach's work.

C

cabasa (Sp): Percussion instrument. A gourd covered with beads; a cylinder of metal covered with beads of metal.
cacophony: Dissonant sound. Usu. loud and unpleasant.
cadence: The ending of a piece or section, usu. applied to chord progression (e.g. *deceptive cadence*, *perfect cadence*, etc.).
cadenza: An unaccompanied solo passage usually near the end of a piece. Either ad lib or written by composer.

caesura: A sudden pause or break, shown by the symbol //.

calma, calmando (It): Calming, quiet, tranquil.

calypso: A type of rhythm or song originating in Trinidad.

cancel: Another name for the natural sign used to remove the affect of an accidental.

canción (Sp): Song.

cantabile (It): In a singing style.

capo 1: The head, beginning, or top. 2: A device placed across the strings of an instrument to raise the pitch.

capriccio: A piece played in a free, playful style.

castrato (It): An adult male singer with a soprano or alto voice.

catgut: Formerly used as material for string instruments. Actually sheep or goat intestines.

C clef: A moveable clef indicating middle C.

celere (It): Quick, rapid.

chalumeau (Fr): The low register of a clarinet.

changes: Slang for chord changes.

chanson (Fr): Song.

chart: The score or parts of an instrumental ensemble, usu. pop or jazz.

chest voice: the low register of the voice.

choir: A group of singers of sacred music.

choke cymbal: 1: The hi-hat cymbals on the drum set. 2: Verb meaning to silence a cymbal quickly.

chops: Slang for a player's ability.

chord: Three or more tones sounding simultaneously.

chorus: 1: The *refrain* of a song. 2: A group of singers of secular music.

chromatic: Moving by half steps.

chromaticism: Melodic or harmonic use of tones other than those of the diatonic scale.

chromatic scale: A scale made up of 12 half steps in succession.

circle of fifths: The succession of keys progressing by fifths.

circular breathing: A technique used by wind players in which air is expelled from the mouth while inhaling through the nose.

clam: Slang for a wrong note.

classical 1: Music of a "serious" (non-pop) nature. 2: The time period from the late 1700's to the early 1800's.

claves: Percussion instrument from Cuba; round hardwood sticks hit against each other.

clef: A symbol at the beginning of a piece of music which shows the names of the lines and spaces of the staff.

close harmony: Harmony with the chord tones as close together as possible.

cluster: group of notes with the interval of a second.

coda (It): Closing section of a piece. In written music a separate section to after repeating a previous section (e.g. D.C. al Coda; D.S. al Coda). Indicated by the symbol Φ .

col legno (It): Playing with the wood part of the bow.

combo (abbr.): Short for combination. A small group of instrumentalists, used in jazz.

comma: Breath mark (').

common chord: Triad. Chord with root, third and fifth.

common time: Four beats to a measure, quarter note gets one beat. 4/4.

common tone: A note that remains the same between two chords.

còmodo (It): Comfortable.

complete cadence: I-IV-V-I.

compound interval: An interval larger than an octave (9th, 11th, 13th).

compound meter: A time signature in which the basic beat is divisible by 3 (6/8, 9/8, etc.).

con (It): With.

con anima (It): With spirit.

con brio: With animation.

concertmaster: First-chair violinist in an orchestra.

concerto: a composition for soloist and orchestra.

concert pitch 1: The pitch for C instruments (e.g. flute, oboe, trombone, violin, etc.). 2: International tuning pitch of A440 or A442.

con fuoco (It): With fire.

con gusto (It): With gusto.

consonance: Sounds pleasing to the ear.

con sordini (It): With mutes.

con sordino (It): With mute.

contra (It): In the octave below normal (e.g. contra bassoon).

contralto: The lowest female voice, a.k.a. *alto*.

contrary motion: Term used in *counterpoint* for two voices moving in opposite directions.

cor (Fr): Horn.
 corona: *Fermata*.
 count: The pulse or beat.
 counterpoint: The combination of two or more melodic lines occurring simultaneously.
 countertenor: The highest male singing voice.
 cover: Slang for the performance of a song written by someone other than the performer.
 cowbell: A metal bell struck with a drumstick.
 crescendo: Gradually becoming louder.
 cross rhythm: Different rhythms played at the same time.
 crotchet: British name for quarter note.
 cue **1**: A gesture made by a conductor for a performer to make an entrance. **2**: Small notes indicating another instrument's part.
 cut time: 2/2 time signature.
 cymbals: Percussion instruments of circular brass plates. May be struck together (crash cymbals), with a mallet (suspended cymbal), or mechanically (hi-hat).

D


da capo, D.C. (It): Direction in a piece of music to return to the beginning.
 da capo al coda, D.C. al Coda (It): Direction to return to the beginning, play to the Coda sign, then to skip to the Coda and finish the piece.
 da capo al fine, D.C. al Fine (It): Direction to return to the beginning of a piece and play to the "Fine" sign.
 dal (It): "From the," or "by the."
 dal segno, D.S. (It): Direction to return to the point marked by the sign S .
 dal segno al coda, D.S. al Coda (It): Direction to return to the sign S , play to the coda sign C , then skip to the coda.
 dal segno al fine: Direction to return to the sign S and play to the "Fine" sign.
 dB (abbr.): Decibel. Measurement of loudness.
 decrescendo: Gradually becoming softer.
 degree: a note of a scale.
 delicato (It): Delicately.
 demiquaver: British term for sixteenth note.
 demisiquaver: British term for thirty-second note.
 détaché (Fr): Short, detached bowing strokes.
 di (It): Of, with.
 diatonic: The tones of any major or minor scale.
 didgeridoo: Australian aboriginal horn made of wood hollowed by termites, played with the lips and breath.
 diminished: Lowered.
 diminished interval: A minor or perfect interval lowered a half step.
 diminished seventh chord: A chord with root, minor third, diminished fifth, and diminished seventh.
 diminished triad: A triad with root, minor third, and diminished fifth.
 diminuendo (It): Growing gradually softer.
 diminution: Shortening the length of notes in a *theme*.
 discord: Dissonant sounds or sounds unpleasant to the ear.
 disjunct: Moving by intervals larger than a second.
 dissonance: Sounds unpleasant to the ear.
 divisi, div. (It): Indication for separate parts written on one staff. To be played by two or more performers.
 do: The first note (*tonic*) of a diatonic scale.
 dodecaphonic: Twelve-tone music.
 doit: A jazz technique used on brass instruments where a note is bent upwards.
 dominant: Fifth degree of a major or minor scale.
 doppio (It): Double.
 Dorian: A medieval mode with the half- whole-step pattern from D to D on the white keys of the piano.
 dot **1**: Written above or below a note indicates *staccato*. **2**: Written after a note, the dot increases the length by half its original value.
 double bar: Two bar lines on a staff that show the end of a section or piece.
 double bass: Lowest member of the violin family, tuned E, A, D, G.
 double concerto: A concerto for two instruments.
 double dot: Increases a note's length by 3/4 of its original value.
 double flat: Written before a note, it lowers the note a whole step.
 double horn: A French horn comprised of two different horns (one in F, one in Bb), with valve to switch between the two. Better intonation and greater range.
 double reed: Two thin pieces of cane bound together at one end which vibrate to produce sound for *oboe*, *English horn*, and *bassoon*.
 double sharp: Written before a note, it raises the pitch of the note a whole step.

double stop: For violin family instruments, playing two notes at once.
 double time: Twice as fast.
 double tonguing: On brass and flute instruments, a method of rapidly articulating notes, alternating with the front and back of the tongue (ta-ka-ta-ka).
 downbeat: the first beat of a measure given with downward stroke by the conductor.
 drone: A note of the same pitch which continues for a long time. Used by instruments like bagpipes, 5-string banjo and hurdy-gurdy.
 drum kit, drum set: A set of drums several drums, usu. consisting of: snare drum, bass drum, hi-hat, ride cymbal, crash cymbal, hi- middle- and low tom toms.
 duet or duo: Musical composition for two performers.
 duple meter: A time signature with two beats to a measure (e.g. 2/4 or fast 6/8).
 duration: The length of a note or rest.
 dynamic accent: Emphasis given a note by louder articulation than normal.
 dynamic markings: Symbols which indicate different levels of loudness or softness (e.g. *p*, *mp*, *mf*, *f*).
 dynamics **1**: The level of loudness or softness. **2**: The symbols for dynamics.

E

8va: Ottava altus. One octave higher.
 8vb: Ottava bassus. One octave lower.
 ear training: A technique of learning to hear music and write it down.
 eighth: An octave.
 eighth note, eighth rest: A note/rest with one eighth the length of a whole note, and half the length of a quarter note. Half of a beat in 4/4 time.
 eleventh: Diatonic interval from the first to the eleventh note. Same letter name as the 4th.
 embellishment: An *ornament* added to music.
 embouchure: The position and use of lips, tongue, and teeth when playing a wind instrument.
 English horn: An alto *oboe* with a pitch a fifth lower. Same conical shape but with a bulbous bell.
 enharmonic: Two notes of the same pitch with different names (e.g. Ab and G#).
 ensemble: A group of performers.
 entr'acte (Fr): A piece played between acts of an opera, ballet, or musical.
 equal temperament: A tuning system which divides the octave into equal intervals.
 espressivo (It): Expressive, with emotion.
 estinto (It): Very soft, almost inaudible.
 -etto (It): A suffix meaning "little."
 étude: A piece of music studied to improve technique.
 euphonium: A brass instrument similar to the *baritone horn* but with a larger bore.
 eurhythmics: A system which teaches rhythm by using body movement.
 expression marks: Directions or symbols for musical expression and interpretation, like *dynamics*, *tempo*, *articulation*, and mood.

