

SOUND THE TRUMPET

HOW TO BLOW YOUR OWN HORN



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CHAPTER 0 - THE CHAPTER EVERYONE SKIPS

Say all you have to say in the fewest possible words, or your reader will be sure to skip them; and in the plainest possible words or you will certainly be misunderstood.

— John Ruskin (1819-1900)

This Chapter Covers:

- *Why Sound the Trumpet?*
 - Book Overview
 - Chapter Overview
 - How to use the book
-
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Welcome to *Sound the Trumpet!*

Hi, and welcome to the fun-filled world of playing trumpet! If you're new to trumpet playing, this book will get you started and help instill good learning habits. If you already play or are a teacher, this book may give you new insight and information. The goal of this book is to help you along in your journey toward mastery of the trumpet and to give you the necessary resources to achieve your goals. Once you've absorbed this book, you'll have a great foundation from which to build a lifetime of playing music on your trumpet. That's the whole point, right?

Why *Sound the Trumpet?*

Starting anything new can be difficult, confusing, and sometimes even a little scary. When that something new is learning an instrument, you can throw in bewildering and frustrating as well. But if you're armed with the right attitude and some knowledge, new things are also exciting, challenging and rewarding. *Sound the Trumpet* aims to help you find the right attitude and contains the information you need to have a great time and succeed.

This book will help ease you into the world of playing trumpet with the knowledge and tricks I've learned from over 25 years of playing and 15 years of teaching. You'll start with the most basic ideas and build on them until you've learned about the trumpet from end-to-end, inside and out.

If you're already a player, this book is a great resource for things you already know, and maybe some things you don't. Use it as a reference to review your skills, to beef up your CD collection, to study for an audition, or to practice your scales.

All that being said, you still should use this book in conjunction with *all* other trumpet books you can lay your hands on. Get information from any source you can find and don't limit yourself to one source. Though this book is pretty comprehensive, it doesn't cover *everything*, and even if it did, you'll benefit from getting the same information from a different source using a different approach. Be a learning sponge.

Overview of *Sound the Trumpet*

General Information

Sound the Trumpet will take you through all the basics of trumpet, from its history, to recorded trumpet music, and of course, how to actually play the thing. All this information is shown to you in small doses so you won't feel overwhelmed by all that needs to be learned. Chapters are short and easy to get through, though mastering the information they contain will continue long after the chapter has been read.

That's a good thing. This book is meant to be a reference, which means you *will* come back to it again and again on your journey towards trumpet Mastery. Reading the book one time through will certainly increase your understanding, but you'll have to spend some serious time with these concepts to make them truly stick and become a part of your musicianship. Come back to the book from time to time for a review.

Sound the Trumpet deals with specific aspects of playing the trumpet and not much time is spent on the skills of reading music. Basic concepts will be explained, but for more specific information on reading music, check out *Basic Music Theory: How to Read, Write, and Understand Written Music*. You can find it at www.sol-ut.com (including free samples of the book), ask for it at your local music or book store, or find it at Barnes & Noble or Borders Books and Music.

The Structure of the Book

The Parts

Sound the Trumpet is divided into large sections called Parts. Within each Part are several chapters of related information.

The Chapters

Chapters contain information on one technique and they're short enough to take in without feeling overwhelmed. There are anywhere from six to eight chapters per Part. At the beginning of each chapter you'll see a brief overview of the chapter and a list of terms the chapter covers.

The Interludes

Interludes come between Parts and cover information that isn't directly related to playing trumpet, but is essential to becoming a well-rounded player. The first Interlude is about how to practice and the other is about cleaning your horn. Fun and necessary stuff! There is also a Postlude that covers the didgeridoo, an ancient Australian aboriginal trumpet that produces a magical, bizarre, and exciting sound.

The Icons

Icons in this book will alert you to things you should know as a trumpet player. Here they are:



Memory Tip

This icon is placed near methods used to improve your memory of terms, notes, and other fun stuff. These little memory tricks will save you some brain strain.



Notice!

This icon is placed near information that is particularly useful to know. Heed this information and you'll avoid common mistakes.



Theory Geek

This icon has two functions: it tells you things about reading music which are helpful, and is also next to information which isn't absolutely necessary but which you might find interesting.

The Codicil

This is an appendix that won't need to be removed surgically. In the back of the book you'll find fingering charts, scales of many types, a glossary of musical terms, lists of great trumpet and related web sites, an index to find things easily in this book, blank staff paper, blank practice journals and practice sheets, skill checklists, forms to track your progress, a piano keyboard to help you understand some music theory concepts like intervals and transposing, and information about how to find a trumpet for your very own.

Sound the Trumpet: Overview

Part I: The Bare Necessities

Chapter 0: The Chapter Everyone Skips

You're reading it. Information of a general sort to get you started on the right foot; or the left foot, if you're goofy-footed.

Chapter 1: A Brief History of Trumpet

From ancient Egypt and Australia, to old Scotland, to middle ages Krakow, to the Himalayan mountains, to 17th century Europe, all in a few short pages. In this chapter you'll hear about the origins of the trumpet and the evolution of its physical form.

Chapter 2: Listen!

This chapter is before any information about exactly how to play the trumpet because you don't need any special skills to push *play* on your CD player, MP3 player, radio, or whatever you use to listen to music. And it's important that you start listening to trumpet music as early as possible because it will help you understand how the horn can sound. This is a large and incomplete list of many of the best recordings around.

Chapter 3: Creating a Buzz

In this chapter you'll learn a bit about the parts of a trumpet, then get started making sounds to use with the horn. You'll learn about the embouchure (how to form your lips for playing), the mouthpiece, the lip buzz, lip buzz drills, and mouthpiece buzz drills. Also included is important information about mouthpieces.

Chapter 4: Doin' the Mess Around

Finally we get down to actually playing the trumpet. This chapter gets you started and shows you how to hold it, what the valves do, and some basic exercises to get you on your way. Fun stuff!

Chapter 5: Fast Fingers

It's time to start training the three fingers of your right hand. In this chapter you'll find the details about fingering and how to make it cleaner, faster and more rhythmic. Also in the chapter are exercises to help you get your fingers limber and coordinated.

Chapter 6: Avoiding Bad Breath

We're not talking halitosis here. One of the most important aspects of playing a wind instrument is breathing. Learn the basics of what taking a good breath is all about in this chapter as well as exercises to increase your awareness of breathing and to increase your lung capacity.

Interlude One: The Practice of Practice

It takes steady and persistent effort to get better at anything, and playing trumpet is no different. There are ways to make your progress more enjoyable and more rapid. In this chapter you'll find suggestions about how to practice which will help you become a better player as quickly as possible. Though there are as many ways to practice as there are players, there are certain things the best players do which will help you, too. Learn about them here.

Part II: Getting Into It

Chapter 7: Taking Notes

Once you've got a good solid tone on trumpet, you'll start to be more specific about what you're playing. This chapter introduces how trumpet notes look when written down. In this chapter you'll learn fingerings for five notes, complete with, of course, more exercises and some duets. Be sure to visit the web site companion to this book. You'll find sound clips of all the exercises and duet parts to play along with. If you'd like a CD with these exercises and duets, it's also available on the web site (www.sol-ut.com).

Chapter 8: Tongue Tips for Trumpet

The tongue is an essential part of playing every wind instrument. Tonguing separates notes, the tongue can help you play higher, and different uses of the tongue can give your sound new textures. Start learning how to use your tongue correctly in this chapter.

Chapter 9: Lip Slurs and the Oral Cavity

No, this oral cavity won't require a visit to the dentist. When you change from one note to another without tonguing and each note has the same fingering, you're playing a lip slur. Lips slurs increase your flexibility and dexterity on the horn. The size and shape of the space inside your mouth (oral cavity) can make this challenging skill much easier. Learn how to do it and get some exercises to practice.

Chapter 10: Simple Tunes

Now that you've got a handle (Handel?) on the basics of playing trumpet, you can get started with some simple songs. These are tunes most of us know and are low in the trumpet range. Also included are some duets to play with another trumpet player or other *Bb* instrument, and a very cool Gypsy jazz tune, Dark Eyes.