F

f (abbr.): Forte. Loud dynamic.
 fa: 4th Degree of a *diatonic* scale.
 fake: Slang for improvisation. "If you can't make it, fake it."
 fake book: A song book containing chord changes, lyrics, and melodies for many songs.
 false cadence: see *deceptive cadence*.
 falsetto (It): A high voice used for notes above the normal vocal range.
 fanfare: A short piece of music for brass to attract attention.
 F clef: The bass clef centered on the 4th line of the staff and naming that 4th line as F below middle C.
 feminine cadence: A *cadence* ending on a weak beat.
 fermata (It): A symbol indicating a hold or pause. 
 festoso (It): Happy or merry.
 ff (abbr.): *Fortissimo*.
 fff (abbr.): *Fortississimo*.
 f-hole: On violin family instruments it's the *f*-shaped sound holes on top of the instrument. Also on some guitars.
 fiddle: A violin used for folk- or bluegrass music; it usu. has a flatter *bridge*, uses metal strings and a *tuner* on each string.
 fiero (It): Bold.
 fife: A high, keyless flute.
 fifth: The interval of 5 diatonic scale degrees.
 fine: The end.
 fingerboard: The surface of the neck on string instruments where the fingers press down on the strings.
 fixed do: A singing system in which the note C is always do. Compare to *moveable do*.

flag: A curved line extending from the right side of the stem of a note. Used on eighth notes and smaller notes.

flam: A drum rudiment. Small grace note before the main note.

flamenco: A Spanish dance/song usu. played on guitar and including rhythmic clapping and stomping of the dancer.

flat **1**: The symbol used to lower a note by one half step. **2**: To be below normal pitch.

flip: A jazz technique, usu performed on brass instruments. Note is raised in pitch and then glissed down to the next note.

flügelhorn: A brass instrument in the trumpet family with a wider bell than trumpet, a conical bore, and more mellow tone.

flute: A woodwind instrument of wood or metal in the shape of a cylinder closed at one end. Sound is produced by blowing across a hole near the closed end (see also: *alto flute*, *bass flute*).

flutter tonguing: A wind instrument technique of very rapid tonguing, produced by rolling the tongue saying trrrrrrr.

form: The structure or organization of a piece of music.

forte (It): Loud.

fortissimo (It): Very loud.

fortississimo (It): Very very loud. Officially the loudest dynamic marking.

forzando, forzato (It): Forced. Strongly accented.

fourth: An interval of 4 diatonic degrees.

fourth chord: A chord with intervals of a fourth.

French horn: A brass instrument with a conical bore, valves, highly flared bell, and many coils of tubing.

French sixth: A type of *augmented sixth chord* with a major third, augmented fourth, and augmented sixth above the root.

fret **1**: On many string instruments, a strip usu of metal placed across the fingerboard to give a specific note when fretted. **2**: The act of pressing the fingers down on the fingerboard.

fretboard: The *fingerboard* of instruments with frets.

frog: The end of the *bow* which is held in the hand.

fugue: A piece in which two or more parts are built upon a recurring theme.

full score: An instrumental score in which appear all the parts for the instruments.

fundamental: The lowest note in a *harmonic series*.

funk: A rhythmic style with much syncopation.

furioso (It): Furiously, wildly.

fusion: A combination of rock and jazz beginning in the early '70s.

fz (abbr.): *Forzando*, *sforzando*.

G

gapped scale: A scale made from a complete scale by leaving out some notes. The pentatonic scale is a gapped scale.

G clef: The treble clef, centered on the second line of the staff, giving that line the pitch G above middle C.

German flute: The standard flute.

German sixth: A type of *augmented sixth chord* with a major third, perfect fifth, and augmented sixth above the root.

Gestopft (Ger.): Muting a horn with the hand.

ghost bend: A guitar technique in which a note is pre-bent before sounding the string.

ghost note: A jazz technique in which the note indicated by parentheses is barely played.

gig: A musician's slang for a job.

giocoso (It): Humorous.

glass harmonica: An instrument invented in the 1700s made of various sizes of glass bowls played by rubbing around the rim with a wet finger.

glee: Unaccompanied vocal music for three or four parts.

glee club: A group that sings glees.

glide: A smooth change in pitch from one note to another.

glissando: A fast scale produced by sliding the hand finger rapidly from one note to another.

gong: A percussion instrument from Asia made up of a heavy circular metal plate and struck with a soft mallet.

G.P. (abbr.): Grand Pause. A pause in a piece of music.

grace note: An ornamental note played quickly before the main note.

grandioso (It): Grand, grandiose.

grand pause: A pause for the entire group of musicians.

grand staff: Both the treble and bass clef staves. Piano music is written on a grand staff.

grave (It): Slow. Solemn.

grazia, grazioso (It): Grace, graceful.

groove: Slang for when music is perfectly in synch.

grosso (It): Great, large.

growl: A rough sound produced by growling in the back of the throat. Often used in jazz.

gruppetto (It): An ornamental group of notes like a *turn*, *shake*, or *trill*.

gusto (It): Enjoyment, gusto.

H

H 1: German for B natural. **2:** Letter used with a number for the works of Haydn, after the cataloguer “Hoboken.”

half cadence: see *imperfect cadence*.

half note, half rest: A note/rest equal to half the length of a whole note/rest or two quarter notes/rests. Two beats in 4/4 time.

half step: The smallest *interval* in Western music. One twelfth of an *octave*.

harmonic minor: A *natural minor* scale with a half step between the 7th and 8th degrees of the scale.

harmonic progression: Movement from one chord to another.

harmonics **1:** The pure individual tones which make up a complex tone. **2:** On string instruments, a tone produced by touching the strings at the harmonic nodes.

harmonic series: A series of notes produced above a *fundamental* and having a specific order.

head voice: The upper *register* of the voice.

heidimisemiquaver: British name for a sixty-fourth note.

hexachord: A six-note scale.

hi-hat cymbals: Used in the drum kit; a pair of cymbals facing each other and struck together with a mechanical device operated by the foot.

hold: A *fermata* or pause.

horn **1:** The brass instrument with conical tube wound round itself. Another name for French horn. **2:** Musician’s slang for his or her instrument.

Hungarian minor scale: A harmonic minor scale with a raised 4th.

hyper-: Prefix meaning above or over.

hypo-: Prefix meaning below.

I

ictus (Lat.): Stress, or an accent.

imitation: The restatement of a musical idea in another part. Used in counterpoint.

improvisation: Music composed on the spot.

incomplete cadence: A cadence in which a note other than the *key note* is in the top voice of the I chord.

interlude: A short piece used to bridge the acts of a play.

interrupted cadence: A cadence in which the dominant chord (V) moves to a chord other than the tonic (I).

interval: The distance between two notes.

Intonation: The accuracy of pitch.

inversion, chordal: A chord with a bass tone other than its root.

inversion, melodic: The change of an ascending interval to its corresponding descending interval.

Ionian: A medieval mode whose whole and half steps correspond to the major scale. C to C on the white keys of the piano.

istesso (It): The same. *l’istesso tempo*.

Italian sixth: A type of *augmented sixth chord* containing a major third and an augmented sixth above the bass.

J-K-L

jam: Slang for a gathering of musicians to play or improvise.

jazz: A style of music with African-American roots and using *blue notes*, *improvisation*, and strong rhythms.

jazz combo: A small jazz group usu consisting of piano, drums, bass, and a solo instrument.

jazz ensemble: A group of musicians (usu rhythm section, brass, and woodwinds) who play various styles of *jazz*.

K: Used to catalogue Mozart’s works; represents Köchel. (e.g. K 201)

kettledrum: A percussion instrument with a tunable head. Also called *timpani*.

key **1:** The tonal center of a composition, based on the tonic of the scale. **2:** A lever pressed by the finger on an instrument (e.g. piano, flute).

keynote: The first note of the scale of a *key*. Also called the *tonic*.

key signature - accidentals at the left side of the staff between the clef and the time signature which indicate what key the piece is in.

kick: In jazz, a rhythmic accent or cue applied by the rhythm section.

la: The sixth degree of a diatonic scale.

lacrimoso (It): Tearful, mournful.

largamente (It): Broadly.

largando (It): Slowing down.

largetto (It): A little faster than *largo*.

Largo (It): Broad. A very slow tempo.

leading note/tone: The seventh degree of a diatonic scale; leads the ear to the *tonic* note.

lead sheet: Melody line, lyrics and chord for a song. A *fake book* is made up of lead sheets.

leap: A skip of more than a 2nd.

ledger line, leger line: A short line drawn for a note above or below the staff.

legato (It): Smooth.

leggero, leggiero (It): Lightly.

leno (It): Faint.

lento (It): slow.

lesto (It): Lively.

licks: Slang for a short musical idea or phrase.

ligature 1: A metal device used by woodwind instruments to secure the reed to the mouthpiece. 2: A curved line over a group of notes to be sung on the same syllable.

lip: A verb meaning to adjust the pitch of a note slightly up or down.

lip trill: A technique used by brass players; an upward trill without use of valves.

l'istesso (It): The same.

loco (It): Return to the normal place. Used after playing 8va or 8vb.

Locrian: a medieval mode which starts on the seventh degree of a diatonic scale. B to B on the white keys of a piano.

lungo (It): Long.

Lydian: A medieval mode beginning on the 4th degree of a diatonic scale. F to F on the white keys of a piano.

M

ma (It): But. Allegro ma non troppo.

maestoso (It): Majestically.

maggiore (It): Major.

major: Used in music theory to describe *intervals*, *chords*, and *scales*.

major chord: A triad consisting of a root, major third, and perfect fifth.

major scale: A diatonic scale with half steps between from the third to fourth degrees and seventh to eighth degrees.

marcato (It): Stressed or accented.

marcia (It): March.

mariachi (Sp): A Mexican folk group with 2 violins, guitar, guitarron and maybe rhythm instruments.

martelé, martellato (Fr): Play with short detached bow strokes without lifting the bow from the strings.

masculine cadence: A *cadence* in which the last chord is on the strong beat.

measure: The space between two bar lines.

mediant: The third degree of a scale.

melisma: Several notes sung on the same syllable.

melismatic: Song that uses melismas.

melodic minor: A natural minor scale with the sixth and seventh degrees raised ascending, and lowered descending.

melody: A sequence of single notes.

meno (It): Less.

meter: The rhythmic structure of a piece determined by number of beats, time values and accents. *Simple meters* are divisible by two; *compound meters* are divisible by 3.

metronome: A mechanical or electronic device used for sounding beats per minute. Invented c. 1812.

mezza voce (It): Half voice. Quiet.

mezzo (It): Half or medium (e.g. mezzo forte).

mezzo forte (It): Medium loud.

mezzo piano (It): Medium soft.

mezzo soprano (It): A female voice between soprano and alto.

mf (abbr.): Mezzo forte.

mi: The 3rd degree of a *diatonic* scale.

middle C: The note C in the middle of the *grand staff* and near the middle of the keyboard.

minim: British name for the *half note*.

minim rest: Half rest.

minor: Used to describe *intervals*, *chords*, and *scales*. Means lesser.

minor scale (natural): A *diatonic* scale in which the 3rd, 6th and 7th degrees are lowered a half step from the *major scale*. See also *harmonic minor*, and *melodic minor*.

misterioso (It): Mysteriously.

mit (Ger.): With.

Mixolydian: A Medieval mode starting on the 5th degree of a diatonic scale. G to G on the white keys of a piano.

M.M. (abbr.): Stands for Maelzel's *metronome*, the man who invented the device.

mode: A type of scale with a certain arrangement of intervals. See *Ionian*, *Dorian*, *Phrygian*, *Lydian*, *Mixolydian*, *Aeolian*, and *Locrian*.

moderato (It): A moderate tempo.

modulate: To change from one key to another.

moll (Ger.): Minor.

molto (It): Very.

monotone: An unvaried pitch.
 mordent: A melodic ornament consisting of the alteration of the written note with the note directly below (lower ~) or above (upper ~) it.
 mouthpiece: On a brass or woodwind instrument, the part responsible for making the vibrations, placed on the player's lips or in the mouth.
 moveable do: A system of singing using syllables in which the first note of any diatonic scale is *do*. See *fixed do*.
 movement: A self-contained piece of music within a larger piece of music.
 mp (abbr.): *Mezzo piano*.
 music theory: The study of how music is written down and put together.
 music therapy: The use of music as a healing agent for physical and psychological problems.
 muta (It): Direction to change keys, usu. found in timpani and horn parts.
 mutes: Devices used to muffle, soften, or change the sound of an instrument.

N

natural: The symbol which indicates a note is neither sharp nor flat, and when the symbol is in front of the note, it cancels any previous accidental.
 natural horn: A horn with no valves or slides.
 natural minor: A diatonic scale with the whole-half step pattern of WHWWHWW. A to A on the white keys of the piano.
 Neopolitan sixth: A chord constructed on the fourth degree of a *diatonic* scale with a minor third and a minor sixth above the bass.
 neck: The long slender part on a string instrument to which the fingerboard is attached.
 neumes: The signs and symbols used for musical notation in the Middle Ages.
 ninth: The interval of nine *diatonic* notes. An octave and a second.
 ninth chord: Root, third, fifth, seventh, and ninth.
 node: A point of lowest amplitude in the wavelength of a string. These points are where *harmonics* are produced on a string instrument.
 non (Fr): No or not.
 nonet: A piece for 9 musicians.
 nonharmonic notes: Notes not a part of the chord structures around them.
 non-transposing: instruments pitched in the key of C (e.g. flute, trombone, bells).
 notehead: The main, bulbous part of a note.

O

O 1: The symbol for diminished. 2: The symbol for an open string. 2: When using the plunger mute, a symbol for "open."
 obbligato (It): An optional part contrasting the melody. Originally meant an obligatory part.
 oblique motion: Two melodic lines, one of which moves while the other remains stationary.
 oboe: A *double-reed* woodwind instrument with a conical bore.
 oboe d' amore: Slightly larger than the normal oboe and with a more bulbous bell. Pitched a minor third lower.
 octave - the interval between the first and eighth degrees of a *diatonic* scale.
 octet 1: Eight performers. 2: A piece of music for eight performers.
 odd meter: A meter with an odd number grouped with an even number of beats per measure, like 7/4 (3+4) and 5/8 (2+3).
 oliphant: A medieval horn made from an elephant's tusk.
 Op. (abbr.): Opus.
 open: Not stopped or muted.
 open fifth: A triad with no third.
 open harmony: When notes of a chord aren't played as closely together as possible. See *close harmony*.
 open notes 1: On string instruments, the open, unfretted strings. 2: Notes on wind instruments played without the use of valves or keys.
 open triad: Triad without the third.
 Opus (Lat.): Means "work"; used with a number which shows the order in which a composer's work were composed.
 ornamentation: The addition of *ornaments* to a melody.
 ornaments: Melodic embellishments. May be written in or improvised. Some ornaments: *acciaccatura*, *appoggiatura*, *arpeggio*, grace notes, mordent, trill, turn.
 ossia (It): Indicates a passage which is an alternative version.
 ostinato (It): A repeated musical phrase, rhythmic pattern, or motive, usu. occurring in the bass.
 ottava (It): Octave.
 ottava alta (8va) (It): An octave higher.
 ottava bassa (8vb) (It): An octave lower.
 overblow: A technique of blowing harder used in brass instruments when *harmonics* are produced above the *fundamental*.
 overtone series: The same thing as the *harmonic series*, but without the fundamental.

P

p 1: (It) *Piano*; soft dynamic. 2: (Sp) Pulgar, which is the thumb of the right hand in guitar music.
 parallel chords: The movement of specific chords up and down the scale.
 parallel fifths, fourths, octaves: Two parts moving in the same direction at the same time a fifth, fourth or octave apart.

parallel intervals: Movement of two or more parts of the same interval in the same direction.

parallel keys: Major and minor keys which have the same *tonic*.

parallel motion: The movement in two or more parts in the same direction with the same intervals.

passing notes: Scalewise notes which connect two notes of the harmony, but are not part of the harmony themselves.

pause: A rest of variable length. A fermata.

pedal point: An organ term used for a note, usu. in the bass, around which other notes move.

pedal tone: A “false” note below the fundamental on a brass instrument.

pentachord: The first five notes of a diatonic scale.

pentatonic scale **1**: Any scale with five notes. **2**: The major scale without the 4th and 7th degrees. The black keys on a piano.

percussion family: Instruments of indefinite pitch which resonate when struck or shaken. Drums, maracas, bells, gongs, and xylophones.

perfect cadence: A cadence moving from the dominant chord (V) to the tonic chord (I).

perfect interval: Octave, fifth, and fourth without alterations.

perfect pitch: The ability to identify any note by ear.

period: A segment of music consisting of two or more phrases and a cadence.

pesante (It): Heavy.

pf (abbr.): Soft then loud.

phrase: A musical “sentence” or idea.

Phrygian: A medieval mode beginning on the third degree of a diatonic scale. E to E on the white keys of a piano.

pianissimo (It): Very soft.

pianississimo (It): Very, very soft.

piano (It) **1**: Soft. **2**: Short for “pianoforte,” a keyboard instrument.

piano quartet: Violin, viola, cello, and piano.

piano trio: Violin, viola, and piano.

Picardy third: A minor piece ending on a chord with a major third.

piccolo (It): A member of the flute family which sounds an octave higher than written. Smaller than the normal flute.

pitch: The highness or lowness of a tone.

pitch pipe: A small wind instrument used for tuning.

pivot chord: A chord used when modulating which is the same for both keys.

pizzicato: Plucking the strings of an instrument that uses a bow.

placido (It): Calm, placid.

plagal cadence: A cadence which moves from the subdominant chord (IV) to the tonic chord (I).

poco a poco (It): Little by little.

polychords: Chords resulting from two triadic units.

polymetric: The simultaneous use of different meters.

polyphony: Music which combines two or more melodic lines.

polytonal: The simultaneous use of different key signatures.

pomposo (It): Pompous.

ponticello (It): The bridge of a string instrument.

portamento: A smooth glide from one note to another.

portado (It): An articulation halfway between staccato and legato.

pp (abbr.): pianissimo.

ppp (abbr.): pianississimo.

prebend: To bend a string before playing on a string instrument, esp. guitar.

preciso (It): Exact.

prélude (Fr): An introductory piece or movement.

preparation: The use of a consonant note before playing that same note as part of a discord.

prestissimo (It): Very, very fast. The fastest tempo.

presto (It): Very fast.

prima donna (It): The most important woman in an opera.

primary chords: The tonic (I), subdominant (IV), and dominant (V) chords of a key.

prime **1**: Unison. **2**: The first note of a scale.

principal: The section leader.

program music: Music that tells a story or paints a picture. As opposed to absolute music.

progression: Movement from one chord to another.

pronto (It): Prompt.

pulgar (Sp): Thumb. Used specifically in guitar music for the thumb of the right hand.

pull-off: A technique used by string players in which a fretted note is plucked while it’s released which sounds the note below.

pulse: The beat.

Pythagorean scale: The earliest known scale comprising an octave. Whole and half step arrangements are the same as the major scale, but the ratio of whole and half steps is different.

Q

Quadrat (Ger.): A natural sign.

quadruple meter: A time signature with four beats in a measure.

quadruplet: Four notes to be played in the space of three notes of equal value.

quarter note, quarter rest: A note/rest one fourth the length of a whole note and half the length of a half note. Equal to one beat in 4/4 time.

quartet **1**: A composition for four performers. **2**: Four performers.

quasi (It): Almost, as if.

quaver: British term for an eighth note.

quintet **1**: A composition for five performers. **2**: Five performers.

quintuple meter: A time signature with five beats per measure (e.g. 5/4 time).

quintuplet: five notes to be played in the time of four notes of equal value.

R

racket: **1**: A double-reed instrument of the Renaissance period. **2**: The sound a beginning alto saxophone player makes.

ragtime: The earliest form of jazz from the early 1900s.

rallentando (It): Decreasing speed gradually.

range: The notes from lowest to highest that an instrument or voice is capable of producing.

rattenuato (It): Slowing down.

re: The second note of a diatonic scale.

reduction: The arrangement of a piece for a smaller number of parts.

reed: A vibrating strip of cane which vibrates at high frequency when blown.

refrain: A section of a composition that occurs several times.

register: A certain range of an instrument or voice.

relative keys: Major and minor keys with the same key signature (e.g. A minor and C major).

Renaissance (Fr): Meaning "rebirth." The musical era from the mid 1400s through the end of the 1500s.

resolution: A progression of chords or notes from dissonance to consonance.

rest: A period of silence. Types of rests: whole rest, half rest, quarter rest, eighth rest, sixteenth rest, thirty-second rest.

retardation: Gradually slowing.

retrograde: Playing a melody line backwards.

rhythm: A pattern of long and short in music.

rhythm section: In jazz and pop music, the piano, bass, guitar and drums. Provides the harmony and rhythm.

riff: Repeated melodic idea.

ritardando (It): Gradually decreasing speed.

ritenuto (It): Immediately slower.

rolled chord: A chord in which the notes are played in rapid succession, much like an arpeggio.

romantic: The musical era from ~1820 to 1900.

root: The fundamental note of a chord or scale.

rubato (It): A free tempo which speeds up and slows down at the conductor's or performer's discretion, but without changing the basic pulse.

rudiments: Basic sticking patterns used for drums.

run: A fast scale passage.

S

S. (abbr.): Segno, senza, sign, sol, solo, soprano, sordini, subito.

SA (abbr.): Used in choral music to indicate soprano, alto.

SAB (abbr.): Used in choral music to indicate soprano, alto, baritone.

sackbut (Ger.): The ancestor of the trombone. German for push-pull.

saltato, saltando (It): a bow technique in which the bow is bounced lightly on the string.