Chapter 11: Tuning Tips for Trumpet

Because of how trumpets are made, certain notes are chronically out of tune. When playing in the extremes of your range, either high or low, the horn will tend to go out of tune. Temperature will also affect the pitch of the horn as will how loud you play and any mutes you stick in the bell. In this chapter, you'll learn about all the things that make trumpet go out of tune and, most importantly, how to prevent and correct these problems.

Chapter 12: How Low Can You Go? Pedal Tones

The trumpet can make sounds way below the actual lowest note on the horn (a low F#). These ultra-low notes are called pedal tones and are great to do as a warm-up or warm-down. Pedal tones are useful because they get your chops loose and relaxed, they require a lot of air and they train your ears because notes way down there don't "lock in" like notes within the normal range of trumpet. Learn all about pedal tones and their benefits in this chapter.

Chapter 13: Home on the High Range

Playing a brass instrument, and especially trumpet, is a physically demanding endeavor. Good breath support is the prime source of high range, but it also takes strength in lip and other muscles, and correct posture. There are specific exercises and attitudes that will help you develop high notes on the trumpet, and these will allow you to play with more presence, more loudly and of course, higher. If that wasn't enough, these exercises will also allow you to play more quietly.

Chapter 14: Endurance

Playing a long performance can be a grueling affair both for your chops and your brain. Training for such a thing is important and your strength and endurance can be increased by paying attention to certain exercises in your practice schedule and by using specific techniques while playing. Learn how to increase your endurance in this chapter.

Interlude Two: Clean Up Your Axe

Many strange things can and will grow inside your trumpet if you don't clean it. Learn how to scrub it out without hurting the horn in this chapter. Included are a list of supplies you'll need and a blow-by-blow description of taking your instrument apart and putting it back together the right way without damaging the instrument.

Part III:

Chapter 15: Shakes, Whinnies, Sighs and Groans

The trumpet is capable of a whole range of sounds in addition to regular notes. You can make the trumpet speak by incorporating these techniques into your playing. In addition to the items listed in the chapter title, learn about vibrato, lip trills, flutter tonguing, doits, falls, turns, mordents, and the use of alternate fingerings.

Chapter 16: Mutes and Dampers and Plungers, Oh My!

There is a bewildering array of things you can (and will) stick in the end of your trumpet to change its sound. In English they're called *mutes*, but are called *sordinos* in Italian, *dampfers* in German and *sourdines* in French. In this chapter you'll learn about all the mutes and why the plunger isn't just for bathrooms anymore.

Chapter 17: The Transposing Trumpeter

In a perfect world, all written notes would have the same relative pitch, but it just doesn't work that way. If you want to play orchestral trumpet music, you must be able to transpose. To transpose, you play a different note than what is written on the page. What must you do to read and play music that must be transposed? If you don't know, this chapter will help you understand.

Chapter 18: Trumpet Repertoire

Repertoire is the music that is recognized as crucial to a player's vocabulary. There is so much material out there that it's nearly impossible for one person to get to all of it. Here's where you'll start making choices about what you want to play. Even if you know you want to play jazz or are sure that classical music is for you, or know that you will be the next big country music trumpet star, you should familiarize yourself with the standard repertoire for each style because certain techniques will cross over into the other style. If you want to get paid to play trumpet, learning all styles is almost mandatory. Studio musicians do it. So can you.

Chapter 19: Gear to Grind Through

What is a metronome and what kind should you use? What is a condenser microphone and should you mic your trumpet with one? How *do* you mic a trumpet? How do you play with a mic when the mute is in? What kind of stuff do you need if you want to play with a band that doesn't have extra sound equipment? What kind of options for recording equipment do you have so you can listen to yourself? All these questions and more will be answered in this chapter.

Chapter 20: The Practice of Performance

This is the gravy, the frosting, the reward. It's the reason most of us buzz our lips into this brass tubing so often. Performing can be fun and frightening and incredibly rewarding all at the same time. Find out how to prepare for performances, what to expect when you perform, how to deal with performance anxiety, where to find opportunities to play and how to make opportunities to play.