SATB: Used in choral music to indicate soprano, alto, tenor, bass.

saxhorn: Brass family instruments consisting of valved bugles invented by Adolphe Sax.

saxophone: A woodwind family instrument of keyed brass, conical bore, and single reed. Types of saxophones: Eb soprano; Bb soprano; Eb alto; Bb tenor; Eb baritone; Bb bass.

scale: An ascending or descending series of tones related to a certain chosen fundamental tone.

scale degrees: The names and numbers for notes in a scale.

scat singing: A form of vocal jazz improvisation in which the performer makes up the melody with nonsense syllables.

scherzando (It): Playful and light-hearted.

scherzo (It): Literally "joke." A piece with a lively tempo.

- schmaltz (Yid): Excessively sentimental.
- score: The notation of a composition which shows all its parts arranged horizontally and aligned rhythmically.
- secco (It): Means "dry." Unornamented.
- second: The interval between two consecutive degrees of a diatonic scale.
- secondary dominant: A dominant chord (V) built upon the fifth degree of a chord other than the tonic.
- secular music: Any music not sacred.
- segno (It): Sign. 
- segue: To continue without a break.
- semibreve: British name for whole note.
- semiquaver: British name for a sixteenth note.
- semitone: One half step.
- sempre (It): Always.
- senza (It): Without. Senza sordino.
- septet **1**: A composition for seven performers. **2**: Seven performers.
- septuplet: Seven notes played in the time of four or six notes of equal value.
- seventh: The interval between the first and seventh degrees of a diatonic scale.
- seventh chord: A chord containing a root, third, fifth, and seventh.
- sextet **1**: A composition for six performers. **2**: Six performers.
- sextuplet: Six notes played in the time of four notes of equal value.
- sharp **1**: The symbol indicating to raise a note one half step. **2**: To be slightly above normal pitch.
- sightreading: Playing a piece of music without studying it.
- sightsinging: Singing a piece of music without studying it.
- signs: Symbols which tell a performer articulation, bowing, breathing, dynamics, fingering, ornamentation and other musical effects.
- similar motion: The movement of two or more parts in the same direction.
- simile, sim. (It): To continue in a similar style.
- simple meter: A time signature whose pulse is divisible by 2 (e.g. 2/4, 3/4, 4/4). See compound meter.
- sin' al fine (It): To the end.
- single reed instruments: Instruments which use only one reed attached to a mouthpiece of some sort.
- six-four chord: A triad in the second inversion with a sixth and a fourth above the bass note.
- sixteenth note, sixteenth rest: A note/rest one sixteenth as long as a whole note and half the length of an eighth note. In 4/4 time, 1/4 of a beat.
- sixth chord **1**: A triad in the first inversion, with a sixth and a third above the root. **2**: A chord with an added sixth.
- skip: Melodic movement of more than a whole step.
- slide **1**: To move smoothly from one note to another with a constant sound. **2**: The movable part on a trombone which is used to change the pitch by lengthening the instrument.
- slur: A curved line connecting two notes of different pitch; to be played as legato as possible.
- smorzando (It): Fading away.
- so, sol: A solfege syllable for the fifth degree of the diatonic scale.
- solfege: A system used for eartraining which uses syllables (do, re, mi, etc.) for the degrees of the scale.
- solo (It): Means "alone." To perform alone or as the most important part.
- sopra (It): Over, above.
- soprano: The highest female singing voice.
- soprano clef: The C clef that puts middle C on the first line of the staff.
- sordino (It): Mute.
- sostenuto (It): Sustained.
- sotto voce (It): Quietly, beneath the voice.
- Sousaphone: A tuba made for John Phillip Sousa's band which encircles the player.
- spacing: The vertical placement of the notes of a chord.
- spezzato (It): Divided.
- spiccato (It): A bow technique in which the middle of the bow is bounced on the string at a moderate speed.
- SSA: Used in choral music to indicate soprano, soprano, alto.
- SSAA: Used in choral music to indicate two sopranos, two altos.
- staccato (It): Means "detached." Short separated notes indicated by a small dot over or under the note head.
- staff, staves: The horizontal lines on which music is written.
- stem: A vertical line extending from a note head.
- step: Movement melodically of one or two semitones.
- stesso (It): Same. L'stesso tempo.
- stick **1**: The wooden part of the bow. **2**: A conductor's baton.
- sticking: The hand pattern for drums.
- stringendo (It): Hurrying the tempo to increase tension.

string quartet: Two violins, viola, and cello.
 string quintet: Two violins, two violas, and cello.
 string trio: Violin, viola, cello.
 subdominant: The fourth degree of a diatonic scale.
 subito (It): Suddenly.
 submediant: The sixth degree of a diatonic scale.
 subtonic: A flatted seventh degree of a diatonic scale, one whole step below the tonic.
 suite: A collection of short instrumental movements.
 sul (It): On the.
 sul ponticello (It): Bowing on or next to the bridge to produce a high-pitched eerie sound.
 sul tasto: On the fingerboard.
 superdominant: The sixth degree of the diatonic scale. Same as submediant.
 supertonic: The second degree of a diatonic scale.
 sur (Fr): On, over.
 suspension: A counterpoint technique in which a consonant note is sustained while the other voices move which results in a dissonance which is then resolved.
 sussurando (It): Sussurating, whispering.
 swing **1**: A style of jazz featuring big band dance music. **2**: A treatment of the eighth note which gives it a lilting triplet feel of long-short.
 symphony **1**: A large orchestra. **2**: A piece composed for an orchestra, usu. in 4 movements.
 syncopation: Rhythmic accents on weak beats, or weak parts of the beat.
 system: Two or more staves connected.

T

t. (abbr.): Tempo, trill, tre, tutti.
 T. (abbr.): Tenor, tonic.
 TAB (abbr.): Tablature. A method of notation developed for lute and guitar in which the lines of the staff represent the strings and numbers represent the frets. Developed in 1500s.
 tacet (Lat.): Means “be silent.” Direction in a part to not play or sing.
 tactus (Lat.): Used in the 1400s to measure the length of a beat. Precursor to bar lines.
 tag: The end of a piece, the *coda*.
 taking 4s/8s: A jazz term. Player takes a solo, usu. improvised, 4 or 8 bars long.
 talking drum: Ancient drum of western Africa, beaten with a curved stick. A waisted drum, the pitch controlled by squeezing at the waist which tightens the skin membrane thereby raising the pitch.
 tardo, tardando: Become slower.
 tanto (It): Much.
 temperament: A system of tuning, esp. of pianos, in which pure intervals are altered slightly to enable playing in different keys.
 tempestoso (It): Tempestuous, stormy.
 tempo: Means “time.” The speed of music.
 tenor: A high male voice, the range between alto and baritone.
 tenor clef: A C clef falling on the fourth line of the staff.
 tenor saxophone: Of the saxophone family, in the key of Bb.
 tenor trombone: The regular trombone.
 tenth: An interval of an octave and a third.
 tertian harmony: Usual harmony, based on thirds.
 tessitura (It) **1**: The average highness and lowness of a piece. **2**: The usable range of a voice or instrument.
 tetrachord: The first four notes of a scale.
 texture: The number of voices in a piece: *monophonic*, *homophonic*, and *polyphonic*.
 theme: The musical subject of a piece, the main idea.
 thesis (Gk): The strong beat, usu. the downbeat.
 third: An interval of three diatonic scale degrees.
 thirty-second note, thirty-second rest: A note/rest one thirty-second as long as a whole note, and half as long as a sixteenth note.
 ti: The seventh degree of a diatonic scale. The leading tone.
 tie: A curved line which connects notes of the same pitch indicating they are to be played as one continuous note.
 timbre: Sound quality or color.
 time: A synonym for meter.
 time signature: The meter. Numbers at the beginning of a piece of music, after the clef. Top number is beats per measure, bottom number is which note receives one beat.
 tonal: Relating to key.
 tone: A sound of particular quality. The basis of music.

tone row: Used in serial and twelve-tone music. The order of twelve notes chosen by a composer which appear in the composition in that specific order.

tonguing: A technique on wind instruments of articulating notes with the tongue.

tonic: The first degree of a scale (I), or the root of a chord.

tonic accent: A type of accent in which the accented note is significantly higher than those around it.

tr (abbr.): Trill.

trading 4s/8s: Jazz term. Players take turns playing solos, usu. improvised, of 4 or 8 bars.

train wreck: Slang for when an ensemble's playing contains so many mistakes that it breaks down to the point of stopping.

tranquillo (It): Calm, tranquil.

transcription: The writing down of a piece from a recording.


transpose, transposing: Changing a piece from one key to another.

transposing instruments: Instruments whose notes sound at a different pitch than written.

treble clef: The G clef which centers on the second line of the staff, naming it G.

tremolo (It): **1:** A bow technique in which short up and down bow strokes are used on a single note. **2:** The rapid alteration between two or more notes, usu. more than a step apart.

triad: A chord of three notes: a root, third, and fifth.

trill: An ornament. The rapid alteration of one note with another note usu. a step or half step higher than the written note. Indicated by the symbols , and "tr".

trio **1:** A composition for three performers. **2:** Three performers. **3:** The middle section of a march.

triple meter: Meters with three beats per measure, or meters with beats divisible by three.

triple-tonguing: Technique of rapid articulation which uses the front and back of the tongue (t-k-t, or t-t-k, or t-k-t, k-t-k).

tritone: The interval of an augmented fourth or diminished fifth. Considered the most dissonant interval.

tromba (It): Trumpet.

trombone: Member of the brass family. Uses a slide to change pitch. Also called 'bone. Types of 'bones: soprano (also called slide trumpet), tenor, bass.

troppo (It): Too much. (e.g. Allegro non troppo).

troubadour: A wandering minstrel in the Middle Ages of Western Europe.

trumpet: A member of the brass family with cylindrical bore and high pitch and brilliant sound. Types of trumpets: Bb, C, Eb, Bb piccolo.

TTB (abbr.): Used in choral music to indicate tenor, tenor, bass.


TTBB (abbr.): Used in choral music to indicate two tenors, two basses.

tuba: Lowest member of the brass family, conical bore, very large. May be in BB-flat, Eb, or F bass.

tune **1:** A song or melody. **2:** To put an instrument at the correct pitch (in tune).

tuner **1:** A mechanical device which reads pitches and tells the player where it falls in relation to standard intonation. **2:** A small screw near the bridge which allows fine tuning of string instruments.

tuning fork: A device with two tines that, when struck, vibrates to produce a pure single note.

turn: An ornament which "turns" around the principal note, going above it and below it. Indicated by the symbol .

tutti (It): Means "all." Used as an indication for all players to play, usu. comes after a solo or soli section.

twelve-bar blues: A musical form using three chords (I, IV, V) in a specific pattern which is twelve bars long. Characterized by many *blue notes* and improvisation.

twelve-tone scale: A scale using all 12 half steps in an octave organized in a certain order called a *tone row*.