Chapter 21: Trumpet All-Stars

In this chapter you'll learn about some of the greatest trumpet players, both now and in the past and in many different styles. This list of trumpet greats is far from complete. I have included only players who have made some significant contribution to trumpet playing, to music in general, or to the betterment of our world.

Postlude: How Do You Didgeridoo

Want to learn how to play the oldest trumpet on the planet? Didgeridoo is an Australian instrument made from a termite-hollowed eucalyptus tree limb. If you think that's weird, wait till you hear it. The didgeridoo produces a bass drone and with the right rhythm, the sound can be truly hypnotic and primal-sounding. Playing didgeridoo will even help you to play trumpet better. In this chapter find out just what the didgeridoo is, how to play it, and how to develop the mysterious skill of circular breathing.

Codicil

Where and What to Buy

If you're in the market for a trumpet you'll find places to look and what to look for in this section.

Practice Journal

Keep yourself on track by recording your practice time on this handy sheet. It's a good reference tool to refer to and a good morale boost when you look back to see how much time you've put in.

Web Sites

The Internet is a vast, amazing and ever-shifting place. In this section I've listed some of the best web sites I could find (as of the publication date) on trumpet, sheet music, recordings, and general interest.

Scales!

Find the following scales in all 12 keys: Major, natural minor, harmonic minor, major pentatonic, minor pentatonic, and blues. Also find patterns to use on these scales. There are always more scales to learn how to use, so start now!

Tracking Form

Keep track of your progress on the exercises you're working through with this form. There is also a form to keep track of your progress through the many scales.

Glossary of Musical Terms

Pretty self-explanatory. If you want to know what *senza sordino* means, look here.

Book Index

Look up a topic you're interested in. If it's in the book, the subject and page number will be listed here.

Fingering Chart

Find all the fingerings up to high E as well as alternate fingerings.

Piano Keyboard

The piano is the best instrument there is for understanding many musical concepts from intervals to chords and beyond. That's why you'll find a paper piano keyboard in the back of the book. Included are the regular notes of the piano keyboard and also the names for trumpet notes.

Up Next

Whew! Lots of information, but it's a great idea to have in mind what you're getting into. Hope you read the chapter and it wasn't too long-winded for you.

Next up is a chapter about the origins and history of the trumpet. You might be surprised how old the instrument is.

CHAPTER 10 - SIMPLE TUNES

Do not follow in the footsteps of the wise. Seek what they sought. — Zen saying

This Chapter Covers:

- Repeat Signs
- Breath Marks
- Pick-up Notes
- 8th Notes
- Flats
- Eb and Ab

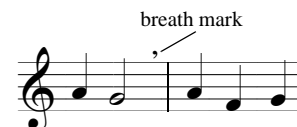
Terms to Know:

repeat sign: Two dots at the end of a section telling you to repeat the section.
breath mark: A comma-shaped symbol telling you to take a breath.
upbeat: The second half of a beat, (the second of two eighth notes).
round: A song in which the same melody is played by all players starting in different places.
flat (b): A symbol used to lower the pitch of a note by a half step.
sharp (#): A symbol used to raise the pitch of a note by a half step.
natural (♮): A symbol used to cancel a flat or sharp.

Some Simple Songs

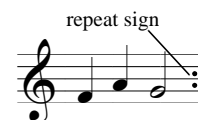
Below are songs that most musicians have played in the process of learning to read music. The songs are easy to play and you'll already know most of the melodies. Follow the notes, especially if you know the song well, so you learn to read the music. I didn't write the fingering under the notes so you'd be forced to remember the fingerings. Of course you can write the fingerings in, but try to remember them instead. If you do write in fingerings, be sure you use a pencil so you can erase them later to test yourself.