U

ukulele (HI): A Hawaiian instrument in the string family, small with four strings.

unequal temperament: A system of tuning, esp. of piano which allows an instrument to play in several keys.

unison: Two or more voices sounding the same pitch.

un poco (It): A little.

upbeat **1:** The "and" of the beat, the second half of the beat. **2:** A pick-up note or *anacrusis*. **3:** Denotes a fast or happy tune.

up bow: Stroking the bow upward.

up-tempo: Fast.

ut (Lat.): Another name for *do* or C.

V

valve: A device on brass instruments which redirects the air column to produce a different pitch, may be piston or rotary.

vamp: A short, usu. introductory section, which repeats until a performer is ready to enter.

vibrato: A type of ornament which is a fluctuation of pitch. Used almost constantly in violin, flute and voice.

viola: Instrument in the violin family, uses alto and treble clef, sounding lower than violin.

violin family: Instrument of the violin family (imagine that), which uses treble clef, has four strings and a high pitch.

violoncello: A member of the violin family of the tenor range. Held between the knees and uses the bass and treble clefs. Also called cello.

virtuoso: An instrumental performer of exceptional skill.

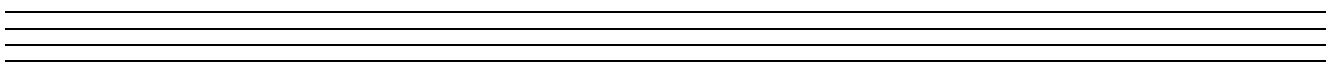
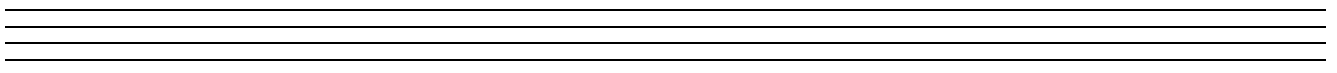
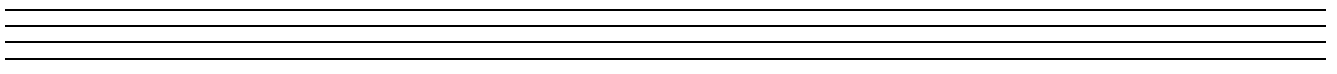
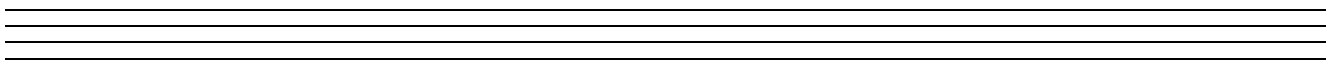
vivace (It): A very quick tempo.
Vl., Vln (abbr.): Violin.
Vla. (abbr.): Viola.
Vlc. (abbr.): Violoncello.
vocalise: A vocal warm-up exercise using different vowels.
vocal tenor clef: A G clef used for tenor parts in vocal music and pitched an octave below regular treble clef.
voice **1**: An instrumental or vocal part. **2**: The sound of the human voice.
voice leading: The movement of an individual part in *polyphonic* music.
voicing: The arrangement of pitches horizontally in a chord.
voix (Fr): Voice.
volti (It): Turn the page.
volti subito (It): Turn the page quickly.
volume: Loudness.
vox (Lat.): Voice.
V.S. (abbr.): Volti subito.

W

Wagner tuba: Five-valved horns designed by Richard Wagner for use in his opera *The Ring of the Nibelung*.
wah: A brass instrument sound produced when a device (stem of harmon mute or plunger mute) is removed from the bell.
walking bass: A bass line, usu. moving stepwise, in a steady pattern of quarter or eighth notes.
well-tempered: A tuning system in which an instrument, usu. piano, can play in all twelve keys.
whole note, whole rest: A note equal to two half notes/rests, or four quarter notes/rests. Four beats in 4/4 time.
whole step: Two half steps, or a major second.
wind instrument: An instrument on which the sound is produced by the vibration of an air column.
woodwind: An instrument made of wood or using a reed to create vibrations. Also the flute.
woodwind quintet: Flute, clarinet, oboe, French horn, and bassoon.

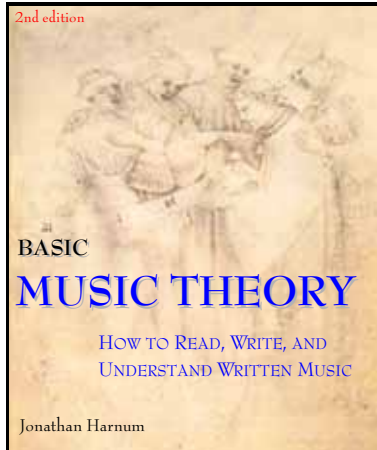
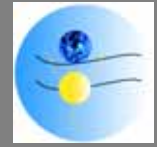
X-Y-Z

xylophone: A barred pitched percussion instrument, often with resonator tubes extending down from the bars.
yodel: A style of singing in which the voice centers around the break between the normal voice and falsetto. Originated in Switzerland.
Zink (Ger.): Cornett.
zydeco: A style of music mixing Cajun, Afro-Caribbean, and rhythm and blues.





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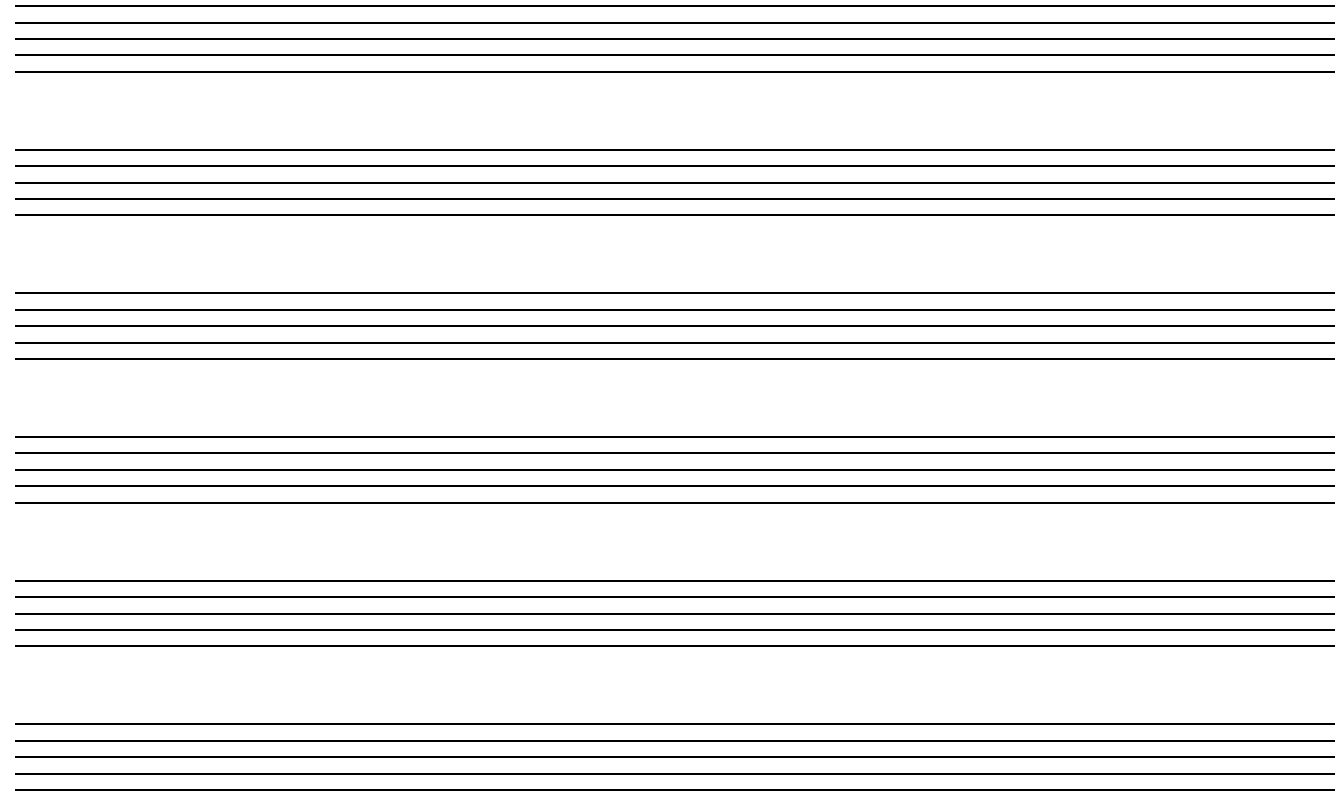
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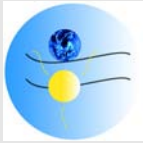
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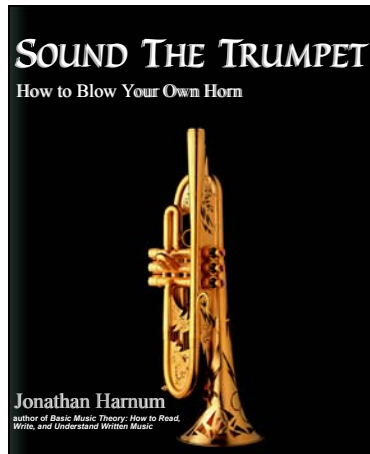
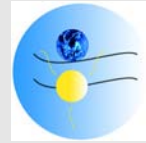
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Tracking

“Do the thing and you will have the power.” —Emerson

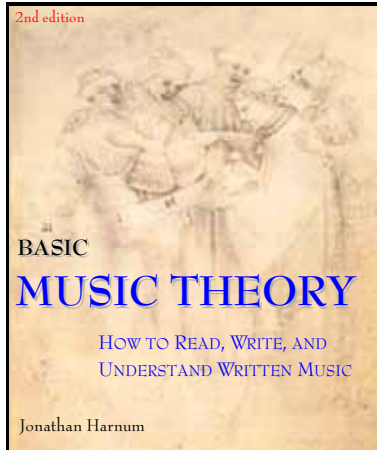
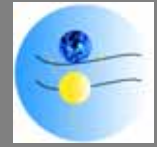
Exercise/Goal	DATE		DATE		DATE		DATE		DATE		DATE	
	end mm =		end mm =		end mm =		end mm =		end mm =		end mm =	
1 Max. Time for Buzz (no mpc)												
2 Max. Time for Buzz (w/ mpc)												
3 Highest Buzz (no mpc)												
4 Highest Buzz (w/ mpc)												
5 Longest tone on the horn												
6 Tonguing Speed (♩)												
7 Tonguing Speed (♪)												
8 Double-tonguing speed (♩♩)												
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“The way cannot be forced.” —Zen saying

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Major/Minor Pentatonic Scales

C

___ 8ths
___ triplets
___ a minor pentatonic
___ patterns
___ all modes

F

___ 8ths
___ triplets
___ d minor pentatonic
___ patterns
___ all modes

Bb

___ 8ths
___ triplets
___ g minor pentatonic
___ patterns
___ all modes

Eb

___ 8ths
___ triplets
___ c minor pentatonic
___ patterns
___ all modes

Ab

___ 8ths
___ triplets
___ f minor pentatonic
___ patterns
___ all modes

Db/C#

___ 8ths
___ triplets
___ bb minor pentatonic
___ patterns
___ all modes

Gb/F#

___ 8ths
___ triplets
___ eb minor pentatonic
___ patterns
___ all modes

Cb/B

___ 8ths
___ triplets
___ ab minor pentatonic
___ patterns
___ all modes

E

___ 8ths
___ triplets
___ c# minor pentatonic
___ patterns
___ all modes

A

___ 8ths
___ triplets
___ f# minor pentatonic
___ patterns
___ all modes

D

___ 8ths
___ triplets
___ b minor pentatonic
___ patterns
___ all modes

G

___ 8ths
___ triplets
___ e minor pentatonic
___ patterns
___ all modes

Blues Scales

C

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

F

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

Bb

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

Eb

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

Ab

___ 8ths
___ triplets
___ 16thspatterns
___ all modes

Db/C#

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

Gb/F#

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

Cb/B

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

E

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

A

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

D

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

G

___ 8ths
___ triplets
___ 16ths
___ patterns
___ all modes

Symmetrical Scales

Chromatic

___ 8ths
___ triplets
___ 16ths
___ rolling triplets
___ rolling 16ths
___ every other (2nds)
___ patterns

Diminished Scales

C, Eb, Gb/F#, A

___ 3rds
___ 4ths
___ rolling 3rds
___ rolling triplet
___ arpeggios

B, D, F, Ab

___ 3rds
___ 4ths
___ rolling 3rds
___ rolling triplet
___ arpeggios

Bb, Db/C#, E, G

___ 3rds
___ 4ths
___ rolling 3rds
___ rolling triplet
___ arpeggios

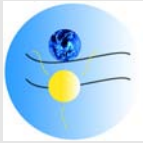
Whole Tone Scales

C, D, E, F#, Ab, Bb

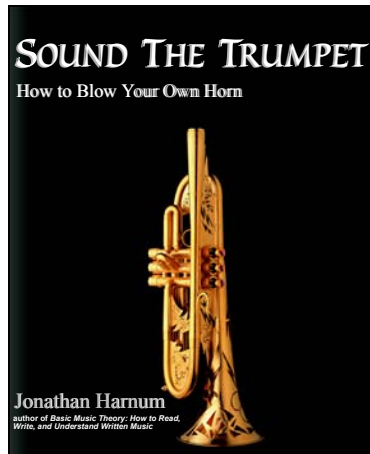
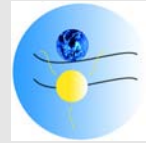
___ thirds
___ 4ths
___ rolling thirds
___ rolling fourths
___ patterns

C#, Eb, F, G, A, B

___ thirds
___ 4ths
___ rolling thirds
___ rolling fourths
___ patterns



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PRACTICE JOURNAL



Warm-up

- buzz lips only
- buzz w/ mouthpiece
- tongue warm-up
- breathing exercises
- pedal tones
- low lip slurs

Technique

- scales
- patterns
- arpeggio
- new scale
- lip slurs
- dbl/trpl tonguing
- transposing

- sight reading
- finger drills
- ornaments
- transcriptions
- chord changes
- play along
- range
- endurance

Music

- Long Term Song
- Excerpts
- New Tunes
- Memorization
- PLAY!**
-
-

Date _____
 Time _____ to _____
 Recorded: N Y

Comments: _____

To Do Tomorrow: _____

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- ___

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- ___ play along
- ___ range
- ___ endurance

Music

- ___ Long Term Song
- ___ Excerpts
- ___ New Tunes
- ___ Memorization
- ___ **PLAY!**
- ___
- ___

Comments: _____

To Do Tomorrow: _____

Date _____
Time _____
Recorded: N Y

Warm-up

- ___ buzz lips only
- ___ buzz w/ mouthpiece
- ___ tongue warm-up
- ___ breathing exercises
- ___ pedal tones
- ___ low lip slurs

Technique

- ___ scales
- ___ patterns
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- ___ dbl/trpl tonguing
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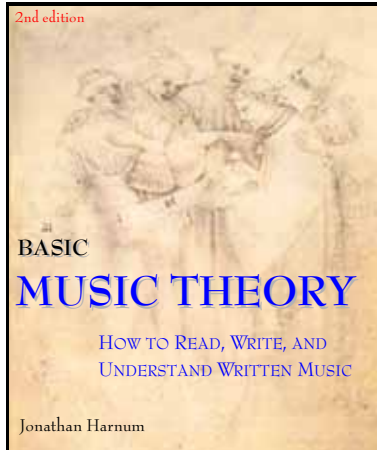
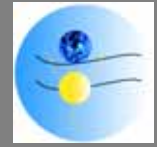
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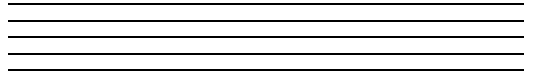
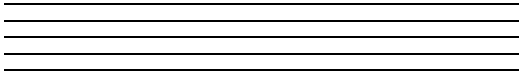
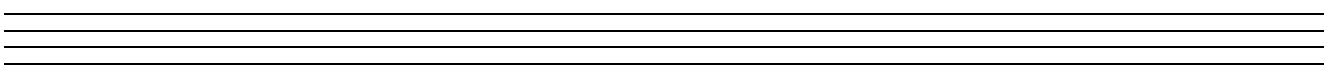
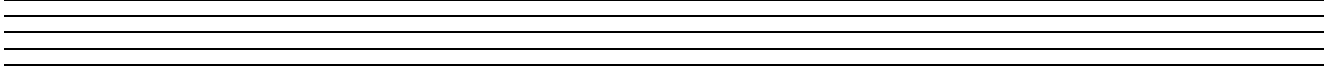
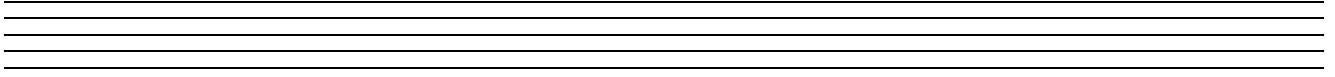
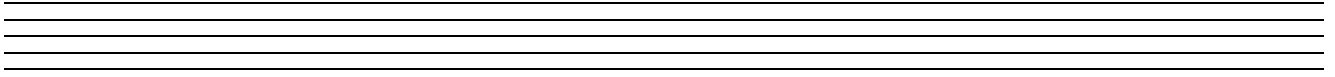
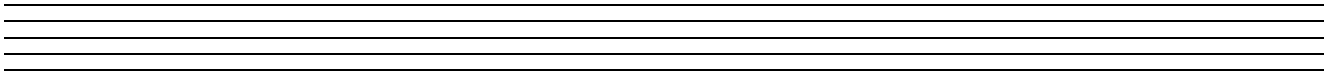
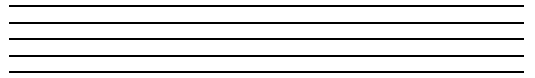
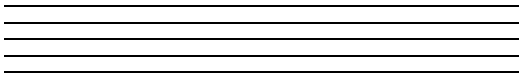
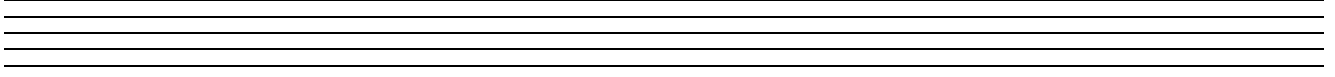
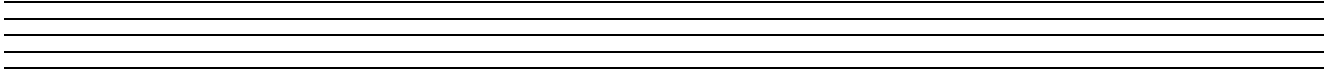
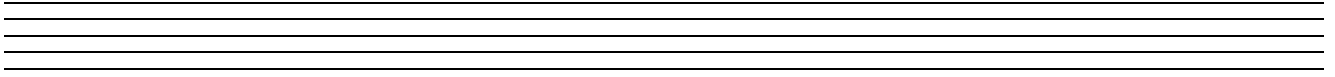
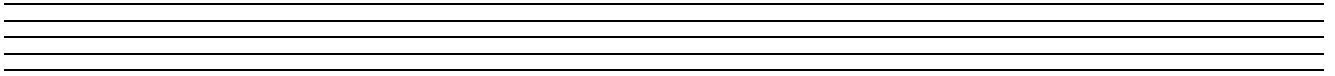
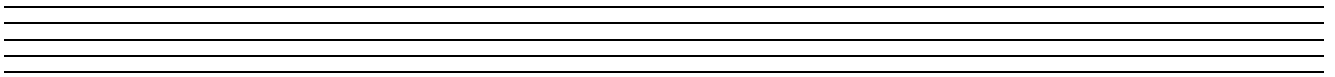
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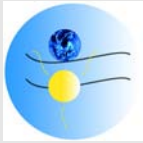
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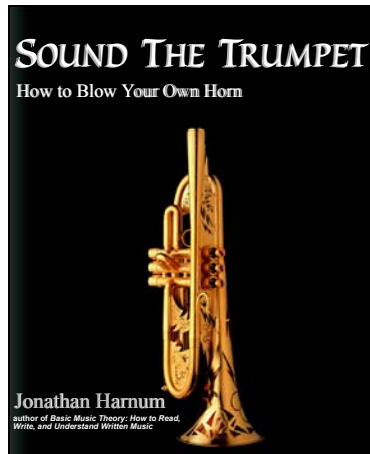
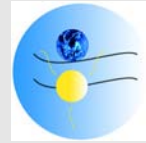
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SCALES, SCALES, SCALES

If music was genetic material, scales would be its DNA. Scales are so very important They will give you a deeper understanding of melody and harmony, they will help your ear training, they will further your understanding of music theory, and they will allow you to improvise and create melodies of your own.

There are a lot of scales to learn and you may find it tough to keep track of where you are and where you need to go. Lucky for you, there is a solution. Just after these scales is a scale checklist you can post in your practice room or leave in your case. As you master certain scales and patterns, mark them off on the sheet. Once you've marked them all off, start over and get them faster. Scale practice is forever. The more you practice scales and all their patterns, the more fluid your playing will become.