Here's a reminder and something new to beef up your music vocabulary. You already got the lowdown on the **breath mark** (see "When to Breathe" on page 63). Placing the breath is important. If you put the breath in the wrong place, the pause needed to breathe will break up the musical phrase



(this is a bad thing). Generally, you should take a breath every fourth measure if you can last that long. Take a big breath before you start to make it through four measures. In some of the examples below, the breath mark is used every two measures. Not all music will show you when to breathe. Use your judgement. If you see **NB**, this means "no breath," so *don't* take a breath.

A **repeat sign** is two dots at the end of a section of music and these dots tell you to go back and repeat the previous section. Some times the repeat will be back to the beginning, some times a section in the middle of a song will be repeated.



Buzz These Tunes!

If you've been playing for a while you may think these simple songs offer nothing for you, but that might not be true. Can you sing them perfectly in tune? Can you buzz them perfectly?

To challenge and strengthen your ability on trumpet, buzz all these songs with your mouthpiece. Start in a comfortable middle range and give it a try. If you need a little help, use a piano or your trumpet to get the right pitch in your ear, then go for it. Once you're able to buzz all of these on your mouthpiece, buzz the tunes with just your lips. It might not be easy at first, but keep at it until you can buzz the songs easily. Almost everything worthwhile takes some effort. Buzz these tunes and you'll be rewarded with better tone, better range, better control of your sound and better listening skills. Why wouldn't you want all that good stuff?

Mary Had a Little Lamb: This song is two lines long and repeats one time.

Breath marks

NB(no breath)

repeat sign: go back to the beginning and play again.

Go Tell Aunt Rhodie

Lightly Row: can you finish these 4-measure phrases in one breath?

NB

NB

NB

NB

Au Claire de la Lune: this tune goes up a little higher to the A. Do you remember the fingering? (first and second valve.)

Twinkle, Twinkle, Little Star: the legend is that Mozart wrote this tune when he was five. Actually, he used the already-existing melody for a composition. Still pretty amazing.

The musical notation for "Twinkle, Twinkle, Little Star" is presented in three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a final measure containing a whole note. The second and third staves continue the melody in a similar fashion, with the third staff ending with a double bar line.

Jingle Bells: You probably know this one. The rhythms shown are more simple than the tune you sing. You can play it as you know it or as it's written. Try it both ways.

The musical notation for "Jingle Bells" is presented in four staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written with quarter notes and eighth notes, with a final measure containing a whole note. The second and third staves continue the melody, and the fourth staff concludes with a double bar line.

Chiapanecas: Notice there are three beats in each measure (3/4 time). The quarter note still gets one beat. Keep your foot tapping at a steady tempo. Remember the fingering for low B? (it's 2nd valve)

The musical notation for "Chiapanecas" is presented in two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes and eighth notes, with a final measure containing a whole note. The second staff continues the melody and ends with a double bar line.

Eighth Notes

So far all of the songs have used quarter notes, half notes and whole notes. Now we'll get a little more complicated with eighth notes. They're really not all that complicated, so don't get nervous or anything. There are two eighth notes in every beat, so in one measure of $\frac{4}{4}$ time, there will be 8 eighth notes.

When you tap your foot (you *are* tapping your foot, right?) the first of two eighth notes is played when your foot hits the floor and the second is played when your foot is in the "up" position. The second of two eighth notes is called the *upbeat* for this reason.



In $\frac{4}{4}$ time, eighth notes are counted, "one-and-two-and-three-and-four-and." It's often helpful to count a difficult rhythm out loud to help you process the information before you actually play an example. If you run into a difficult example or a difficult song below, count it out loud first, then try to play it again. Once you've got the count, continue the process by fingering the notes as you say the rhythm. Then play it.

Before we get to songs with eighth notes, let's give you a little practice on some simple examples. This will give you a chance to coordinate your tongue and your foot.