General Info About These Scales

On the next few pages you'll find the Major, natural minor, harmonic minor, ascending melodic minor, Major and minor pentatonic, and blues scales. Sound like a lot of scales? There are many more, but these are the basics and will give you a good start. Start memorizing them now!

The layout for these scales was handled by our Department of Redundancy Department. You'll notice the scales have both the key signature and the accidentals written in front of the note. This is to aid you in your practice of scales. Normally you'd see just the key signature.

Remember that there are 15 major scales, but three of them overlap, so you'll really only be practicing the fingering for 12 scales. Confusing? You bet. If you remember enharmonic notes, you'll understand why this is. The Major Scales that overlap are *Db/C#*, *Gb/F#*, and *Cb/B*. The minor scales that overlap are *bb/a#*, *eb/d#*, and *ab/g#*. The fingerings and the sound of these enharmonic scales is the same, but they're written differently.

The scales are shown ascending only, but be sure to practice them going up, going down, and for as many octaves as you can comfortably play. Vary the speed, be sure to start slowly, and memorize them as soon as possible. Don't neglect the modes. Start on the second degree and go an octave. The third degree, fourth, etc., etc. Apply the patterns I'll give you below to the modes as well.

A Word on Memorization

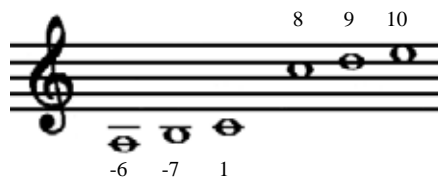
Your goal with all of these scales is to memorize them. Memorize the scale, memorize the pattern, memorize the sound, memorize how it feels. When you memorize something it becomes part of you, it becomes internalized. All this memorization is like filling up a glass with clear water. As the glass becomes full, it will overflow. Stuff enough music into your brain and into your soul and soon it will overflow and you'll be making your own music, writing your own songs.

There is a Zen saying that goes, "The finger pointing at the moon is not the moon." It's the same with written music. Written music is only a guide. You are after the sound, not the note on the page. The sooner you memorize these scales and all the patterns, the more music you'll be able to create.

Once you have a scale's finger pattern memorized, you can practice the scale anywhere! As you practice the fingering away from the instrument, try to *hear* the notes and the intervals as you finger the scale. Try to visualize the scale too, if you can. This type of focused awareness is often more valuable than actual practice with the horn. Don't just sit there, finger you scales!

Scale Pattern Suggestions

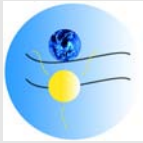
Here are some ways to get these scales under your fingers. The numbers you see represent the degrees of the scale with 1 representing the tonic, or bottom note of the scale. Often at the beginning or end of the scale pattern, you'll go outside the octave. When you go below the tonic or root note, this is shown by a minus (-) sign. For example, one note below the tonic (the seventh degree of the scale) would be -7. In the key of C this would be the "B" just beneath the tonic. Going above the octave, just add another number. For example one note above the 8th note of the scale would be 9, then 10, etc. Here's what I mean.



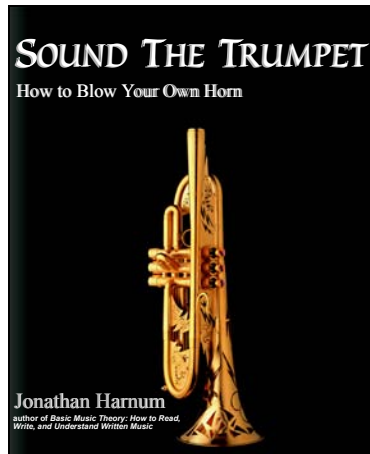
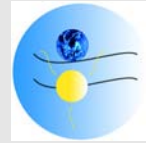
These patterns may seem difficult to understand at first. To make these more clear, write out the number under each scale degree, then write out the scale pattern itself. Once you play these a few times, you'll hear the pattern and they will make more sense. Soon you'll be able to apply a pattern to a memorized scale without looking at the music. This is your goal.

Scale Patterns

Pattern Name	Pattern
the scale	1,2,3,4,5,6,7,8,7,6,5,4,3,2,1
thirds	1,3,2,4,3,5,4,6,5,7,6,8,7,9,8,6,7,5,6,4,5,3,4,2,3,1,2,-7,1
fourths	1,4,2,5,3,6,4,7,5,8,6,9,7,10,8,5,7,4,6,3,5,2,4,1,3,-7,2,-6, 1
fifths	1,5,2,6,3,7,4,8,5,9,6,10,7,11,8,4,7,3,6,2,5,1,4,-7,3,-6,2,-5,1
rolling thirds	1,2,3,1,2,3,4,2,3,4,5,3,4,5,6,4,5,6,7,5,6,7,8,6,7,8,9,7,8 8,7,6,8,7,6,5,7,6,5,4,6,5,4,3,5,4,3,2,4,3,2,1,3,2,1,-7,2,1
rolling triplets (use 8th note triplet rhythm)	1,2,3,2,3,4,3,4,5,4,5,6,5,6,7,6,7,8,7,8,9,8 8,7,6,7,6,5,6,5,4,5,4,3,4,3,2,3,2,1,2,1,-7,1
rolling fifths	1,5,4,3,2,6,5,4,3,7,6,5,4,8,7,6,5,9,8,7,6,10,9,8,7,11,10,9,8 8,4,5,6,7,3,4,5,6,2,3,4,5,1,2,3,4,-7,1,2,3,-6,-7,1,2,-5,-6,-7,1
rolling fourths (use 8th note triplet rhythm)	1,4,3,2,5,4,3,6,5,4,7,6,5,8,7,6,9,8,7,10,9,8 8,5,6,7,4,5,6,3,4,5,2,3,4,1,2,3,-7,1,2,-6,-7,1



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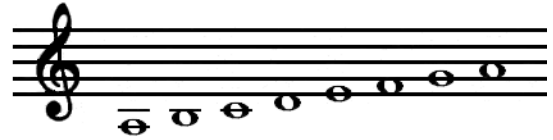
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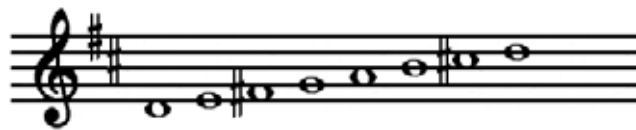
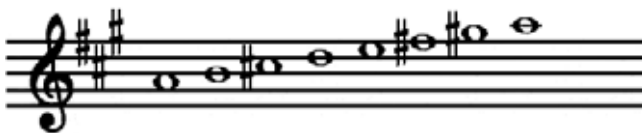
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Major Scales (flats)

Natural minor Scales (flats)



Major Scales (sharps)

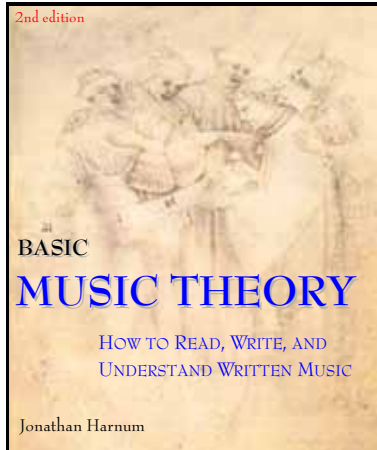
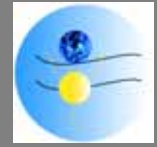


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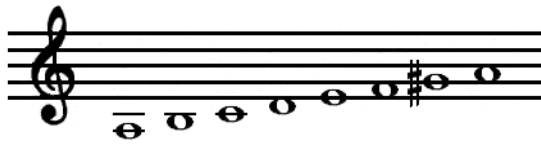
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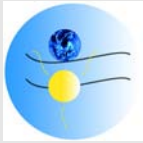
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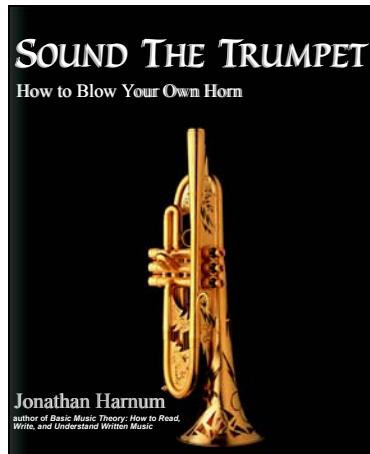
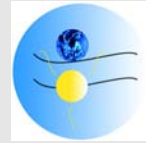
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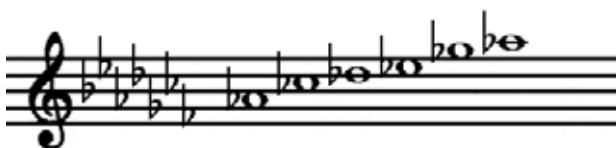
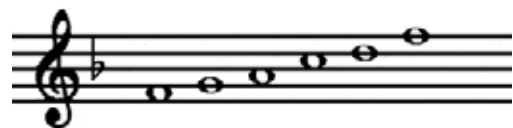
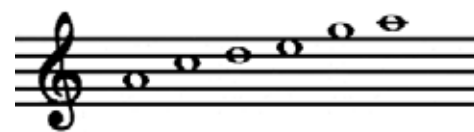
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Major Pentatonic Scales (flats)

Minor Pentatonic Scales (flats)



Major Pentatonic Scales (sharps)

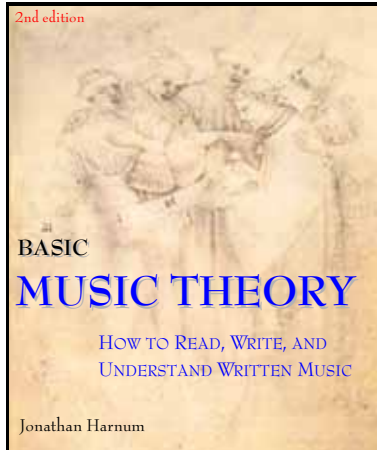
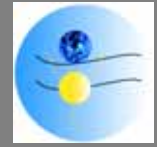