Example 10.1 Simple eighth note exercises. Keep your foot tap steady and even. Sound clip 10.1 at www.sol-ut.com

foot tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

count: 1 2 3 4 1 & 2 & 3 & 4 &

foot tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

count: 1 2 3 & 4 & 1 2 3 & 4 &

Notice the foot tap arrows on this example. I've only shown the downbeat for quarter notes. The upbeat is assumed.

foot tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

count: 1 & 2 3 & 4 1 & 2 3 & 4

foot tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

count: 1 & 2 3 & 4 1 & 2 3 & 4

Tunes With Eighth Notes

Hot Cross Buns: Notice there are only two beats in each measure ($\frac{2}{4}$ time). The quarter note still gets one beat. Tap your foot at a steady tempo.

foot tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↓

count: 1 & 2 & 1 & 2 & 1 2 1-----2

Skip to My Lou

Neener Neener

Duets

When playing a duet and both parts have the same rhythm, it's pretty easy to stay together. When each part has a *different* rhythm you'll need more concentration to get your part correct, especially if your part is the one that holds while the other part moves. In the duets below you'll get to practice this. The "A" part will be the part that moves and the "B" part will be the one that holds while the other moves.

After the two simple duets is a *round*, another type of duet. In a round each person plays the exact same part but at different times. The round below is *Frere Jacques*. Each person starts at a number. You can either all start at the same time with one person at each number, or you can have one person start and the next person comes in at the beginning when the first player reaches a number. Have fun. Go to www.sol-ut.com for the sound clip so you can play along!

Duet 10.1

Duet 10.2

Duet/Trio/Quartet 10.3

Frere Jacques: This tune can be done as a round. Numbers mark where each player starts. Another variation is to have one person start and additional players come in at the beginning as the first player reaches the numbers. Repeat as many times as you want.

Just a Taste

These tunes are just a small selection to get you reading music easily if you don't do it already. You should find other sources for songs. There are hundreds of books out there with songs from easy to difficult in many, many different styles. More and more song books have recorded accompaniment with them to make playing the songs even more fun. Visit your local music store and see what they have to offer. If they don't have what you're looking for they can order it for you. You should also look online. Some services allow you to purchase the music and print it immediately. Thrift stores are great sources for deals on music and if you go to a library, you can check out music for free!

Finding music you like is a lifelong task. I'm always looking for new material and I buy new books of songs regularly. It's always fun to explore a new book. Start your collection of songs now! To find lists of books and music, see "Where to start?" on page 205.

Talk over your options with your teacher to get some suggestions of what might be good for you. If you haven't studied with a teacher yet, you really should. You'll learn a lot very quickly!

If you've got those first six notes down pretty well and want to learn some more, keep going. The notes covered next use flats, a musical symbol you'll learn about below.

More Notes! *E_b* and *A_b*

So far you've got 8 notes to choose from. After practicing the songs earlier in this chapter, you'll know these notes really well. In fact, you may become bored with them. Up next are some variations of the first five notes you learned. I can't stress enough that you look at the note and not the fingering. Look at the note and not the fingering. Look at the note and not the fingering!

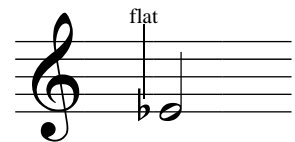
As in the first examples, play each note with one full breath and strive for a beautiful tone (hint: keep your air moving and stay relaxed). Memorize these sequences of notes as soon as you can. Change their speed, their rhythm and their order. Experiment! Look at the note and not the fingering.

For the complete scales, as well as patterns to use when practicing them, see "General Info About These Scales" on page 297 in the Codicil of the book.

But First, This Message

Before we get to the new notes, you'll need to know about *flats*. Flats are doohickeys that go before a note. Flats tell you the note following is to be lowered slightly. Remember this about flats: when you *say* the name of a note, you say, "E-flat," with the word *flat* coming after the letter. When you *draw* a flat for a written note on the staff, the flat must be placed **before** the note on the same line/space as the note to be altered. This is so you see the flat before getting to the note so you know it is to be lowered.

The flatted note you'll play first is an *E_b*. The *E_b* is slightly lower than the E which you've already learned. Play one then the other in the example on the next page to hear the difference. Tap your foot.



This note is pronounced "E flat," but when written in musical notation, the flat must be placed *before* the note.

Example 10.2 The E and Eb. The A and Ab. Listen carefully to the difference in pitch. Sound clip 10.2 at www.sol-ut.com

E and Eb

The *natural sign* also cancels the effect of a flat. This natural isn't really necessary because of the bar line. It's there so you can see what a natural looks like, and to remind you that the bar line cancels the previous flat.

A and Ab

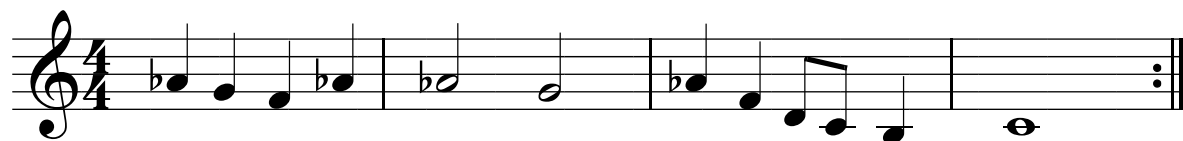
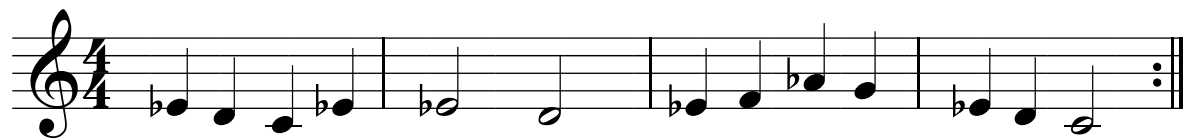
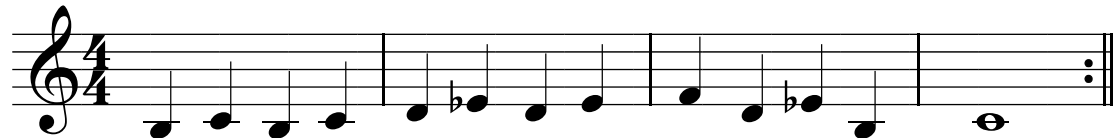
Example 10.3 A duet so you can hear the harmonic difference between a major third and a minor third. Go to www.sol-ut.com for sound clip 10.3.

Example 10.4 The first six notes of the C minor scale. For complete scales, see the Codicil in the back of the book. Sound clip 10.4 at www.sol-ut.com

Some Minor Ditties

In music you'll often hear the terms *major* and *minor* thrown around a lot. Basically, major means a brighter, happier sound, and minor means a darker, sadder sound. To get this big emotional difference you only need to change two notes. In these first little tunes, you'll notice the *E_b* is used instead of the E. This is the note that changes the feel of these songs from bright to dark. After playing the song with the *E_b*, try going back through the songs again and use E natural. Can you hear the difference?

The other note that is changed to make this more melancholy sound is the A. It is also lowered a half step to *A_b*. You'll see the *A_b* in the third and fourth examples. Sound clip 10.5 at www.sol-ut.com.



A Challenge

Below is a great song called *Dark Eyes*. It has a Russian mother and a Gypsy father. It was originally a Russian folk song and was borrowed by Gypsies and spread throughout Europe. The Gypsy guitar virtuoso Django Reinhardt recorded this tune. It's fun and pretty easy at a slow tempo. Try to figure out the song from the written notes. If you get stuck, go online to www.sol-ut.com to hear Jazzology play this tune; sound clip 10.11. If you look for Django's version, it's in French, and the title is *Les Yeux Noirs*. I've added the chords in case you know a guitar or piano player who will play with you (chords are in concert pitch).

Up Next

Matching your pitch *exactly* with another instrument is a very important skill to learn. The trumpet's pitch can be changed slightly with the use of the slides. Some notes of the trumpet are chronically out of tune and you can use your slides to get the pitch of those notes correct. In the next chapter you'll get all the details of this important process.

Dark Eyes (Les Yeux Noirs)

M.M. = 200+

The musical score for "Dark Eyes (Les Yeux Noirs)" is presented in four staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written in treble clef. The chords are indicated above the staff: A⁷, Dmin, A⁷, Bb^{Maj7}, Gmin, Dmin, A⁷, and Dmin. The score ends with a double bar line and repeat dots.

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