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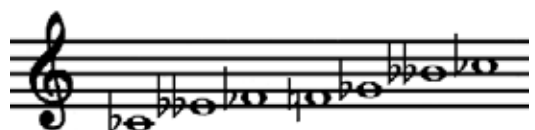
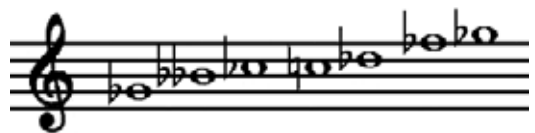
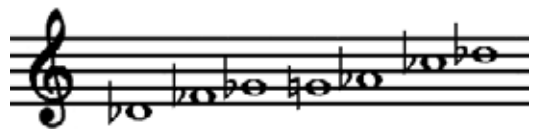
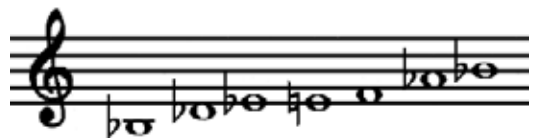
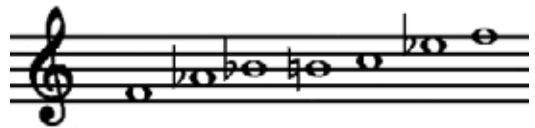
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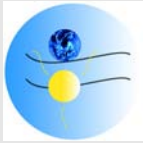
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Blues Scales (flats)

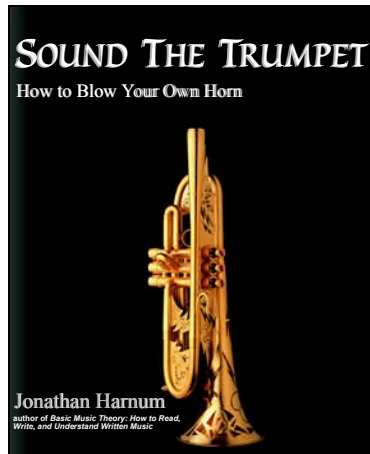
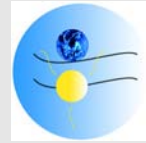


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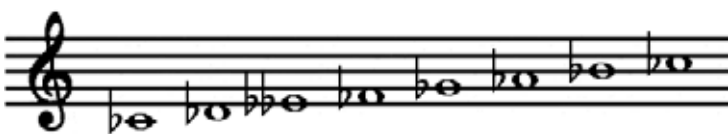
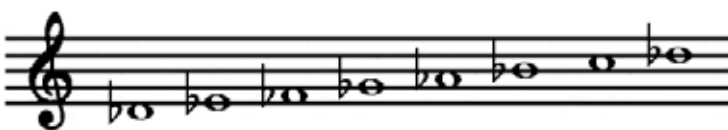
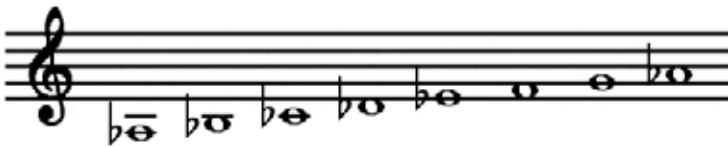
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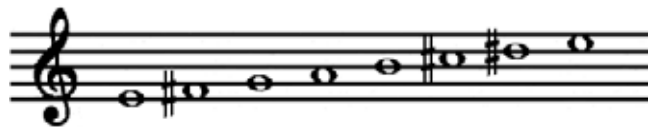
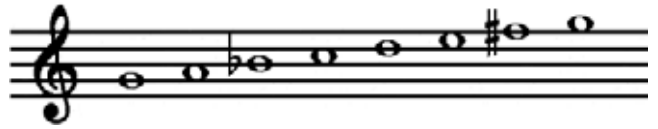
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Ascending Melodic Minor Scales (flats)

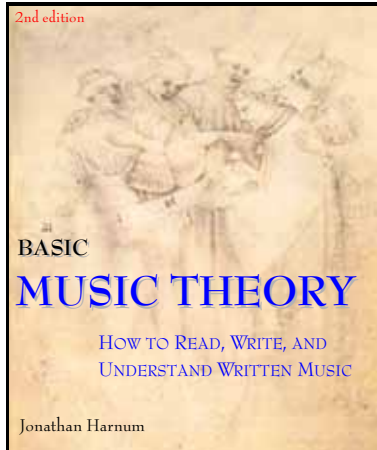
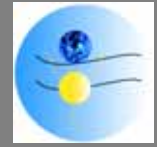


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TRUMPET FINGERING CHART



F# Gb G G# Ab A A# Bb

B C C# Db D D# Eb

E F F# Gb G G# Ab

A A# Bb B C C# Db

D D# Eb E F F# Gb

G G# Ab A A# Bb B

C C# Db D D# Eb E



ALTERNATE TRUMPET FINGERINGS



A E F# Gb G

Fingering diagrams for notes A, E, F#, Gb, G.

A A# Bb B C

Fingering diagrams for notes A, A#, Bb, B, C.

C# Db D D# Eb E

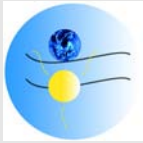
Fingering diagrams for notes C#, Db, D, D#, Eb, E.

F F# Gb G G# Ab

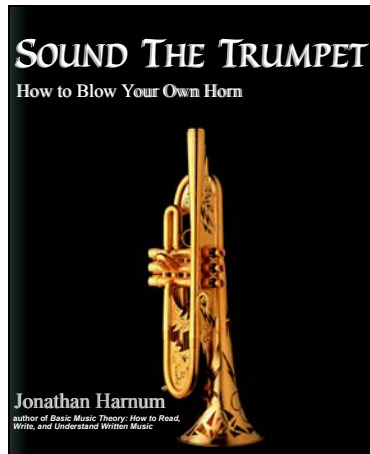
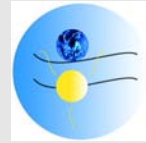
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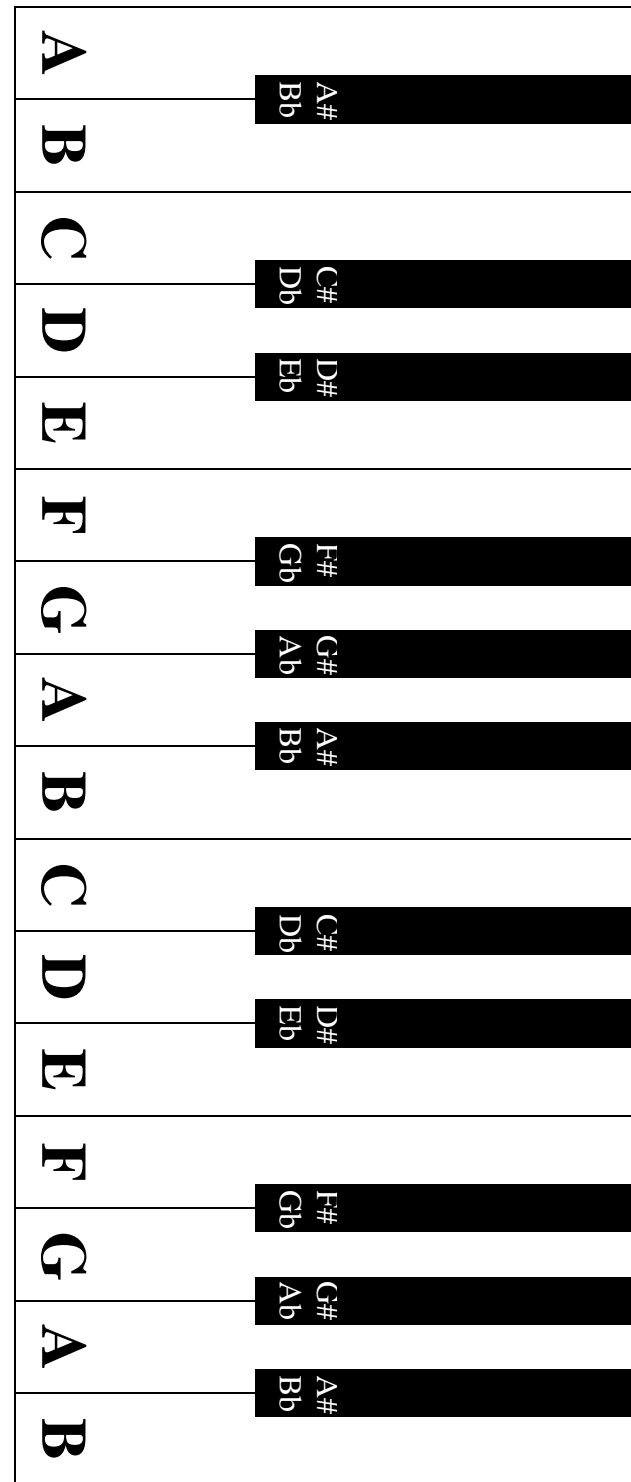
PIANO NOTE NAMES

Written on the piano keys are the note names, also known as concert pitch. For corresponding note names on trumpet, see the other side.

Table 1: Trumpet C Transpositions

Piano Note	Trumpet Note
C	D
C# - <i>Db</i>	D# - <i>Eb</i>
D	E
D# - <i>Eb</i>	F
E	F# - <i>Gb</i>
F	G
F# - <i>Gb</i>	G# - <i>Ab</i>
G	A
G# - <i>Ab</i>	A# - <i>Bb</i>
A	B
A# - <i>Bb</i>	C
B	C# - <i>Db</i>

CONCERT PITCH



WAIT!

If this is a library book, please don't cut out the keyboard. Make a photocopy so others can use it after you. Thanks.

JH

TRUMPET NOTE NAMES

Most trumpets are *Bb* instruments, one whole step away from a C instrument like piano. The note names on this piano keyboard correspond to *Bb* trumpet pitches.

NOTES FOR *Bb* TRUMPET

Table 1: Trumpet Transpositions

Concert Pitch	Trumpet Pitch
C	D
C# - <i>Db</i>	D# - <i>Eb</i>
D	E
D# - <i>Eb</i>	F
E	F# - <i>Gb</i>
F	G
F# - <i>Gb</i>	G# - <i>Ab</i>
G	A
G# - <i>Ab</i>	A# - <i>Bb</i>
A	B
A# - <i>Bb</i>	C
B	C# - <i>Db</i>

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Sound the Trumpet answers these questions and more as it takes you through the fun world of trumpet playing with a clear, concise style that is sometimes funny and always friendly.

The author has more than twenty years of experience playing trumpet, over ten years of experience as a teacher, and is the best-selling author of *Basic Music Theory*. Chapters are short, well-paced and enjoyable.

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—Kent Larabee, Silverdale, WA

SolUt challenges everyone to be responsible to future generations.

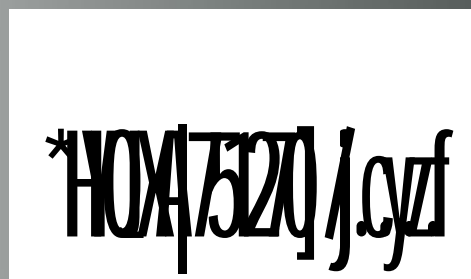
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